

# सिंघी जैन ग्रन्थ माला

संस्थापक

स्व० श्री बहादुर सिंहजी सिंघी

\*\*\*\*\* (ग्रन्थाङ्क २२) \*\*\*\*\*

कवि-अब्दुल रहमान-कृत

## रन्देश रासक

संपादक

श्री जिन विजय मुनि ❧ श्री हरिवल्लभ भायाणी, एम्.ए.



प्रधान संपादक

श्री जिन विजय मुनि

सम्मानार्थ - भारतीय विद्या भवन - बंबई

\*\*\*\*\* प्रकाशक \*\*\*\*\*

### भारतीय विद्या भवन

चौपाटी रोड,

❧

मुंबई, नं० ७

वि. सं. २००१]

[मूल्य रु. ७-८-०

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मुद्रक-रामचंद्र येसू शेडगे-निर्णयसागर प्रेस २६।२८, कोलमाट स्ट्रीट, कालवादेवी, बंबई.

सिंघी जैन ग्रन्थ माला

\*\*\*\*\*[ग्रन्थाङ्क २२]\*\*\*\*\*

कवि-अब्दुल रहमान - कृत

सन्दे श रासक



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प्रतिष्ठापित एवं प्रकाशित

# सिंघी जैन ग्रन्थमाला

[जैन आगमिक, दार्शनिक, साहित्यिक, ऐतिहासिक, वैज्ञानिक, कथात्मक - इत्यादि विविधविषयगुम्फित  
प्राकृत, संस्कृत, अपभ्रंश, प्राचीनगूर्जर-राजस्थानी आदि नानाभाषानिबद्ध ; सार्वजनीन पुरातन  
वाङ्मय तथा नूतन संशोधनात्मक साहित्य प्रकाशिनी सर्वश्रेष्ठ जैन ग्रन्थावलि.]

प्रतिष्ठाता

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संरक्षक एवं संचालक

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तथा

श्री नरेन्द्र सिंहजी सिंघी

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व्यवस्थापक तथा प्रकाशक

भारतीय विद्या भवन

卐 बम्बई 卐

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[ संस्कृत-टिप्पणक-अवचूरिकादिसमेत अपभ्रंश मूलग्रन्थ तथा  
आंग्लभाषानुवाद-विस्तृत प्रस्तावना-टिप्पणी-शब्दकोषादि समन्वित ]

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श्री जिन विजय मुनि

(सम्मान्य नियामक-भारतीय विद्या भवन)

तथा

प्रो० हरि वल्लभ भायाणी, एम्. ए.

(प्राध्यापक — प्राकृत, संस्कृत एवं प्राचीन गुजराती आदि तुलनात्मक भाषाशास्त्र)



प्र का श क

श्री जयन्तकृष्ण ह० देवे, एम्. ए., एलएल. बी.,

ऑनररि रजिष्टार

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बं ब ई

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विक्रमाब्द २००१ ] \* प्रथमावृत्ति; पंचशत प्रति \* [ १९४५ विस्ताब्द

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## ॥ सिंघीजैनग्रन्थमालासंस्थापकप्रशस्तिः ॥

अस्ति बङ्गाभिधे देशे सुप्रसिद्धा मनोरमा । मुक्षिदाबाद इत्याख्या पुरी वैभवशालिनी ॥	१
बहवो निवसन्त्यत्र जैना ऊकेशवंशजाः । धनाढ्या नृपसम्मान्या धर्मकर्मपरायणाः ॥	२
श्रीबालचन्द इत्यासीत् तेष्वेको बहुभाग्यवान् । साधुवत् सचरित्रो यः सिंघीकुलप्रभाकरः ॥	३
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प्राप्ता पुण्यवता तेन पत्नी तिलकसुन्दरी । यस्याः सौभाग्यचन्द्रेण भासितं तत्कुलाम्बरम् ॥	८
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अन्यच्च—

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## ॥ सिंधीजैनग्रन्थमालासंपादकप्रशस्तिः ॥

स्वस्ति श्रीमेवपादाख्यो देशो भारतविश्रुतः । रूपाहेलीति सत्तानी पुरिका तत्र सुस्थिता ॥	१
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तत्र श्रीवृद्धिसिंहोऽभूद् राजपुत्रः प्रसिद्धिभाक् । क्षात्रधर्मधनो यश्च परमारकुलाग्रणीः ॥	३
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पत्नी राजकुमारीति तस्याभूद् गुणसंहिता । चातुर्य-रूप-लावण्य-सुवाक्सौजन्यभूषिता ॥	५
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पुत्रः किसनसिंहाख्यो जातस्तयोरतिप्रियः । रणमल्ल इति चान्यद् यक्षाम जननीकृतम् ॥	७
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द्वौर्भाग्यात् तच्छिरोर्बास्ये गुरु-तातौ दिवंगतौ । विमूढः स्वगृहात् सोऽथ यदृच्छया विनिर्गतः ॥	११
तथा च—	
भान्त्वा नैकेषु देशेषु सेवित्वा च बहून् नरान् । दीक्षितो मुण्डितो भूत्वा जातो जैनमुनिस्ततः ॥	१२
ज्ञातान्यनेकशास्त्राणि नानाधर्ममतानि च । मध्यस्थवृत्तिना तेन तत्त्वातत्त्वगवेषिणा ॥	१३
अधीता विविधा भाषा भारतीया युरोपजाः । अनेका लिपयोऽप्येवं प्रत्न-नूतनकालिकाः ॥	१४
तेन प्रकाशिता नैके ग्रन्था विद्वत्प्रशंसिताः । लिखिता बहवो लेखा ऐतिह्यतथ्यगुम्फिताः ॥	१५
स बहुभिः सुविद्वद्भिस्तन्मण्डलैश्च सत्कृतः । जिनविजयनाम्नाऽसौ ख्यातोऽभवद् मनीषिषु ॥	१६
तस्य सां विश्रुतिं ज्ञात्वा श्रीमद्गान्धीमहात्मना । आहूतः सादरं पुण्यपत्तनात् स्वयमन्यदा ॥	१७
पुरे चाहमदाबादे राष्ट्रीयशिक्षणालयः । विद्यापीठ इति ख्यातः प्रतिष्ठितो यदाऽभवत् ॥	१८
भाषार्थत्वेन तत्रोच्चैर्नियुक्तः स महात्मना । रस-मुनि-निधीन्द्रवदे पु रा त त्वा ख्य मन्दिरे ॥	१९
वर्षाणामष्टकं यावत् सम्भूष्य तत् पदं ततः । गत्वा जर्मनराष्ट्रे स तत्संस्कृतिमधीतवान् ॥	२०
तत आगत्य सैलमो राष्ट्रकार्ये च सक्रियम् । कारावासोऽपि सम्प्राप्तो तेन स्वराज्यपर्वणि ॥	२१
क्रमात् ततो विनिर्मुक्तः स्थितः शान्तिनिकेतने । विश्ववन्धकवीन्द्रश्रीरवीन्द्रनाथभूषिते ॥	२२
सिं धी पदयुतं जै न ज्ञा न पी ठं तदाश्रितम् । स्थापितं तत्र सिंधीश्रीडालचन्दस्य सूनुना ॥	२३
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प्रतिष्ठितश्च तस्यासौ पदेऽधिष्ठातृसञ्ज्ञके । अध्यापयन् वरान् शिष्यान् ग्रन्थयन् जैनवाङ्मयम् ॥	२५
तस्यैव प्रेरणां प्राप्य श्रीसिंधीकुलकेतुना । स्वपितृश्रेयसे ह्येषा प्रारब्धा ग्रन्थमालिका ॥	२६
अथैवं विगतं तस्य वर्षाणामष्टकं पुनः । ग्रन्थमालाविकासाय प्रवृत्तिषु प्रयस्यतः ॥	२७
बाण-रत्न-नैवेन्द्रवदे मुंबाईनगरीस्थितः । मुंशीति बिरुदख्यातः कन्हैयालालधीसखः ॥	२८
प्रवृत्तो भारतीयानां विद्यानां पीठनिर्मितौ । कर्मनिष्ठस्य तस्याभूत् प्रयत्नः सफलोऽचिरात् ॥	२९
विदुषां श्रीमतां योगात् संस्था जाता प्रतिष्ठिता । भा र ती य पदोपेत वि द्या भ व न सञ्ज्ञया ॥	३०
आहूतः सहकाराय सुहृदा स मुनिः कृतौ । ततः प्रभृति तत्रापि सहयोगं प्रदत्तवान् ॥	३१
तत्रवनेऽन्यदा तस्य सेवाऽधिका ह्यपेक्षिता । स्वीकृता नम्रभावेन साऽप्याचार्यपदाश्रिता ॥	३२
नन्द-निर्धय-चन्द्रवदे वैक्रमे विहिता पुनः । एतद्ग्रन्थावलीस्थैर्यकृत् तेन नव्ययोजना ॥	३३
परामर्शात् ततस्तस्य श्रीसिंधीकुलभास्वता । भा . वि द्या भ व न या येयं ग्रन्थमाला समर्पिता ॥	३४
प्रदत्ता दशसाहस्री पुनस्तस्योपदेशतः । स्वपितृस्मृतिमन्दिरकरणाय सुकीर्तिना ॥	३५
दैवावप्ये गते काले सिंधीवर्यो दिवंगतः । यस्तस्य ज्ञानसेवायां साहाय्यमकरोत् महत् ॥	३६
पितृकार्यप्रगत्यर्थं यत्नशीलैस्तदात्मजैः । राजेन्द्रसिंहमुख्यैश्च सत्कृतं तद्वचस्ततः ॥	३७
पुण्यश्लोकपितुर्नाम्ना ग्रन्थागारकृते पुनः । बन्धुज्येष्ठो गुणश्रेष्ठो ह्यर्द्धलक्षं प्रदत्तवान् ॥	३८
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# सिंधी जैन ग्रन्थमाला

## अधावधि मुद्रित ग्रन्थनामावलि

१ मेरुतुज्ञाचार्यरचित प्रबन्धचिन्तामणि मूलग्रन्थ. २ पुरातनप्रबन्धसंग्रह. ३ हाजरोखरविरचित प्रबन्धकोश. ४ जिनप्रभसूरिकृत विविधतीर्थकल्प. ५ मेघविजयोपाध्यायविरचित देवानन्दसहायकाव्य. ६ यशोविजयोपाध्यायकृत जैनतर्कभाषा. ७ हेमचन्द्राचार्यकृत प्रमाणमीमांसा. ८ भद्राकलङ्कवैकृत अकलङ्कग्रन्थत्रयी. ९ प्रबन्धचिन्तामणि-हिन्दी भाषान्तर. १० प्रभाचन्द्रसूरिरचित प्रभावकचरित. 11 Life of Hemachandrāchārya : By Dr. G. Bühler. १२ सिद्धिचन्द्रोपाध्यायविरचित भानुचन्द्रगणिकरित. १३ यशोविजयोपाध्यायविरचित ज्ञानविन्दुप्रकरण. १४ हरिवेणाचार्यकृत बृहत् कथाकोश. १५ जैनपुस्तकप्रशस्तिसंग्रह-प्रथम भाग. १६ हरिभद्रसूरिविरचित धूर्ताख्यान. १७ दुर्गादेवकृत रिष्टसमुच्चय. १८ कवि अब्दुल रहमानकृत सन्देशरासक.

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## संप्रति मुद्र्यमाण ग्रन्थनामावलि

१ खरतरगच्छगुर्वावलि. २ कुमारपालचरित्रसंग्रह. ३ विविधगच्छीयपट्टावलिसंग्रह. ४ जैनपुस्तकप्रशस्ति संग्रह, भाग २. ५ विज्ञप्तिलेखसंग्रह. ६ उद्घोतनसूरिकृत कुवलयमालाकथा. ७-८ उदयप्रभसूरिकृत धर्माभ्युदयमहाकाव्य तथा कीर्तिकौमुदी आदि अन्यान्य अनेक प्रशस्त्यादि कृतिसंग्रह. ९ जितेश्वरसूरिकृत कथाकोशप्रकरण. १० मेघविजयोपाध्यायकृत दिग्विजयमहाकाव्य. ११ धान्यप्रभसूरिकृत न्यायावतारवार्तिकवृत्ति. १२ महामुनि गुणपालविरचित जंबूचरित्र (प्राकृत). १३ जयपाहुडनस्य विज्ञप्तिसंग्रह. १४ कोऊहलविरचित लीलावती कथा (प्राकृत). १५ गुणचन्द्रविरचित मंत्रीकर्मचन्द्रकाव्यप्रबन्ध. १६ नयचन्द्रविरचित हम्मीरमहाकाव्य. इत्यादि, इत्यादि.

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## मुद्रणार्थ निर्धारित एवं सज्जीकृत ग्रन्थनामावलि

१ भानुचन्द्रगणिकृत विवेकविलासटीका. २ पुरातन रास-भासादिसंग्रह. ३ प्रकीर्ण वाक्यय प्रकाश. ४ भद्रबाहुसूरिकृत भद्रबाहुसंहिता. ५ सिद्धिचन्द्रोपाध्यायविरचित वासवदत्ता टीका. ६ जयसिंहसूरिकृत धर्मोपदेशमाला. ७ देवचन्द्रसूरिकृत मूलशुद्धिप्रकरणवृत्ति. ८ रत्नप्रभाचार्यकृत उपदेशमाला टीका. ९ यशोविजयोपाध्यायकृत अनेकान्तव्यवस्था. १० जिनेश्वराचार्यकृत प्रमालक्षण. ११ महातिथीयसंग्रह. १२ तरुणप्रभाचार्यकृत आवश्यकबालावबोध. १३ राठोड वंशावलि. १४ उपकेशगच्छप्रबन्ध. १५ सिद्धिचन्द्रकृत काव्य प्रकाशखण्डन. १६ वर्द्धमानाचार्यकृत गणरत्नमहोदधि. १७ प्रतिष्ठासोमकृत सोमसौभाग्यकाव्य. १८ नेमिचन्द्रकृत षष्ठीशतक (पृथक् पृथक् ३ बालावबोध युक्त). १९ श्रीलांकाचार्य विरचित महापुरुष चरित्र (प्राकृत महाग्रंथ). २० चंदपहचरियं (प्राकृत). २१ नम्मयासुंदरीकथा (प्राकृत). २२ नेमिनाह चरित्र (अपभ्रंश महाग्रंथ). २३ उपदेश पदटीका (वर्द्धमानाचार्यकृत). २४ निर्वाणालीलावती कथा (सं. कथा ग्रंथ). २५ सनत्कुमारचरित्र (संस्कृत काव्य ग्रंथ). २६ राजवल्लभ पट्टककृत भोजचरित्र. २७ प्रमोदमाणिक्यकृत वाग्भटालंकारवृत्ति. २८ सोमदेवादिकृत विदग्धमुखमण्डनवृत्ति. २९ समयसुन्दरादिकृत वृत्तरत्नाकरवृत्ति. ३० पाण्डित्यदर्पण. ३१ पुरातनप्रबन्धसंग्रह-हिन्दी भाषान्तर. ३२ भुवनभानुचरित्र बालावबोध. ३३ भुवनसुन्दरी चरित (प्राकृत कथा) इत्यादि, इत्यादि.

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× सं. रा.



## ABBREVIATIONS

A. B. C.	The three Mss. used for constituting the text of the SR.
abl.	ablative.
abs.	absolute.
acc.	accusative.
AM.	'Apabhraṃśa Metres' by H. D. VELANKAR ( <i>JUB</i> . II. iii, Nov. 1933. pp. 32-54; V. iii, Nov. 1936. pp. 41-71).
Ap.	Apabhraṃśa.
As.	<i>Apabhraṃśa-Studien</i> by L. ALSDORF, Leipzig, 1937.
Bh.	<i>Bhavisattakaha von Dharmayāla</i> ed. H. JACOBI, München, 1918.
BLOCH	
Ch.	<i>Chand'o'nuśāsana</i> of Hemacandra (pub. Devkaran Mulchand Sheth, Bombay. 1912).
CK.	<i>Chandahkośa</i> of Ratnaśekhara (= Appendix I to AM. I, <i>JUB</i> II iii Nov. 1933, pp. 54-61).
DAVE	<i>Gujarāti Language</i> by T. N. DAVE, London, 1935.
Deś.	<i>Deś'nāmamālā</i> of Hemacandra (BSS. XVII).
f. fem.	feminine
fut.	future
gen.	genitive
GL.	<i>Gathālakṣaṇa</i> of Nanditādhyā (ed. H. D. VELANKAR <i>ABORI</i> , XIV. i-ii, 1933; pp. 1-38).
Guj.	Gujarāti
Hc.	Hemacandra's Prakrit Grammar (= VIII chapter of the Siddhahema) ed. P. L. VAIDYA, 1928.
Hr.	<i>Harivaṃśapurāṇa</i> ed. L. ALSDORF (Hamburg, 1936)
imper.	imperative.
instr.	instrumental
KD.	<i>Kavidarpaṇam</i> ed. H. D. VELANKAR ( <i>ABORI</i> XVI i-ii, 1935 pp. 44-89; pp. 37-60).

Kp.	<i>Der Kumārapālapratibodha</i> by L. ALSDORF Hamburg, 1928.
loc.	locative
Mār.	Mārwāri
m. masc.	masculine
Ms(s).	manuscript(s).
n. new.	neuter.
nom.	nominative
OWR.	Old Western Rājasthāni
part.	participle.
PISCHEL	<i>Grammatik der Prakrit-Sprachen</i> by R. PISCHEL, Strassburg, 1900.
Pk.	Prākṛta
plur.	plural
Pp.	<i>Prākṛita-Paiṅgalam</i> ed. C. M. GHOSH (Biblio- theca Indica, 1902) (The references are to the section on the मन्त्रवृत्त unless this indicated otherwise)
pres.	present
pret.	preterit
San.	<i>Sanatkumāracaritam</i> ed. H. JACOBI, München, 1921.
Sc.	<i>Svayambhūechandas</i> of Svayambhū ed. H. D. VELANKAR ( <i>JUB.</i> V. iii, Nov. 1936, pp. 72-93).
SHAHIDULLAH :	<i>Les Chants Mystiques de Kāṅha et de Saraha :</i> ed. M. SHAHIDULLAH, Paris, 1928.
sing.	singular
Sk.	Saṁskṛta
Sr.	<i>Sandేశarāsaka</i>
Tulsidas	<i>Rāmacaritamānasa</i> of Tulsidas
TURNER	'Gujarati Phonology' by R. L. TURNER ( <i>JRAS.</i> 1921)
TESSITORI	<i>Notes on the Grammar of the Old Western Rajasthani Language</i> by L. P. TESSITORI ( <i>I. A.</i> )
VJS.	<i>Vṛttajāṭisamuccaya</i> of Virahāṅka ed. H. D. VELANKAR ( <i>JBBRAS</i> , n. s., V. i-ii 1929, pp.
voc.	vocative
Vb.	<i>Vaṇṇaratnākara</i> of Jyotirīśvara-Kaviśekhara- cārya. ed. S. K. CHATTERJI and Babua MISRA, Calcutta 1940.

स्वर्गवासी साधुचरित श्रीमान् डालचन्दजी सिंघी



बाबू श्रीबहादुर सिंहजी सिंघीके पुण्यश्लोक पिता

जन्म-वि. सं. १९२१, मार्ग. वदि ६ 卐 स्वर्गवास-वि. सं. १९८४, पोष सुदि ६

दानशील-साहित्यरसिक-संस्कृतिप्रिय  
स्व. श्रीबाबू बहादुरसिंहजी सिंघी



अजीमगंज-कलकत्ता

जन्म ता. २८-६-१८८५ ]

[ मृत्यु ता. ७-७-१९४४

## Babu Shri Bahadur Singhji Singhi

My dear, sincere, and noble friend, Babu Shri **BAHADUR SINGHI SINGHI**, who, under my special inspiration, had founded this **SINGHI JAIN SERIES** in 1931, in sacred memory of his saintly father, Babu Shri **DALCHANDJI SINGHI** and realizing whose uncommon devotion to the cause of learning as well as his ideal munificence, I also dedicated with my heart the dynamic and the precious portion of my remaining life to the Series, seeing whose fairly satisfactory and prompting progress in course of last twelve years who had, to find it in more advancing and comprehensive form in future, cherished an intense desire which resulted in associating the Series with the **BHARATIYA VIDYA BHAVAN**, according to a scheme outlined by me in the latest works published last year in it, is now no more to see the publication of this work! Full one year has now passed since the sad demise of that noble man. This is the first work of the **SERIES** that is being published after he departed from amongst us. In his revered memory, I am penning few lines here.

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ON THE 7TH OF JULY, last year (1944) Babu Shri **BAHADUR SINGHI SINGHI** left his mortal coils at the comparatively early age of fifty-nine. His loss has been widely felt. His aged mother received this rude shock so ill that she did not long outlive him. His worthy sons have lost an affectionate and noble father, the industrialists and businessmen of the country one of their pioneers, the large number of his employees a benevolent master, scholarship one of its best patrons and the poor people of his native district a most generous donor. To me his loss is personal. My contact with him was a turning point in my life. Whatever I have been able, during the past fifteen years, to achieve in the field of scholarship is due directly to him. The financial assistance with which he backed up my activities was the least of his contributions. But for his love of scholarship with which he inspired me, this chapter of my life would have been entirely different.

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Babu Shri BAHADUR SINGHJI SINGHI was born in Azimganj, Murshidabad, in Vikram Samvat 1941, in the ancient family of the Singhis, who were of old the treasurers of the Mughal emperors. The family had passed through many vicissitudes of fortune and in the 17th century it migrated from Rajputana to Bengal, but thanks to the energy and enterprise of Singhiji's father, Babu Shri DALCHANDJI SINGHI, the family firm became a very flourishing concern.

**Babu Dalchandji Singhi**, was born in Azimganj (Murshidabad) in the Vikrama Samvat 1921 (1865 A. D.), and died in Calcutta on the 30th December, 1927. Owing to financial difficulties, Dalchandji Singhi had abruptly to cut short his educational career and join the family business at the early age of 14. The family had been carrying on business in the name of **Messrs Hurisingh Nehalchand** for a long time though, in those days, it was not at all a prominent firm. But having taken the reins of the firm in his own hands, Babu Dalchandji developed it on a very large scale; and it was mainly through his business acumen, industry, perseverance and honesty that this comparatively unknown firm of "Hurisingh Nehalchand" came to be reckoned as the foremost jute concern with branches in almost all the important jute centres of Bengal. The fruits of Dalchandji Singhi's toils were immense, and the reputation of the firm in commercial circles was, indeed, unique.

Having thus brought his jute business to the most flourishing condition, Babu Dalchandji Singhi diverted his attention to the mineral resources of India and spent many lacs of rupees in prospecting the coal fields of Korea State (C. P.), limestone deposits of Sakti State and Akaltara, and the bauxite deposits of Belgaum and Sawantwadi and Ichalkaranji States. His scheme for the Hiranyakeshi Hydro-Electric Project and manufacture of aluminium from bauxite ores, the first of its kind in India, is yet to be developed. His mining firm, **Messrs Dalchand Bahadur Singh** is reputed to be one of the foremost colliery proprietors in India. While so engaged in manifold business, he also acquired and possessed vast Zamindari estates spreading over the districts of 24-Perganas, Rangpur, Purnea, Maldah, etc.

But the fame of Babu Dalchandji Singhi was not confined to his unique position in commercial circles. He was equally

well-known for his liberality and large-heartedness, though he always fought shy of publicity attached to charitable acts and often remained anonymous while feeding the needy and patronizing the poor. A few instances of his liberality are given below.

When **Mahatma Gandhi** personally visited his place in 1926, for a contribution to the Chittaranjan Seva Sadan, Babu Dalchandji Singhi gladly handed over to him a purse of Rs. 10,000.

His War contribution in the first world-war consisted in his purchasing War Bonds to the value of Rs. 3,00,000; and his contribution at the Red Cross Sales, held in March 1917, under the patronage of H. E. Lord Carmichael on Government House grounds, Calcutta, amounted to approximately Rs. 21,000, in which he paid Rs. 10,000 for one bale of jute which he had himself contributed. His anonymous donations are stated to have amounted to many lacs.

In his private life Babu Dalchandji Singhi was a man of extremely simple and unostentatious habits. Plain living and high thinking was his ideal. Although he had been denied a long academic career, his knowledge, erudition and intellectual endowments were of a very high order, indeed. His private studies were vast and constant. His attitude towards life and the world was intensely religious, and yet he held very liberal views and had made a synthetic study of the teachings of all religions. He was also well-versed in the Yoga-darśana. During the latter part of his life he spent his days mostly in pilgrimage and meditation. Noted throughout the district and outside for his devoutness, kindness and piety, he is remembered even now as a pride of the Jaina community.

During the last days of his life, Babu Dalchandji Singhi cherished a strong desire to do something towards encouraging research in important branches of Jaina literature and publishing their editions scientifically and critically prepared by eminent scholars. But fate had decreed otherwise; and before this purpose of his could become a reality, he expired.

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However, **BABU BAHADUR SINGHI SINGHI**, worthy son of the worthy father, in order to fulfil the noble wish of the late

Dalchandji Singhi, continued to help institutions like the *Jaina Pustaka Pracāraka Maṇḍala*, Agra; the *Jaina Gurukula*, Palitana; the *Jaina Vidyābhavana*, Udaipur, etc.; and also patronized many individual scholars engaged in the publication of *Jaina literature*. Besides, with a view to establishing an independent memorial foundation to perpetuate the memory of his father, he consulted our common friend, Pandit Sri Sukhlalji, (formerly a Professor of Jainism in the Benares Hindu University), an unrivalled scholar of *Jaina Philosophy*, who had also come in close contact with the late Babu Dalchandji Singhi, and whom the latter had always held in very high esteem. In the meanwhile, Babu Bahadur Singhji Singhi incidentally met the late Poet, **Rabindranath Tagore**, and learnt of his desire to get a chair of *Jaina studies* established in the *Viśva Bhāratī*, Shantiniketan. Out of his respect for the Poet, Babu S'ri Bahadur Singhji readily agreed to found the chair (provisionally for three years) in revered memory of his dear father, and pressingly and cordially invited me to organize and conduct the same. I accepted the task very willingly, and felt thankful for the opportunity of spending even a few years in the cultural and inspiring atmosphere of *Viśva-Bhāratī*, the grand creation of the great Poet, Rabindranath.

During the period of 10 years of my principalship of the *GUJARAT PURATATTVA MANDIR*, Ahmedabad, and even before that period, I had begun collecting materials of historical and philological importance, and of folk-lore etc., which had been lying hidden in the great *Jaina Bhandars* of Patan, Ahmedabad, Baroda, Cambay, etc. I induced my noble friend Babu Bahadur Singhji Singhi, also to start a Series which would publish works dealing with the vast materials in my possession, and also with other allied important *Jaina texts* and studies prepared on the most modern scientific methods. Hence the inauguration of the present **Singhi Jaina Series**.

At an early age Babu Bahadur Singhji joined the family business and by pushing ahead with his father's enterprises, succeeded in making the firm the foremost in the mining industry of Bengal and Central India. Besides he also acquired vast zamindaries and had interests in many industrial and banking concerns. This early preoccupation with business affairs prevented his having a college education. But Singhji was

studious and introspective by nature. He devoted all his spare time to study and cultural development. He acquired an excellent command over several languages. Art and literature were the subjects of his choice. He was very fond of collecting rare and invaluable specimens of ancient sculpture, paintings, coins, copperplates and inscriptions. His manuscript collection contained a large number of rare works of historical and cultural importance, among which mention must be made of a unique manuscript of the Koran which was handed down from Baber to Aurangzeb and bears the autographs of all of them. His numismatic collection, especially of Kushan and Gupta coins, is considered the third best in the world. He also had a good and large collection of works of art and historical importance. Singhji was a Fellow of the Royal Society of Arts (London), a member of the Royal Asiatic Society of Bengal, the Bangiya Sahitya Parishad, the Indian Research Institute and a Founder-Member of the Bharatiya Vidya Bhavan. He was also the President of the Jain Swetambara Conference held in Bombay in 1926. Though he had made no special study of law he was well up in legal matters. On one occasion in the Calcutta High Court when he found that even his distinguished lawyers were not properly representing his case he himself pleaded out the case successfully, much to the surprise of the opposite party who was a manager of a big European firm.

Though a highly religious and leading figure in the Jain Community he had an outlook which was far from sectarian. More than three-fourths of the six lakhs and over of his donations were for non-Jain causes. More often than not he preferred to give his assistance anonymously and he did not keep a list of his donations even when they were made in his name.

- To the Hindu Academy, Daulatpur, Rs. 15,000/.
- to the Taraqi-Urdu Bangala 5000/.
- to the Hindi Sahitya Parishad 12,500/.
- to the Vishuddhanand Sarasvati Marwari Hospital 10,000/.
- to several maternity homes 2,500/.
- to the Benares Hindu University 2,500/.
- to the Jiaganj High School 5,000/.
- to the Jiaganj London Misson Hospital 6000/.
- to the Jain Temples at Calcutta and Murshidabad 11,000/.

to the Jain Dharma Pracharak Sabha, Manbhūm 5,000/.  
 to the Jain Bhavan, Calcutta, 15,000/.  
 to the Jain Pustak Prachar Mandal, Agra, 7,500/.  
 to the Agra Jain Temple 3,500/.  
 to the Ambala Jain High School, 2,100/.  
 for the Prakrit Kosh 2,500/.  
 to the Bharatiya Vidya Bhavan 10,000/.

At the Singhi Park Mela held in Decembar, 1941, at his Ballyganj residence in which Viscount Wavell, then Commander-in-Chief and Lord John Herbert, Governor of Bengal and Lady Herbert participated, he donated Rs. 41,000/. for the Red Cross Fund.

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Really speaking, he did not in the least hanker after name and fame even though he was a multi-millionaire and a big Zamindar, and even though he was a man of superior intellect and energy. He was by nature taciturn and a lover of solitude. Art and literature were the pursuits of his choice. He was very fond of seeing and collecting rare and invaluable specimens of ancient sculpture, painting, coins, copperplates, inscriptions, manuscripts, etc. He spent all his spare time in seeing and examining the rarities which he had collected in his room as well as in reading. He was seldom seen outside and he rarely mixed with society and friendly circles. Wealthy persons like himself usually have a number of fads and hobbies such as seeing the games and races, visiting clubs, undertaking pleasure trips etc., and they spend enormously over them, but Singhiji had none of these habits. Instead of wasting money on such things, he spent large sums on collecting ancient things and valuable curios and on the preservation and publication of important literature. Donations to institutions and charities to individuals were, for the most part given by him anonymously. I know it from my own experience that these gifts, donations and charities reach a very high figure at the end of every year. But he was so modest that on his being requested so often by me he did not show the least inclination to part with the names and whereabouts of the individuals and institutions that were the recipients of such financial aid from him. By chance I came to know of a very recent example, just now, indicative of this characteristic of his nature. In the year 1941 he shifted,

like other innumerable inhabitants of Calcutta, his headquarters to Azimganj (Dist. Murshidabad) when the fear of the Japanese invasion was looming large, and decided to stay there with his whole family during war time. Taking into consideration the present grievous condition of the country as well as the excessive scarcity of the grains in Bengal, he had stocked grains in large quantities with a view to distributing them gratis according to his capacity. Thereafter the problem of food became rather more serious and the prices had risen inconceivably high. Babu Bahadur Singhji Singhi could have earned four to five lacs of rupees if he had, like many other miserly merchants, sold off the hoarded lot of grains, taking undue advantage of the prevailing conditions. But he resisted the temptations, and had been daily distributing freely the grains among thousands of poor people who showered blessings on him; and he enjoyed a deep self-satisfaction. This is the most recent example that puts us in adequate knowledge of his silent munificence.

Really he was a very silent and solid worker and he had no desire to take active part in any controversies, social or political, though he had sufficient fitness and energy to do so. Still however he was skilful enough to do what was proper at the particular time. The following incident will best illustrate this statement. It was in the fitness of things that a wealthy multi-millionaire like him should give an appropriate contribution in the war funds. With this view he arranged in the second week of December, 1941, an attractive show, styled **Singhi Park Mela** in the garden of his residential place at Calcutta in which all the local people and officers of name and fame, including the Governor of Bengal, Sir John Arthur Herbert and lady Herbert as well as the Commander-in-chief (now the Governor-General) Viscount Wavell, had also taken part with enthusiasm. This show fetched thousands of rupees which were considered substantial financial help to the war funds.

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As mentioned above, the series was started, in 1931 A. D. when I worked as a Founder-Director of the Singhi Jain Chair in Viśvabhāratī at Shantiniketan, at Singhiji's request. It was, then, our aspiration to put the SINGHI JAIN CHAIR and the SINGHI JAIN SERIES on a permanent basis and to create a centre at

Viśvabhāratī for the studies of Jain cult in deference to the wishes of the late Poet Rabindranath Tagore. But unfortunately I was forced to leave this very inspiring and holy place on account of unfavourable climatic conditions etc. which I had to face during my stay of about four years there. I shifted, therefore, from Viśvabhāratī to Ahmedabad where I had formerly resided and worked in those glorious days when the GŪJARAT VIDYĀPĪTH and the PURĀTATTVA MANDIR had been established as a part of the movement for national awakening and cultural regeneration. I went there in the hope that the reminiscences of those days and the proximity of those places would serve as sources of inspiration in my literary pursuits.

During this period my aim of life had centred round the Singhi Jain Series and I devoted every iota of my energy to its development and progress.

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In June, 1938, I received, to my agreeable surprise, a letter from my esteemed friend Śrī **K. M. Munshi**-who was, then, the Home Minister of the Congress Ministry of the Bombay Presidency. In that letter he had mentioned that Sheth Śrī Mungalal Goenka had placed a liberal sum of two lacs of rupees at his disposal for the establishment of a good academic institution for Indological studies and he had asked me to come down to Bombay to discuss and prepare a scheme for that. Accordingly, I came here and saw Munshiji. Knowing that he had a fervent desire of founding at Bombay an institution of the type of the Purātattva Mandir, I was extremely delighted and I showed my eagerness to offer for that such services as might be possible for me. We, then, began to draft out a scheme and after some deliberations and exchange of ideas the outline of the BHĀRATĪYA VIDYĀ BHAVAN was settled. Accordingly, on the auspicious full-moon day of the Kārttik of 1995 (V. S.) the opening ceremony of the Bhāratīya Vidyā Bhavan took place amidst the clappings and rejoicings of a magnificent party which was arranged at the residence of Munshiji. The brilliant achievement and the wide publicity which the Bhavan has been able to secure during his last five or Six years' short period bear eloquent testimony to the inexhaustible fund of energy and unsurpassed skill of Munshiji. As I am inseparably linked up with it from the very conception,

I also feel the same amount of joy and interest at the Bhavan's progress as Śrī Munshiji, its Founder-President and therefore I have been always offering my humble services in its various undertakings and activities.

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On the other hand, the Singhi Jain Series is the principal aim of my remaining life and the results of my thinking, meditation, researches and writings have all been devoted to the development of the Series. As life passes on, the time of activity is also naturally shortened and therefore it is quite appropriate, now, for me to chalk out lines of its future programme and permanence.

As Babu Bahadur Singhji Singhi, the noble founder and the sole patron of the Series, had placed the whole responsibility of the Series on me from its inception, he had also the right to expect that more and more works may more speedily and splendidly be published. I have neither seen nor come across any other gentleman who can match with him as regards generosity and unbounded zeal for the revival of ancient literature. On the works of the Series he had spent through me more than 75,000 rupees during his life-time. But he had not even once asked me, during this long period of a dozen years, as to how and for what works the amount was spent. Whenever the account was submitted to him, he did not ask for even the least information and sanctioned it casting merely a formal glance on the account sheets. But he discussed very minutely the details regarding things such as the paper, types, printing, binding, get-up, etc. as well as internal subjects like Preface and others, and occasionally gave very useful suggestions thereon with deep interest. His only desire being to see the publication of as many works as possible in his life-time, he was always ready to spend as much, after it, as required. He did not labour under a delusion that the things should be done in this or that way when he was no more.

As these were his ideas and desires concerning the Series and as every day that passed left me all the more convinced of the fickleness of my advanced life too, it was imperative for us to draw out a scheme for its future programme and management. Just at this time a desire dawned in the heart of Śrī

† सं. र.



Munshiji, to the effect that if the Singhi Jain Series be associated with the Bhāratīya Vidyā Bhavan, both the institutions would not only be admirably progressing but the Series would get permanence and the Bhavan, unique honour and fame by its hereby becoming an important centre for the studies of Jain culture and the publication of Jain literature. This well-intentioned desire of Munshiji was much liked by me and I conveyed it in a proper form to Singhiji who was, besides being a Founder-Member of the Bhavan, also an intimate friend of Munshiji since long. Eventually he welcomed this idea. I also came to a final decision of associating the Series with the Bhavan, having consulted my most sincere friend, life-long companion and co-worker, Pt. Sukhlalji, who is a well-wisher and an active inspirer of the Series, and who is also an esteemed friend of Babu Bahadur Singhji. Luckily we all four met in Bombay in the bright half of Vaiśākh (V. S. 1999) and on one auspicious day we all sat together and unanimously resolved, at the residence of Munshiji, to entrust the Series to the Bhavan.

According to that resolution, the publication of the Series thereafter began under the management of the Bhāratīya Vidyā Bhavan under my sole supervision and direction.

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In addition to transferring all sorts of copyright of the Series, Singhiji also donated a liberal sum of Rs. 10,000 which will be spent on erecting a hall, to be named after him, in a prominent place in the Bhavan. In appreciation of this generous donation of Singhiji, the Bhavan has also resolved to style permanently the Department of Jain Studies as the "*Singhī Jain Sāstra S'ikṣāpīṭha*".

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In the mean time we considered to purchase for the Bhavan a well-equipped library of a retired professor living in Calcutta and consequently I was entrusted with the work of making a proper move in the matter. I then went to Calcutta for this very purpose and started negotiations through Singhiji with the professor whose demand was somewhere about Rs. 50,000/-. Singhiji asked me just casually as to what arrangement had been made for meeting with the costs. I promptly replied that there was no cause for worry so long

as donors like himself were there. He smiled at it with a suppressed sense of satisfaction and also remarked that he had to assume the role of a negotiator for a buyer who he himself was eventually to be. He considered seriously my candid utterance and made up his mind from that moment, lucky of course for the Bhavan, to donate the Library to the Bhavan. He invited the professor concerned to his residence and talked in my presence about the approximate cost of the whole collection which appearing rather more to him and to me, the bargain could not be struck. He himself thereafter suggested to me to go in for the Nahar collection and promised with his usual preparedness to make complete arrangements in due course of time for the same. As was natural with him, he disallowed me at the same time from making known his intentions to any one. From close association with him I very well knew this aspect of his sobre mind. This taciturnity of his mind was so much developed that even his sons who are equally able and worthy did not get a clue to his intentions till they were put into practice. But to our great mishap he did not live long enough to present this literary treasure to the Bhavan himself; but his eldest son and my beloved friend, Babu **Shri Rajendra Singh** has fulfilled his father's wish though he was totally ignorant of it and has got this unique collection for the Bhavan and spent Rs. 50,000/- for the purpose.

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Singhiji began to take keen interest in the progress and development of the Bharatiya Vidya Bhavan, seeing that it had at last become the centre of research and literary activities of Shri Munshiji and mine. In his last visit to Bombay he had also expressed to me his sincere desire to come and stay occasionally with us in the building of the Bhavan at Andheri when it is made over to us after the war.

At this time he also expressed with great enthusiasm his generous desire in clear terms as to how increasing progress of the Series can be achieved and how more works can be brought out with added speed. He also told me to make an arrangement, as I wished, regarding as much publication as possible of the works in the Series till I and he were alive, wishing me not to worry at all concerning the expenses. He mentioned that

he would not feel satisfied even if the present rate of the publication which is three to four works annually be raised to two works per month. What a noble zeal and a domineering passion for the advancement of learning and literature !

Having been fully reinvigorated by this unequalled enthusiasm and liberality I came to Bombay and was immersed in making plans of a large-scale production of the works in the Series and its extension in pursuance of his eager desire.

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By the end of 1943 his health began to decline. In the first week of January, 1944, when I went to him at Calcutta in connection with the work of the Bharatiya Itihasa Samiti I found him extremely unwell. Notwithstanding his ill-health he talked to me for more than a couple of hours on the day of my arrival there. The first thing he did in the course of this lengthy, though very sweet talk, was to give me a mild reproof for undertaking the long and tedious journeys to Calcutta, Benares and Cawnpore in spite of my ill health. He discussed with absorbing interest the details of the Samiti's proposed History of India, a subject of great interest to him. I could see that he was at that time quite forgetful of his physical ailments. Our talks then drifted to the subject of the History of Jainism in which connection also he expressed his opinion about the material to be utilised for such a work. At the termination of our talks, which this time lasted for over three hours, I found him much exhausted and drooping in spirits.

On the 7th January his health took a turn for the worse. On 11th January I went to take leave of him, which he, full of emotions, gave with a heavy heart, exclaiming "Who knows whether we shall meet again or not?" I requested him to take heart and remain buoyant and assured him that he would be soon restored to normal health. But while I was stepping out of his room, my eyes were full of tears and his last words began to eat into my heart. Ill-luck prevented our second meeting. That lofty and generous soul finally left its mortal habitat at mid-day on 7th July, 1944. May his soul rest in peace !

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## Singhiji's worthy sons

Though the heavy loss caused by his sad demise is irreparable for me and the Jain community at large, still it is, indeed, a matter of real consolation that he has left behind him equally illustrious and worthy sons. His sons, Babu **Rajendra Singhji**, Babu **Narendra Singhji** and Babu **Virendra Singhji** are treading in the foot-steps of their revered father. It gives me a great pleasure to record here that during the past year on the Series alone they have spent about Rs. 20,000/-. They also handed over a some of Rs. 5000/- to the Indian Research Institute of Calcutta for the publication of the Jain works in Bengali language. In last January these Singhi brothers spent in the sacred memory of their late father and their grandmother who had passed away soon after her son, a big sum of about two lacs for social purposes and for helping the poor with food, clothes, etc.

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I have already mentioned how Babu Rajendra Singhji made a generous donation of Rs. 50000/- for the purchase of the famous Nahar Collection of Indological works which now forms a most precious part of the Bhavan's library. Babu Narendra Singhji has donated Rs. 3000/- for the foundation of a Jain Bhavan at Calcutta for which Babu Bahadur Singhji had already contributed Rs. 15000/-. He liberally gave Rs. 5000 at the occasion of the celebration of the 'Viraśāsana Mahotsava' in November 1944 which was held by the Digambar Jain Samāj. Further he has shouldered the responsibility of continuing now under his patronage to help the work of social and religious upliftment among the Sarāk tribe of Bengal which was started by his illustrious father and for which the latter had spent thousands of Rupees. Babu Rajendra Singhji and Babu Narendra Singhji have also very generously promised to continue to meet all the expenses of the **Singhi Jain Series** and requested me to bring out as many works as possible, at whatever cost so that this unique Series founded and cherished by their late lamented father may continue to bring to light the invaluable treasures of Jain literature and culture.

In recognition of his unique assistance the Bharatiya Vidya Bhavan has decided to perpetuate Singhji's memory by naming its indological library as **Babu Bahadur Singhji Singhi Library**. Further, one of its main halls will bear his name as **Babu Bahadur Singhji Singhi Hall**. The Bhavan's Jain Department will also be known as the **Singhi Jain shastra Shikshapith**.

9. AUGUST 1945  
BHĀRĀTIYĀ VIDYĀ BHAVAN,  
BOMBAY.

} JINA VIJAYA MUNI

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## PREFACE

WHEN for the first time in 1912-13 A. C., I began to examine the Jain Bhandars at Pātan, my primary object then was to find out with a view to research the literary works composed in the Early Vernaculars. At that time I had yet little acquaintance with Sanskrit and Prākṛit, but with Old Gujarāti (or the Old Western Rajasthani, as it is known among the scholars) I had cultivated a considerable familiarity. Of course I was as yet only a fresh student of it. My perusal and study of the research articles dealing with Gujarāti language and literature that were being published in the early Reports of the Gujarāti Sāhitya Pariṣad and also in the early numbers of the periodicals like the 'Gujarāti' had created in me a desire to know more and undertake investigation into these subjects. I had already come in close touch with the Rāsā compositions by the Jain monks of which there was such a profusion, and my visit to the Bhandars of various places had given me some idea as to what a big number of such works had been preserved in the Jain Mss. collections. The Bhandars at Pātan were since long very famous for being the oldest and richest Mss. collections pertaining to this subject and so, when I got an opportunity to live in Pātan near Pūjyapāda Pravartaka Shri Kantivijayaji Mahārāj whom I considered as my highly revered Guru, I began to prepare a list of the Old Rāsūs found in those Bhandars in order to satisfy my curiosity and to have a general idea of how great an amount of such sort of vernacular literature was lying buried there. In this list the information was being gathered under the heads like title of the work, name of the author, date of composition, date of copying, extent of the work in *Granthāgras*, number of folios, condition of the Ms., etc.

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During these years a controversy was raging in Gujarat among the scholars of Old Gujarāti as to who was the earliest poet in Old Gujarāti, and the non-Jain scholars almost unanimously had assigned that place to Narasinha Mahetā. But there were one or two Jain scholars who had declared their

objection to such a view and who, on the ground of some pre-Narasinha Jain works that were within their knowledge, were trying to assign the honour of being the first poet of Old Gujarātī to Vinayaprabha Upādhyāya, who had composed his *Gautamasvāmirāsa* at Khambhāt (Cambay) in 1412 V. S. I too got interested in that controversy and accordingly I began to search carefully for older Gujarātī poetical works. In one of the Bhandars I found a Ms. copied in 1357-58 V. S., the years during which the Hindu rule in Gujarāt was nearing its end and Independent Gujarat was vanishing for ever between the jaws of Time. The Ms. contained a collection of many small works in Sanskrit, Prākṛit, Apabhraṁśa and Old Gujarātī. Among these was found a poetical work called *Nemināthacatuspadikā* of Vinayacandra which appeared to be a charming and typical representative of Old Gujarātī works. There was no doubt about its being some 75 or 100 years older than the *Gautamasvāmirāsa* and hence I prepared a complete copy of it and sent it to be published in the Paryuṣaṇā special number of the monthly 'Jain Śvetāmbar Conference Herald' of the year 1913. At that time I had no specialized study of that subject so that I could supply an explanatory review, notes etc. on it, but my eagerness to continue my research in that subject and to search for and examine more literary works of that type was increased to a degree and from that point of view I continued my efforts.

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It was about that period that I found a Ms. of the *Samdeśarāsaka* in the same Bhandār.\* This Pātan Ms. contained the bare text of the poem without any thing like the Sanskrit *Avacūri* or *Tippaṇa*. On a superficial examination, its language appeared to me to be of a different sort from the language found in other Rāsās and it was not properly intelligible to me, since I knew yet practically nothing of the Apabhraṁśa grammar. But my continuous reading and study of Old Gujarātī works had indirectly acquainted me somewhat with that language and consequently I could grasp the essence of the contents of the Rāsaka. I had read many times the *Prthvirāja-Rāsau* before and I could

\* It was in this very Bhandār that I discovered *Prthvīcandacaritra*, the oldest and earliest extensive prose work in Old Gujarātī.

make out that the language of the present Rāsaka was to some extent of that sort which was found in the *Prthvirāja-Rāsau*, though the form appeared quite different. I became eager to study the Rāsaka and I copied it completely with my own hand. I also hoped to possibly find in the Bhandars some other Ms. of this poem containing some Ṭabbā (Gujarātī gloss) or Bālāvabodha on it, so that it can facilitate the understanding of the poem. For I had already come across in those Bhandārs some Mss. of the works like the *Bhāvanāsandhi* written in the same sort of language and containing a Gujarātī gloss.

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After this some five to seven years elapsed. During this, I was progressing in my study of the Prākṛit grammar. The study of Hemacandra's grammar helped me to peep into the exact nature of Prākṛit, Apabhraṁśa etc. In 1918 A. C. when in Poona I was engaged in examining the Jain section of the Government Manuscript collection brought to the Bhandarkar Oriental Research Institute, I came across another Ms. of this Rāsaka there, and I was very glad to find that that new Ms. contained, as I had anticipated, a *chāyā*-like Sanskrit *Avacūrikā* on the text of the Rāsaka. I had then a mind to get prepared a transcript of that Ms. After this when I joined the Gujarāt Vidyāpīṭh and undertook to organize the activities of the Gujarāt Purātattva Mandir, I thought of publishing the Rāsaka in the Purātattva Granthāvali that was to be started by that Institution. I acquired the Ms. from Pātan as also from Poona and started to note down the variant readings, etc. gradually. But much progress could not be made in that owing to my being occupied with other undertakings. In the meanwhile I received a letter from that great indologist and German savant Prof. Hermann JACOBI. He had asked from me some information regarding the works of Apabhraṁśa literature that could be found in the Pātan Bhandars. For it was Prof. JACOBI who had started a new era in Apabhraṁśa studies by publishing the Apabhraṁśa texts *Bhavisattakaha* of Dhanapāla and the *Sanatkumāracarita* of Haribhadra and had begun to search diligently for the literary treasures of that language. I sent him particulars regarding the *Tisatṭhīlakkhaṇa-Mahāpūrāṇa* of Puṣpadanta together with

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a transcript of the *Harivaṃśapurāṇa* contained therein, which I had got previously prepared. Afterwards I informed him of this *Samdeśarāsaka* also. In the meanwhile, when I decided to go to Germany, he wrote to me: 'When you come, please bring with you the Ms. of the *Samdeśarāsaka* or a transcript thereof. I am very eager to see that work' etc. Accordingly I took with me the transcript that I had prepared with my own hand and when in the summer of 1924 I saw that revered and aged Professor in Hamburg, I handed over to him that transcript. He was very much thankful to me for the transcript and said that when he returned to his home at Bonn, he would, at leisure, go through the transcript and write to me his opinion etc. regarding the work in detail. And he kept the transcript with him. But unfortunately he could not do or write anything in connection with this matter during my stay in Germany, being engaged as he was in some more pressing work.

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I returned from Germany and remained wholly occupied in establishing the Singhi Jain Chair at Shantiniketan, in planning the Singhi Jain Series and other such works. When the Bharatiya Vidya Bhavan was established in 1938 and the 'Bhāratīya Vidyā Series' was started, I earnestly desired to publish this *Samdeśarāsaka* which was occupying my attention since so many years. And so acquiring again the Mss. at Poona and Pātan, I got a fresh press-copy prepared from them. After collating variants, I thought of publishing the work serially in the *Bhāratīya Vidyā* (the Hindi-Gujarāti quarterly). In the mean time I came to know of a third Ms. of the *Samdeśarāsaka* which was in the Jñānabhaṇḍār of Achārya Shri Jinaharisāgarji at Lohāvṭ in Marwar. I acquired that Ms. also from the Achārya. Besides the text, that Ms. also contained a Tippana-like short Sanskrit commentary by some different writer. Hence I decided to print that commentary also. Thus ultimately the printing of the text of the present work with the variants from the three Mss. and the Sanskrit commentaries from the Poona and Lohāvṭ Mss. was begun in 1941.

In the beginning my intention was to publish merely the text with the Sanskrit commentaries and a few prefatory

lines by way of introduction. And accordingly I got the whole thing printed. But then some friends suggested that if the work is published with the indication of the critical apparatus and a critical introduction, it would add to the utility of that fine work for those interested in Apabhramśa. So I entrusted that task to my dear pupil and enthusiastic co-worker Prof. H. C. Bhayani, M. A., who, since last three or four years is deeply engaged in the study of Apabhramśa language and literature and who has acquired a substantial knowledge of that subject. As the result, the present work with its more substantial form is placed in the hands of the learned.

That Prof. Bhayani has spared no pains in studying his subject with requisite minuteness will be clear to all the discerning readers who will go through the pages of the 'Critical Study.' He has carefully investigated and recorded in a systematic manner the rich variety of grammatical forms and different types of metres that are evidenced in this poem. He has also treated the form and structure of the poem, has given an extensive summary of the contents and some informative notes from exegetical or metrical point of view, and has prefaced all this with a brief introduction intended to point out the specially interesting features of the poem. Thus Prof. Bhayani has increased the importance and utility of this publication for which I offer him sincere congratulations.

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Following is the description of the three Mss. which I have utilized in editing the present text and the commentaries:

Ms. A — It is a Ms. from the Jain Section of the Government Mss. collection which is in charge of the Bhandarkar Oriental Research Institute, Poona and bears the number 181 of 1881-82. It contains 12 leaves. The date of copying is not given but looking to the condition of the Ms., it appears to have been written about 300 years ago. It is written in the Jain Devanāgarī script. The text of the Rāsaka is in a slightly bigger hand. Every side contains 11 to 12 line of the Rāsaka text and above each line is written, in a finer hand, something like a Sanskrit translation of the text which is styled *Avacūrikā*. The copyist of this *Avacūrikā* appears to be different from the scribe who had copied the text, for there is difference in the style of the characters. It seems that somebody must have

entered this Sanskrit *Avacūrikā* for his own guidance in the Ms. in his possession that was containing only the text. The name of the scribe is given thus at the end of the Ms. : इत्यवचूरिः । संदेशरासकं समाप्तं । पं. नयसमुद्रेणलिखितं. But from this it cannot be made out whether this Nayasamudra is himself the author of this *Avacūrikā* or he has merely copied it. It is certain that he was a Jain monk. There have been many Jain monks bearing the name Nayasamudra and some of them have also some works in Old Gujarāti, etc. to their credit. But as the present scribe has given neither his spiritual lineage and preceptor, nor his date, there is no means to know anything about his time or his identification.

The scribe who has copied the text in this Ms. has not bestowed sufficient care on his task and consequently he has included as a part of the text those stanzas also which give the definition of some particular metre employed in a stanza of the poem. For example, the 18th stanza of the text is composed in *Raḍḍā* metre. In the Ms. which must have served as the prototype to our Ms., somebody must have marginally entered the stanza defining *Raḍḍā* metre from some metrical treatise of an author called Nandaḍḍha. The scribe of our Ms., considering this definition stanza as a part of the text, copied it runningly with other stanzas of the text. Similarly because the 21st stanza is in *Paddhadī* metre, a stanza giving the definition of this metre has been included in the text as its part. The stanzas of the poem also have been numbered erroneously so that the last stanza, instead of being numbered 222 or 223, bears the number 216.

Ms. B — This Ms. was acquired from the Jñānabhaṇḍār of Achārya Shri Jinaharisāgarji at Lohāvāt in Marwar. It contains 28 leaves in all. The name of the copyist is not given. But doubtlessly he was a Jain. Though the name is not given he has mentioned the place and the day, from which we know that writing of this Ms. was completed at Hisāradurga (i. e. Hisār fort in the Punjab) on the 8th day of the bright half of Āṣāḍha, Wednesday. If some more trouble had been taken to put down the number indicating the year also, we would have got at least the exact date of the Ms. But as that thing is not done, it is not easy for us to say in what century the copy was prepared. Though if any scholar wishes to exactly find out

this date with the help of the ephemeris, he can do so because given the month, the fortnight, the Tithi and the day of the week, the corresponding year can be calculated. Having at present little time at my disposal, I could not undertake it. I wish some expert would try.

This Ms. contains, along with the text, short Ṭippana-like Sanskrit commentary, which gives just slightly more renderings of the original text than those given in the *Avacūrikā* in the Ms. A. The scribe of this Ms. appears to have very little familiarity with Sanskrit and so he has committed many blunders of a grammatical or orthographic nature in copying the commentary on each stanza.

There are two stanzas at the end of this Ṭippana-like commentary, which give us some information regarding its author, etc. The author of this commentary was a Jain monk named *Lakṣmīcandra*, who was a disciple of Devendrasūri of the Rudrapalliya Gaccha. He has also mentioned the names of his father and mother and his family, which is seldom done by any Jain monk. According to this he belonged to the Prāgvāṭa family (i. e. the Porwāḍ caste of the Banias). His father's name was Hāliga and mother's Tilakhū. He had composed this commentary in 1465 V. S.\*

The second stanza indicates in what manner he prepared this commentary. The stanza is defective and its text appears in places corrupt, so the exact meaning cannot be made out. He says that he has not seen with his eyes any commentary of this poem, nor has he studied this poem before a teacher, nor has he listened to this Śāstra on the earth directly from the mouth of its author (?). But what explanations of this poem he heard from the mouth of the Kṣatriya named Gāhada, he wrote them out in the form of

- \* There a Ms. of the *Dharmābhyudayakāvya* in Jain Bhāndars at Pātan written by the same Lakṣmīcandra, at the end of which he has given 1446 V. S. as the date of copying. There has been given the same stanza which is found in the commentary on the *Saṁdeśarāsaka* with slight variation. It is as follows:

श्रीमत्प्राग्वाटवंशांबुधिशशिसदृशो हालिगस्यांगजन्मा  
पुत्रो मातुस्तिलखाः प्रविदितचरणो रुद्रपल्लीयगच्छे ।  
श्रीमद्देवेंद्रशिष्यः रससुखजलभूवत्सरे काव्यमेनं  
लक्ष्मीचन्द्रो लिलेखाखिलगुणनिधयः सूरयः शोधयन्तु ॥

this *vārtā* (*vārtika*?). In this if anything that was not proper was unguardedly written by him it was not he, but, Gāhaḍa who was to be held answerable for that. Thus it appears that Lakṣmīcandra learned the purport of the poem from some Kṣatriya named Gāhaḍa. We do not know any thing else regarding this Gāhaḍa.

From this commentary of Lakṣmīcandra we can see that he was not a good student of Sanskrit. He must have only a working knowledge of that language. In spite of his defective knowledge of Sanskrit and his immature study he has enthusiastically tried to explain the purport of the Rāsaka by writing in his broken style a commentary in the form of this '*vārtika*', and to-day it has certainly proved of considerable help in understanding the poem. It is probable that the *Avacūrikā* which is found in the Poona Ms. (A) was prepared by some student on the basis of the substance of this commentary of Lakṣmīcandra. From what is said by Lakṣmīcandra we can also surmise that possibly there was nothing like a Sanskrit commentary on the *Samdeśarāsaka* before one written by Lakṣmīcandra himself. So in course of time this Apabhraṁśa poem of Abdala Rahamāna being felt difficult to understand, Lakmīcandra, who found the poem very attractive and worthy of study, learnt it from some Kṣatriya called Gāhaḍa who knew its language and purport tolerably well, and composed this *vṛtti* or *vārtika* in his own words. Since, the text of the Rāsaka as found in this Ms. and the one which forms the basis for the commentary are in some places at variance with each other, it is to be concluded that either the text and the commentary were copied from two different Mss. or the prototype of this Ms. must have been copied in the said manner.

Ms. C — This is from a Bhandar at Pātan. The number of the leaves is 17, and the script is Jain Devanāgarī. The copyist is Muni Mānasāgara, who was a disciple of Upādhyāya Devasāgara. Some Bhaṭṭāraka — the name has been scored off by somebody — got this copy prepared by Muni Mānasāgara. Here also the date of copying is not given. So we cannot say what must be the exact date, but looking to the condition of the Ms. it appears to have been written during 1700–1750 V. S.

This Ms. contains merely the text of the *Samdeśarāsaka*. The copyist has not put down the numbers to the stanzas, but

some space is left empty at the end of each stanza. This possibly means that as in other Mss., here also, the copyist intended to write the numbers with red ink or vermilion, but due to some reason it was left undone.

To give some idea of the size, characters etc. of these three Mss., a half-tone block of one page of each Ms. is given herewith.

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I have sought to record at the base of the text of the Rāsaka the variant readings that are found in these three Mss. One who examines these variants will see that the text of the Rāsaka has come down to us with plenty of variants. The spelling and pronunciation in a spoken vernacular is subject to continual change dependent upon its currency in different places at different times and among different peoples. The work which becomes more popular and current, gathers still richer crop of variants. It is difficult to decide which one of the Mss. offering numerous variants is more correct and faithful to the original. If the author's date is definitely known, we can say that the Ms. which is written nearer to this date is more reliable. But when the author's date is indefinite, we cannot take it as a never-failing criterion that the earliest Ms. is the most reliable one. For a later Ms. can prove more authentic than an earlier one, if the former is copied from a prototype which is earlier than the latter. In such circumstances it is a very difficult task to constitute an authentic text of a work which abounds in variants. To illustrate this let us suppose there are two Mss. of a vernacular work composed in the 11th century. One of these is written in the 15th century and presents that form of language which, after successive transformations was current in that century. On the other hand the other Ms. is written in the 18th century, but as it is an exact reproduction of its prototype which belonged to the 13th century, we should consider this latter Ms. more authentic when we want to study the language of that work. I have many a time come across such cases during my researches.

But when we have no definite idea as to the time of the author, nor can we find any sure ground to fix the tradition of the Mss, the obviously least objectionable course would be to accept the majority reading in the constituted text and record

the remaining ones below. And in cases when all the Mss. disagree on a particular reading, grammar, metre and general style of the authar should be the criteria of selecting the reading.

This is normally the method which I have followed in editing the present text. On examining the text one will find that the three above-described Mss. of this work present abundant variants. What is more, the text of the Rāsaka as given in B. and the words of the text which are found interspersed with Laṣmicandra's commentary contained in the same Ms. differ at places from each other. As all the three Mss. are undated, there is no evidence to consider any of them as older and more authentic than the rest. Hence generally I have accepted two criterions for the selection of the reading. The first is to accept that reading in the constituted text which is correct and found in the two Mss., the reading of the remaining Ms. being recorded below. The second is, when the three Mss. mutually disagree, to select that reading which appeared to me superior to others from a metrical, contextual, or stylistic view-point, the other two readings being given below.

There is no sort of consistency in the variants in each of the three Mss. No uniformity is to be found in any one of the Mss. regarding grammatical forms or orthography. In all the Mss. a substantive of the A-stem is found now inflected, now uninflected. In the case of verbal forms also sometimes we find a fuller form, while at other times it is found in a mutilated condition. And if one carefully examines the poem, one would discern that at times the author himself was responsible for employing such varying forms. The same sort of inconsistency is observable in the indication of the *y*-glide that appears in the place of the elided intervocalic consonants. In some places only *a* is found, while in others it is preceded by *y*. Thus as much lawlessness was found in the variants offered by the Mss., I had to adopt the above-described method of selecting the readings. I am aware that such a method is not absolutely scientific or satisfactory, but under the circumstances I could not find any less objectionable alternative.

From the information that I have, I think there can be found still many more Mss. of this work from the Jain

Bhandars. There is also the possibility of finding out another Sanskrit commentary or gloss on the text. For example, when the printing of the present text was finished, Shri Agarchand NAHTA of Bikaner sent to me an incomplete Ms. of this work from his private collection. There were seven leaves only, containing the first 109 stanzas of the text. The Ms. contained the Sanskrit *Vārtika* also, which was mostly identical with the *Avacūrikā* given here, but it was by a different author. Its first stanza was word for word the same as the first stanza of Lakṣmīcandra's commentary, excepting the fourth pāda, which instead of reading कुरुते मुनिपुङ्गवः as in Lakṣmīcandra, reads कुरुते लब्धिसुन्दरः. Accordingly we come to know that some Labdhisundara was the author of this commentary. The Ms. being incomplete, we have no means to know whether the author had said at the end anything regarding himself, his Guru, etc. Can this Labdhisundara be in any way connected with that Nayasundara who is mentioned at the end of the Poona Ms.?

Most of the readings of this Bikaner Ms. (N) are the same as those found in B, but there are places where the two Mss. differ and hence it appears that the Bikaner Ms. also has a different Ms. tradition from that of the three Mss. previously described. From this, it will be seen that to prepare a really critical edition and present the text in a purer form, we should acquire as many Mss. of the work as is possible to get, and work on them with sufficient diligence.

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As Prof. Bhayani has, in his 'Critical Study' exhaustively treated most of the specially interesting and novel features of this work, it is not necessary for me to touch those aspects and I confine myself to saying a few words regarding the date of the author. I have not come across any definite external evidence which would fix our author's date. No reference to the *Samdeśarāsaka* is found in any other work. We have to make a probable guess regarding the author's time and here our first definite ground, which supplies at the same time the *terminus ad quem* for the date of the poem, is Lakṣmīcandra's commentary that is published here along with the text. The commentary is composed in 1465 V. S. (1409 A. C.). Therefore, it is obvious that the author of the *Samdeśarāsaka* flourished earlier to this date. But to say how much earlier

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would be a matter of mere speculation. Still considering the form of its language and the nature of the information given in the text regarding the geographical places, I have reasons to believe that Abdala Rahamāna\* the author of the present Rāsaka was born in some place situated on the western borders of India before the period of—though not much earlier to—the rise of Sultan Muhammad alias Shihabu-din Ghori who established the sovereignty of Muslim rule on the throne of Delhi.

From the description given in the Rāsaka, it is clear that at that time the city of Multan in the Punjab was famous as the greatest of the holy places of the Hindus in the furthest precincts of the north-western India. The temple of Sun god and Suryakuṇḍa that were there were famous all over India and it was a prosperous centre of Hindu culture. From this description we also gather that Multan was a flourishing city. We can, therefore conclude that in the times of the author of the *Samdeśarāsaka* the ominous shadow of foreign invasion had not yet engulfed the city, and the Hindu cultural atmosphere held there its continuous and unrivalled sway. After Shihabu-din's invasion that glory of Multan disappeared never to get established again. The mention of Khambhāt (Cambay), moreover, along with Multan in the Punjab and Vijayanagar or Vikramapura (to-day in the Jesulmere State) in the Marusthali is also noteworthy. The husband of the lady from Vijayanagara, who, suffering long separation sends the message to him, had gone to Cambay to earn riches and there being no end to his ambition, he does not leave Cambay for years. The message-carrier also is going on his way to Khambhāt with a written message to some similar enterpriser from Multan who has gone to Cambay with the same purpose. From this we can gather that the poem was composed about a period during which Cambay was a great centre of trade and commerce tempting enough to draw businessmen and enterprisers from far off countries like Sind, the Punjab etc. If we look into the history of Cambay we see that it was during the reigns of the Cālukyan kings

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\* The text of the SR. gives the name of the author as *Addahamāna*, which is rendered by the commentaries as *Abdala Rahamāna*. So this form of the name is adopted by us, though current Muslim name is probably Abdul, and not Abdala.

Siddharāja and Kumārapāla that Cambay had reached this height of fame as a flourishing trade centre. Soon after the death of Kumārapāla, the royal sway of Anahillapura was weakened and the political chaos consequent upon this brought down the decline of Cambay. When, through the shrewdness and skill of Vastupāla, Vīradhavalā took in his hands the administration of Cambay, it was almost in the state of a deserted city. It was during the reigns of Siddharāja and Kumārapāla that the north-western boundary of the kingdom of Gujarat had reached right up to the banks of the Indus and hence it was natural that the merchants from that frontier would run their business firms in Cambay which then occupied the position of being the foremost port of the kingdom of Gujarat. From all these I infer that the *Samdeśarāsaka* must have been composed during the reign of Siddharāja or Kumārapāla i. e. in the latter half of the 12th century or at the latest, the first half of the 13th century of the Vikrama era.

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From the point of view of language also, the above suggested date appears to fit well. The particular form of language in which the poem is written gives us an impression that it must have been living and understandable by all at that time. The poet's aim was to make his work charming and attractive to the average man of his times and he can succeed in his aim then and then only, when he composes the poem in easy language and a plain style. The poet Abdala Rahamāna being an inhabitant of some place in the western part of India and different from the Hindus in religion and culture, cannot possibly have acquaintance with the language that he employs in the Rāsaka right from his birth. His mother-tongue or his language of common day-to-day intercourse must have been different. So he must have mastered this language from some seat of Hindu culture (perhaps it was Multan). From his statement we understand that he was well-versed in Sanskrit, Prakrit and Apabhraṃśa. That he had acquired proficiency in Prakrit is directly evidenced by the present Rāsaka. For, he has given in the Rāsaka some fine Prakrit Gāthās also and in introducing himself, he tells, in explicit words, of the notable reputation he has acquired in the field of Prakrit poetry and Prakrit songs (see stanza 4 in the text). For one possessing such a sound knowledge of

Prakrit and Apabhramśa, not to be knowing Sanskrit appeared next to impossible in those times. Thus this much we can say on good grounds that Abdala Rahamāna was very learned. He had composed many poems, songs etc. in chaste Prakrit. The cultured and the *élite* of that period considered Prakrit as a language of the yesterday which was a valuable source of literary enjoyment by virtue of its literature of tenderness and beauty. But only those could properly understand that language who had studied well its grammar and literature and who were otherwise also well—red. For the averagely-educated and uninitiated, Prakrit had become somewhat difficult to grasp. Consequently to cater to the contemporary literary demand, the authors had to write their works in Apabhramśa also which was the literary dialect of the time accessible to the common people. Actuated by some such motive Abdala Rahamāna seems to have composed his poem in the popularly current dialect of Apabhramśa. Hence he expresses his apprehension that the highly learned—the well-educated would not touch his work considering it to be mediocre or worthless, while those who are quite illiterate would not understand this and so they also cannot be expected to eagerly welcome this. But those who are neither ignorant, nor very learned, will certainly read this poem frequently.

By this time Apabhramśa also had acquired such a status in the literary world as could place it side by side with Sanskrit, Prakrit and Paisāci which possessed rich literatures. There were two styles of Apabhramśa then current: the 'classical style' and the 'popular style', called *Grāmya Apabhramśa* by Hemacandra in his *Kāvyaṅu-sāsana*. The former style was, like Prakrit, characterised by well-defined and rigid grammatical rules and in it were composed in a tone of elegance great epics and voluminous narratives. The other style was like the unsophisticated people, direct, natural, uncomplicated and characterised by a flexible grammar. We can place *Samdeśarāsaka* in this second category of the works in the popular style. Its language and sentiments earmark it as meant for the common people. Fortunately now we have come to possess a good number of Apabhramśa works written in the classical style, but we have not been so far similarly lucky in coming across works in the popular style which are very important and useful in the study

of the development of our modern vernaculars. From this view the present work should receive a good welcome.

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The language of the *Saṁdeśarāsaka* is, as I suggested just above, not enclosed in a rigid grammatical frame, but has a considerable flexibility of form. This fact suggests that the work was composed when Apabhraṁśa was passing through its last stage of decay and the New Vernaculars like its daughters were leaving behind their childhood stage. This period was, as already stated, the second half of the 12th century or the first half of the 13th century of the Vikrama era. In other words, this was exactly the period which covered up the whole life, from childhood to death, of Ācārya Hemacandra, the last grammarian to treat the fully developed form of Apabhraṁśa. Hemācārya died in 1230 V. S. Cambay had reached its height of progress and prosperity during his life-time. Soon after him the power of the kingdom of Gujarat waned and Cambay also fell to evil days. Within fifteen or twenty years after Hemacandra's death are started the series of invasions by Shihabuddin Ghori on the Punjab and the northern India, the Hindu kingdoms of Anangapāla of the Punjab, Cāhamāna Pṛthvirāja of Delhi and Rāṣtrakūṭa Jayacanda of Kanauj are destroyed, Multan which was like a stronghold of Hindu culture is ravaged and the trade relations established between Gujarat and north-western India become disconnected. The glimpses of the lost glory of these places are preserved in this poem. As we do not find such prosperous state of these cities restored to them at any time afterwards, I come to the plausible conclusion that our Rāsaka was composed before—but not much earlier to—the rise of Sultan Muhammad Ghori.

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This work of Abdala Rahamāna attractively handles a theme that is very simple and popular. In his descriptions nowhere do we find exaggeration to achieve effect or depiction of unreal sentiments. It gives a vivid picture of most natural emotions in direct words. The description of various seasons reflects the common experience. It is the climate which we find in Rājasthāna i. e. in Marusthala, Sind and the borders of the Punjab that is pointedly described here. The poet calls the hot wind blowing in summer by the name *Jhakkadā*

and it is known in Marusthala even today by the same name (*Jhankhar*). The *Avacūrikā* notes *Duṇḍuyālaka* i. e. *Duṇḍālo* as its another name. Again, in the description of Autumn, there is a reference to putting of the Tilaka-mark of sandal-paste on the head of horses and cows. Most probably it is indicative of the occasion of the Navarātra and Vijayādaśamī festival. In Rājasthān, to-day also it is a custom to perform the worshipping ceremony in the horse's stable and the cowstall during the Daśerā festival, and it is considered a specially festive occasion among the Rājput families.

Among the Muslim poets who have composed in Indian vernaculars Amir Khusarō's (died in 1325 A. C.) name comes first and after him comes the famous poet Malik Mohamamad Jāyasī (c. 1540 A. C.) who composed his *Padamāvata* in the Avadhī language. But until now we had not come across any work of a Muslim author written in the earlier and more widely employed cultural languages of India, Prakrit and Apabhramśa. As such, the present Apabhramśa poem interspersed with Prakrit can be considered as a very important work. Its date also is earlier to those of the above-named two poets and its subject-matter too is very attractive. Accordingly, Abdala Rahamāna appropriates the honour of being the first Muslim poet to assimilate Hindu culture and to master the Hindu literary style prevalent in his times.

Let us hope that following Abdala Rahamāna, who having drunk deep at the fount of Hindu culture and inspired by noble sentiments composed his invaluable work in the then common literary language of India, our Muslim brethren of to-day also becoming inspired by similar sentiments will make their best contribution to the Indian literary treasures by composing works of value in our national literary language.

I conclude this preface in the words of Abdala Rahamāna himself:

जेम अचिन्तितु कज्जु तसु सिद्धु खणद्धि महंतु ।  
तेम पढंत-सुणंताह जयउ अणाइ अणंतु ॥

9th August,  
1945

}

JINA VIJAYA MUNI.



eighteen)

metres, in the charming manner in which the figures of speech are employed, in the easy flow of language or in the mastery of poetic craftsmanship in general there is not a trace that can hint at the hand of a non-Hindu poet. And this presupposes on the part of the author a sound literary training on traditional lines and a close familiarity with Sanskrit, Prakrit and Apabhramśa masterpieces. The author's claim for these distinctions made in the introductory portion of the poem is thus anything but hollow. Parallels (from Prakrit, Apabhramśa or Vernacular literatures) to the expressions and ideas contained in certain passages of the *Samdeśarāsaka* have been pointed out in Appendix I at the end, and this also emphasizes Abdala Rahamāna's well-versedness in the classical and contemporary literatures.

But this has no adverse implication as to the originality of the author. Though a Samdeśakāvya, the *Samdeśarāsaka* is far above the common run of such type of compositions, the lifeless or mediocre imitations of the *Meghadūta*, some of them claiming our attention by their only virtue of being *tours-de-force*. This one fact of being able to produce something refreshing even from a theme that is overexploited speaks much favourably regarding the poetic powers of Abdala Rahamāna. As to his sense of form, descriptive powers, melodious diction etc., let the reader himself be a judge.

Lastly the language and metres of the poem are of no small interest. The author has not composed in the classical Apabhramśa which by his times was long 'dead'. He has adopted the 'living' literary medium of Late Apabhramśa which has strong admixture of Old Western Rājasthānī (especially its northerly idiom) with a touch of the early form of one (Braj?) of the Western Hindi group of dialects. Most of the metres employed in the *Samdeśarāsaka* were currently used for early Vernacular poetic compositions also. One occupying himself with the study of the linguistic, metrical, structural or literary aspect of the Apabhramśa and Early Vernacular literatures cannot afford to neglect this fine literary piece from Abdala Rahamāna's pen.

I am grateful to my revered Guru Āchārya Shri Jinavijayaji for the opportunity and encouragement he gave me in my present studies in the *Samdeśarāsaka*. I express my sense of gratitude towards Prof. Dr. Sunitikumar CHATTERJI and Prof. Mahendra PANDYA for kindly taking the trouble of going through the 'Critical Introduction' and 'Summary' respectively and making some valuable suggestions.

HARIVALLABH C. BHAYANI.

B

बहि वादि सुहृत्वात्सुलिगस्योराजया उवाचो मातुस्तिलत्राः प्रविदितवरणेण। रुद्रप्रणीयगच्छे। श्रीमदेकदशिश्रियः त्रावरम  
उपसवक्यवेहतिमत्ता। लक्ष्मीचंद्रश्रुकाशखिलुगानिधयः सरयसौषधियुं। इति नीत्रपहजाविलोकिस्त्रे  
पार्श्वेनचानाणिचानोर्कडसुसुतस्त्रिदंडविभट्टयावाश्राविवाश्रकविचकिंउक्तिवयाग। सुसुखतोयायाज  
इतिश्रुता। मासास्वत्तमयाविमूढमतिमावाचोनिदानउ॥ ३॥ यदन्यथाभयोषोकोकश्चिदर्थस्ययायदीतद  
इनेवजानानि। तज्जानालेवगाहउ॥ ३॥ लिखितंश्रीधरिसारहृद्येऽथाहाहउदित्त्रयश्रुयाः बुधवासरे।

२७

C

नवबुद्धनीय सुणिपट्टियागाहपियकंकिरीदिं ईं परिसंमिसमर घणदिसारदश्री  
यंरनिताथमि अदियपरमददिये कंदभातिववइसरजाले जइङ्गाणकफुवादिउमइए  
दियघणुदुवाउन्वियहमयागाअथिविरदिणिपलिस्त्रिदिं तंफरसउमिन्वेविउह विणयम  
थियाचलिज्जमत्रिदिं तिमजंपियमिमउवइगाङ्कतंपचणियउंउंउं, आश्रीमिविवरकामि  
णिसिंवाउपडिउंउं जंपहिलिंवलियदीअच्छियुरियइंबतरियदिसिदत्तागतिणीजा  
अदरस्त्रिय आसनपहाववरियदिहुगाङ्कतिणिज्जिदिरीसिय जमअविंतउककनमुमि  
धुरवणांतंदिमदंउं तेमपठंतसुणोतयहजयउं अणायउंउंउं समाहमिदं कंदेभरास  
के ॥ ३०० धमयडीअश्रीशुदेवसागारतसिचपमुनिमानमगारलिखिते चट्टाअ  
अश्रीअश्रीय ~~सुनिमानमगारलिखिते~~ ॥ यादशंपुस्तकंउह्वा। ताहउंलिखितंमया। यत्सुगमण

२९



वहिश्रि सुहोस्रालिगस्थान न्यावोपानस्त्रिजन्माऽविदितवणेन रूपप्रक्षयगच्छे । श्रीमदेवंदशिश्रःशरसम  
 उशरवस्त्रवहविमज्ञानक्रीचंद्रक्षकाशखिलशणनिधयःस्वरयोसौधयुञ्जाम् ॥ १० ॥ वहिनीयवृद्धाविलोकिभुशे  
 गभेनचानाणिवानोकर्तुसुखतश्चिदंउविभयाभाश्राविराश्रंश्रवित्वाकिञ्चनविद्यगाहउस्यमुखतोवावापु  
 हविश्रलाभासास्वत्रमयाविभूदमनिनावासौभिद्वानुज्जाम् ॥ ११ ॥ यदन्यथाभयावोक्तोक्थिदर्थमनयापदीनद  
 दनेवजनामितज्जानाशेवगारुडाम् ॥ १२ ॥ तिकितश्रीधरिभारुडश्रीन्याषाहउदिअष्टम्यानुंधवनासरे ।

१०

B

नवसुवनीय सुलापयदियागदपियकंकरिशदं ई एयरिसंभिन्नमए धाणाद्विणरदुश्री  
 यरंतिलाप्यंभि अहियप्ररंमहद्विचरे कंदयोशिववस्सरजालं जइञ्जणकमकादंडमइए  
 ह्विप्रधणु दुखाजनिप्रहमयणअशुविरदिलियलित्तिदिं तंपरसजसिन्हित्तिउह विणयम  
 श्रियानलजिज्जन्निदिं तिमजंमियतिमकवडणकृतंपनलियजंमुशु आशसिक्खिवरकासि  
 लाद्विहडाजयद्विउवु जंपठितंतंबलियदीअच्छिबगुरियइचंतसियदिसदत्ताणतिगिजा  
 यदस्सिय आसन्नपहाववसियद्विदुणादुत्तिलिणजतिदरिसिय जेमअदित्तपउकज्ञवसुसि  
 सुवणासंदिमहनु तेमपढतसुणातयहजयउअणायउअंशु समगदामिदंअंदेअरास  
 कं ॥ २३० ॥ असायश्रीअश्रीदेवसागारतस्सिन्नपमुत्तिसानसागारतस्सितं नटाणश्री  
 श्रीश्रीश्रीपुसुत्तिसान्तां ॥ याहदंशुसुत्तकंदेद्वि । ताहदंशुलित्तिसया । यत्तिवुणाम् १०

C

BC सञ्ज्ञक आदर्शं प्रतिक्रति

**A CRITICAL STUDY**  
OF THE  
**GRAMMAR and METRES of the SAMDEŚĀ RĀSAKA**

By  
**H. C. BHAYANI, M. A.**

\*

**INTRODUCTORY**

As one of the few texts of late, vernacular-coloured Apabhramśa, as a metrical work composed in a score of metres most of them of considerable interest from the view-point of the Middle Indian prosody, as a valuable specimen of the Apabhramśa रसा-*literature* and as probably the only non-religious literary Apabhramśa work published so far, the संदेशरसक proves unique enough to make itself a focus of studious attention. In addition to this, the fact that it is from a Muslim author's pen is of no small interest. Hence, at the instruction of Acharya Shri Jinavijayaji, who has brought out for the first time this critical edition, I have dealt below with the grammatical and metrical aspects and the literary form of the संदेशरसक, as also have supplied a stanzawise summary in English to facilitate reference.

GRAMMAR<sup>1</sup>

## I ORTHOGRAPHY

§ 1. 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 ङ, now an ञ. 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 ऋ or ॠ, in the introduction of the 'य'श्रुति or in the choice of ऋ or ॠ much consistency is not to be found. 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, there would still remain, as is amply borne out by the treatment below, a number of cases where 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.

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1 As regards the method of treatment I have followed ALSDORF so far as it was suitable. The sections on grammar in his Hp. and Kp. have been throughout kept before view and at several places drawn upon. JACOBI's works are also consulted.

In dealing with the orthography of the SR., the following cases come for consideration :

### Nasalisation

§ 2. As remarked at the outset, one and the same case-ending is at times nasalised, at times the Anunāsika is wanting. Only the statistical method can help to bring order into this state and to decide the dominant or preferred tendency. The question of nasalisation arises in connexion with the following forms :

(1) Locatives and instrumentals. The figures for the nasalised and unnasalised cases are<sup>1</sup>:

	in °ह्	in °हि
loc. plur.	13	13
instr. „	31	50
loc. sing.	3	15
instr. „	11	11

A few of these cases can perhaps be transferred from the singular to the plural or vice versa, because their context is not helpful in deciding one way or the other.

§ 3. In bringing out the significance of the figures given above, some special remarks are called forth. The state of affairs regarding the orthography of the Mss. of the SR. is in a way quite different from that of the Mss. of the Hr. In the case of the latter text the Mss. disagree *among themselves* regarding the spelling of a form at its each particular occurrence in the text, though, taken by itself each particular Ms. is for the most part consistent in spelling that form. Thus, for example, in one Ms. of the Hr. styled **A**, the ending of the gen. and the loc. sing. of the feminine ञ- stems and of all the ङ- and ञ- stems is mostly written °ह्, while the Mss. styled **B** and **C** have almost always °हि instead. Now in contrast to this the Mss. of the SR. show, barring insignificant exceptions, complete agreement in spelling a form at its one particular occurrence. Thus, for a form occurring at a particular place in the text,

<sup>1</sup> Here as elsewhere below, the figures giving the number of times a particular type of forms is attested in the SR. are to be taken approximately, since at several places the text was found obscure or uncertain of interpretation.

either all the three Mss. of the Sr. have °ह् or all of them have °हि. They scarcely differ among themselves. Hence, the principle of determining the probably original spelling by the substantial majority of one sort of variants over those of the other sorts, though fully valid for the Mss. like those of the Hr., does not serve to solve the orthographical tangle of the Mss. of our text and consequently we have to fall back upon the alternative of assuming in the case of the endings like those considered above a varying pronunciation as °हि or °ह्. The proportion of the nasalised and unnasalised cases (2 : 3) indicates that the tendency to pronounce the final vowel of this ending unnasalised was comparatively stronger. These remarks are in substance applicable to other cases of nasalization considered below.

§ 4. (2) Genitives. As we shall see under § 51 **A**, the Apabhraṃśa presented by our text too, like the Śvetāmbara (or Gurjara) Apabhraṃśa of the San., has the 'assimilated' genitives. And since in the San. the gen. plur. differs from the sing. only in having the final vowel of the ending nasalized, we can naturally expect to find a parallel state in our text. But the genitive plural forms of the feminine इ-stems only come up to this expectation. They take °हि in the singular, and °हि in the plural. For the rest such a distinction does not exist. The gen. plur. ending of the अ-stems is completely identical with the sing. ending except possibly in one case उज्जाणहँ 193d (plural?) in the constituted text and in random cases in mostly one Ms., e. g., **A** ज्ञेयंतयहँ-पवहंतयहँ 54a,b; but such cases are too scanty to deserve more consideration. It is instructive to note that there occur about four gen. *sing.* forms (कामिणिहिँ 50c, कंतहँ 104b, असहंतियहँ 131a, अकंतियहँ 131b) with their ending nasalised. As कामिणिहिँ points out, their nasalisation is but the result of confusion with the plural ending and as such unjustified. Can it suggest that in the case of the gen. plur. ending of the अ-stems too, the nasalisation was optionally present?

§ 5. (3) Nom. and Acc. plur. forms of neuter अ-stems. In our text there is no trace of the neuter forms in °अहँ, excepting three cases which can be shown as occurring under specific conditions (§ 52. *Remarks*). The case-ending of the two out of these three is written °अइ and of the remaining one, °अइ. In the Prakrit passages we come across one or

two cases having their ending unnasalised. There does not occur a single case of 'enlarged' nom. sing. form of neuter अ- stems with the ending °अउं.

§ 6. (4) Pres. indic. 1. sing. In 17 cases all the three Mss. read the ending as °अउ, only once they agree in reading °अउं. Individually, once two Mss. have °अउं, and thrice only one (C). Thus here also the tendency to drop the Anunāsika is overwhelming.

§ 7. (5) Pres. indic. 3. plur. The following figures indicate the comparative strength of different variants for the endings:

°हि	6	°इ	0
°हि	19	°इ	11

Quite casually some one Ms. reads °हे for °हि or confusing the third person singular forms in °अइ with the plural forms in °अइ, nasalizes them. B has some 19 cases of pres. 3. sing. in °अइ.

§ 8. (6) Individual words. Once (154b) all the Mss. read हउं, once (117d) two and twice (65c, 169c) only one, while thrice (80a, 92a, 134d) they agree in reading हउ. So also the second person singular pronoun appears as हुहु at all its occurrences, while once (77b) we have the modern form वू (B वू). The pronominal forms षइ 7a, तइ 76a, 124a, मइ 81a etc. (more than a dozen occurrences) too appear without their final vowel nasalized. Further are to be mentioned कि 77a, 183a etc. (in combination with other particles: कि-हु 121d, कि-वि (B कि-वि) 91b); काइ (C काइ) 124a; the locative adverbs तहि 102c, कहि 41d (cf. Hc. II 161); °सउ 74b, 79a, 99a. Such forms without the nasal mark are frequent in the Ap. texts composed in Eastern India as can be seen from the *Dohā-Kosar*. There also we come across हउ, मइ etc. See SHAHIDULLAH, p. 5; JACOBI: San, p. XXVIII mid.

### Interchange between इ and य

§ 9. 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 and what is specifically noteworthy, all the three Mss. show a remarkable agreement in having य or इ at a particular place. This latter fact would suggest the probability of इ having in fact phonetically

developed into य. That it was actually so in some cases at least is clearly demonstrated by (i) रुञ्जयण rhyming with सियनयण and कयवरिहिं rhyming with दयवरिहिं, and by (ii) विउयह (विउय° = विउइ = वियोगी) with the genitive ending °ह instead of °हि.

Such interchange of य, इ is seen also in the language of the *Dohā-Kośas* and in Old Bengali. For the development of medial °इ° into य under limited conditions in Owr. see TESSITORI, § 4 (5).

On the other hand in some other cases the orthographic origin of य is suggested by a glance at the variants: **C** falsely reads य for इ 15 times, **B** 7 times and **A** 4 times.

§ 10. य is read for इ medial or terminal

(a) in the stem: रय (=रइ = रति) 22a, गय (=गइ = गति) 26b, 105d etc., कयवर (=कइवर = कविवर) 44d, छायउ (=छाइउ = छदितम्) 148a, विउय (=विउइ = वियोगी) 200d, perhaps also णायं (णइं 'as if') 53d, णाय (णइ 'as if') 170b, पायउ (=पाइउ = प्राकृतम्) 183d, केवय (=केवइ = केतकी) 205d, Pk.<sup>1</sup> सयलज्ज (=सइलज्ज = शैलजा) 40a.

(b) in the ending: °यण for °इण in the 'enlarged' instrumentals रुञ्जयण 68c; कहिययण 91c, रहिययण 91d.

§ 11. Conversely इ is read for °य° in मइरद्धउ (=मयरद्धउ = मकरध्वजः) 22c, आइचिहिं (=आयचिहिं i. e. आकर्णयन्ति) 45a, अइत्थि (=अयत्थि = अगत्ति) 159b, सइत्ति (=सयत्ति i. e. प्रमुदिता) 169a. The fact that **C** wrongly reads इ for य in 17 cases, **B** in 13 cases and **A** in 9 cases suggests that most of the above-considered cases may be simply orthographic.

§ 12. Ya-śruti. In our text the conditions regulating the appearance of the 'य'श्रुति can be formulated thus: 'य'श्रुति is obligatory between अ आ and अ आ, forbidden before इ ई or उ ऊ and facultative in other cases. The solitary exception °मयूह (only in **B**) 137b is not quite certain as the particular text where it occurs has considerably suffered in transmission.

§ 13. ण and न्. Initially both ण or न् appear. Non-initially, when single, ण alone is permitted; when double or compounded with इ mostly it is written न् or न्ह and quite casually ण्ण.

1 The language of the Pk. Gāthās of the Sr. is considerably influenced by Apabhraṃśa. Hence at several places the illustrations from these Gāthās too have been included in this treatment. On the other hand, doubtful or obscure cases have not been touched upon as a rule.

§ 14. **व्** and **वृ**. Many Ap. Mss. do not distinguish **व्** and **वृ**. They write always **व्** for both. Unlike these, the Mss. of the Sr. write **व्** and **वृ** fairly correctly. Only in sundry cases they are confused with each other, as: **णिवड** (= **णिविड** = **निविड**) 47 $\alpha$  etc., **विउणउ** (= **विउणउ** = **द्विगुणकम्**) 136 $b$ , **बलाहय** (= **बलाहय** = **बलाहक**) 160 $\alpha$ , **वाह** (= **बाह** = **बाष्प**) 95 $b$  and 109 $b$ , **बोलेत** (= **बेहेत** i. e. **अब्रवीत्**) 95 $c$ , **पुष्फंबर** (= **पुष्फंबर** = **पुष्पाम्बर**) 202 $b$ , Pk. **वरहिणी** (= **बरहिणी** = **बर्हिणी**) and **वरह** (= **बरह** = **बर्ह**) 213 $\alpha$ ; **बलियडय** (= **बलियडय**) 80 $b$ , **बाउलिय** (= **बाउलिय** = **व्याकुलिता**) 94 $b$ .

For **वृ**श्रुति, **म्** > **वृ** and elision of an intervocalic **वृ** see §§ 30, 33.

## II Sound-Changes

§ 15. Apabhraṁśa 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 and as such they merit special consideration. Some of these have been already anticipated in the section on Orthography. In the following treatment<sup>1</sup> changes that have been caused under the stress of metre are dealt with first under a separate caption.

### Prosodic Alterations

§ 16. A light syllable is made heavy

(a) by lengthening: **आलंकियउ** (= **अलं**° = **अलंकृत** enlarged) 48 $d$ , **पावासुय** (= **पवा**° from **प्र** +  $\sqrt{\text{वस्}}$ ) 102 $c$ , 184 $\alpha$ , **पावास** (= **प**° = **प्रवास**) 118 $e$ , **साहार** (= **स**° = **सहकार**) 134 $d$ , **पासाहण** (= **पसा**° = **प्रसाधन**) 179 $c$ , **संगाइ** (= **संगइ** i. e. **संगेन**) 156 $b$  (at the end of a Dohā-pāda), **कुणाइ** (= **कुणइ** = **कणति**) 217 $b$  (at the end of a Paddhaḍī-pāda); **हीय** (= **हिय** = **हृत**) 161 $c$ , **लीभय** (= **लि**° i. e. **लात**) 176 $b$ , **कीयय** (= **कि**° = **कृत** enlarged) 199 $d$ , **अग्गीहर** (= **अग्गि**° = **अग्गिगृह**) 194 $b$ ;

(b) by gemination of a simple consonant (i) either in the seam of compounds: **णवडिभस** (= **णवभिस** = **नव-विस**) 171 $\alpha$ , **चिरगय** (= **चिरगय** = **चिरगत**) 181 $\alpha$ , **सभय** (= **सभय**) 208 $c$ , **परव्वस** (= **परवस** = **प्रववस**) 217 $e$ , Pk. **दलव्वहल** (so to be read metri causa for the textual **दलवहल**) 11 $\alpha$ , (ii) or in the body of the word (confined mostly to continuants like nasals, sibilants, liquids): **तमाल** (= **तमाल**) 56 $c$ , **गमिजइ** (= **ग**°) 64 $d$ , **गम्मियइ** (= **गमि**°) 117 $f$ , **गम्मियउ** (= **गमि**°) 67 $d$ ,

<sup>1</sup> The Prakritised passages of the Sr. mostly in Varnavṛttas and the section called **वनस्पतिनामानि** (St. 55-63) have been partially left out of consideration



संमाणियं (=समा<sup>०</sup> i. e. समम्) 78b, किम्म-इ (=किम-इ i. e. कथमपि) 118c, दुम्मं (=दुम=दुम) 194d; तुस्सार (=तुसार=तुषार) 184d, जुलीण (=वोलीण=व्यवलीन i. e. व्यतिक्रान्त) 204c. विज्जम्भइ (=विज्जम्भते) 25b is probably regular as being based on a pronunciation \*विज्जभते;

(c) by the preservation or addition of an Anusvāra: सुहं (the Pk. acc. sing. = शुभम्), णायं (=णायं 'as if') 53d, Pk. अमियंझरणो (=अमियंझरण=अमृतक्षरण) 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 Dingala (or Old Mārwarī) poetic literature cultivated by the bards of Rājaputānā.

§ 17. A heavy syllable is made light

(a) by shortening a long vowel: गंधमोय (=गंधामोय=गंधामोद) 203a, झल<sup>1</sup> (=झल=ज्वाल) 137f; सियल (=सीयल=शीतल) 210c, बहिरयंति (=बही<sup>०</sup>=बधीरयन्ति) 218d; हुय (=हूय=भूत) 87b etc. क्वालिय 185d is not क्पालिक but क्पालिन् enlarged with "क्: खायं". Pk. पहर 72a is according to Hemacandra (I 68) shortened from प्रहार, but really speaking it is freshly formed from the verb √पहर (cf. § 46, iii.);

(b) by simplification of a geminated consonant in the seam of compounds: उमुक्क (=उद् + \*मुक्क i. e. मुक्क) 25b, उरुन्न (=उद् + \*रुन्न i. e. रुदित) 97a, उञ्जित (=उद्+ञ्जित) 120c, उसास (=उद्+धास) 191a, उससंतिय (=उद्+धसन्ति enlarged) 83c, उवेय (=उद्+वेय) 136b, उणवीयइ (=उद्+नवीयते) 182b, हुसह 120b, etc. (7 times), निभंति (i. e. निरु+भ्रान्तम्) 138d; सउन्न (=सम्+पूर्ण) 24c, 98b, √समा=सम्+√मा as in समाह 81b and समाणा 80b; Pk. समुह (=सम्+मुख) 13b, सपुण्ण (=सम्+पूर्ण) 33a (cf. § 31 end);

(c) by the weakening of the अनुस्वार to अनुनासिक in सिंगारु (so to be read metri causa) for सिंगारु (=शङ्कारम्) 167c.

## Vowel-Changes

(1) Change in the *quantity* of the vowel.

§ 18. The causative suffix °आव becomes °अव when applied to the roots either ending in a long vowel or having a heavy root-syllable: ठवइ 27a, ठविय 135c and संठविय 195c (all from √ठा), णिम्मविय (from √णिम्मा) 31a; विभविय 46a, उह्वइ 137f, 138b, धीरवइ 116d. मावइ

1. Desya हला "सुगतुष्णा", "व्यथे तुष्णा" is different. Our word is preserved in Dingal. See *Ve'i Krisan Rukamanī-rī*, 140 b.

(meaning माइ) 141b appears to be an exception and बोलावियउ (= बोलावियउ from √बोल्) a fresh analogical formation (cf. Guj. बोलाव्यो).

(2) Change in the *quality* of the vowel.

§ 19. °अ° becomes इ (mostly in the closed syllable):  
 गिमिसिडु (= गिमिसडु = निमिषार्द्धम्) 19d, 30a, 68a, 182c, ससिहर<sup>1</sup> (= ससहर = घाघधर) 42b, 91a, ईखोड (= इक्खोड = अक्खोड = अक्षोट) 56b, बलियडय (= बलयडय = बलय + ड enlarged) 80b, उक्खिख (= उक्ख = उत्काङ्गा) 108a (cf. also the variants for °उक्खिरिय 26a), कोसिह (= कोसह = कौशल्य) 186b, गग्गिर (= गग्गर i. e. गद्गद) 29c, 66c.

It is of orthographical interest to note that in the variants, **A** reads 19 times इ for अ, **B** 13 times and **C** 30 times. For this tendency under special condition in OWR. see TESSITORI § 2 (1).

§ 20. °अ° becomes उ in अंजुलि<sup>2</sup> (= अजलि) 130b, पउदंडउ (= पय° = पददण्डकः) 140a and °पउहर (= पय° = पदधरा) 24b.

In the variants उ is read for अ 4 times by **A**, 5 times by **B** and 9 times by **C**.

§ 21. °इ° becomes अ in विरहणि (= विरहिणी) 22c (Pk. 116b), सिहण (= सिहिण = \*शिखिनौ i. e. स्तनौ) 28d, 135b, धरति (= धरिति = धरित्री) 41b, दयवर (= दि° = द्विजवर) 44c, णिवड (= णिविड = निविड) 47a, 64c, etc. (9 times; in all cases except two, **B** reads णिविड), णिरवविख (= णिरविखिख i. e. निरपेक्षम्) 78a, वसण (= वसिण = वशेण) 95c, भज्जरिय (भज्जिरिय) 98a, सलज्जरिय (= सलज्जि°) 98d, आभंगियइ (= अदिभ° from अभ्यङ्ग) 101b, घरणिय (= घरिणिय = गृहिणी enlarged) 103b, विणग्गय (= विणि° = विनिर्गत) 122a, 142b, सिवण (= सिविण = स्वप्न) 154a, नंदणी (= नंदि° = नंदिनी) 170d, दंति (= दंति?) 171c, °सरि (= सिरि = श्री) 171d, विलत्तउ (= विलि° = विलिप्त enlarged) 178a, णंदीयइ (= णि° = निद्रीयते) 182a, विवह (= विविह = विविध) 195a, परिखिल्लरी (= परिखिल्लिरी) 219c; cf. also the variants for किक्किणी 26d, 219d.

§ 22. As regards the cases noted above certain phonetic limits allow themselves to be clearly distinguished. Firstly, excepting दयवर, वसण and दंति which may be the result of scribal carelessness, in all the cases °इ° becomes अ only when it is

1 ससिहर occurs also in the *Veli Krisan Rukamaññī-rī*, 27 d. cf. दिणियर = दिणयर (= दिनकर) in *Dhōlā-Mārurā Duhā*.

2 अंजुलि occurs also in the *Rāmacaritamānasa I*, 191, 7a.

SHAHIDULLAH connects √मुण with Sk. √मन् (cf. PISCHEL, § 489), but its derivation from Sk. √म्रा by anaptyxis appears least objectionable.

followed or preceded by another इ in the adjoining syllable. Secondly, out of the two इ's thus occurring in juxtaposed syllables, one that stands in the initial or final syllable of the word is preserved; the other becomes अ. But when both the इ's occur medially or if the word is dyssyllabic, it is the final इ that is preserved. In गंदीयइ the second इ is essential for the individuality of the form and also it is long. So the preceding इ though initial has to change. Thus the process of dissimilation plays here an active role. In the variants अ is read for इ 25 times in **A**, 16 times in **B**, 30 times in **C**. For the general tendency of इ>अ in OWR. see TESSITORI § 4 (1).

§ 23. °उ° becomes अ.

(a) In individual words: फरसउ (= फरु° = परुष enlarged) 18c, 144θ, 222c, पलट्टिहि (= पलुट्टिहि) 117c; उत्तंग (= उत्तुंग) 24b, चउगुणी (= चउगुणी i. e. चतुर्गुणा) 156b, कुसम (= कुसुम) 183f, 193d, Pk. कुकुस (= कुकुस) 16 b. In the last four cases the second of the two उ's in the consecutive syllables is dropped. The cases गिवडभर (= गिवडु° i. e. निबिडोद्धर) 47a, सलिलभभव (= सलिउ° = सलिलोद्भव 66b, रहसच्छल (= रहसु° = रभसोच्छल) 179c, सूरगउ (= सूरु° = सूरोद्गमः) 181b, गंधकरिस (= गंधु° = गन्धोत्कर्ष) 195a, सुकुलगगय (= सुकुलु° = सुकुलोद्गत) 152a may have an orthographic origin. Among the Mss., **C** exhibits a stronger tendency than either **A** or **B** to drop the उ-hook. **A** drops it 5 times, **B** 5 times, but **C** 18 times. The figures exclude the cases of nominative singular forms without the उ-hook. For the tendency of अ>उ in OWR. see TESSITORI, § 5 (1).

(b) The ending °उ of the nominative sing. of the masculine अ-stems is dropped sometimes when it is followed by an enclitic: इक-इ (= इकु-इ = एकम्+अपि) 99d, अन्न-इ (= अन्नु° = अन्यद्+अपि) 117b, पुण-वि (= पुणु वि = पुनः+अपि) 137f, etc.

(c) सु°, prefixed to adjectival words as an emphatic element becomes स°. For the examples see § 48, ii.

§ 24. The cases of इ appearing as व and °व° appearing as इ have been previously dealt with under §§ 10, 11. Further, °उ° becomes व in जेवर (= जेउर = जूपुर) 27d, 171d, °आवलय (= आउ° = आकुल enlarged) 113d, °गोवर (= गोउर = गोपुर) 178d; Pk. पावस (= पाउस = प्रावृष) 153b.

For the same tendency in Gujarātī see TURNER 'Gujarātī Phonology' (JRAS. 1921), § 29.

§ 25. ए becomes इ<sup>1</sup>

(a) always, when in a closed syllable: पिकखइ (=पेक्खइ = प्रेक्षते) 96c and other forms and derivatives from √पिकख, मिल्हउ (from √मैल्ल) 86c and other forms of √मिल्ह, इक्क (= ऐक्क = एक) 100c and its other derivatives, सिज्ज (= सैज्जा = शय्या) 173c, etc. etc.

(b) casually, in an open syllable: इम (= एम) 54a, तिम (= तेम) 103d, जिम (= जेम) 103d, किम (= केम) 69b, इहु (= एहु = एषः) 151d, हिमंत (= हेमन्त) 186b, 204b.

cf. TESSITORI, § 7 (1).

§ 26. °ओ° becomes °उ

(a) always, when in a closed syllable: दुग्गच्चिय (= दो° = \*दौर्गलिक) 18d, मुत्तिय (= मो° = मौक्तिक) 118d, जुन्ह (= जो° = जोन्हा = ज्योत्स्ना) 160d, कंडुट्ट (= कंदोट्ट) 162a, कुंज (= कौंज = कौञ्ज) 164c, णवजुव्वणी (= णवजो° = नवयौवना) 220a.

(b) casually, in an open syllable: णिउइय (= णिओ° = नियोजित) 112b, विउय (= विओइ = वियोगी) 200d, सुसंतिय (= सो° = शोषयन्ती enlarged) 123c.

cf. TESSITORI, § 8.

§ 27. Vowel contraction. (a) In individual words:

°अया° > आ in सुत्तार (= \*सुत्तआर = स्वर्णकार) 108a, साहार (= सहआर = सहकार) 134d, similarly सहार 211d, अंधार (= अंधआर = अंधकार) 139c;

°इई° > ई in तीयय (= \*तिईयय = तृतीयक);

°अउ° > ओ in तो (= तउ = ततः) 18d, 29c, सामोर (= सम्मउर = \*संबउर = शाम्बपुर)<sup>2</sup> 42a, मोर (= मऊर = मयूर) 212b, Pk. आसोय (= आसउय = अश्वयुज enlarged) 172a, cf. also इंदोअ (= इंदओव = इन्द्रगोप) 143d, चंपएल (= चंपथएल = चंपकतैल) 187d; cf. relevant cases from TESSITORI § 9, 11;

°इअ° > इ in पडिलिउ<sup>3</sup> (= प्रति+अलीकम्? cf. Pāli अलिक 'contrary'; पच्चलिउ

1 A comparison of the inflected forms of one specimen of Ap. like that represented by, say, the *Mahāpurāṇa* of Puṣpadanta with those of another specimen like one represented by our text (e. g. instr. sing. in °एण or °एणः that in °इण, instr. plur. in एहिँ or ऐहिँ: that in °इहिँ, loc. sin. in °एँ: that in °इ, gen. sing. in °इहँ: that in °इहि, abs. in °एवि or ऐवि: that in °इवि; nom. sing. in उ: that in °अ, abl. sing. in °अहँ: that in °अहु etc.) naturally compels one to include the terminational elements, also in the phonetic treatment. But to do so appears premature as yet, since it involves unsolved chronological and dialectological problems relating to Apabhraṁśa.

2 See KATRE: 'A Muslim contribution to Apabhraṁśa literature'—*The Karṇāṭaka Historical Review*, Jan.—July 1937, p. 18f.

3 पडिहा occurs also in the Sc. VIII 35b.

Hc. IV. 420) 89*b*, 100*d*, 106*d*, 162*d*—cf. Ardha-Māgadhī पडिणीय = प्रति+अनीक;

°इउ°>उ in √पडुंज (= पडिउंज i. e. प्रति+√युज्) 110*b*, 223*a*—beside √पडिउंज at 91*a*, पडुत्तय (= पडिउत्तय = प्रतिवृत्त enlarged) 124*d*—beside पडिउत्त 222*e*. For the loss of the final °इ of पडि° (<प्रति) in a compound when followed by a dissimilar vowel see PISCHEL, § 163, where it is said to be mostly confined to Ardha-Māgadhī.

§ 28. (b) Besides the above-considered cases, there is a series of contractions which possesses a morphological interest<sup>1</sup>:

*firstly*, °अय is contracted to आ at the end (i) of the enlarged masc./neu. अ-stems: तूरा° (= तूरय i. e. तूर enlarged with “कः स्वार्थे”) in तूरारव 218*d* and Pk. तंडुला° (= तंडुलय i. e. तण्डुल enlarged) in तंडुलाखीरी 16*a*; (ii) of the nom. acc. plur. forms of masc./neu. अ-stems: e. g., दडुय becomes दड्वा 166*b* (see § 41).

*secondly*, इय is contracted to ई at the end of the enlarged fem. इ-stems. Thus Sk. मञ्जरी appears in Ap. as मंजरि in accordance with the Law of Shortening of the Finals (see § 41). When enlarged with “कः स्वार्थे”, it becomes मंजरिष. Finally मंजरिष is contracted to मंजरी (210*b*) and consequently it converges with the tatsama मंजरी. For other such cases in our text see § 41 (d);

*thirdly*, following the analogy of such enlarged feminines in °इय, final °इय of whatever origin is in some cases contracted to ई: pret. part. चडिय becomes चडी 161*d* and probably तुडिय becomes तुडी 78*b*, पालिय (= पालिका?) becomes पाली 79*b*, पडिणिय (162*d*) becomes पडिणी 89*b*;

*finally*, for the instrumentals in °ई<°इय see § 56.

This tendeney has fully worked out itself in Gujarātī. See TURNER, § 27 (3), (4); DAVE, p. 6.

§ 29. Loss of initial vowel. वक्खर (= उक्खर = उपक्खर?) 95*d*, रक्ख (= अरण्ण = अरण्य) 146*a*, रविद<sup>2</sup> (= अरविद) 183*b*, Pk. 34*a*.

cf. TESSITORI § § 2 (4), 5 (3).

§ 30. 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

1 See Hp. p. 154, § 25; As. p. 7 ff.

2 This raises a strong presumption in favour of there being रविद at those places where ALSDORF would rather have अरविद. See Hp. p. 159 foot-note.

an intervocalic stop: स्वइ (= सदति) 25*a* etc. (thrice), उवर (= उदर) 135*a*, केवइ (= केतकी) 53*d* etc. (thrice), चावइ (= चातकी) 133*a*.

cf. TESSITORI, § 34.

§ 31. Anusvāra and Anunāsika. For the Anunāsika see §§ 2-8. Final Anusvāra is present in जं 27*a*, 82*c* etc., णं 28*c*, 41*a* etc., किं 91*c* (किं पि 82*c*), णं 96*d*, 97*d* etc.; besides these, in णायं 53*d*, खणं 166*d* and सुहं 201*a* (the last two, Pk. accusatives used adverbially) it owes its presence to metre. It is a quite possible alternative to assume that समुह, सउण्ण and समाइ (see § 17(*b*)) represent respectively संमुह, etc. through a weakening of the nasal in संमुह (= संमुख), etc. With सउण्ण and संपुण्ण cf. कि-वि and किंपि.

### Consonant-Changes

#### a) SINGLE CONSONANTS

§ 32. Voicing. The stray cases of voicing that are met with in the Sr., to wit, अणेग (= अनेक) 177*b*, एग (= एक) 180*d*, बग (= बक) 140*d* (besides one case of the preservation of a voiced consonant in जग (= जगत्) 137*e*) are quite familiar to the Prakrit. अगर 189*a* retains the °ग्°. कुंज (= कौञ्ज) 164*c* and perhaps पलंग 188*d*—reading uncertain—(= पर्यङ्क) present rare cases of voicing a voiceless stop in the group (nasal+stop)—a trait of the Sindhī-Panjābī-Lahndā group.

§ 33. Changes of म् and व्.

A. Intervocalic म् (through व्) becomes व्, which according to C. below is occasionally<sup>1</sup> elided: डवण (= दसन) 62*d*, उन्नवियय (= उन्नमित enlarged) 148*b*, रवञ्ज (= \*रमण्यकम्) 180*c*, 201*b*, रवणिञ्ज (= रमणीय) 207*d*; ठाइ (= loc. sing. from \*ठाव = ठाम = स्थामन्) 43*c*, etc., सउ (= सवुं = समम्) 74*b*, 79*a*, 99*a*, पउक्क (= पवुंक्क = प्रमुक्क?) 111*c*, 217*b*, सूरगउ (= \*सूरगवुं = सूरद्रमम्) 181*b*, पंचउ (= पंचवुं = पञ्चमम्) 183*d*, सुयरतिय (= \*सुवुं = सुम = स्मरन्ती enlarged) 191*b*, धूइण (= \*धूविण = धूमेण?) 193*b*. Elsewhere in the text, the °म् is retained in the words that are identical with or allied to the above-treated cases, e. g. पंचसु 53*c*, रमणीउ 183*a*, etc. In वम्मह (= मन्मथ) 97*b*, 103*a* (quite common in Pk.), though initial, म् has become व् through dissimilation.

B. Conversely nasalised व् (i. e. व्ँ) becomes म् in इम 54*a*, जिम 103*d*, तिम 103*d*, किम 69*b* respectively from एम < एवँ, etc.

1 This and similar facts indicate that in the mixed language of the Sr. forms belonging to an earlier phonetic stage and those belonging to a later stage stand side by side with each other.

**C.** Intervocalic **व्** original or secondary (i. e. resulting from an original **प्**, **ब्** or **म्**) is elided in a considerable number of cases :

(a) before the initial इ or ए of an ending or a suffix ;  
 (i) in the final syllable : सरलाइवि (= सरलाविवि, abs. from √ सरलाव = \*सरलापय्) 26b, मंनाएवि (= मंनावेवि) 74a, भाइयइ (= भावि° i. e. भाव्यते) 52a, चडाइयइ (= चडावि° from √ चडाव) 52b, लाइयइ (= लावि° from √ लाव i. e. लाग्य्) 189a, सुहाइयइ (= सुहावि° = सुखाप्यते) 189b ; धूइजइ (= धूवि° from √ धूव = धूपय्) 189a ; रुइवि (= रुविवि, abs. from √ रुव). 67a, मंनाइ (= मंनावि, abs. from √ मंनाव) ; भाइण (= भाविण = भावेण) 95c, 183d, धूइण (= \*धूविण = धूमेन) 193b ; °भाइ (= भावि i. e. भावेन) 19c, ठाइ (= \*ठावि = ठामि from स्थामन्) 43c, etc. ; पाइ (= \*पावि = पापिन्) 191f, पाइय (= पाविय from √ पाव = प्राप्) 114b ;  
 (ii) in the body of the word : कयवर (= कइ° = कवि°) 44d ;

(b) before (mostly) the terminational उ and medial उ or ओ : रउ (= रवु = रवः) 45b, etc. (five times), संताउ (= संतावु = संतापः) 76b, जीउ (= जीवु = जीवः) 154c, 217d, पाउ (= पावु = पापम्) 206d, तंडउ (= तंडवु = ताण्डवम्) 212b ; सउ, सूरगउ, पंचउ (see A. above) ; मयउ (= \*मयवु = मृगव्यु) 83b ; सउन्न (= \*सँवुन्न = संपूर्ण) 24c, तिउर (= \*तिवुर = त्रिपुर) 42b, अउव्व (= \*अवुव्व = अपूर्व) 46a ; पउक् (see § 33) ; विउदी (= विवुदिय i. e. विवुदी enlarged) 154a ; कओल (कवोल = कपोल) 187b.

(c) before अ : तिहुयण (= त्रिभुवन) 18a, etc. (thrice), भुयण (= भुवन) 130d, etc. (thrice), सुयरंतिय (see A. above), cf. सकोयल्ल (A B ; = सकोमलम्) 123c, धुय (= धुवम्) 209b ; णिअत्तय (= णिवत्तय = निवृत्त enlarged) 30d, Pk. अणियत्त (= अणिवत्त = अनिवृत्त) 84a and अणियत्ती (= अणिवत्ति = अनिवृत्ति) 128a, इअ (= इव) 193d ; णेय (= नैव) 30d, 99c, 111b etc. ; गोयंगण (= गोवंगण = गोपाङ्गना) 146b.

In many a case the alternative form with the °व् preserved also occurs in the text. This tendency to drop intervocal **व्** is discernible in the Midland dialects Braj, Khari Boli, etc. For Early Maithili cf. VR. § 18.

### § 34. Miscellaneous.

**A.** °स् becomes ह<sup>1</sup> in<sup>2</sup> संनेह<sup>2</sup> (= संदेस = संदेश) 19b, Pk. 4b, दह

1 Dingal has पुहप in accordance with this tendency. In the light of other cases from the text collected here (cf. PISCHEL see also § 35 (vi) below) there would remain no difficulty in the way of connecting संनेह with संदेश as against सल्लेह which otherwise suggests itself as the Sk. original of संनेह (See KATRE: 'A Muslim contribution to Apabhraṃśa Literature'—*The Karnāṭaka Historical Review*, Jan.—July 1937, p. 16). The derivation is also supported by the com. and the subject-matter of the poem.

2 In desinences the ह् in the gen. sing., in the h-future and in °हि of the pres. 2. sing. derives from an original स्.

(= दस = दशन्) 58b, 145a, दियह (= दिवस) 123 b, Pk. 126a, 127b, णिवेहिय (= णिवेसिय = निवेशित) 189d, Pk. वरिहण (= वरिसण = वर्षण) 84a and √साह 'tell' (= शास्, not साध्) as in साहेइ 82b, साहि 104b.

**B. Loss of °ह°.** Only four genuine cases of the elision of an intervocalic ह are offered by our text: pres. 3. plur. forms in °इ (see § 62), त् (77b) from तुहुँ, the pronominal form तुअ (= तुह) 78b, 86d, etc. and probably वडाऊ (<\*वट्टवाहुय = वत्तमै+वाह्+उक) 222c. बीउन्ह (= बीहुन्ह = बीघोण) 83b etc. is haplological (see § 40. iii). The other cases are either only apparent or doubtful: सउ 74b, etc. is quite satisfactorily derivable from समम् (see § 33. A.) and hence we need not look for it to सहु (= सह). सइतिहिं 169a is not सहिताभिः as taken by the com. सइत्त (= सयत्त) is altogether a different word. cf. Deś. VIII 5: सयत्तो मुदितः.

For this tendency in the language of the *Dohā-Kośas*, see SHAHIDULLAH, p. 34. For OWR. see TESSITORI, § 37.

#### b) CONJUNCTS

§ 35. i. °ज् of the passive appears as ज्झ in √द्विज्झ = द्विज्ज (from √क्षि): क्षिज्झंति 103d, क्षिज्झउ 165a, क्षिज्झंत 165a. The alternative form also occurs: क्षिज्झइ 156b. cf. *Mārkaṇḍeya, Prākṛtasarvasva*, p. 63; 7, 20.

ii. ज् of √ज्वल् optionally becomes झ or ब. झाल 131c, etc. (four times), झलकंत 131c, झलकंतिय 140a and झलकिय 106d (all from √झलक् = ज्वल्, see § 46. i.); बलइ 113c. Forms with ज (ज्) also occur: जलंतिय 131c, पज्जलिय 170c.

iii Geminated ल becomes aspirated in the forms of √मिल्ह (from √मैल्ल): मिल्हउ 86c, etc. (refer to the शब्दकोष under √मिल्ह).

For this change in Early Maithili see Vr. § 22. cf. TESSITORI, § 42. Old Bengālī also has √उल्हस from √उल्लस.

iv. The group (sibilant+stop) appears as double stop (a) in the seam of compounds: अचरिय (= आश्चर्य) 120d, Pk. 149b, चउकय (= चतुक्क enlarged) 125b (contrast जोइवख 8b = ज्योतिष्क), दुत्तर (= दुस्तर) 142a, दुक्कर (= दुक्कर) 204d, Pk. दुप्पिच्छ (= दुष्पेक्ष्य) 11a; (b) in other cases: °सकुलिय (= सकुलिय = शकुलिका) 23b, Pk. अवहट्टय (= अपभ्रष्ट enlarged) 6a.

v. The group (nasal+non-nasal stop) is assimilated to double nasal in संनेह° (= संदेस = संदेश) 19c, Pk. संनेहय 4c, cf. संनेहउउ (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 Gujarātī cf. TURNER, 'Gujarātī Phonology' (JRAS, 1921), § 78.

vi. Nasal+consonant instead of double consonant is found in मुंदडउ (from मुद्रा+ड enlarged) 81b (cf. Early Avadhī मुँद), निद (= निद्रा) 190a, 191b, णंदीयइ (= निद्रियते) 182a, अंसु (= अशु) 89b, 118c, (already in Pk.), फंस from स्पर्श in फंसहि 98b; पंखुडिय (= पक्खुडिय) 27d, मुंघ (= मुग्धा) 66d, मुंघि 82d, etc. (five times), विभल (= विम्भल = विह्वल) 46c; ओसासंभम (= उच्छ्वास-भ्रम) 97a, संकाश (= सत्काश?) 163b.

§ 36. 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; इकति (= इकत्ति from एकत्र) 80b, इकलिय (= इक्क° from एक+ल्ल enlarged) 92b, इकट्ट (= इक्कट्ट = एकस्थ) 180d—all of these are words with their first two syllables heavy in the original; चूडिलउ (= चूडिल्लउ = चूडा+इल्ल enlarged) 110d (cf. चूडिल्लउ 113f) and झलकंत (from √ झलक्क) 131c, 140a—both with a heavy suffix; मयउ (= मयवु = मंगव्यु) 83b, आलस (= आलस्य) 105d, पळुंति (cf. पळट्टि 130c) 195d, सवि (= सव्वे = सर्वे) 209b; °स (= °स्स) of the pronominal gen. sing. as in तसु 85d, 94e, f, जसु 70a, कस 49a and °स (= °स्स) of the future as in कहिसु 91c, पयासिसु 117b.

(b) *with* compensatory lengthening in वेसा (= वेस्सा = वेइया) 46b, उसास (= उस्सास = उच्छ्वास) 97a, उसारिय (= उस्सारिय = उत्सारित) 186d, नीसास (= निस्सा° = निःश्वास) 83c, 85c, नीसरइ (= निस्स° = निस्सरति) 54c, वीसरइ (= विस्स° = विस्सरति) 54c, वीसहि (from दिस्स° = दइय°) 68d, सीस° (= सिस्स = शीर्षन्) 178c, पीसियइ (from पिस्स° = पिच्य°) 187a, संमीसियइ (from संमिस्स = सम्+मिश्र) 187b, Pk. दूसइ (from दुस्स° = दुष्य°) 40b and आसोय (= \*अस्सउय = अश्वयुज् enlarged) 172a; in the the gen. ending in जासु 70a and पियासु 70b—all these cases involve simplification of °स्स°; बीलावियउ (= बोद्धा° from √ बोद्ध) 41c, वोलंत (= वोलंत) 95c, फोफल (= फोफल = पूगफल) 188b, सामोर (= सम्मउर = सम्बउर = शाम्बपुर) 42a, इखोड (= इक्खोड = अक्षोट) 56b, ताकं (= तक्कं from √ तक्क) 104a, जागंतिय (= जगं° from \*जाग्र° i. e. जागु°) 147c, परावसि (= परव्वसि = परवशा) 151b, साव (= सव्व = सर्व) 202b; आभंणियइ (= अब्भं° from अभ्यङ्ग; C reads अंभणियइ) 101b.

§ 37. viii. Simplification of a consonant-group following a long syllable, with *once more* reduction of the consonant resulting from this simplification is seen in वीह (= वीघ = दीर्घ) 25c, वाह 95b or बाह (= \*बाफ = बाप) 109b etc., जीह (= \*जीभा = जीहा) 132a; Pk. °माइ° (= माय = \*माता = मात्रा) 32a and तंतीवाय (= तंतीवाय?) 10a. Most

of these cases are already known to Pk. (especially to Ardha-Māgadhī)<sup>1</sup>.

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

### § 38. Anaptyxis<sup>2</sup>.

(a) Some notable cases in general: सणेह (= षेह) 19*d*, 88*b* and सिणेह 100*b* (otherwise णेह 23*a*); समरंत (from स्मर्) 86*a*, समरिय 181*a* and सुमरंत 103*b* etc. (otherwise सरवि 97*b*, सारसि 165*d*); °सरि (= श्री) 171*d*, वरसंतिय (from वर्ष) 183*d*, दरसिय (from दर्श) 223*b*, दरसिज्ज 164*a*, हरसिय (from हर्ष) 223*c*, Pk. वरहणी (बर्हिणी) 213*a*, वरह (= बर्ह) 213*a*—all these on the one hand and वरिस (= वर्ष) 204*a*, फरिस (= स्पर्श) 191*c*, etc., °(अ)करिस (= उत्कर्ष) 195*a*, Pk. वरिहण (= वर्षण) 84*a*—all these on the other; this collocation shows the newly-developed tendency of using अ as the ‘parting’ vowel side by side with the old इ. Further we have to add सुविण (= स्वप्न) 94*c*, etc., कसिण (= कृष्ण) 177*a*; मणमत्थ (= मन्मथ) 83*a* and तत्तक्खणे (= तत्क्षणे) 82*a* (both metri causa); पडिउट्टिय (= प्रति+उत्थित i. e. प्रत्युत्थित) 28*a*;

cf. TESSITORI, § 2 (6) a.

(b) Certain form-types based on anaptyxis. The absolutives in °इय (§ 68) like निवेसिय have evolved from the prototypes like निवेइय by the dissolution of the consonant-group in the final syllable. Same is the case with the passives in °इयइ/°इज्जइ. (§ 71). Forms like Sk. कथ्यते would give \*कहियए and after the substitution of the active for the middle endings, कहियइ; difference in accent would develop this further into कहिज्जइ (PISCHEL § 91). And finally the gerundives in °इय/°इज्ज. (§ 70): here also the Sk. gerundives like कथ्य would give कहिय and कहिज्ज in accordance with the difference in accent, the twofold development being exactly parallel to that of the passive ending.

cf. also the two isolated instrumentals उरससंतिया and वरसंतिया<sup>3</sup> (§ 44).

§ 39. Geminatio. It relates to the intervocalic stops which otherwise are elided in the Middle Indo-Aryan. It

1 cf. SHAHIDULLAH, p. 37-38.

2 It is to be borne in mind that the cases noted in this as well as the next article mostly concern words that are semi-tatsama or ‘modified borrowings’ from Sanskrit.

3 सं. रा.

appears in पंडित (= पंडित) 20e, मणमत्थ (= मन्मथ) 83a, तत्तक्खणे (= तत्तक्खणे) 82a, पडिल्लिय (cf. पडिल्लिउ 106d, see § 27) 162d, तिलक्खिवि (from तिलक्क = तिलक्क) 168a, अलिक्कय (= अलीक enlarged) 211a, Pk. सयलज (= सइ° = शैलजा) 40a.

Three novel cases based on assimilation are पंडित (= पाण्डिउ) 19a, गित्तु (= नित्तम्) 202d (beside गित्तु 115d) and रत्थ (= रथ्या) 218 (beside रत्थ 175b).

#### § 40. Other casual phenomena.

i. Consonantal assimilation is found in फोफल (= फोफल = \*पोफल = पूगफल) 188b. cf. also 46c (BC) भिभल = \*भिभल = विभल = विहल. Note also vocalic assimilation in सिवण (for सिविण) 154a from सुविण (= सुम). Besides these cases of *regressive* assimilation, we have in √स्त्रिज्ज (§ 35, i) for स्त्रिज्ज a case of *progressive* assimilation.

ii. Metathesis explains पावण्य° (= पावण्य = प्राणक) 28e, and विसुंठलय 115a for विसुंठलय. Both may be simply orthographic.

iii. Loss of a syllable (or a consonant): (a) haplogical in दीउन्ह (= दीहुन्ह = दीघोष्ण) 83b, 111a, Pk. 90a, जाइसि (= जाइसिसि) 41d, दुक्खिज्जिया (= दुक्खिज्जिया = दुःखिज्जा) 85b, 147a; similarly दुक्खिज्जि 115c to be somehow derived from दुक्ख+खिय (?) (cf. Pk. खिज्जिअ = खिज्ज); छेअर (= छेययर = छेकतर) 18d, पहियण (= पहियण = पधिक-जन) 31b, णिइयर (= णिइयर = निर्दयर) 67d; (b) relating to a medial °य followed by a conjunct in कंठयग (= कंठयग = कण्टकाय) 206b.

iv. Contamination appears responsible for √पेस (in पेसिय 95c, पेसिज्जइ 140a) = √पेह° ~ √पास. If गुहिर (49c, Pk. 37a) cannot be satisfactorily explained as made up of √गुह+°इर (participial suffix, see § 46. ii.), we have to assume that it has resulted from गहिर (= गभीर) being contaminated with गुहा or कुहर. cf. SHAHIDULLAH, p. 35 mid.

### Law of Shortening of the Finals

§ 41. Following ALSDORF (see As. p. 7) we can thus express the law: the most outstanding change that characterises the Ap. linguistic stuff as contrasted with the Pk. one is the shortening of the final vowel of all the mono- or poly-syllabic words. In other words, *all the purely Ap. words (including the feminine bases) always end in a short vowel.* This powerful tendency is intersected by (1) Prakritisms and (2) lengthening due to secondary contraction. The latter counter-tendency gains much ground later on and becomes a normal feature of the New Indian phonology.

In several of the exceptions to the above law in our text, the length of the final vowel is protected by a following enclitic. Thus we have का-वि 41*c*, 47*c*, 48*a*; के-वि 195*d*, 196*a* (कि-वि also occurs), सो-वि 197*b*; वे-वि 80*b*; को-इ 94*e*, 183*c*, *d*; को-पुणु 94*f*, ते-य 103*a*, दिसा-य 193*b*.

Contraction explains (a) nom. and acc. plurals (see § 28. ii.) गाहा 31*b*, भणिया 31*b*, अणुरत्ता 55*d*, दद्धा 77*b*, समाणा 80*b*, यद्धा<sup>1</sup> 150*b*, दद्धा 166*b*; दोहा 74*b*, दोहया 82*b*, गाहा 41*a*; (b) acc. sing. दोहा (masc.) 88*b*; (c) fem. nom. singulars in °आ<sup>2</sup>: पवसिया 70*a*, चल्लिया 92*a* and मिल्हिया 92*b* (each of the three ending a पाद); cf. गाहाइ 113*f*; (d) enlarged fem. इ-stems appearing with °ई: छायंती 29*a*, झंपंती 29*b*, विहसंती 48*a*, जंपंती 50*c*, झिजंती 68*d*, दिंती 70*b*, विलवंती 118*e*, कुणंती 155*a*, णियंती 186*a*, धरंती 217*d*; तुट्टी 78*a*, हुई 199*e*, विउद्धी 154*a*, चउग्गणी 156*b*, चडी 161*d*, विद्धी 182*d*; मणोहरीउ—झुणीउ 216*c*, *d*, परव्वसीउ 217*c*; णवजुव्वणीहिं 220*a*, °कंखिरीहिं 220*b*; कलीहि 205*d*; किंकिणीहिं 179*d*, 219*d*, परिखिळ्ळरीहिं 219*c*; विंजरीहि 210*a*, °मंजरीहि 210*b*. °आलसीइ-परावसीइ 151*a*, *b* are metrically unsupportable. (e) masc. in इय appearing with °ई: पाळी 79*b*, पडिळ्ळी 89*b*; (f) enlarged उ-stems appearing with °ऊ: निंबू (=निंबूय) 59*c*, आरू (=आरूय) 56*b*; (g) तू, 77*b* (in a Dohā) quite familiar to the New Indian.

There are prosodic grounds for सो 111*b* (in a यमक) and दिसासु 201*b* (at the end of a trochaically closing पाद).

The rest are the feminines सा 27*c*, चंबा 55*c*, इच्छा 169*d*; pronominal plurals के 45*a*, ते 94*c*, 206*b*; the indeclinable अहवा 91*b*.

§ 42. Light and heavy endings. Most of the dyssyllabic flexion-endings in Ap. appear in a double form, as light (~~) or heavy (-~). Thus the absolutives end in °इवि or एवि. This double set of endings has arisen either due to the end-syllable of the stem being anceps or due to the employment of the Pk. endings besides the corresponding usual Ap. ones. As in the San. and Kp., here also in every case the forms with the light endings far exceed those with the heavy ending. Thus

masc. अ-stems:

instr. sing. in °इण (°यण) 26 times in °एण 9 times;

- 1 These six words except अणुरत्ता occur in the Dohā-portion of the text whose language appears in certain respects a bit more advanced in development than that of the rest of the text.
- 2 Fem. forms in °आ or ई occurring in Prakritized stanzas have been excluded from this consideration.

instr. plur. in °इहि/°अहि about 60 times in °एहि 8 times;  
gen. sing. in °अह almost always in °आह once, in आहु  
(in a Dohā) twice;

present indicative :

3. sing. in °अइ almost always in °एइ 4 times;  
3. plur. in °अहि/°इहि or °अइ 34 times in °अंति 22 times,  
in °एहि once.

optative :

2. sing. in °इय 7 times in °इज् thrice.

absolutive :

in °इवि/°अवि 61 times in °एवि 5 times.

In most of these cases (excepting the pres. 3 plur. forms) the cause of the employment of the forms with the heavy ending is the trochaic rhyme (of the पद्वी or दोहा).

Regarding the vowel-harmony in the case of the *h*-endings of the genitive, see § 51 A.

§ 43. Sandhi. In a compound in many cases the initial vowel of the second member is joined with the final vowel of the first, but frequently also the two members are merely juxtaposed without such vocalic coalescence, this being quite usual in the Pk. sandhi. So we have गिम्हागम 130*a*, and सर-भागम 53*b*, विवरंतर 49*c* and घण-अंतर 142*a*, दीहुन्ह 66*b* and पीण-उज्जय 45*c*, etc. भाउलं 208*b* is भा-आकुलम्.

Specially to be noted are the four cases of sentence-sandhi: नासाविहसि (= न आ°) 191*e*, णविउ (= ण आ°) 197*c*; Pk. ताणु (= ताण अणु) 7*a*<sup>1</sup>, and perhaps विसमुट्टियउ (= विसमु उट्टियउ) 86*a*.

Initial conjunct in the seam of compounds is represented by a single (e. g. थोर-थणि 24*a*) or conjunct (e. g. °कर-ट्टियउ 86*b*) consonant according to metrical convenience.

### III MORPHOLOGY

#### STEM-FORMATION: AFFIXES

§ 44. We come across a stray remnant<sup>2</sup> of the old consonant declension. It is the dative विग्धिणे (from विग्धिन् in the sense

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- 1 For the Pk. sandhi-law governing these cases see हरिभद्र's समराक्षकहा (ed. JACOB), introduction, pp. xxviii-xxix.
  - 2 विग्धिणे (= निर्धुणाय?) 85*d* and पयहत्थिण (com. = पादत्राणहस्ताः) 140*c* are not clear to me.

of विग्रकर्तृ) 85c. It appears in the final position in a वर्णवृत्त each one of whose quarters closes with a रगण.

The semi-tatsama fem. instr. forms उससंतिया (= उच्छ्वसन्त्या) 83c and वरसंतिया (= वर्षन्त्या) 83d also occur in an identical metrical position.

#### § 45. Normalization of the stems.

i. Stems in °इ, °उ or °इन् are transferred to the standard °अ-declension (a) either by the addition of the stem-enlarging suffix °य (= “कः स्वार्थे”) as in अणुराइय (अनुरागिन्) 22a, कामिय (कामिन्) 22a, जंबुय (जंबू) 60d; रिसिय (ऋषि) 159b; अंसुय (अशु) 50b, अयरुय (अगरु) 61b, तरुय (तरु) 192d; and the feminines in °इय like णट्टणिय 45d, etc. (see § 41, (d)); or directly as in °राहि (instr. sing. from राहु) 24a, तुंबरि (instr. sing. from तुंबरु) 53d, तरणि (instr. sing. from तरणि) 203b, अस (= असु) 158b, संनिह (= संनिधि) 167a, 189c, तणि (loc. sing. तण = तनु) 187c, 189a, इवख° (= इशु) 195b. Cf. Dingal locatives like तनि (from तनु), तरि (from तरु).

ii. Under the influence of masc. अ-declension, the fem. अ- and इ-stems take also °इ to form instr. sing. (see §§ 54, 56).

#### § 46. Stem-forming suffixes.

i. The verbal determinative °क signifying momentary and rapid action in a general way is represented in a few words: चमकउ 50b, √झलक (from ज्वल) in झलकउ 106d, etc., यक्किय (from स्था) 142c, तडक 148c, चच्चंकिवि (from चर्चु?) 188b.

ii. The suffix °हर forms adjectives in the sense of the present participle. We have उकंखिर 26a, 94a, आकंखिरिय 134a, कंखिरि 133a etc. (thrice), लज्जिर 28a etc. (four times), परिषोल्लिर 46a, मल्हिरय 50b, विओइरिय 118a, पहल्लिर 133d; भज्जरिय 98c, परिखिहरी 219c (see § 22).

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

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

v. A fresh mode of forming agentives with the addition of °यर (= °कर) has made its appearance: दीवर 22b, संजीवर 22d, उल्हावर 67c. cf. वंचर Hc. IV 412. These when enlarged become the precursors of the Hindi agentives in °एरा (e. g. छंटेरा, चितेरा).

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. संजीव-यर, वंच-यर; Hindi छुंटेरा; Guj. छुंटारो (= \*छुण्टा+कारक), तारण-दार (= तारणस्य+कारः) etc. as contrasted with Sk. संजीवक, वंचक, छुंटाक, मारक, तारक etc. If we are to follow the com. there occurs a quite modern case at 194d न कीरइ कि-वि सयण where we would have an expression exactly equivalent to Guj. शयन करवुँ 'to lie down'. But for an objection against accepting this sense see notes on 194d.

vi. °त्त (= °त्व) in कवित्त 19a and उन्हत्त 107a, इम (f.) in सामलिम 24a, समत्थिम 79a and Pk. चंगिमा 15a and °त्त 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: ललिय° (i. e. लालित्य) 18c, °अरुण (i. e. अरुणत्व) 50d, कसिण° (i. e. कृष्णत्व) 87c, सिंसिर (i. e. शिशिरत्व) 135a. Cf. § 48. ii.

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

#### § 47. Stem-enlarging suffixes.

i. °य (from "कः स्वार्थे") is not merely a suffix. It has got definite morphological significance, for which see § 53.

In तियलोए 5b, 13a, °य has been attached to the numeral, while in गरुअय (from गुह) 77a, it appears twice.

ii. °ड (enlarged), the only other pleonastic suffix that we meet with in the Sk., is confined to the language of the Dohās. संदेसडड 69b, 70b, 80a, 81a, बलियडड 80b, मूंदडड (or सुं°) 81b; बाहडि 81b and उकरडि 69a exhaust the list. The stanza 81 has no less than three forms in °ड°!

#### § 48. Prefixes.

i. अण° forms negatives from adjectival words. Refer to the शब्दकोष for the words with अण°.

ii. स° (<सुं°?) as an emphatic element is prefixed to the adjectival words as in सलज्जिर (= लज्जिर) 28a, 29a, 41b, 94d, 136c, सगरिगर (= गरिगर) 29c, सविलक्ख (= विलक्ख) 28a, सलोल (= लोल) 59b, सकोमल (= कोमल) 123c and सकसाय (= कसाय) 171a. cf. सचकित in the *Pañcākhyaṇaka* (1199 A. C.), p. 70, l. 3 (HOS, vol. 11), ससंभंतो (= ससंभ्रान्तः) in the *Samarāiccakahā* (ed. JACOBI), p. 14, l. 7; ससंक्रिय. (= ससंक्रित).

*Pāṭisaddamahāṇavo*. This type of words are casually encountered in some modern vernaculars also. Cf. for example *Ḍiṅgal* सकुसळ, ससत (= सख) etc., *Gujarāṭī* सकोमळ, सघन (= घन), *Hindi* सकुशल, *Bengalī* सचकित, *Awadhī* समीत, *Marāṭhī* सकाळीं (Sk. \*सकल्ये = कल्ये).

#### § 49. 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. करति (Sk. fem. in °न्ती); (b) corresponding to the enlarged masc. करंतउ, we have the fem. करंतिय<sup>1</sup>. 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.

The numerical strength of these various types as represented in the Sr. is as follows: 10 in °अंति, 17 in अंतिय (two or three of these, interpretable either way, as in °अंत or °अंति) and 10 in °अंती, 14 in °अंत, 1 in °अंतय. Thus those in °अंतिय/°अंती score the highest figure.

##### ii. Preterit participle.

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1. When metre requires, we have also करंतिया with the unshortened final.



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 सिद्धावस्य or 'irregular' (mostly the participles from Sk. अनिद् roots) take °इय optionally in the fem., e. g., गइय, हुइय, पुक्किय 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.

cf. TESSITORI's observations (§ 57 (2)) on the feminines in Owr.

§ 50. 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, excepting three cases (see § 52, *Remarks.*), two of which are metrically conditioned, the nom./acc. plur. forms in °अई are totally absent. And the second characteristic neuter form, viz., the nasalised nom./acc. sing. in °अई 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 Gujarāṭī, Marāṭhī and Koṅkaṇī have lost the neuter.

Other cases of change in gender are झुणि f. (= ध्वनि) 134c, 216d

(the *प्रात्या* as also the *अवचरि* gives the fem. gender even to its Sk. rendering *प्रातिः*!), देह f. 78b and तण masc. (= तनु ) 202c, 214d.

It is probable that the epithets *कुसुमसराज* and *रुषणिहि* 31a are fem., as rendered by the com. (*कुसुमसरायुधाम्*). In the *Rāmacarita-mānasa* too we come across such epithets taking the feminine gender of the substantive they qualify.

### NOMINAL FLEXION

§ 51. Some cases of special morphological interest.

**A.** Assimilated *h*-endings of the genitive. As in the Śvetāmbara Ap. (see San. p. 2, Kp. p. 55, § 15.) here too we find assimilated genitives. The ending of the genitive is not determined primarily by the gender but by the type of the stem. Thus *अ*-stems, whether masc. or fem. have °अङ् in the gen., *इ*-stems, whether masc. or fem. have °इङ्. No genitive form of the *उ*-stems is attested in the Sr. It will be noted that hand-in-hand with this correspondence of the ending with the stem, there prevails the principle of vowel harmony, the vowel of the ending being determined by the stem-final. So the *अ*-stems have the affix °ङ्, the *इ*-stems, °ङ्. It should be marked that in bringing about this state of affairs phonetic forces have also played some part, as it is by following the general tendency to change ँ to इ that the fem. ending °ङ् has become इङ्.

**B.** Three notable form-categories 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-Sutras* 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 (cf. § 75 below) that such a rule must have come to be abstracted, but in a scientific treatment of Ap. grammar it cannot claim a place.

4 सं. रा.

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 Mārwarī 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 Śr. 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 °इ-stems and the nom./acc. 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., Dīngal 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 Śr. They relate to the masc. as well as the fem. अ-stem.

जसु पवसंत (=पवसंतह) 70a, तुय सुमरंत 86a, जंत...मह 109a, गिरंत पवंतह 157b, सुमरंत...पिबंतह 158d-159a, सुयरंतिय... अलहंत 191c, अघर कह 47a, 51a, d, वरमुद्ध हसंतिय 51a, पिय (with √भण, √कह etc.) 101d, 68b, 71b, 80b, 88b, 92d, पिहय (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 phoneti-

cally 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, गियवल्ह 196b, मेह (plur.) 218a, perhaps भाय (plur.) 216b; f. उद्धंत, पद्धंत 136c, अलहंत 190a.

Loc. sing.: चरण (plur.) 27d, दर 28d, जुयलय 52c, सुयण 95c, मग 105d, दक्खिण 112b, विभोय 115a, पल्लव 134c, संनिह, घर 167a, कुंडवाल 175a, सिज्जाण 179d, वसंत 215d; f. सिज्ज 196c.

Early Awadhī, Early Maithilī and Early Mārwarī freely use such forms.

### (3). Nom. plur. in °अह.

At a few places it appears quite plausible to suggest that °अह also is employed as a nom. plur. ending. Thus, अबुद्धत्तिण अबुद्धत्तण्ह ण्ह पवेसि (21b) ' = अबुद्धत्तेन, अबुद्धाः ( मत्काव्ये ) न खलु प्रवेशिनः'. पयहत्थिण किय पहिय पयहि ( v. l. पहिहि ) पवहंतयह ( 141c ) = 'पयसि ( or पथि ) प्रवहन्तः ( = संचरन्तः ) पथिकाः पावत्राणहस्ताः कृताः'. Fem. सुसंतियहं and लीलंतियह ( 123c, d ) also are nom. plurals. Possibly 103d presents a similar case of the nom. plur. in अह. The line reads जिम तुम्हिहि तिम मुंथि पहिय झिज्जंति णिर. Here it is difficult to construe the instr. तुम्हिहि. Obviously the line means हे सुग्धे यथा यूयम् तथा पथिकाः अपि अतिशयम् क्षीयन्ते. Now B. offers a variant तुम्हह for तुम्हिहि. If this is accepted, we can take it as an honorific form of तुम्ह.<sup>1</sup>

This nom. plur. ending °अह is nowhere attested so far in the extent Apabhraṃśa texts. Only Early Maithilī uses this commonly. "In the Early Maithilī of the Vr. an affix -āha features commonly for the plural in the adjectives and passive particle (sic) (=past) forms" (Vr., § 26). CHATTERJI'S suggestion that this °अह is the same as the Ap. gen. sing. and plur. ending °अह is most probable.

### § 52. 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.

1 Alternatively we have to note that as TURNER derives Marāṭhī आम्ही, तुम्ही from Pk. अम्हेहि, तुम्हेहि (BSOS., VIII i, p. 205), we can take तुम्हिहि of Sr. 103d as a nominatively used instrumental.

Sing. Nom. Acc.	°उ; °अ.
Instr.	°इ 50; °इण 20, एण 9; °इहि/इहिं 9; °अ 6.
Gen.	°अह; °अ 9.
Abl.	°अहु 4.
Loc.	°इ 93, इहि/इहिं 12; °अ 12.
Voc.	°अ.
Plur. Nom. Acc.	°अ.
Instr.	°इहि/°इहिं 47, °अहि/अहिं 8, °एहि/एहिं 8, °अ 2.
Gen.	°अह.
Abl.	°अह 1.
Loc.	°इहि/इहिं 14, °अ 1.
Voc.	°अ.

*Remarks.* For some general observations consult § 51 B. end.—*Nom. Acc. sing.* Even after ruling out (i) the indeclinables, (ii) the cases (more than 50) which can be obviously construed as words forming a compound with the preceding or the following word rather than as nominatively or accusatively inflected forms and (iii) the cases (about 30) for which there is an acceptable variant in °उ in any one Ms., there still remains a substantial number of words (roughly 25) for which there is no other alternative but to assume that in these cases the bare stem is used as a nom. or acc. sing. form. For such 'endingless' forms of other cases see § 51. B. The *Dohākos'as* also use the bare stem in the nom. acc. sing. of the अ stems. See SHAHIDULLAH, p. 38; San., p. XXVIII.—In Prakritised passages °ओ appears in the nom/acc. sing. instead of °उ. The only आ form दोहा 88b occurs in a दोहा.—*Instr. sing.* In a Prakritised stanza occurs स्ते 110c with the °इ of the ending lengthened metri causa to °ए. Out of the 9 forms in °एण, six (दवेण-मणेण 69 and ञिलएण-विरहेण 77 at the end of the Dohā-pādas and पहंजणेण-सुहंजणेण 209 closing the Paddhadi-pādas) are metrically conditioned. The remaining are विणएण 74b, पिणएण 138b (both occurring in Dohās) and विरहेण 86d. The forms in °इहि/°इहिं are पसंनिहि 49d, कट्टिहि 50a, 117f, 192a (in °हि), °अरुणिहिं 50d, °आलसिहि 105d, °संनिहि 106c, वज्जिहि 154d and सीहंनिहिं 187c. The *Dohākos'as* also employ °हि in the sing. of the instr. and loc. See SHAHIDULLAH, p. 38; San., p. XXVIII mid. cf. TESSITTOI § 59 end.—*Gen. sing.* An isolated form in °आहु, viz., पिआहु 70b, occurs at the end of a Dohā rhyming with the pronominal जाहु, while पहियस्स occurs in a वर्णवृत्त (85b). There does not occur a single form in °हु.—*Abl. sing.* The forms are विज्जवनवरहु 24a, वड्ढवानलहु

89a, पुक्खरुह 141b and सत्परुह 186d. cf. TESSITORI § 61 end. — *Loc. sing.* It is to be noted that Early Maithili also had these three forms for the loc. sing.: pure stem without any affix, forms in °इ, forms in °हि (See Vr. § 35). In Prakritised passages °ए is found for °इ. निहोसे 99b and सवसे 103b owe their ए to the influence of the following य. Twice °अंभि is used, in 19b and 115d. — *Nom. plur.* For the forms in °अह see § 51 B. (3). The only representatives of the neuter plur. forms are<sup>1</sup> सयाँ—तुलसीयलाँ 62a, d and रमिरइ 174a. The first two of these occur in the section listing trees and at the end of the Paddhaḍikā-pāda. The remaining रमिरइ qualifies the *masc. plur.* नर. Cf. JACOBI'S observations in the San. on the tendency to use indiscriminately the *masc.* and *neu.* forms in the *nom. plur.* — *Instr. plur.* Trochaic rhyme explains the occurrence of six (18 d and e, 202 a and b, 205 a and b) out of the eight forms in °एहि. The stanza 115 in which सरेहि occurs is a वर्णवृत्त. There remains only चलणेहि 25d. — *Gen. plur.* Once °आह is attested in a Prakritised stanza: मुक्खाह 25c. — *Abl. plur.* The solitary case is लोयणह 102b. The *Dohakośas* have °अह for both the singular as well as the plural.

§ 53. The enlarged declension of the अ-stems. For पुष्पवन्त's Apabhraṃśa ALSDORF has shown that there the phenomenon of enlargement (by the addition of °य i. e. "कः खाये") in the case of the अ-stems is conditioned by word-rhythm, firstly because in a substantial majority of the cases, the enlargement takes place after a heavy syllable and secondly because the enlarged stem appears mostly before those case-endings which consist of one mora, the normal stem appearing before those consisting of two moras. This latter fact means that the enlargement is mostly confined to three cases: *nom./acc. sing.*, *nom./acc. plur.* and *loc. sing.* These observations are applicable also to the language of the SR. The only difference is that here the enlarged stem is most prominent in the *nom./acc. sing.* and *plur.*, while elsewhere it gives the impression of a phenomenon tending to vanish. This is clearly shown by the statistics of various enlarged forms attested in our text:

nom/acc. sing. in °अउ

(14 pres. part., 50 'regular'

pret. part., 100 the rest.)

164 cases

1 किनुयह and पलासह 209a, b are doubtful.

instr. sing. in °अइ (3) and °अइण (3)	6	cases
loc. sing. in °अइ	6	"
nom./acc. plur. in °अय (8) and °आ (8)	16	"
gen. plur. in °अयइ (3) and °आइ (1) 4	4	"

*Remarks.* *Instr. sing.* छावडइ 78a occurs in a Dohā and probably has got the °ड° suffix which appears in the instr. sing. in the enlarged form as a rule. °संगाइ 156b, metri causa for संगइ, stands at the end of a Dohā-pāda. गिडुरइ 69b also occurs in a Dohā. The other three instrumental forms (रुचयण 68c rhyming with °नयण, and कहिययण-रहिययण 91 c,d) actually end in °यण (see § 10. (b)). These are quite peculiar forms. All the three are inflected from the enlarged pret. part. — *Loc. sing.* बलियडइ 80b in a Dohā has the suffix °डय. In the case of कियइ 102d, 199d and गियइ 102d the enlarged form appears probably to avoid the vocalic group °इइ° (cf. § 22), which otherwise would be the result. In °पिक्खणइ 53d, पिक्खणय has developed a semantic shade slightly different from that of पिक्खण and as such it has come to be a different independent word. The rest is सुविणइ 94f. — *Gen. sing.* The three cases in °अयइ viz., जोयंतयइ-पवहंतयइ 54a, b and °सुणंतयइ 223e are all from the enlarged pres. part. It is to be noted that only the enlarged pres. part. has come to stay in Guj., Hindi, etc. The only form in °आइ is सुक्खाइ 25c. Thus, really speaking nom. is the only case seriously concerning itself with the enlarged stem. In the nom. plur. out of the eight forms (against 3 in the Hp.) in °अय, four are pres. parts. Note the fact that like the pres. part., it is the enlarged form of the pret. part. that has been later on generalized in Guj.

#### § 54. Feminine अ-stems.

Sing. Nom.	Acc.	°अ
Instr.	°अइ, °इ, °अहि/अहिं, °अ	
Gen.	°अइ, °अ	
Abl.	°अइ	
Loc.	°इ, अइ, °अ	
Plur. Nom.	Acc.	°अ
Instr.	अहि	
Gen.	°अइ	

*Remarks.* For the endingless instr., gen. and loc. forms see § 51. B. — *Nom. Acc. sing.* For forms in °आ see § 41. — *Inst. sing.* All the forms (147a, b, c, d, 196c, d, 198a, b, 204a, b, c, d,) in °अइ

are formed from the enlarged stem in °इय and all these forms occur at the end of a pāda. गाहाइ 113*f* is the only form in °आइ. Inst. sing. in °इ, उकंठि 120*d*, is doubtlessly formed from उकंठ+इ. But besides this there are seven forms<sup>1</sup>, to wit, वीहरणयणि 29*d*, कणयणि 41*c*, तिरच्छि and तरलच्छि 97*c*, °उतट्टि and कुरंगि 97*d*, वीहरच्छि 107*d*, all to be construed as instr. sing., for which it is difficult to decide whether we have to take them as formed from the fem. stems like वीहरणयण, तिरच्छि etc. or to explain them as bare °इ stems employed to serve as instrumentals without any ending. For, the former alternative forces us to assume fem. अ-stems like कणयंग, तिरच्छ, वीहरच्छ (भित्त in the case of the loc. भित्ति 96*d*) etc. for which there is no evidence, while as to the latter, though supported by the developments in the case of अ-stems (see § 51 B. (2)) and in Dīngal, we hesitate to subscribe to it in the light of the loc. sing. forms in °इ viz., बाह्वी (m. c. for बाह्वि?) 81*b*, दिसि 142*c*, णिसि 136*a*, 147*c*, etc. (8 times in all), रच्छि 175*b*, पञ्चसि 183*e* which can be well considered as inflected from दिस, णिस, etc. Still instr. तरलच्छि 97*c*, perhaps loc. गंठि 27*a* and above all the gen. instr. and loc. forms considered under § 51 B. (1), (2) make it tenable at least in some cases of the forms in °इ that the tendency to employ the endingless stem in the fem. °इ-declension also had already made a beginning. Cf. तरणि (from a masc. इ-stem) § 55, *Remarks*. It is obvious that the forms in °इ, if any, are the result of the influence of the masc. अ-declension. The consequences of the convergence of the nom/acc. (णिसि), instr. (कुरंगि) and loc. (णिसि) forms in the fem. declensions are quite patent. Similarly it is the masc. अ-declension that is responsible for the one probable instr. sing. form in अहि (°आउञ्जियहि required by the context for the textual °आउञ्जियह 222*b*; cf. दयवर and वसण respectively for दियवर, वसिण § 22). Cf. also the instr. sing. in °हि of the fem. इ-stems (§ 56).—सिज्जह 136*c*, is the only *abl.* form. — *Loc. sing.* in °अह : सरयह 161*d*; in °अहि : सिज्जहि 185*c*. Many of the loc. sing. forms with the affix °हि detailed under § 56, *Remarks*, can be with equal justification regarded as formed from the fem. अ-stems with the affix °इहि. — *Loc. plur.* in अह : दिसह 58*b*, 148*a*; in °आसु : निसासु 173*a*, दिसासु 201*b*, 215*b*.

### § 55. Masculine इ- and उ-stems.

Sing. Nom. Acc.	°इ	°उ
Instr.	°इण	°इ

1 As to अह्रावह 140*b*, see § 76.



Gen.	°हि	
Loc.	°इ	°इ
Voc.	°इ	
Plur. Nom. Acc.	°इ	°उ
Instr.	°इहि/°इहिं	
Loc.	°इहि	

*Remarks.* *Nom. sing.* If अस 158*b* is असु, then the normalization has affected the nom./acc. also. *Instr.* in °इण : अग्निण 185*a*, मिअणाहिण 48*c*, 187*d*. For instr. and loc. sing. in °इ, the result of the influence of अ-declension, see § 45 (b). Is तरणि 203*b* an endingless instrumental? The only *gen. sing.* form is विरहणिहि 89*a*. *Loc. plur.* सिहरिहि 144*b*.

### § 56. Feminine इ-stems.

Sing. Nom. Acc.	°इ
Instr.	°इइ (°इय, °इे), °हि/हिं, इ?
Gen. Loc.	°हि, इय (ई)
Voc.	°इ
Plur. Nom. Acc.	°इ, °ईउ (3)
Instr.	°हि/हिं
Gen. Loc.	°हि

*Remarks.* For forms in ई generally, see § 41 (d). In the Hp. in such cases the ई stands, with negligible exceptions, after a heavy syllable. This restriction does not apply to the language of our text. — *Instr. sing.* in °इइ : °आलसिइ and परावसिइ (so to be read m. c.) 151*a*, *b*.; in °इय आसीसिय 44*c*, °भज्जरिय-सलज्जरिय 98*c*, *d*, विओइरिय 118*a*, विलवंतिय 135*c*, विडुलंतिय 147*a*, उड्विन्निय 147*c*, 180*b* (rhyme-secure), इकलिय 190*b*; in ई (see § 28) : सइवती 18*e*, अइखिन्नी (B °न्निय) 151*b*, कुणंती 155*a*, जंपिरी 182*b*, विलवंती 190*a*; in °हि/हिं : 10 forms occurring at 104*a*, *b*, 125*a*, *b*, 136*c*, *d*, 124*b*, 159*a*, 220*b*, 222*b*. For the probable endingless instrumentals and homophony of certain feminine forms see § 54, *Remarks.* — *Gen. sing.* कामिणिहिं 50*c*, चलंतिहि 105*d*, विरहिणिहि 132*d*, उपत्तिहिं 196*a*, °कलीहि 205*d*. कामिणिहिं has its nasalization probably from the plural. *Gen. sing.* in °इय/ई (see Hc. III 29; cf. *Dhūrtākhyāna* (Singhi Jaina Series No. 19), p. 52, note 1)<sup>1</sup>: चलंतिय 26*c*, हसंतिय 51*a*, लीलंतिय 53*a*, सुणंतिय 53*c*, खामोयरिय 118*b*, वीवालय 176*a*, सुयरंतिय 191*b*; जंपंती 50*c*, विलवंती 157*a*. Note that such instr. and gen. forms in °इय are homophonous with the enlarged fem. stems in °इय like जलंतिय, लीलंतिय etc. and

1 In the light of these forms, a similar explanation for the OWR. fem. gen. in °इअ (TESSITORI, § 62) seems more probable than those given by TESSITORI.

consequently they succeed in creating the impression that they are endingless gen. forms. — *Loc. sing.*: णिसिहि 105c, °दिसिहि 117e, रयणिहि 160b, पवसिहि 179b, दीहरिहि 190a. — *Nom./Acc. plur.* Only 3 forms in ईउ, all of them occurring at the end of the Paddhadikā-pāda: मयोहरीउ and झुणीउ 216c, d, परव्वसीउ 217c. — *Gen. plur.* °सरिहि and पवहंतिहि 163c, नारिहि 174a, किंकिणीहि 179d and perhaps परिखिळीहि and किंकिणीहि 219c, d. सहीण and वळहीण 203c, d occur at the end of the Paddhadikā-pāda — *Loc. plur.* तरंणिणिहि 141b, पुक्खरिहि 141b, दुत्तरिहि 142a, सरिहि 142a, दिसिहि 145a, अक्खिहि 176d. It is not necessary to take रुच्छिहि as plur. with the com.

No fem. उ-stem is attested in the Sr.

### Pronouns

#### § 57. Personal.

1. person		2. person
Sing. Nom.	हउ (हउँ)	उहु, त् (?), 77b
Acc.	मह 191f	
Instr.	मह 109b, 117b etc. (about 14 times)	तह 124a पह 77a
Loc.	मह 104a	
Gen.	मह 99a, 117d etc. (12 times); महु 91b, 189d, 197b, d; मज्झ 104d, 197a	तुअ (तुय), तुह (?), तुज्झ 120d, 191b
Plur. Nom.		
Insts.	अम्हिहि 114b	तुम्होहि 18b, तुम्हि 117a
Gen.	अम्ह 120d	

*Remarks.* For the question of nasalisation in various forms see § 8. महु 197b, मज्झ 197a as also तुज्झ 191b are used accusatively. त् has variants तुं and त्. Only in 94e and 222c, 109c तुहु has no variants. Elsewhere (41d: A C तुह, 88a: C तुह, 92c: A C तुह, 222c: B तुह) it alternates with तुह. तुअ or तुय occurs 8 times (114a, 86a etc). Besides this, we have to accept तुव (C) at 76a to make the construction grammatically faultless. The existence of तुह in our text is rendered somewhat doubtful because at two out of three places of its occurrence (109c: A तुय, 110c: A तुय B तुव, 191c: A तुअ B तुय) it is attested in only one Ms.

अम्हारिय 105b is the only possessive pronoun.

Cf. TESSITORI, §§ 83-84, 86, 87.

#### § 58. Demonstrative and relative.

5 सं. रा.

## A. Demonstrative.

a) त°

	masc./neut.	fem.
Sing. Nom.	सु 3, सो 4, तं (n.) 156α	सा 27 α
Acc.	तं	तं 26α, 27α etc.
Instr.	तिणि 192d, 223c, तेण 199b	तिणि 25e, 223b; तेणि 107e
Gen.	तसु 20b, 85d, तह 99d, 122c तस्स 98c	तह 26c, तसु 223d
Loc.	तहि 183α	
Plur. Nom.	ते 77b, 103α, 206b; ति (-वि) 27c.	ते 94c, ति 135d, 167b
Acc.		तं 41α
Instr.		तिहि? (C) 174b
Gen.	तिह 20d, 21d	

*Remarks.* सु occurs at 30d, 91b, 199b. सो is metrically conditioned at 111b (see § 41 end). Another occurrence (as n.) is 81b, in a Dohā. The third is at 159c, where metre requires सो. The last is सो वि 197b, where the length is protected by the enclitic.

b) एष°

The following forms occur :

Nom. Acc. sing. इहु 8 (f. at 199e, n. at 151d), एहु 204d, एह (f.) 91d, एउ 20d, 151α, इय (f. acc.) 74α, 83d, 85α, 105b; plur. एष 30c, 66α; loc. sing. इणि 113e.

## B. Relative.

	masc./neut.
Sing. Nom.	सु 5, जो 81b, जं (n.) 19e etc.
Acc.	जं, 30b etc; (f.) 161c
Instr.	जिण (A जिणि) 91d, जिणि (A जिण) 92α
Gen.	जसु 3, जासु 70α.
Plur. Nom.	जि 21c, 64α, 138α
Instr.	जिहि 77b
Gen.	जिह 61d, 62b; (f.) 167α, 174α.

*Remarks.* The places where सु occurs are 20α, 23d, 76α, 118c, 183d. At 76α it appears to be used conjunctively.

## § 59. Interrogative and indefinite.

## A. Interrogative

Sing. Nom.	को 18c, 25e, कौ-पुणु 94f, कणु 64b, कण (f.) 199e
Acc.	कि-पि 95b
Gen.	कसु 95d

Abl. कइ 41d  
Loc. कइ 124d

### B. Indefinite

Sing. Nom. कु-इ 4, को-इ 2; कि-वि (n.) 91b; का (f.) 50a, का-वि (f.) 3.  
Acc. (n.) कि 110a, कि-पि, कि-हु 121d  
Instr. केण 47a, केण-इ 137f.  
Gen. (f.) कइ-व 3, कस्स-वि 2, कस्स-व 2, कस-वि 1  
Plur. Nom. कि-वि 3, के 45a  
(f.) का-वि 46e, कि-वि 94f, 180a, के-वि 195d, 196a

§ 60. Numerals. इक 100 and एण 180, वे (C दो) 80 (विउणय 'double' 136, विज्जि 85 दु-ब्बिय 112 'both'), ति° 18 (तीयय 112 'third'), चउ° 43 (चउग्गणी 156 'four-fold', चउक्कय 125 'a tetrad'), पंच 74, अइ 31, णव° 27, दस 64 and दइ 58, सय 62.

### VERBAL FLEXION

§ 61. 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. ind. 3. sing. करेइ—सिचेइ 108 a, b, साहेइ 82b, हवेइ 104d; 3. plur. करेहि 205c and the forms in °इहि/इहि ( § 62); imper. 2. plur. णिउणेहु 19d. Almost all of these except those in °इहि/इहि appear under metrical stress. The same is the ground for the employment of pres. 1. sing. मणे 95b and 3. sing. दइए and वइए 120c, d, the only middle forms. There is no pres. part. in °माण.

The following 'root-verb's are attested: जा, ठा, मा, समा, वा; वे, वे; हे; इणा (?). For their various forms see the index s. vv.

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 Preterit and Conditional); 2. The Preterit Participle; 3. The Gerundive; 4. The Absolutive; 5. The Infinitive.

### § 62. Present.

Sing. 1. °अउ (°अउँ) 23, °अमि 3	Plur. 3. °अहि (°अहिँ) 17 + 4 (pass.)
2. °अहि 5, °असि 1	°इहि (°इहिँ) 7
3. °अइ	°अइ 10
	°असि 20 + 4 (pass.)

*Remarks.* For the nasalization of the endings see § 6.—1. *sing.* जंपउँ 30*b* and अच्छउँ (B °उ) 79*a*. —सहसि 164*c*, and भरसि, तगसि 164*d* have been employed simply to effect alliteration. जाउ 91*a* has a variant जामि (C). In a Prakritised stanza occurs ताकं (= तर्क्यामि) 104*a*. Cf. दुम्मं 213*b*. See Hc. III 141 com.—2. *sing.* सारसि 165*c* is used to bring about the yamaka. For the 3. plur. forms in अइ see TESSITORI, § 117, *Remarks*.

The present part. विलवन्ति is used with अच्छउं (pres. 1. *sing.* from √अच्छ) at 79*a* to signify continuity of a present action (cf. TESSITORI, § 125).

### § 63. Imperative.

2. *sing.* °इ 16, °हि 10, °इहि 1; °उ 8, °अ 3

°असु : कहसु 82*e*, °अह : कहह 68*c*.

3. *sing.* °अउ 4 (होउ 2, सिज्जउ, जयउ).

2. *plur.* °अहु 2 (सुणहु, णिसुणेहु).

3. *plur.* °अंतु 1 (गज्जंतु).

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

§ 64. Present Participle. It always ends in °अंत (enlarged °अंतय). For its feminine see § 49. i.

It is used at two or three places to denote a state in past. Thus सुहय तहय राओ उगिलंतो सिणेहो (100*b*) "O dear one, the dye of love that used to overflow on that occasion;" मोहवसिण चोलंत (95*c*) "Under loss of discrimination (she) said". Perhaps णियंती 186*a*, सरंतु, विण्फुरंतु 200*c, d*, धरंती 217*d* also denote the habitual past. For हुंतउ 65*c* 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 100*a*, धरंती 100*c*, वोलियंतो 100*d*.

Both these uses of the present participle are still quite living in the modern Gujarāti. The unenlarged form serves for the conditional, the enlarged one for the preterit. For other NIA. vernaculars see BLOCH: *Lindo-Aryen*, pp. 261–265.

### § 65. Optative.

1. *sing.* °इज्जउ (लज्जिज्जउ)

2. *sing.* °इज्जसु (पढिज्जसु, कहिज्जसु)

*Remarks.* Cf. TESSITORI, § 120.

## § 66. Future.

	स्-future	इ-future
sing. 1.	इसु 2	
2.	इसि 1	इहसि 2
3.		इहइ 2

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

## § 67. Preterit Participle.

The suffix °इय (enlarged °इयउ) 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 °इय (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 °इय to °इ in several cases in the fem. of the pres. part., e. g., चढी, विषुढी, तुढी (see § 28). This is a 'modern' trait, characterising the New Indo-Aryan vernaculars like Hindi and Gujarati. The following are to be noted: मुक 83b, उमुक 25b, पमुकउ 203b, पउकउ 217b (all from \*मुक i. e. मुक), तुट 78b, पलुट 130c, कुट्ट 154d, दुकउ 186b, पहुतउ 192b, वुलीण 204c, लय (i. e. लत) 86c, besides लीअय 176b. समाण 80b (in a Dohā) is of special interest as in Old Guj. this type of pret. passive part. in °अण is quite familiar to us.

## § 68. Absolutive.

The numerical strength of the various types of absolutes as represented in our text is as follows: °इवि 34, °अवि 27, °एवि 5; °एविणु 11; °इ 28; °इय 2, °इउ 1, °अपि 1. Those in °इय (see § 38 b.) are निवेसिय, पेसिय 95c, विच्छाइय 188d and Pk. मुणिय 213a; in °इउ, फरिसिउ 132d; in अपि, सहपि 199a. Besides these there occurs विज्ज 191e (cf. 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.

## § 69. Infinitive.

- In °अणहः कहणह 80a;
- in °अणउः धरणउ 71a;
- in °अणुः कहणु 81a;
- in °अणः सहण 218b.

Of these, only the form in °अण is known to the *Dohākośas*. Cf. also TESSITORI, § 134 end.

### § 70. Gerundive.

In °इव्वउ (Sk. °तव्य): पढिब्वउ 20*d*, 21*d*, जंपिब्वउ 82*c*, जाइब्वउ 82*d*, कहिब्वउ 99*d*;

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

in °अणिज्ज (Sk. °अनीय): कहणिज्ज.

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

### § 71. Passive.

The three types are represented thus: passives in °इय: 33, in °इज्ज: 13, in °ईय° (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, वीसइ, कीरइ, पेसइ, सुम्मइ, पसुप्पइ; धुम्मंति, उज्जंति; from the causative: चडाइयइ, सुहाइयइ. Note also जाइअइ, लाइयइ. For the origin of °इयइ/°इज्जइ see § 38 (b). Cf. TESSITORI, § 136 (both the types). The fact that so many passives in °इय° are attested in our text supports the derivation of the affix °इय° from Sk. °य of the passive against TESSITORI, unless it is proved that they have been borrowed from a synchronous vernacular.

### § 72. Causative and Denominative.

A. °आव् is the general causative suffix which in certain cases becomes shortened to °अव् in accordance with § 19. Further, in declension the °व् of this °आव् is occasionally dropped according to § 35.

मावइ (from Vमा) 141*b* and सरलाइवि 26*b* (cf. सरलयवि 123*d*) are used as simplex. It is by a rare chance that one comes across the 'irregular' forms like सारसि 165*d* representing the direct phonetic continuation of the Sk. forms.

B. The instances of the nouns, etc, used as verbal bases are: (a) (in अयः) वखाणियइ 65*a* from व्याख्यान, तिलक्किवि 168*a* from तिलक, वणिज्जइ 208*d* from वणिज्ज, सीयलंतु 210*c* from शीतल, बहिरयंति 218*d* from बधीर; (b) (in अव/आवः) सरलाइवि 26*b* and सरलयवि 123*d* from सरल, सचविच 96*d* from सच and सुहाइयइ 189*b* from सुख.

## POSTPOSITIONS

§ 73. Thanks to the working of the phonetic forces, the old system of the case-endings eventually became completely worn out by the time of the New Indo-Aryan stage and one

of its direct results was that the postpositions, which had had only a complementary or supplementary status in the late Middle Indo-Aryan (or Apabhramśa) stage, now began to function importantly as unaided indicators of various case-relations and the analytical stage was completely achieved. The language of our text knows of several such postpositions.

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

सत्विहि (= loc. sing. of सत्य = साथे '\*company') means 'with; in the company of': विविह-विभवस्रण-सत्विहि जइ पवसियइ (43a) 'If a stroll is undertaken in the company of various *vidagdhas* —'; सोहहि सिज तरुणियण-सत्विहि '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 चम्पकभेद्रिकयानक (mid-fifteenth cent.) uses साथे in the same sense as noted here.

Cf. TESSITORI, § 70 (3).

सम (= सम्) is found in का-वि केण सम दर हसइ (47c) "Some lady just laughs with someone". सड is a variant of सम : गुरुविणयण सड 74b, विरहसड 79a, कंदप्पसड 99a. Cf. OWR. सिडे (TESSITORI, § 71), Early Maithili सनो, सै (VR., § 36). Once संमाणिय (= समान f.) is found: दुभ संमाणिय "with thee".

सरिउ—सरिसड (= सह्य enlarged) 'together with' is used thrice: नियणाहिण सरिसड (187d) 'together with musk', सरिउ जाईहलह (188b) 'together with nutmegs,' हाम हेमह सरिउ (191d)? सरिसड corresponds to the Guj. सरहुँ 'close with' in usages like छातीसरहुँ 'close with chest'.

2. The ablative postpositions are हुंतड, द्वियड, रेसि, लगि.

हुंतड with the loc. adverbs of place denotes 'from' as in तिह हुंतड 65c 'from that place'. See Hc. IV 355. It is fairly common in Old Western Rājasthānī. See TESSITORI, § 72 (10). Looking to its origin, हुंतड is the enlarged pres. part. of Vह् (= भू) used in a preterit sense. The whole phrase तिह हुंतड literally means 'having been at that place, (he came here)' and this sense has eventually veered round to 'from that place'. (See As. pp. 22-24).

द्वियड (= स्थित enlarged) is another such postposition. HC. IV 439, 4 has द्वियड-द्वियड 'from the heart'. Modern Guj. श्री is closely allied with this द्वियड. See ALSDORE, As. pp. 24-26. The one case in our text is तह सणि खुवइ कनाड न वाम-कर-द्वियड 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 सिहरद्वियद् 148d be brought in line with the above? For OWR. cf. TESSITORI, § 72 (3), (6).

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 पञ्चाशक-प्रकरण-19, 40 (रेसिमि).

लगि (= abs. of √ लग्) with the adverbs of time denotes 'tempus a quo' i. e. it has the sense 'since' as in कइय-लगि 122d = कदा प्रवृत्ति 'since how long'. Cf. TESSITORI, § 72 (a) where लगइ, लगी are noted 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. Accordingly मह तणि (94 f.) appears to be a suspect, standing perhaps for an original मह तणि 'my'.

Cf. TESSITORI, § 73 (4); DAVE, p. 58.

4. महि is a locative postposition: मणमहि means 'in the mind'. It is loc. sing. from मह, which is connected by BLOCH with \*मथ allied to Sk. मथ्य.

Cf. TESSITORI, § 74 (7); DAVE, Index s. v. māhi.

§ 74. Indeclinables. 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 चिर, धिर, धीर, ऋणु, गिमिसिद्धु etc.; तुरिय, पुनरुत्त सन्व-वार, गिमिस, खर etc.; गिरवक्खि, निभंति, अणियति, इत्थंतरि etc. Note खणु 19d, खण 86c and खणि 86b; खणहु 67a and खणद्धि 223d; निरंतर 148c and निरंतरिण 64d; cf. also पुण 96c etc. (5 times), पुण 67a etc. (6 times) and पुणि 101a, 117d; पर 79b and परि 189d. Following is the list of other indeclinables arranged in semantically allied groups: अइ, लइ (thrice); अज-इ, अर, अह, य (6 times); अहव (अहवा), व (= वा at 41d and in कथ व etc. ?); इअ and व (29a, 123c), किरि, जणु (thrice), णजइ (twice), णं (8 times; at 132a = इव), णाइ (twice; णाय, णायं), धुय (= धुवम्); इत्थ, कत्थ (कत्थ व, कत्थ वि), तत्थ (तत्थ व, तत्थ वि); इम and एम and एव, किम, किम्म-इ<sup>1</sup> and केम (Pk. 116), जिम and जेम, तिम and तेम; कइय, जइय, तइय; कह (equivalent to कथम्, कुत्र, कुतः (41c)) (कह व, कह वि; कहकह व, कहकह वि), तह (तहँ; तह व, तह वि); कहि, तहि; कि (कि-वि, कि-हु) and कि (कि-पि) and कौइ, जं, तं; ञिव, जि (twice), °इ (5 times); जइ (जइ वि) and अह (101b), तउ and तो; जाम, ताम and ताव and ता; ण or न, णहु (26 times; णहु वि), णेय (4 times), म; णिह; दर; पर (परि); पुणु (पुण, पुणि); पुरउ; हिव (twice).

1. Cf. OWR. किह-र, wrongly derived by TESSITORI (§ 2 (1)), from \*कहँ-र, कथमपि.

## § 75. Compounds<sup>1</sup>.

Already in Prakrits, the strictness of the Sk. laws of nominal composition has been considerably tempered. Cf. PISCHEL, § 603. The same tendency more strengthened prevails in Ap. We can roughly distinguish three types of such looseness of composition as gathered from the Ap. material of the text.

*Firstly*, there are several cases of 'permissible' looseness sanctioned by the Sk. scholiasts with the words "सापेक्षत्वेऽपि गमकत्वात् समासः". Accordingly, we have गिय-कवित्तह विज्ज-माहप्प-पंडित्त-पवित्थरणु 19 $\alpha$  for गिय-कवित्त-विज्ज etc.; अन्नह तरुणिकरं गुलिणह 51 $c$  for अन्नतरुणि-करं गुलिणह; रयणनिबद्धउ मेहल-रुणञ्जुणउ 52 $d$  for रयणनिबद्धय-मेहल-रुणञ्जुणउ; पियह संजणिय-सुहु 122 $c$  for पिय-संजणिय-सुहु; केवयकलीहि रसगंधलुद्ध 205 $d$  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 member to suit metre and rhyme. This fact is recognised by the grammarians as समासे पूर्वनिपातानियमः. The examples are: धम्मिल्ल-उमुक्क-सुहु 25 $b$  = उमुक्क-धम्मिल्ल-सुहु; णेवर-चरण 27 $d$  = चरण-णेवर = चरण-(गत)-नूपुरयोः; अणरइ-छार-उच्छित्तु 120 $c$  = उच्छित्त-अणरइ-छार; कद्धिय-कुडिल-अणेग-तरंगिहिं 177 $b$  = कद्धिय-अणेग-कुडिल-तरंगिहिं; मयण-पडिभिन्न-सरि 184 $a$  = मयण-सर-पडिभिन्नि; असेविय-सउणियण 193 $a$  = सउणियण-असेविय; फल-विरहग्गि 114 $a$  = विरहग्गि-फल; सिहारे-सुरत्तय 216 $a$  = सुरत्तय-सिहारे.

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 (विरहग्गि, सुरत्तय) functions as a genitive form<sup>2</sup>. But the cases attested here, as also lots of

1 Those compounds which, though printed in the constituted text with their components separated, can be easily made out from the context have been left out of consideration.

2 They also banish ALSDORF'S doubts (As. p. 61) against गअ-मत्तहँ (Hc. 383, 3c) being a transposed Karmadhāraya equivalent to मत्त-गअहँ. Hence also there is no need to assume that in the said case the genitive ending is to be supplied to गअ from the succeeding words.

similar cases in Dingal 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.

रयण-ताडंकिहि परिघोलिर-सवणि 46d for परिघोलिर-रयणताडंक-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 *tnesis*, 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- असहन्त -भर 103c = णिय-दइय-सोय-भर असहन्त  
निम्मल- फुरइ -कर 122a = निम्मलकर (= 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.

For the instances of some verbal compounds see § 76. end.

### § 76. 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 पव°  
भयभेसिय अइरावइ...खिवंतियइ 140b = भयभेसियइ अइरावइइ...खिव°  
तरंगिणि जंतिहि 161b = तरंगिणिहि जंतिहि  
Pk. कयहरिस वरहिणीहि 213a = कयहरिसहि वर°  
मयणअग्गिण 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 जडु पवसंत (= पवसंतह), ण पवसिया 70a; तुव (instead of तइ **A B**) हियइयइह, विरहु विडंबइ काउ 76a and perhaps सुद्धह विलवंतियह 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

तुय सुयरंत (= सुयरंतह), समाहिमोहु विसमुट्टियउ 86a. "While cherishing your memory....."

गेड गिरंत (= गिरंतह) पाइउ पढंतह, इम विलवंती (= °तिय) 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) सुमरंत (= सुमरंतह).....इम जग्गंतह...अस तग्गंतह, जामिणि गमियह 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 Guj. Cf. TESSITORI, § 124; DAVE, p. 51.

(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 :

तुअ हिययट्ठियह छडिदि 75b (i. e. त्वाम् हृदयस्थितम् मुक्त्वा)

तुअ सुयरंत 86a, तसु अणुअंवि 130a, इम करुण भणंतह इक्किक्कह ण कुइ धीरवइ 166cd, विलवंतियह आसासिहसि 191e, मज्झ संतोसिहइ 197a, महु सिक्किहइ 197b.

Adverbially genitive is used instead of accusative twice: गळंतह 104c, d.

(c) Genitive with the word of comparison: सुन्नारह जिम 108a and जमजीहह णं (i. e. यमजीह्वा इव) 132a. As instr. postpositions, संमाणिय 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 तुअ संमाणिय 78b. Guj. regularly uses genitive with the particle of comparison.

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

णियभुयणि पत्त 130d and तरुसिहरिदि चडिउ 144a, चूयह सिहरि चडि 144d illustrate the locative of goal.

Several times singular is used for plural: वंस-वीण-काहल-सुरउ 45a, तह (i. e. महीरुहाम्) णामु 64b, बगु...चडिउ 144a, कयंबिण 146c, अंगणि 146d, दसह दिसि 148a, चित्तविचित्तइ तणुपंगुरणिहं 167d, तिहि भमिरइ 174b, भमरु 205c. Pk. आएहि...पुच्छिण पवास-दियहेण 126a, सूरससिबिंबे 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. Com. supply the necessary words in most of the cases. The following cases have come to my note: 4*b*: supply तेण after पसिद्धो. 21*ab*: supply मत्कृते काव्ये in the beginning. 76*a*: supply तत् तवैव लज्जा after *a*. 95*d*: supply विरह before तक्खरु. 108*ab*: शरीर is the understood object in *b*. 133*cd*: the description refers to the सहकार. 141*d*: refers to विद्युत्. 152*a*: दिण is वर्षाप्रान्तदिन. 189*c*: दिवस is to be understood after अंगुलमत्त. 193*d*: supply दुम्म after उज्जाणहँ. 196*a*: supply दानं after दिति. 196*d*: we have to understand प्रियं प्रति. 202*d*: स्त्रियः are understood. 218*d*: supply जनाः. 219*ab*: supply जनैः.

*Tmesis*. We have already dealt with several cases of tmesis (§ 75). To those add one more: सं- केवइ- जणइ 201*a* = 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-विणगय निम्मलकरु सरयरयणि-पञ्चक्खु अमियभरु झरंतउ फुरइ तह चंदह जिणणत्थु पियह संजणिय-सुहु सुहु विरहगिग्गुमि कइयलगि झंपियउ 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-सरिच्छ पहल्लिर (साहार) तह पत्तिहि... कीरपंति परिवसइ 133*cd*-134*ab*. “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 णहमगिग सूरससिबिबे आपहिँ जो णमिजइ २ “by human beings gods and Vidyādhara, 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 extreme nature is peculiarly Apabhraṃśa. 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...सहण जाइ 218b.

There appears a decided bias in favour of using the pret. part. in impersonal construction. Note छावडइ पहराविउ 78a, मइ रुनु 109d, कल्लोहिहि गज्जिउ 142b, सिहंडिहि रडिउ 144b, साद्धरिहि रसिउ 144c, हंसिहि उरुणउ 145d, गोयं गणिहि संचडिउ 146a, कुसुमिहि 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 °इहि.

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 हंसिहि चडिउ 'by the goose was climbed' 'the climbing was done by the goose', those like हंसि (instr.) चडिउ (cf. छावडइ पहराविउ) get current and then secondly, if as a result of the phonetic development of हंसि into हंस (i. e. endingless instr. see § 51 B. ii) by the reduction of the final इ, our expression takes the form हंस (instr.) चडिउ (so common in Dīngal, 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 [cf. TESSITORI, § 137]) sense. Some indications as to this are supplied by अंबरु पुणि रंगियइ 'the cloth can be dyed again', अंगु अड्मिनियइ '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 (cf. TESSITORI, § 126 (2) i; DAVE, p. 47) which probably made the first beginning by the pret. passive part. in आणय, the successor of the old pret. part.<sup>1</sup> In our text (in a passage whose language appears comparatively more advanced) is attested समाण 180 (= संमिताः) from √समा and perhaps पच्छुत्ताणिय (f.)

1 According to TESSITORI (who follows in this matter HOERNLE § 484) originally this was a potential passive (developed from the causative) which in course of time became ordinary passive (see § 140), while the participle in \*आणउ is connected by him with the same in \*आण° in Sk.

199*d* from √पच्छुता—√पच्छुताभ (= पश्च+उत्ताप्?). TESSITORI notes that they are found in Jain Mahārāṣṭrī, in Sindhī and Avadhī.

Lastly, the attention remains to 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 18*c* 'Who would listen on—listen completely—patiently?' (Cf. Guj. सौंभळी रहेवुँ, पनी रखो etc.; cf. KELLOGG *Hindi Grammar*: § 442, 754*d*); तक्खर वक्खर हरि गउ 95*d* 'The thief stole away the belongings' and असेस तरुय झडि करि गय 192*d* 'All the trees completely shed (their) leaves'. Cf. the com.: अशेषास्तरवः पत्राणि मुक्त्वा गताः = स्थिताः! Note also कहि न सकउ 105*a* 'I cannot tell'. Cf. TESSITORI, § 132.

### § 77. Conclusion. The dialect of the Sr.

The linguistic material analysed and classified in the foregoing articles allows us to draw some broad conclusions regarding the proper affiliation of the dialect used in the Sr. But before we take it up, it is necessary to draw attention to one important point.

JACOBI has brought forth and discussed sufficient evidence to prove that Apabhraṃśa properly so called was a mixed language in so far as it borrowed most of its vocabulary from the literary Prakrits and its grammatical constructions from the देशभाषा (or the popular dialects).<sup>1</sup> And it is thus explained: the देशभाषा being considered vulgar as compared to the literary Prakrit, they could not make their appearance in literature in their pure, unmixed form. Hence they penetrated literature just like popular cross-threads in the general basic texture of the literary Prakrit, and the result was Apabhraṃśa. This means that, the standardized classical Apabhraṃśa apart, the form of Apabhraṃśa at successive chronological stages can vary in accordance with the advance in the development of the popular dialects that lie at the basis and, according to the lateness of Ap., we can expect a greater degree of admixture of the popular dialects, till that process in due course leads to a form of language like one represented in the *Prākṛta-paiṅgala*.

1 This and the following few statements have been worded after what is observed by JACOBI at Bh. p. 68\*.

The SR. presents to us an Apabhramśa,<sup>1</sup> which is in this manner considerably mixed with the traits of popular dialects synchronous with the Author's time. A reference to the parallels and correspondences with the developments in various New Indo-Aryan vernaculars as pointed out previously at relevant places—and particularly at §§ 36 (a), (b), 46. v. *Remarks*, p. 26 (second paragraph), §§ 73, 75 (end) and 76 (end portion) will make this point clear. Yet, doubtless, it is still to be called Apabhramśa, as its phonology (mostly unsimplified conjuncts) and its system of inflections show. Besides some traits of the Classical Apabhramśa (that which is treated by Hemacandra in his Prakrit grammar), viz., म् > व् (वँ) (§ 33 A.), imperatives in इ, हि, उ and अ (§ 63), absolutives in इवि, अवि, एवि, एविणु, इ, अप्ति (§ 68) and the s-future as well as the h-future (§ 66), we can pick up several other traits which have been shown to be peculiar to the श्वेताम्बर or गुर्जर अपभ्रंश. These are : (a) use of the bare stem in the nom. of the masc. अ-stems, (b) instr. sing. forms of the masc. अ-stems in इ and हि, (c) assimilated h-endings of the genitives, (d) pronominal instrumentals जिणि, तिणि, इणि, (e) present 3. plur. forms in अह. All these make it plain that the dialect of our text possesses all the chief characteristics of the श्वेताम्बर or गुर्जर अपभ्रंश. It is to be noted that the features like the absence of nasal in forms elsewhere found nasalized (§§ 2-8), assimilation of a post-nasal stop (§ 35, V), nominatives in अ side by side with those in उ, instr. sing. forms in हि, bare stem in the instr. and the loc. of अ-stems normalization of the इ-, उ-stems (§ 45 i), increasing use of postpositions, looseness in composition, new words like गुहिर, अंजुलि etc. are not special to any particular localised form of Apabhramśa but are commonly indicative of the lateness of Apabhramśa.

But we can go still further: (a) total absence of the अ- forms in nom. sing. of the masc. अ stems; (b) most of the postpositions collected under § 73; (c) change of °उ° to °अ° seen in चउगणी (G. चोगणी as against H. चौगुनी) and फरसउ (G. फरसु); (d) fem. genitives in इय (§ 56, *Remarks*), pret. passive participle in आणय

1 Or अवहट्ट as at one place the author of the SR. calls it. But this अवहट्ट is different from one, represented by the language of the PP. On this Apabhramśa tradition in New Indo-Aryan cf. CHATTERJI, *Indo-Aryan and Hindi*, p. 99. San. pp. XXII-XXIV; KP. pp. 65-66. Note that the author of the SR. follows Eastern Grammarians in the division of languages into सकय, पायय, अवहट्ट and वेसाय (SR. 6).



(§ 67, 76 end); (f) genitive constructions like इम भणंतह (§ 76, p. 43), (g) words like इम, जिम, तिम, किम, सवि, बे, ससिहर, अन्नह, हिव, चबी, तुष्टी—these features characteristically belong to the Old Western Rājasthānī, while (a) development of °स् into °ह° (§ 34); (b) loss of neuter (§ 50); (c) use of the bare stem in all cases (§ 51 B. 1. end); (d) इ-absolutives; (e) words with the pleonastically prefixed स्° (§ 48. ii), as also the words वट्टाऊ, झळ, अरु—these features are peculiar to the northerly section of the OWR., as one can judge from their occurrence in Dīngal or Early literary Mārwarī.

Lastly there are a few facts which clearly indicate the influence of the then dialects of the Midland (Early Braj, Hindī, etc.) over the language of the SR. Thus (a) loss of an intervocal व (§ 33 C.); (b) agentives like संजीवयर, उल्हावयर as compared with Hindī छुंटेरा, चितेरा etc.; (c) the compound absoluteive देहेवि करि (in a Dohā) point to such Midland influence.

As suggested at relevant places (e. g., p. 19, note 1) the language of the Dohās of the SR. differs in several points from that of the main portion of the text and it is closely allied to (though more advanced than) the language of the Dohās of Hemacandra.

## II METRES

§ 1. 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 गाथावलि of Nandiyadḍha, the anonymous कविदर्पण and the छंदःकोश of Ratnaśekhara<sup>1</sup>. Among these the work of Virahāṅka (as also of Nandiyadḍha, 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

1 W. SCHUBRING's edition of the last-mentioned work (see *Beiträge zur indischen Verskunde*, Z. D. M. G. 75, p. 97 ff.) is not accessible to me.

मात्रा (रङ्ग) and its sub-types, of द्विपद्यक or दोहा and its sub-types, of अड्डिा, etc., the preferential treatment of certain metres and the exclusion of others, the quantitative value of the final mora, the characteristic system of the *termini technici* and some special features of the method of treatment in general—on the strength of these criteria we can hazard to roughly distinguish at least two considerably divergent metrical traditions: the one, which for convenience's sake may be called the *Classical Tradition*, occupies itself mainly—but in no way exclusively—with the prosody of the Apabhraṃśa epic poetry, while the chief—but again not the only—concern of the other, which may be called the *Bardic Tradition*, is the metres that are employed in the Ap. narrative and lyric poetry as of the रसक compositions and other forms substantially cultivated by the popular bards (the 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.<sup>1</sup> The same words apply to the value of the works on epic metres for the study of the metres of non-epical poetry.

§ 2. Adopting ALSDORF'S classification (see As. p. 46) we can deal with the metres of the SR. under the following heads:

**A.** मात्रावृत्तस

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

1 JACOBI'S (and following him ALSDORF'S) adoption of the name अड्डिा instead of वृत्तक for the commonly occurring epic metre with the scheme  $6 + 4 + 4 + 2$  is an illustration in point.

7 सं. रा.

- (b) Metres of the Dohā-type: two rhyming lines divided in two unequal पाद (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*.

§ 3. 1. अडिङ्गा.<sup>1</sup>

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 अडिङ्गा. And st. 104 and 182 of our text which are expressly called अडिङ्गा strictly bear out this point. Further, with slight difference all grant that the metre has 16 morae per line, the last two morae being invariably short. But the agreement does not reach beyond these points. For the remaining, there is a considerable measure of divergence among the various authorities. Firstly as to the number of the यमकः. According to some (Ck. 41a, Vjs. IV 33, 34, the form of the definition stanza 127 in the Pr.; cf. the introductory remark to Sc. IV 32 and Ch. 37a last lines) there should be one यमकः for all the four lines. And if instead of one, there are two यमकः, one for *a b* another for *c d*, the metre receives the name मडिङ्गा. 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 मडिङ्गा must have *one* यमकः and the अडिङ्गा two.<sup>2</sup>

Secondly as to the गण-scheme. Among the 'Bardic' group, all are silent on this point, except Pr. which only says that the final two morae are to be short and the जगण is forbidden. One of the commentators of the Pr. gives 6+4+4+~ as the scheme. On the other hand the 'Classical' group defines अडिङ्गा as a sub-type of the metre वदनकः, which latter is quite

1 The name appears variously as अडिङ्ग, अडिङ्ग, अलिङ्ग etc.

2 Ck. 42 recognises a third variety with a different Yamaka (?) for each of the four lines and calls it भिन्नमडिङ्गा.

unknown to the 'Bardic' group. वदनक is defined (Sc. IV 29, Ch. 37a/15, K.D. II 21) as 6+4+4+2 and when it has यमक it is called अडिझा or मडिझा. 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 अडिझा, there are 22 other stanzas (157 to 170; 174 to 181) in the Sr. whose structure is doubtlessly that of an अडिझा, 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 अडिझा. Vjs. IV 34 gives an illustration of "अडिझा नक्कडय भेएण" i. e. an अडिझा in the form of a नकुटक stanza in आभीरी with the यमक employed in it. But just below the above-cited definition of the अडिझा, 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+~--+-+~--+, with one यमक for all the four lines. These facts make it probable that formerly अडिझा was a technical device rather than the name of any specific metre and accordingly any common metre could be turned into अडिझा by composing it in अपभ्रंश and using the यमक. But the metre with the form 6+4+4+~ was employed with special preference for this purpose and the result was, अडिझा 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 अडिझा at Pp. 128), a 16-moraic metre of the above type, even without the यमक came to be called अडिझा.<sup>1</sup> Finally it also took up the rhyme *a b, c d*.

1 It is to be noted that the term उझार appears to have an exactly parallel history. See Ck. 31, 38; comm. on Pp. 148; Ch. 43a/15-19.

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

An analysis of the 22+3 अङ्गि stanzas occurring in the Sr. gives the the following statistics for the various forms of the constituent गण (the figures for the two यमित अङ्गि at st. 104 and 182 and one मङ्गि 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 अङ्गि is built up altogether differently from that of the अङ्गि of the Hr., as the latter has generally the form ~-- with the trochaic rhyme (See Hr. p. 191 mid.), while here it is the least preferred and quite exceptional form. In our case there is a strong tendency to two-moraic-grouping and hence a long for the 2. and 3. as also for the 4. and 5. mora is mostly avoided.

The forms of the 2. गण of 4 morae are

~~~~	39 (2: ~, ~)		
~--	23	~--	14 (10)
~--	9		
--	3		

Thus the जगण is permissible in the 2. गण and in the case of the यमित अङ्गि and मङ्गि, ~, ~ 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 of 4 morae are

~--	46 (1)	--	23 (11)
~,~	12 <sup>1</sup>	---	4

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

1 157d is a real exception, c possibly an apparent one, because in the latter case if रमणीय is to be preserved, रयणि (c) is to be preferred to रयणिज.

The 4. गण is invariably made up of two short morae.

162b (~~~~/~~~~/~~~~) is the only case of Gaṇa-fusion.

§ 4.

2. मडिला.

Occurrence: 111.

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

As the difference between the two metres अडिला and मडिला 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.

§ 5.

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 अडिला, here too we have to make a way through the conflicting and scanty accounts of the prosodists. Ck. 17 defines अहाणय 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 गण, nor says anything regarding the caesura. Still the definition stanza has a definite caesura after the 12. mora.<sup>2</sup> Further, this

1 According to Kramadīśvara as quoted and interpreted by JACOBI at Bh. p. 71\* रासा is the chief metre of the Nāgara Apabhraṃśa.

2 The रासा metre used in the body of the कडवक at Bh. VII 12 has the caesura after the 12. mora. See Bh. p. 48\*, 7.

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 खयंभू, 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 रासावलय 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 रासावलय to be essentially different from the आभाणउ 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 रासाकाव्यस and in accordance with the varying practices and traditions it came to have different Gāṇa-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 रासा-stanzas of the Sr. have the caesura optionally after the 11. or 12. mora<sup>1</sup>. 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 रासाकुल (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 रासा in the Sr. is (the superior

1 Same is the case with the रासास found in the चर्चरी (beginning of the 12th cent. A. C.) of जिनदत्तचूरि (see अपभ्रंशकाव्ययी, GOS. XXXVII).

quantities less common):

$$\sim + 4 + \sim\sim + \sim/3 + \sim\sim + \sim\sim$$

or alternatively

$$\sim + 4 + \sim\sim + \sim/\sim + \sim\sim + \sim\sim.$$

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<sup>1</sup> (morae 1.-2.) has two forms:

$$\sim \quad 206 \qquad \qquad \qquad - \quad 134$$

2. गण (morae 3.-6.) has five forms:

$$\begin{array}{rcl} \sim\sim\sim & 104 & \sim - 56 \\ -\sim\sim & 86 & - - 18 \\ & & \sim - - 72 \end{array}$$

This shows that the जगण is permitted in this गण.

3. गण (morae 7.-10.) has four forms:

$$\begin{array}{rcl} \sim - & 179 & \sim\sim\sim 62 \\ - - & 71 & -\sim 23 \end{array}$$

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

$$\sim 190 (56 \%) \qquad \qquad \sim 144 (43 \%).$$

Exceptions:—56*d*, 57*a*, 58*a* (all the three occurring in the section listing tree-names), 130*b* and 154*b* have the caesura after the 14. mora. Cf. the रासक of the 14-moraic caesura treated at So. VIII 50 and Ch. V 2. For 47*c*, 187*b*, and 188*d* see

1 A word of explanation seems necessary for this spinning out of the five (6 + 4 + 4 + 4 + 3) गणs 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 गणs when viewed in a lot are to be indicative of the general rhythm of the metre if any. In the case of the रासक 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 गणs are set up. For precedences Ch. V 31 versus 32 (cf. HP. p. 189) and ALSDORF'S treatment of the दुवई (see § 11 below) can be pointed to.



Metrical Emendations. The heavy syllable standing in the place of morae 11.-12. in 29*b* (झंपती) and 55*c* (वाल्) is resolvable into two shorts in accordance with Grammar § 28 (cf. § 41 f). For 151*b* as also for the question of Gaṇa-fusion in 44*a* see Metrical Emendations.

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:—92*ab* चळिया, मिळिया (i. e. ~- instead of ~~~) are only apparent exceptions, since they are contraction-forms developed from चळियय, मिळियय. See Grammar § 41 (c). For 151 *a*, *b* see Metrical Emendations.

§ 6.                      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 रासय stanza. So they have been treated here as रासय. It may be noted that after defining the metre रासावलय Hemacandra remarks (Ch. 37*a*): 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.

§ 7.                      5. लंकोडय (लङ्कोटक).

SR. 204 is expressly named लंकोडय by 203*d*. 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 रासा. But the designation implies some characteristic peculiarities, which however are not clear to us. Accordingly 204 also is treated here as a रासा.

§ 8.                      6. पद्धडिया.

Occurrence: 20-21, 59-62, 63 (*ab*), 200-203, 205-206, 207 (*ab*), 209-212, 214-219, 220 (*ab*). Total 94 पादस.

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 पदद्विधा-line is made up of four चतुर्मात्र गणस;  $\sim\sim\sim$  is obligatory in the last गण, facultative in the 2., forbidden in the 1. and the 3. Regarding this metre ALSDORF observes (Kp. 73): "The Paddhadikā is a metre of anapaestic (i. e.  $\sim-$ ) basic character, which though variously violated, is still to be clearly recognised. The freedom of construction is greatest in the opening portion of the पद; toward the end the regulation becomes stricter and the basic type of the respective गणस 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. गणस on one hand and 2./4. गणस 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".

Gana 4. is most strictly regulated. In the Sr. stanzas it has the form  $\sim\sim$  without exception. In other texts the form  $\sim,\sim\sim$  is also attested.

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

|             |                  |                 |                  |
|-------------|------------------|-----------------|------------------|
| (a) $\sim-$ | 39 (41 %)        | (b) $\sim\sim$  | 25 (27 %)        |
| $\sim,\sim$ | 14 (15 %)        | $\sim,\sim\sim$ | 16 (17 %)        |
|             | <u>53 (56 %)</u> |                 | <u>41 (44 %)</u> |

The corresponding percentage for the पदद्विधास occurring in the Kp. is 53 and 46. But Kp. has 1% of cases which are either dactyl ( $\sim\sim$ ) 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.

|       |           |                |           |            |
|-------|-----------|----------------|-----------|------------|
|       | $\sim-$   | $\sim\sim\sim$ | $--$      | $\sim\sim$ |
| 1. गण | 31 (33 %) | 26 (28 %)      | 23 (24 %) | 14 (15 %)  |
| 3. गण | 40 (43 %) | 37 (39 %)      | 4 (4 %)   | 13 (14 %)  |

As  $\sim,\sim$  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. रा.

§ 9. 7. कव्व (काव्य) or वत्थुय (वस्तुक).

Occurrence: (independently) 107; (as the first four lines of the strophe षट्पद) 148, 183, 191 (only  $\alpha b$ ), 199, 137 (?).

There are 24 morae to each पाद. The scheme given by the Pp. (109) is 6+4+ $\sim$ +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 वत्थुयण 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 second 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  $\sim - \sim$  (15) or  $- \sim \sim$  (3) without exception. The material is too scanty to permit statements with any positiveness regarding the form of the other गणs. In the 3. गण the cases are divided exactly half to half between amphibrachys ( $\sim \sim$ ) and proceleusmatism ( $\sim \sim \sim$ ). In the point of preference of forms in the 2. and the 4. गण our text supplements ALSDORF's data to some extent:

|       |    |             |                  |               |       |
|-------|----|-------------|------------------|---------------|-------|
|       |    | $\sim \sim$ | $\sim \sim \sim$ | $- \sim \sim$ | $- -$ |
| 2. गण | 10 | 6           | 1                | 1             |       |
| 4. गण | 6  | 7           | 3                | 2             |       |

$\sim \sim$  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.

§ 10. 8. कामिणीमोहण (कामिनीमोहन).

Occurrence: 82, 83, 85.

All other authorities except the Ck. (10, 32, 39), the Gl. (78) and the व्याहृता on the Sr. treat this metre under the name मदनवतार. 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 *रणसः*.<sup>1</sup> But this appears to be an overstatement, since in the Ck. itself two *कामिनीमोहन*—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 (*रण*) in the 4. *गण* only. And to this point our stanzas also subscribe. They regularly end in an amphimacer. The other three *गण*s 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 the 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. 82<sup>2</sup>, 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 *पद* of the second line (*अह तिणि रहियउ for अइकोमलु जण°*) 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 when *कामिनीमोहन* is prefixed

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- 1 Pp. II 127 defines a *वर्णवृत्त* having four *रण*s to each line. But it is named there as *लच्छीहर*.
  - 2 SR. 81 is a *दोहा*, but it does not form a unit with the following *कामिनीमोहन* from the view point of syntax or sense and hence it fails to make up a strophe.

with दोहा or गथा, the strophes so formed received the distinct names चंदायण and चंदायणि in turn and similarly the strophes दोहा+काव्य (Ck. 31) and गथा+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 two to show that at least in some quarters the name चंदायण was in use instead of कामिनीमोहन. For, in the later days of popular Apabhraṁśa 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 मदनवतार).

### § 11.

### 9. दुवई (द्विपदी).

Occurrence: 120.

All our metricians except विरहाङ्क have treated this metre. Its general scheme is:  $6 + \sim\sim + 4 + 4 + 4 + \sim\sim + -$  (Ch. IV 14, in the खञ्जक section). By a statistical investigation of 100 पदस of the दुवईs occurring as the opening stanza in the Ap. epic, ALSDORF obtains (see Hr. p. 195) the following results: Trochaic rhythm is forbidden in the 1. गण, whose most frequent form is  $-\sim-$ . The 2. and the 6. गण have the form  $\sim-$ , less frequently  $\sim,\sim$ . These forms are forbidden for the other 4-moraic गणस. 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  $\sim\sim-$  in  $a$   $b$   $c$ ,  $\sim-\sim$  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 ALSDORF recasts the above-given scheme for the दुवई thus:

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

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 गण. 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  $6 + \sim + 4 + 4 + 4 + \sim -$ , while in the form given by ALSORF it is obscured, since 6 stands for all the ten forms (including  $\sim -$ ) possible for the षष्मात्र गण.

A few words on the name दुवई. ALSORF 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* पाद. In his com. on Pp. 154, वंशीधर discusses for a different reason, whether दुवई 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 द्विपदīs 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-lined 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 पद्मडिका, वदनक etc.

## § 12. 10. रवणिज्ज (रमणीयक).

Occurrence: 208.

विरहाङ्क is the sole authority to define this metre. Vjs. IV 26 gives  $5 + 5 + 4 + 4 + \sim -$  as the गण-scheme of the रमणिज्ज. Our stanza confirms it.

A side-point is raised by Vjs. III 27 and IV 89 which respectively define the two metres called सोम्मिआ (सौम्य) and संपिण्डिआ गलिआ (संपिण्डितगलिता)<sup>2</sup> both with the गण-scheme  $5 + 5 + 4 + 4 + \sim -$ , which is identical with the scheme of the रमणिज्ज, and what is more strange, while defining the संपिण्डितगलिता it is

- 
1. Only the illustrative stanza (155) in the Pp. contains two पाद.
  2. Probably this is identical with the गलितक ( $5 + 5 + 4 + 4 + 3$ , illustration ending in  $\sim -$ ) of Ch. IV 1 in the गलितक section.

expressly stated that this metre is similar to the रमणिञ्ज and सौमिञ्ज! No where, 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 रमणिञ्ज, which belonged to the general class गलितक. Cf. Ch. 31 b/8 and Kd. II 23 com.; इह हि गाथादण्डिकादिवर्जं सर्वच्छन्दांसि यमेकित्वाङ्ग्रीणि सामान्येन गलितकानि.

From the single stanza at our disposal scarcely anything can be made out regarding the preferred and forbidden forms of the individual गण. 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 1. गण. The व्याख्या on Sr. 208 says that possibly the रमणिञ्ज metre is a variety of the रसक metre. The external similarity of having 21 morae has proved here misleading.

### (b) Metres of the Dohā-type.

#### § 13.

#### 11. दोहा (द्विपथा).<sup>1</sup>

Occurrence: (independantly) 31, 69-71, 75-81, 88-89, 138, 150, 156; (as the latter part of रङ्गा) 18, 19, 24, 25, 222-223.

This is "the most current metre of the Ap. gnostic-didactic poetry and its position can be well described by calling it the Apabhramśa counterpart to the Prakrit गाथा." It is made up of two equal hemistichs each of 24 morae, with the caesura after the 13. mora. The गण-scheme is 6+4+3/6+4+1.<sup>2</sup> Following are the details of the forms of the individual गण. (Results obtained by JACOBI and ALSDORF through an analysis of the Dohās occurring in other Ap. texts are also reproduced here from Kp., p. 72 for comparison. Hem. stands for the Dohās in the Ap. portion of Hemacandra's Prakrit grammar).

Forms of the six-moraic गण:-

- 1 The form दुवहञ्ज (VJS, Sc.) confirms the derivation of the name from द्विपथक, against SHAHIDULLAH, p. 62.
- 2 This is according to the tradition followed by the Ck., Pp. and Kd. On the other hand the VJS., Sc., Gl. and Ch. consider the final syllable of a पद always to be long and hence they give 14+12 as the measure of the दोहा. Cf. Hp. pp. 188-189.

|                                     |      |      |     |     |
|-------------------------------------|------|------|-----|-----|
| (a) the middle always ~             | Hem. | San. | KP. | Sr. |
| ~~~~                                | }    | 62%  | 67% | 62% |
| ~~~~                                |      |      |     |     |
| ~~~~                                |      |      |     |     |
| ~~~~                                |      |      |     |     |
| (b) the middle always -/-           |      |      |     |     |
| ~~~~                                | }    | 37%  | 28% | 31% |
| ~~~~                                |      |      |     |     |
| ~~~~                                |      |      |     |     |
| ~~~~                                |      |      |     |     |
| (c) only one of the<br>middle two ~ |      |      |     |     |
| ~~~~                                | }    | 1%   | 5%  | 7%  |
| ~~~~                                |      |      |     |     |
| ~~~~                                |      |      |     |     |
| ~~~~                                |      |      |     |     |

The figures show that the percentage of the Sr. for the (b) group is the highest, that for the (a) group, the lowest, while the abnormal forms of the (c) group are here totally absent. The preferred 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 पादः

|      |          |
|------|----------|
| ~~~~ | 31 (70%) |
| ~~~~ | 13 (30%) |

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

(b) in the odd पादः

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



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

The last mora is short without fail.

In a general way the practice of the दोहास 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. Out of the two possible cases of गण-fusion in the SR., 81d (सो बाहडी समाइ i. e.  $//-\sim\sim\sim-\sim-$ ) is only apparent as grammar requires the form बाहडिइ. The remaining 80c (भण पिय इकत्ति वलियडइ i. e.  $\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim//$ ) is doubtful as the text at that place is a bit uncertain.

§ 14. 12. चूडिल्लय (चूडाल).<sup>1</sup>

Occurrence: 112, 114.

Pr. 167 says that the चूडाला is made by the addition of five morae to each half of a दोहा. The form of these five morae must be  $\sim\sim\sim$ . Accordingly the measure of the चूडिल्लय 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 Pr. and the com. on CK. 26 makes it explicit that the additional पञ्चमात्र must be, according to the convention (आत्राय), 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.  $\sim\sim\sim$ ).

In the चूडाला at Hc. 419, 6 both the lines end in  $\sim\sim\sim$  and not in  $\sim\sim\sim$ . This is explicable, as ALSORF notes (As. p. 52), on the ground that a long has got substituted for two shorts. Besides this हेमचन्द्र's चूडाला has another noteworthy feature. As a rule  $\sim\sim$  is forbidden in all the चतुर्मात्रस of the दोहा and चूडाला

1 The com. on KD. II 17 gives the derivation of the name चूडाल whereby the other names are also explained. Because in this metre the दोहा is endowed with a crest (चूडा) or an appendage (चूडाला) in the form of the additional five morae, it is called the "crested" (दोहा). चूडा or चूडाला + any of the possessive suffixes \*इल्लय or \*आल्ल(य) gives चूडिल्लय or चूडालाला.

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 ~-. This appears to be a further development in the practice regarding the चूलिआल. Our stanzas do not take this freedom. Their Dohā part is quite regular.

§ 15.

13. फुल्लय (फुल्लक).

Occurrence : 108.

Sr. 107 calls the next stanza फुल्लउ. None of the metrical treatises to our hand know any metre of that name. Only Vjs. IV 63 treats a two-lined metre उफुल्लअ (उफुल्लक) 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 उफुल्लक 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+~ and 4+4+4+4+4+~. This can mean that an उफुल्लक line is just a दोहा line with one mora less in the prior पाद. Consequently an उफुल्लक 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. If we want to make out an उफुल्लक from it, we must reduce each hemistich by a mora. Possibly by reading हिउ<sup>1</sup> for हियउ and दहवि or दहिवि for दहेवि this can be achieved. Of course, it is to be assumed that the names फुल्लउ (Sr.) and उफुल्लय (Vjs.) relate to the same metre. But 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.*

§ 16.

14. डोमिलय.

Occurrence : 22-23, 95.

The डोमिलय or डुमिल is known to the metricians of the 'Bardic'

1 हिउ is attested in the *Dohākośas* and sanctioned by Hc. I 269.

group only. It is treated as a वर्णवृत्त (Ck. 16, Pp. II 208) as also a मात्रावृत्त (Pp. I 196-198). As a वर्णवृत्त it is made up of 8 सगण, 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 सगण 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 चतुर्मात्र 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  $\frac{1}{2}$  डेमिला for that) is quite a good घत्ता. Perhaps it makes for a greater degree of precision to name the metre of Sr. 22 and 23 घत्ता. But following the comm. here it is considered as a डेमिला, wrongly divided into two.

#### (d) Strophic Metres.

§ 17. 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: रङ्गा, वक्ष्य (three varieties), खडहडय.

#### 15. रङ्गा.

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

Of the two parts of the रङ्गा the first receives the name राडड (should it be राडड?) 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 **रुद्र** by all except the Ck. which calls it **वसु**, and the Ch. which gives both the names.

a) **राहड**.

A **राहड** 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 **राजसेना**). St.s 18, 19, 25 and 222 are **चारुसेणिस** while st.s 24 and 223 are **राजसेनास**.

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

The *odd* **पादस** :—

The first **गण** consists of 3 morae. It is either  $\sim\sim$  or  $\sim\sim\sim$ .

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:  $\sim\sim\sim$  or  $\sim\sim\sim\sim$ .

The middle piece is divided into two **गणस**: 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 **गणस**, the form  $\sim\sim$  of the three-moraic **गण** is almost exclusively preferred in the case of the third and the fifth **पादस** of our **रुद्रस**. The first **पाद** permits both  $\sim\sim$  as well as  $\sim\sim\sim$ . The four-moraic **गण** is either  $\sim\sim\sim$  or  $\sim\sim\sim\sim$  in the first **पाद**, but appears in all the four forms ( $\sim\sim\sim\sim$  preferred) in the third and the fifth **पाद**.

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

The *even* **पादस** :—

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 दोहास forming the second part of the above-mentioned छंदस have been already dealt with under § 13.

§ 18. 16. वस्तु ( 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 रासापादस 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 can be emended into a रासापाद by dropping दहइ (cf. व्याख्या on 137b: च शब्दात् दाहयति च) and adding य (=च) after, say, अमियमयूहु, though the opening still appears dissatisfactory from a metrical view-point. Thus the first four lines seem to make up a regular रासा 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 षट्पदीस 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 रासावल्य (a metre closely allied to our रासा) 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 वस्तु 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), रासा+उल्लाल (137), काव्यरासासंकीर्ण+उल्लाल (191).

For the रासा 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 Pr. 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 the 3. गण and and the 6. moraic गण in 199e in such as cannot be split up into 2+4. For the metrically defective lines see Metrical Emendations.

§ 19.

17. खडहडय.

Occurrence: 115-116.

There are only two sources—one known, the other unknown—which can impart requisite information regarding this metre, and as usual the definitions given by them are at variance with each other. Vjs. IV 73<sup>1</sup> says that when भ्रमरावलि is combined with गाथा the result is खडहडय. Thus the Vjs. treats खडहडय as a strophic metre. On the other hand the quotation from an unknown source given in the व्याख्या (on Sr. 115) and the अवचूरिका (on Sr. 113) states that खडहडय known also as अतिवह्म contains twenty सगणस which means that it is identical with भ्रमरावलि, having five सगणस per line. So the name that the Vjs. applies to the whole strophe is found given to only the first part of the strophe in the quotation just referred to. It may be observed passingly that this sort of looseness in naming a strophe and one of its parts is evidenced also in the case of a few other metres. The names वयु (or वयुज, see § 18), रडा (see § 17) and चंदायण (or चंदाण see § 10) are found applied to the whole strophes as also to their first parts.

In spite of the fact that the two parts of the strophe are separately numbered, our खडहडय conforms to the definition given by the Vjs. and not with one quoted in the com. For, the sentence left incomplete in Sr. 115 is completed in Sr. 116. and thus Sr. 115 and 116 together form one unit and if any shred of doubt still lingers, it is banished by the striking fact that the खडहडय of Sr. 115-116 is quite apparently patterned on the illustrative खडहडय stanza (perhaps a citation) at Vjs. IV 74. See Appendix I. भ्रमरावलि and गाथा are treated respectively under § 24 and § 20.

## II Metres of the Gāthā type.

§ 20.

18. गाथा (गाथा).

Occurrence: (independently) 1-17, 32-40, 72, 84, 90, 93,

1 भ्रमरावलिआभन्तेगाथा जह दिज्जए पऊएसु ।  
तं जाणह खडहडअं पुन्वकईहिं विणिदिट्ठम् ॥

126-129, 149, 152, 153, 172, 213, 221; (as the second part of खड्गद्वय) 116.

The language of the गथास is always प्राकृत with a small spattering of Ap. forms. The normal scheme of the गथा is

first half  $4+4+4/4+4+\sim+4+—$   
 second half  $4+4+4/4+4+\sim+4+—$

जग being forbidden in the odd गणस. This variety with the caesura after the third गण is called पथ्या, while the one without such a caesura is called विपुल. In our text in only the first half of st.s 6, 7, 16, 40, 84, 93, 126, 127, 153, 172 and 213 the caesura fails to recur after the 12. mora. Hence these गथास are of the सुखविपुल variety. Similarly because in st. 152 the 12-moraic caesura is wanting in the second half only, it is of the जघनविपुल variety. Lastly the caesura being absent from both the halves of st.s 72 and 116 they are of the सर्वविपुल variety. The rest are पथ्यास.

11a and 152a are metrically defective. For them refer to Metrical Emendations.

§ 21.

19. खंधय (स्कंधक)?

Occurrence: 119.

The metre of Sr. 119 is expressly named as खंधय (स्कंधक) in the stanza just preceding it. But according to all metrical authorities at hand, a स्कंधक requires 32 morae for each half, while our stanza in the constituted text has (12+18=) 30 morae for each half, which fact entitles it to be called उद्गाथ according to the Vjs. and Pr., गीति according to Hemacandra and others. There appears no way to remove this discrepancy. But there is some evidence from an unexpected source to make it probable that the name स्कंधक was current for such metres also which had (12+18) morae for each of their two halves. IV. 92 of हरिभद्रसूरि's धूर्ताख्यान<sup>1</sup> is expressly called खंधओ in IV. 91. The metre of the stanza appears to be identical with that of our stanza, except that both the halves of धूर्ताख्यान IV. 92 contain 29 morae instead of 30. But this fact is indicative of a defect, not a difference, in that stanza, because धूर्ताख्यान IV. 92a as well as b have not a जगण as their sixth गण which fact would be a gross violation of the structure of the गथा.

1 Ed. by Śri JINAVIJAYA MUNI, Singhi Jain Series, XIX, 1944.





167 *c*: सिंगार stands for सिंगार. cf. Hc. IV 388 करँतु.

168 *α*: one mora too many. Emend.: तिड (A.) for तिलउ ?

169 *e*: one mora too many. Emend.: उव्विन्निय (cf. Grammar, § 17 (b)) for उव्विन्निय.

174 *d*: one mora too many. Emend.: वजंतय (cf. Hindi वजना) for वजंतय ?

181 *e*: one mora too many. Emend.: बहुल for बहुल.—*d*: one mora too many. Emend.: अडिल for अडिल.

रासा :—

43 *α*: one mora too few. Emend.: पवसियइ (cf. B. पवसीइ) for पवसियइ.

44 *d*: one mora too many. Emend.: अहिणवियइ for ँणवियअइ

47 *c*: One mora too few and the caesura falls after the 13. mora. Emend.: drop दर (so C) and read नियमय-कोयणिहि (cf. B. नियइ मइ मइकोइणिहि and the अवचूरिका: निजक-मद-कौकुचाभ्याम्) for निय-कोअणिहि.

54 *d*: One mora too many. Emend.: पिक्खि (A.; cf. B. पिखि) for पिक्खिवि.

65 *α*. One mora too many. Emend.: चाउदिसि (cf. चाउदिसि 139 *c*) for चाउदिसि.

67 *α*: One mora too few. Emend.: खणद्धु वि (B.; A. has खणद्धउ) for खणद्धु.

68 *d*: One mora too many. Emend.: उव्विन्न is disturbing. If emended to उव्विन्न, it involves the fusion of the गण 4. and 5. Acceptance of the reading in C. with the change of उव्विन्निय to उव्विन्निय would rectify the metre.

97*α*: One mora too few. Emend.: If, following the suggestion in the com.s (°रुद्धनिःश्वासया), we accept रुद्ध-निसास for रुद्ध-सास, the requisite number of 21 morae is made up.—*d*. One mora too many. Emend.: उत्तट्टि (cf. C. उत्तट्ट) for उत्तट्टि

103*c*: One mora too many. Emend.: दइय (C.) for दइय.

104*b*: One mora too many. Emend.: अडिल (C. cf. Metr. Emend. अडिल्ल 181*d*) for अडिल.

105*c*: One mora too few. The text is here considerably disturbed.

117*α*: In तुम्हि, म्ह has not the value of a conjunct. It is to be considered as a digraph for an aspirated म्. Hence तु is not a heavy syllable. For this see Ck. 3; GL. 62, Ch. I, 5, Kd. I, 6 etc.

118a: ओ in विओइरिय is long.

123c: One mora too many. Emend. सुसंतियह (C.) for सो°.

124b. One mora too many. Emend.: दुसहु (C.) for दुस्सहु.

134b: One mora too few. Emend.: निवडंतरिय (A.) for निरंतरिय.

135d: One mora too many. Emend.: हुइ for हुई.

140a: One mora too many. Emend.: पेसियइ (cf. C. पेसिय) for पेसिअइ.

144d. One mora too many. Emend.: किउ for कियउ.

145d: One mora too few. Emend.: ऊरुन्नउ for उरुन्नउ?

147d: One mora too many. Emend.: निंद (cf. B. निंद) for निइ?

151a: Two morae too many. Emend.: विरह-खिआलसिइ (cf. B. विरहखिआलसीइ) for विरह-खेआलसिइ?—d. Three morae too few. Emend.: गहिवि ताम मइ (A.) for गहिवि मइ.

154b: One mora too many. Emend.: मुइ for मुइय?

155a: One mora too many. Emend.: AB do not read व. But then the sense is affected.

185a: Two morae too many. Emend.: सव्वंगि (C.) for सव्वंगु and विरह-हवि (cf. A. हवि कड°) for विरह-अगिगण.

187b. Two morae too many. The caesura comes after the 13. mora. Emend.: °लंकरणि for °लंकरणि and सॅमीसियइ for संमी°?

188d. The first and the second गण are fused together and the caesura does not fall after the 11. or the 12. mora. As no case of गण-fusion is known in the रासा of our text, we are led to suspect the text here. Emend.: ऊयारइ for उया° and विछाइय for विच्छा° against all the Mss.?

192c. One mora too few. Emend.: उट्टिय झखडा (C.) for उट्टिउ झखडु and accordingly फरस (B.) for °फरसु.

पदडिया:—

200a: Two morae too few.—d: One mora too few. Emend.: विउइयह (cf. C. विउइय) for विउयह.

201d: One mora too few. Emend.: णव-सर-रइ (cf. व्याख्या: स[र:]नव-रुचि-विशेषण; अवचूरिका: रति-विशेषण नव-सरासि) for णव-सरइ. रइ is more probable than रुइ, as haplographic dropping of र from the group सररइ is quite understandable.

202d: One mora too many. Emend.: सहियहि for सहीयहि.

203c: One mora too few. Emend.: पिक्खिवि for पिखिवि.—d: Two morae too many. Emend.: Drop नव (cf. B. वल्लहीय and the silence of the com.s.) from नव-वल्लहीण.

10 सं. रा.

209c: One mora too few. Emend.: दुस्सह (B.) for दुसह.

211d: One mora too many. Emend.: साहार (C.) for साहारइ.

214d: One mora too few. Emend.: जजरियउ (B.) for जजरिउ.

219b: One mora too many. Emend.: नच्चियइ for नचीयइ.

वत्थु or कव्व:—

107c: One mora too few. Emend.: धरेविणु (C.) for धरेवि.  
Proper rhyming requires the order of the last two words to be reversed. Accordingly we shall have मणु धरेविणु rhyming with कुसेविणु in *d*.—*d*. The 11. moraic caesura is wanting. We can have it if we accept वीहअच्छि (A.; cf. B. वीहच्छि) for वीहरच्छि.

148c: One mora too many. Emend.: णहवलि (A.) for णहवल्लिय.

183a: One mora too many. Emend.: कि (B.; or किं?) for किं.  
वामिणीमोहण:—

82ab: जंपिक्कउ and जाइक्कउ are to be read as जंपिक्कओ and जाइक्कओ.  
रवणिज्ज:—

208b: One mora too many. Can we drop वि? . But all the Mss. and both the com.s have it.

चुडिल्लिय:—

112a: One mora too many. Emend.: As the discrepancy seems to be in the opening (mark the exceptional form ~ ~), we should perhaps read उत्तरायणि for उत्त°.—*b*: One mora too few. Emend.: णिओइउ for णिउ°.—*d*: One mora too many. Emend.: होइउ for होइयउ to rhyme properly with णिओइउ.

114d: Two morae too many. Emend.: सँवच्छर for संवच्छर and तुल्लु for तुल्लउ?

उल्लाल:—

148e: Two morae too few. The shortage is felt just before the caesura, so that the part preceding the caesura has 13 instead of 15 morae.

183e: One mora too few. The part following the caesura has 12 instead of 13 morae. ओ° in ओससिउ is long.

199f: One mora too few. Emend.: उवाडयणिय for उवाडयणि?

गाथा:—

11a: One mora too few. Emend.: The part following the caesura contains 17 instead of 18 morae. दलब्बहल for दलबहल removes the discrepancy. cf. Hc. II 97.

127b: ओ in गओ is short.

TABLE SHOWING THE METRE OF ALL THE STANZAS OF  
THE SR. IN SEQUENCE.

|                    |                |         |                 |
|--------------------|----------------|---------|-----------------|
| 1-17               | गाहा           | 117-118 | रासा            |
| 18-19              | रङ्गा          | 119     | खंधय (?)        |
| 20-21              | पद्दडिया       | 120     | दुवइ            |
| 22+23              | डोमिलय         | 121-125 | रासा            |
| 24-25              | रङ्गा          | 126-129 | गाहा            |
| 26-30              | रासा           | 130-136 | रासा            |
| 31                 | दोहा           | 137     | वस्थु           |
| 32-40              | गाहा           | 138     | दोहा            |
| 41-58              | रासा           | 139-147 | रासा            |
| 59-63              | पद्दडिया       | 148     | वस्थु           |
| 64-68              | रासा           | 149     | गाहा            |
| 69-71              | दोहा           | 150     | दोहा            |
| 72                 | गाहा           | 151     | रासा            |
| 73-81              | दोहा           | 152-153 | गाहा            |
| 82-83              | कामिणीमोहण     | 154-155 | रासा            |
| 84                 | गाहा           | 156     | दोहा            |
| 85                 | कामिणीमोहण     | 157-170 | अडिल्ला (अयमित) |
| 86-87              | चउपइया (?)     | 171     | नंदिणी          |
| 88-89              | दोहा           | 172     | गाहा            |
| 90                 | गाहा           | 173     | भमरावली         |
| 91-92              | रासा           | 174-181 | अडिल्ला (अयमित) |
| 93                 | गाहा           | 182     | अडिल्ला (यमित)  |
| 94                 | वस्थु          | 183     | वस्थु           |
| 95                 | डोमिलय         | 184-190 | रासा            |
| 96-99              | रासा           | 191     | वस्थु           |
| 100                | मालिणी         | 192-198 | रासा            |
| 101-103            | रासा           | 199     | वस्थु           |
| 104 <sup>ab</sup>  | रासा           | 200-203 | पद्दडिया        |
| 104 <sup>c-f</sup> | अडिल्ला (यमित) | 204     | लंकोडय (?)      |
| 105-107            | रासा           | 205-207 | पद्दडिया        |
| 108                | फुल्लय         | 208     | रमणिज्ज         |
| 109-110            | रासा           | 209-212 | पद्दडिया        |
| 111                | मडिल्ला        | 213     | गाहा            |
| 112                | चूडिल्लय       | 214-220 | पद्दडिया        |
| 113                | रासा           | 221     | गाहा            |
| 114                | चूडिल्लय       | 222-223 | रङ्गा           |
| 115-116            | खउइइय          |         |                 |

### 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 रासक type of poetic composition. By this one would be instantly reminded of the रासक compositions whose exuberance in the Old Western Rājasthānī literature is so remarkable. But the form of the present रासक is, as the treatment below indicates, altogether different from that of the Owr. रासक.

There are two prosodists who at all take any notice of the रासक 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, मागधिका, मात्रा, रङ्गा, अडिल्ला and दोसा ends up by defining the रासक form at 37-38. We come to know from this that two different types of रासक were familiar to विरहाङ्क. Vjs. IV 37 says that रासक is constituted with विस्तारितक or द्विपदीस 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 रासक, treated at IV 38.<sup>3</sup> There we are told that that which is built up with many अडिल्लास or दुवहूअस, with many मात्रास, रङ्गास and दोसास is called by the name रासक. A definition essentially similar but supplementary in details is advanced by खयंभू. In his खयंभूच्छंदस, while closing the treatment of Ap. metres, he thinks his worthwhile to say something regarding the रासक form and the last four stanzas (VIII 49-52) of the Sc. are devoted

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- 1 The उपदेशरसायनरास of जिनदत्तसूरि published in the अपभ्रंशकाव्यत्रयी (GOS. XXXVII) is on the lines of the Owr. रासक. cf. also Kr. 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 अडिल्लाहिं दुवहूअहिं व मत्ता-रङ्गहिं तह अ दोसाहिं ।  
बहुअहिं जो रङ्गजह सो भण्णह रासओ णाम ॥

to that end. At VIII 49<sup>1</sup> it is said that in poetry the रासा composition with its घत्ताः, छद्गुणिआः, पद्दडियाः 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 रासा which probably suggests that this particular metre found special preference in the रासा compositions. Sc. 51-52 give illustrations of this रासाछंद.

It requires little effort to show that all the above-detailed features of the रासक form are evidenced in essence by the SR. A glance at the Table of Metres given on p. 75 would suffice to find out that our text has got अडिलाः, दोहाः, रद्दाः and गाहाः, as also डुमिला, पद्दडियाः and some fifteen other metres (cf. सु-अण्ण-रूपहिं of the Sc.). Besides, the main body of the SR. is built up with a 21-moraic रासा metre, which is closely allied to the रासा of the Sc. Thus we see that all the characteristics of the रासक form as laid down by the prosodists are amply borne out by the SR.

The 223 stanzas<sup>3</sup> 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 something essential to the form of the रासक. Like पूर्वमेष and उत्तरमेष of the मेषदूत these प्रक्रम 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 षड्क्रतुवर्णेन<sup>4</sup> 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,

1 घत्ता-छद्गुणिआहिं पद्दडिआ[ हिं ] सु-अण्णरूपहिं ।

रासाबंधो कव्वे जण-मण-अहिरामो (मओ?) होइ ॥

2 पक्कवीस मत्ताणिह णउ उद्दामगिर । चउदसाइ विस्सामहो भगणविरइ थिर ॥

रासाबंधु समिद्धु पड अहिरामअर । लडुअतिअलअवसाणविरइअमडुरअर ॥

The text appears corrupt and obscure at several places.

3 There is slight irregularity in the numbering of the stanzas. 22 and 23 are possibly two halves of a दोमिलय. Similarly 115 and 116 together make up the strophe खडहडय. Further 38, 73 and 143 are clear interpolations. On the other hand 104<sup>ab</sup>, 113<sup>ef</sup>, 117<sup>ef</sup>, 118<sup>ef</sup> ought to bear separate stanza-numbers in the light of 58, 74, 125 etc., unless that in the case of 113<sup>ef</sup>, 117<sup>ef</sup> and 118<sup>ef</sup> we have to consider them, in spite of the want of sentence-connexion, as six-lined stanzas.

4 In Early Guj. (the फागु compositions) and Dingal (e. g. वेलि किसनरकमणीरी) literatures this is a favoured topic.

5 Of course in the simple metre. Here there is no talk of the strophes.

74, 104*ab*, 125, 155, 190, 198, 207 and 220 illustrate the former and stanzas 113, 117 and 118 illustrate the latter. We find here the *गुण* (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.

## IV SUMMARY OF THE CONTENTS

### FIRST STRIDE

He who has created all this: the ocean, earth, mountains trees and heavenly bodies—may He, O wise ones, bless you (1). Bow down, O gentlemen, to that Creator to whom men, semi-gods and gods, as also the sun and the moon pay obeisance (2). In the western tract the Mleccha country is known of old. There was one Mirasena, a weaver, whose illustrious son Addahamāna (i. e. Abdala Rahamāna), famous for his Prākṛit poems and songs, has composed this Samdeśarāsaka (3-4). Homage to the great poet-scholars of yore, who were well-versed in grammar, prepared treatises of prosody and wrote good poetry adorned with grammar and metres in the Avahaṭṭaya, Sanskrit, Prākṛit and Paisācika languages (5-6). As it is them that we succeed, who would appreciate the inferior verse of poets like us, ignorant of the sacred texts and grammar? (7). But perhaps there is no harm. For, though the moon shines at night, are the lamps not lit in the houses on that account? (8). Because the cuckoos sing on the tree-top with charm and appeal, should the crows on the house-roofs give up their cawings? (9). If we heard sweet lute played upon by delicate fingers, should that be any bar to our hearing the drums and tabors at female-sports? (10). If the Airāvata elephant in rut emits highly fragrant ichor, should that stop other elephants from rutting? (11). If the Pārijāta spreading aroma with its variegated, richly fragrant flowers blooms in Indra's palace, should therefore other flowers cease blooming? (12). If the Ganges making her stately appearance in the three worlds proceeds towards the sea, would that be any reason why other rivers also should not do the same? (13). Because the lotus plant in a limpid lake blooms at sunrise, should therefore the gourd on the hedge forsake blooming? (14). If a youthful lady flushed with passion dances in the classical style, should that debar an effusive

yokel from dancing to the palm-beats? (15). If the rice-pudding with profuse milk effervesces bouncingly, does that mean that the rough branny gruel should stop its sputterings? (16). Whatever one's poetic powers, one must declare them unabashed. If the four-faced god Brahman spoke, is that any reason for others to be reticent? (17).

There is not one such work of good poetry in this wide world as is not known to you, O wise ones. Hence which of you would tarry to lend an ear to the insipid, grace-lacking compositions of an ignoramus like myself? Still it may turn out like this: when men of taste, being hard-pressed, find betel-leaves beyond their reach, they have somehow to get consoled with the modest Śatapatrī (18). So, considering that this Saṁdeśa-rāsaka which is to broadcast his poetic talent and learning is composed and published by the weaver with a naive and curious heart, you please listen with indulgence for a short while to the crude utterings of this humble person (19). If anybody chances to come across my work, I request him not to recite it either before the learned (who would not stand such stuff), or before the stupid (who would surely fail to understand it), but by all means before a person of medium calibre (20-21). So now listen to this charmer—this leading light—of the love-minded, to this veritable cupid for the separated, to this revivifier of love's sentiment. Uttered so affectionately, it is full of love's aroma, it is a stream of nectar to the ear and only he who is proficient in *ars amoris* can grasp its full significance (22-23).

#### SECOND STRIDE

With down-cast looks and an unceasing stream of tears, a full-bosomed, slender-waisted belle of Vijayanagara stood beholding her husband with her mind's eye. Her fair body was darkened by the fire of separation—like the moon eclipsed by Rāhu (24). Shaken by her grief she yawned, and wept, and writhed her body. While thus bewailing, she saw a traveller passing by (25). At this, longing for her husband as she was, she so hastened towards the traveller as to make her girdle creep down with tinkles (26). As she fastened it up her necklace got torn asunder and as she was picking up some of the pearls, her feet got entangled in the anklets and she



fell down (27). Perplexed and abashed, she got up in confusion, her breast-cloth torn in places. With veiling hands over the breasts (as lotuses on golden pitchers), she at last reached the traveller and uttered with pathetic eyes and a faltering voice these words (29): "O do tarry a while and kindly listen to what I say." These words drew the traveller's attention and he halted (30). On beholding her—a treasure-house of beauty, a sublime creation, a Cupid's weapon, he uttered eight Gāthās. (31):

"The ripple-like curly hair of this lady has the blackness of a bee-swarm(32). The face is but a reflex of the full-moon: bright, nectarious, spotless (33). The eyes are lotus-petals and the cheeks, two clusters of pomegranate flowers (34). The arms are delicate lotus-stalks and the hands, two halved lotuses at their ends (35). The breasts are firm, lofty, soothing (36). The circular navel is deep like an eddy in a highland river and the waist, extremely slender (37). The toes appear like rubies; their nails, like marble pieces; the line of hair on them, like lotus-fibres (39). The Creator has fashioned her limbs after the likeness of—or perhaps even surpassing—the limbs of the goddess Pārvatī. So who would blame the poets for repeating themselves, seeing that even the creator does the same? (40)."

As that lady of swan's gait heard these Gāthās she felt shy. She asked the traveller: "Whence do you come? Whither do you go?" (41). The traveller said: "O fair dame, there is a city called Sāmora (i. e. Śāmbapura) adorned with white ramparts and triple fortifications and full of well-mannered citizens, all of them learned (42). If in the company of clever persons we take a stroll in the city, sweet melodies of Prakrit songs greet our ears. At places the Vedas are expounded by experts; somewhere the Rāsaka is staged by the actors (43). Somewhere the Sudayavatsa story is narrated, in another place the Nala episode; in yet another is recited the Bhārata epic with various diversions. In some quarters selfless Brāhmanas are uttering benedictions; in others the Rāmāyaṇa is eulogised (44). Some hear flute, lute, drums or tabors; some, the strains of melodies. Somewhere attractive dancing girls are performing rhythmic movements (45). Troupes of actors are giving wonderful dramatic performances and one who enters the courtesan locality would simply swoon in fascination. For there, some

courtesans with elephant's gait move ruffled through intoxication. Others' diamond earrings dangle about their ears (46). In the case of another one all the while one wonders how her waist does not break under the weight of her heavy, lofty, compact breasts. One of them smiles towards another with eyes slightly salved with collyrium, eloquent with passion and looking aslant (47). When another one releases a peal of laughter, it appears as if the sun and the moon are shining from her cheeks. Another one's breasts have a thick plaster of musk, while still another's forehead is adorned with a fine Tilaka (48). Another one's necklace of big pearls, failing to get a resting place, dangles on the peak of her breasts. Another one's deep round navel-hole appears encircled by waves in the form of the three folds on the belly (49). In the case of another one, because of the weight of the hips the creaking of shoes dies out only lingeringly. When yet another utters some delicious words, her teeth crimsoned with betel-juice appear like a row of diamonds (50). When another one laughs, her nether lip, arms and hands all become invested with charm. Some one's finger-nails are spotless and bright, while another's cheeks are like petals of pomegranate flowers (51). Another one's soft eye-brows remind one of Cupid's stretched bow. Some one's anklets give out a sonorous jingling, while some one's jewelled girdle produces a recurrent tinkling (52). When another one's sportive movements make her sandals give out prolonged creaks, it produces an impression of shrill notes of cranes at the advent of autumn. So also when another one sweetly hums the Pañcama note, it seems as if Tumburu tuned his instruments for performance before gods (53). In this way as the passers-by are engaged in observing the beauty of one after another, their steps falter on the road rendered scarlet with betel-juice. And if one chances to wander beyond the precincts of the city, he sees such a variety of gardens as to forget the mansions altogether (54). There are Dhallas, Kundas,<sup>1</sup> Śatapatrikās and other countless trees (55-63). There are other strange trees also. The combined shadows of these trees making up a dense thicket stretch to the length of ten Yojanas (64). In the city of Sāmora the Tapanatīrtha is famous in all quarters. It is also well-known as Mūlsthāna. Thence my master has sent me as a message-carrier and for that reason I am proceeding to Stambhatīrtha" (65).

11 चं. रा.

At these words that handsome lady sighed deeply. She cracked her fingers. She quivered like plaintain in a high blast. She stammered something bewailingly. She wept. Drying the eyes, she said: "O traveller, my body is shattered at the mention of Stambhatīrtha. For it is there that my husband is staying who is so cruel as not to return after such a long period (67). If you kindly stop a while, I shall say a few modest words by way of message to my loved one." The traveller said; "O fair dame with sorrowful eyes, you appear much dejected. What is the use of weeping? Say your message" (68). The lady said: "With what heart shall I send the message to one whose departure from hence has only stopped short of reducing me to an ash-heap? (69). Moreover, I am ashamed to send the message because neither I accompanied him when he left, nor did I die during his separation (70). But if I remain silent through shame, my heart would break. So, appease him by reciting this Gāthā (71): 'My limbs shattered by the strokes of your separation do not fall asunder because, O my lord, they subsist on the hope of meeting you to-day or tomorrow (72).' After reciting this you tell him these five Dohās with due politeness (74): 'Even though afflicted by the fire of separation, it would be unbecoming to me, who always bear you in the heart, to die and thus part your company (75). Disregarding your presence in my heart, this Separation distresses the body. But for the high-minded an affront at the hand of others is more painful than death (76). How is it that I am suffering humiliation, though you with your inexhaustible manhood are there as my husband? The very limbs that gave you enjoyment are now burnt by Separation (77). Though I have been subject to unremitting attacks from Cupid, it is only my body that has been shattered; the heart is not injured because of your presence there (78). I lack strength sufficient to cope with Separation. Hence my wailings. Cowherdresses can but cry; it is for the owner to bring back the stolen herds (79). The message I intend to send is too lengthy for words. Tell my loved one, now my two hands together can pass through a bracelet and that the ring in the little finger can now be worn on my arm! (80-81)'."

The traveller wishing to resume his journey shortly said: "I have to traverse a very difficult path; so speak

out any thing else that is to be conveyed" (82). At these words, pierced by Cupid's arrows as she was, she sighed heavily and with tearful eyes recited this Gāthā (83): "These shameless eyes never cease pouring down tears, but the result is, the fire of separation instead of being put out flames up more and more like the conflagration in the Khāṇḍava forest (84)." After reciting this Gāthā that lovely lady of sorry plight felt much aggrieved. She said: "Convey these two Catuspadis to him who is ruthless enough to banish all our conjugal delights (85): 'I fell in a trance while thinking of you. Not for a moment my left hand is relieved of my head resting thereon. Scarcely do I leave the bed. Thus, O Kāpālika, I have been turned into a Kāpālīni due to your separation (86). Faded is my lustre, sunken my body; the locks dangle about in disarray; pallor has pervaded the face; the gait has become languid, ungainly; and a dinginess has enveloped my loveliness. Thus, O demon, I have been turned into a demoness owing to your separation (87)'. As you are in a hurry to go, I cannot give a written letter for him. So kindly convey to him this Dohā and Gāthā (88). 'The separation-fire must have sprung from the Marine Fire; for the more it is sprinkled with heavy tears, the more fiercely does it blaze up (89). The fair lady continuing to get reduced through long, hot sighs would have certainly succumbed, if she had not been sprinkled with gushes of tears (90)'".

The traveller said: "O fair dame, now permit me to depart. Or tell me if there is any thing further to be conveyed". She said: "Why, surely I have more to say. But of what avail can prove a message addressed to one whose indifference towards me and ambition for wealth have left me so lonely and suffering? The message is long and you are in a hurry. Tell my husband this Gāthā, Vastu and Domilaka (91-92): 'Formerly even the necklace was not allowed to obstruct our close embrace. But now ocean, rivers, mountains, trees and castles are lying between us! (93). There are ladies who after a yearningful and distressing period of separation are about to reunite with their husbands. Being agitated at the union at hand they would enjoy in dream happy embrace, kisses and other pleasures with their husbands. But since your leaving, I

have not even slept; then where lies the possibility of the pleasure of union in dreams? (94). What shall I say regarding myself—I, who am weeping, pining day and night for the union with my loved one and reducing my body extremely? Fixing my mind lovingly on him, I address him for a moment under delusion: That thief of Separation has robbed me of my belongings in the form of toilette. To whom shall I go for refuge? (95).” Saying this *Domilaka* she became motionless for a while, not saying anything or seeing anybody. She appeared just like a wall-picture (96). She felt choked and confused. Recalling the pleasure of the former union with her loved one, she became pierced with Cupid’s arrows. Like a deer frightened at the twang of the bow-string, she threw a side-glance towards the traveller (97).

The traveller said: “Compose yourself for a while and wipe your charming face.” Bashful, she wiped her face and said (98): “O traveller, my strength proves of no avail against Cupid. Moreover, faultless though I am, my husband has grown indifferent to me. Devoid of love, inconstant, he has no idea of the anguish he causes to others. Recite a *Mālinī* to that rogue (99): ‘At the close of our amorous sports had I but known that my happiness was to disappear, I would have preserved one jarful of fresh love that was then overflowing, and would have now immersed therein your unloving heart (100). If a cloth looses its *rāga*, it can be dyed afresh. If the body is without *sneha* it can be annointed. If one loses money, it can be won back. But when the loved one’s heart becomes devoid of *rāga*, how, O traveller, can it be changed?’ (101). The traveller said: “Steady your mind. Stop the flood of tears from your eyes. The travellers go abroad on many a business and they do not return until their purpose is attained (102). Moreover, wandering in alien countries, they are attacked by Cupid and remembering their wives, they become overwhelmed with separation. Thus they also like yourself, O young lady, finding the grief of separation from their beloved unbearable, get much emaciated” (103). Hearing these words that fair lady recited an *Aḍillā*: “Though he has, I deem, no love for me, still, O traveller, deliver this massage to my husband: The fire of separation having enveloped the body waist upwards, burns my heart till the close of night (104).

Struck by Cupid's weapon, I cannot speak at length but do tell him everything concerning this plight of mine : boredom resulting from the aching limbs, keeping awake through nights, ruffled gait owing to langour, hair unbraided and without flowers and collyrium trickling down on the cheeks. The flesh that my body puts on at the hope of being united with the loved one, is again lost, tormented by the fire of separation (105-6). Sprinkled by the waters of hope on the one hand, and tormented by the heat of separation on the other, I am neither living, nor dying but am just remaining inflamed". At this juncture, she, wiping her eyes, said a Phullaka (107): "My heart like a goldsmith longs for the dear one. It burns my body in the fire of separation and then sprinkles it with the water of hope" (108).

The traveller said: "As I am due to start, please check your tears so that no inauspiciousness may arise". The lady said: "Let your going be accomplished according to your wish. In fact, I did not weep. Only my eyes dripped due to the smoke of separation-fire" (109). The traveller said: "As the sun is about to set, finish your message quickly and allow me to depart". The lady said: "Let you, O traveller, set out in all auspiciousness. Further say to my loved one a Maḍillā and a Cuḍillaka (110). 'Due to hot, prolonged sighings the body has languished, but not so the flood of tears. Released, my heart landed on a foreign soil, just as a moth falls into a light (111). It is ordained of yore that only days grow longer in the Summer Solstice, while only nights do the same in the Winter Solstice. But this is indeed a third type, the 'Separation Solstice', wherein both days and nights grow longer' (112). O traveller, the day has come to a close. So postpone your leaving, and spending the night here, start at daybreak". The traveller said: "O fair-lipped dame, sunshine blazes during the day-time and my task is urgent. So I must set out immediately. The lady said: "If you are not to stay, then tell my loved one a Cūḍillaka and a Khaḍahaḍaka with Gāthā (113): 'We have profited by your going abroad. We have got a boon to live for ever. For, due to your separation, one day has assumed the proportions of an year (114). Since the heart is deranged through separation, since I am out and out afflicted with Cupid's arrows, since the eyes are engaged

in pouring tears down the cheeks and since the passion is constantly blooming in the mind, how can I get relief and sleep even at night? It is surprising that though separated from their loved one, ladies can live even for some days” (115-116).

The traveller said: “O fair lady, I shall convey whatever you did say and in addition to that, what I have myself seen. You now return to your residence and I shall take to the road. The sun has set. Darkness has pervaded the east. Because of a difficult and perillous path, the night-journey is troublesome” (117). Hearing the traveller’s words she heaved a hot, prolonged sigh. The tear-particles on her cheeks appeared like pearls on coral heaps. Crying and bewailing she said: “Tell my husband a Skandhaka and a Dvipadī (118): ‘My heart is a jewel-treasuring ocean. It is always churned by the great Mandara mountain in the form of Separation and thus all the jewells in the form of happiness are taken out (119). The fire of separation, fanned by Cupid is incessantly blazing within my heart giving forth ashes in the form of restlessness. It scorches and terrifies. It makes me sigh longingly (120)’.”

On hearing these words the traveller was touched. He said: “Patiently enlighten me on the questions I am just putting to you (121). Since when has your face, conquering in beauty even the serene-rayed and nectareous autumnal moon, has been enveloped in the smoke of the separation-fire? (122). Since when are you like this, with your lovely, penetrating eyes pining, with your plaitain-delicate body withering, with your swan-like sportive gait vanishing? (123). Why do you thus give yourself up to grief and get the body cut through with the saw of separation? Since when has your husband gone abroad so that your mind is pierced with the shafts of Cupid? (124)”. At this she recited four Gāthās (125): “O traveller, what is the use of asking the day of separation whenceforth my happiness vanished and misery began? (126). What is the use of recalling that day which ignited the fire of separation? Away even with its mention! (127). I am restless since the day of his leaving. The time is felt as painful as death. Let that summer when my husband left me, be consumed by its own fire and let he who has sapped me, be himself sapped by the Malaya wind. (128-129).

## THIRD STRIDE

*Summer.*

It was at the advent of summer, O traveller, that my husband left, and gone with him was all my happiness. As I returned after seeing him off, I was much agitated (130). Torn by restlessness, yearning and misery, lovelorn, I found the Malaya wind unbearable. The scorching sun-rays blazed piercingly. They burnt the wild grass on the earth (131). Flames darted in the sky like Death's tongues. The surface of the earth became parched. The hot blast that was blowing scorched the bodies of women in separation (132). Cātakas cried for fresh clouds. Rivers carried a slender stream. Parrots swung on the leaves of gorgeous mango-trees, bent down with fruits and fluttering like the ears of an elephant. Their chirpings made me feel helpless (133-134). The sandal paste besmeared on the bosom for coolness, contrarily heated the breasts, as previously it had contact with serpents. The necklaces and garlands that were put on, were felt flaming-hot (135). The lotus-petals spread on the bed for comfort rather doubled my agony. Thus restless in the bed, I falteringly recited a Vastu and a Dohā (136): 'The lotuses blooming under the sun-rays are naturally heat-emitting. The moon being a cognate of poison would not give pleasure. Sandal-paste bearing snake-bites wears down the body. The necklace also throws salt as it were in the wounds made by Cupid's shafts. Lotuses, moon, sandal-paste and jewels are praised in the world as cooling anodynes. But none of them can extinguish the fire of separation. Instead, they prove more tormenting to the body (137). People apply camphor and sandal-paste on the body. But it is futile. Only the loved one can put down the fire caused by his separation (138).'

*The Rains.*

Somehow I passed the hot summer. The rains came, but not my shameless husband. The four quarters were overcast with thick-lying darkness. Clouds thundered with rage in the sky (139). Roads were discerned only by terrific flashes of lightning. Cātakas satiated with the water cried gaily. The row of cranes passing below the fresh clouds appeared charming (140). Heated by the summer rays the



waters from the clouds flooded the rivers. Shoes in hand, the travellers waded through the waters. Each step futher on the way could be taken only when lightning flashed (141). Waves roared in the rivers which were rendered uncrossable owing to incessant undulations. Travellers halted midway, and if business still forced them to travel, then boats were used, not horses (142). Leaving pools, cranes mounted on tree-tops. Peacocks danced and cried on mountain peaks. Frogs croaked harshly in waters. Cuckoos chirped on mango-trees (144). Everywhere paths were blocked by huge snakes or by big masses of water. The Pāṭala flowers were destroyed at the impact of water-waves. Swans cried piteously on mountain-tops (145). Herds of cows climbed up the ridges (?). Gay cow-herdresses were merry-making with their husbands. Covered with verdure, the earth alround was redolent of the Kadamba flowers. Cupid injected more aches in everyone of my limbs (146). Miserably wallowing in bed, pierced by the hum of bees, and passing the nights winkless and full of anguish, I composed a Vastu, a Gāthā and a Dohā (147): 'Dark, thundering clouds have overspread the sky in all quarters. The flickers of lightning are accompanied by crackling sounds. The frightful croaking of frogs is intolerable. How am I to put up with the continuous, heavy down-pour, with the shrill notes of cuckoos? (148). At the coming of rains, the fire of summer was put down with showers; but, O wonder! the fire of separation burnt in my heart with increased vehemence (149). Though my breasts are scalded with tears, the pearls of my necklace do not feel ashamed at this calamity of their neighbours! (150).' Languid through separation, miserable and given up to confusion, I saw my husband in a dream and I grasped his hand and said (151): 'Does it become the nobly-born to go away leaving behind his beloved in this season of crackling flashes and clashing clouds? (152). The rainy-season is, O dear one, unbearable on account of the fresh clouds, the rainbow, Indragopas and the reddened quarters (153).' As I awoke with a choked throat, I realised where my loved one was and where I was. At that moment, I did not die because, to be sure, I was fashioned from insensitive rock. Likewise my heart did not break, because surely it was fashioned from adamant (154). Groaning like a frog in a feeble voice, I recited this Dohā at the close of a night (155): 'O Night,

the slander that sticks to you is so huge as it cannot be contained even by the three worlds. For, you become fourfold when there is misery, but shrink down when there is happiness' (156).

*Autumn.*

Bewailing thus and singing songs and reciting Prakrit poems, I somehow reached the end of the rainy season. The nights that become lovely owing to the loved one's wooing were like a saw to me (157). I spent them keeping awake and supporting life with the hope of my husband's arrival. Leaving the bed early and cherishing the memory of my loved one I looked towards the South and the star Canopus was spotted. At once I knew that the rains had passed. And still my husband had not returned! (158-159). Cranes disappeared from the sky. Beautiful constellations could now be seen at night. Snakes went underground. Clear moonlight streamed at night (160). The lake-water was adorned with lotuses. Rivers were full of ripples. Lakes now regained beauty which they had lost in summer (161). Swans drank honey from the lotuses and chirped sweetly. The Śatapatris filled up the world with their luxuriant growth. The streamlets flowed again towards the main water-basin (162). Shores of lakes looked charming due to the conch-white Kāśa grass and rows of birds (163). One's reflection could be seen in the limpid water. I could not bear the cry of Krauñcas and at the arrival of the swans I felt myself unable to carry on existence—dying (164). With the reducing waters, I also got reduced. With the glowing fire-flies my body also glowed with heat (?). 'O cranes, your shrill notes remind me of my long-standing misery. You cruel ones, stop your cries, which make the ladies in separation dejected'. Thus I addressed each of them pathetically, but nobody steadied me even for a while (165-166).

Those ladies whose husbands are at home, put on ornaments and variegated garments and they dance Rāsas with them in the streets (167). Making a fine Tilaka mark on the fore-head, besmearing the body with saffron and sandal-paste, moving with the sport-case in hand and singing charming, divine melodies, these ladies devoutly burn incense in their cowsheds and stables. Seeing this I was downcast, as my hope was frustrated (168-169). Then I beheld the directions putting on

more attractive hues. The flames of separation flared up in my mind and enveloped me. I recited a Nandinī, a Gāthā and a Bhramarāvālī (170): 'With their throats clear and astringent due to the fresh lotus-fibres, swans and Cakravākas scream in the water and move in a wonderful manner—as if, one heard the shrill tinkling of the anklets of the Autumnal Beauty (171). In the month of Āśvina, the cries of the cranes in the rivers that flowed with a stumbling velocity made me weep again with grief (172). In the moon-lit nights, the white, lofty ramparts looked lovely. I wallowed in my lonely bed, crying, as if I were struck with Death's blow (173).

The shores of lakes were pleasant because of the ladies sporting there with their husbands. Youngsters occupied themselves with games. Drums were beaten in every house (174). Boys danced in a circle and sauntered through streets playing music. Beds were graced with the presence of young ladies (175). On the Dīpāvālī night mansions were decorated with lights resembling the crescent moon. Ladies applied collyrium to their eyes (176). Dark-coloured garments were put on. Various wavy lines and curves were drawn as decorations on the bosom. The breasts were besmeared with musk (177). To every limb thick sandal-paste was applied. But it worked as poison from Cupid's arrows. Flowers worn artistically on the head gave the appearance of the half-moon mounted on a black cloud (?) (178). The betel-roll with a good deal of camphor was placed in the mouth, which then resembled the rising sun. Toilette was done in hurry and confusion. Tinkling of bells was heard in beds (179).

Thus some had given themselves up to sport, while I passed nights in anguish. Fascinating music was played in every house. Only to my lot did it fall to suffer the collective woes (180). Again I recalled my husband who was away since long. And, on a daybreak, shedding profuse tears, I recited an Adillā and a Vastu (181): 'Not an hour's sleep do I get at night. Reminiscences of my loved one now fail to give me diversion. I have not a moment's enjoyment. Thus circumstanced, who fervent with passion, would not be torn? (182). Does not the lucid moonlight stream in *that* country? Are *there* no swans feeding on lotus-fruits? Is *there* nobody who recites Prakrit poems in a graceful voice or who

movingly releases the Pañcama note? Does not the early dawn there become redolent of blooming flowers? But I have come to know that as even in the autumn, my husband does not return home, he is surely a man void of taste (183).

*Winter (Hemanta).*

Thus was spent the lovely autumn rich in fragrance. Still that hardened rogue did not think of home. While I was thus being pierced with Cupid's shafts, I saw the mansions white with frost (184). My whole body was burning with the fire of separation. Twanging the bow, Cupid was arrogantly releasing his arrows. I was lying on the bed distressed. Still that stealer of my heart, that wandering Kāpālika, that rogue, that vandal did not arrive (185). In restless yearning I then glanced at the quarters and lo! Winter with his frost-load had deftly arrived! Now cool water was disliked. All the lotus-petals were removed from beds (186). Servant-maids no more ground camphor or sandal. The rouge was tempered with bees' wax. Saffron that was applied to the body was now devoid of sandal. People took to the Campaka oil mixed with musk (187). Camphor and nutmegs were no longer ground together, nor were areca-nuts perfumed with Ketaki. People gave up sleeping on terraces and ladies slept in cots inside the rooms (188). Aguru was burnt for fumigation. Saffron was applied to the body. Close embrace was now enjoyable. Comparatively the days became very short; but for me, O traveller, was fixed the Brahman's aeon! (189). Wailing through a long sleepless night and lonely in my dwelling, I recited a Vastu (190). 'O you boor, I spent the long night with lingering sighs. Cherishing your memory, I cannot sleep. Bereft of your touch, my limbs have withered owing to the wintry frost. If you do not come and consol me in this winter, would you then, O blockhead, rogue, sinner, come on receiving my death-news?' (191).

*The Cool Season (Śisira).*

That enemy of a winter was thus spent by me with much trouble. The cool season arrived but that cheat of my husband was as ever far off. The hurricane began to blow fiercely in the sky. Being blasted by it, trees shed all their leaves. They stood without flowers, without fruits, without shade, unapproached by birds. The quarters were befogged. Travellers were obstructed,

being afraid of hail. Park-trees were reduced to stumps. Flower gardens withered (192-193). Leaving their husbands in pleasure-houses, young ladies were forced by cold to resort to fire-places. Love-sports were confined to the interior of the houses. Nobody now slept under the garden trees (194). Slightly-boiled and scented suger-cane juice was drunk. On the festive day of Kundacaturthī many full-bosomed ladies wallowed in their beds (195). Some gave alms on the birth-day of Spring, the lord of seasons. Some enjoyed in the company of their husbands. At that time I, lonely in the bed, infatuated with love, sent my mind as a messenger to my husband, thinking that it would bring the loved one and satisfy me. I had no idea that it too would behave knavishly and leave me. My husband did not come. Holding up the messenger he still remained there. My heart was furthermore filled with the load of misery (196-197). In the hopeful attempt to make a profit viz., the union with the loved one, I had lost the principal. Hear, O traveller, the Vastu then recited by me in sorrow (198): 'After heavy suffering, I sent my mind as a messenger. It did not bring my lord, but itself became attached thereto. So absent-mindedly I passed the night. I indeed repented for this, for though I gave the heart, I did not get my husband. Shall I say what this was like? The she-ass went to get horns, but instead she lost her ears! (199).'

### *Spring.*

Charming spring followed the cool season. The Malaya wind blew fanning the love-fire of those in separation (200). Ketakī was in full bloom. There were fresh flowers and leaves of various sorts. Lakes were invested with a unique beauty (201). Women put on varied garments of white and red flowers and sang in the company of their friends. Their bodies spread rich aroma. It looked as if the sun's period of wintry mourning had expired. Seeing this I recited a Laṅkōṭaka in the midst of my dear friends (202-203). 'The unbearable summer passed. Autumn and winter were spent with great trouble. The harsh Śīsira also was somehow spent crying. But with the mind on my beloved, it is very hard for me to pass this spring' (204). Trees with their hands of fresh sprouts carried the vernal beauty. Bees, greedy of the juice

and fragrance of the Ketakī bud hummed in the forest. They did not mind being pierced with pointed thorns, because persons of taste care only for their tastes. One who is infatuated with love has no consideration for the evil (205-206). Seeing the spring, I was wonder-struck and hear, O traveller, the Ramanīya which I then said (207): 'Let Cupid, armed with the sharp tongues of the fire of separation roar. Having tolerated the intolerable, I still live in danger, while my husband, quite untouched by my love, carries on his business without an anxious thought of me' (208). The Kimśuka flower appeared like a shower of blood(?). Palāśas were veritable goblins. The Malaya breeze made everything unbearable. Śobhāñjana (?) proved a source of unhappiness (209). The fresh blossoms which made the earth scarlet with their pollen added to my anguish. A cool, pleasant breeze blew imparting coolness to the earth (210).

The Aśoka flower is falsely so named by the people, for it did not remove my *soka* for even half a moment. My limbs were tormented, thanks to arrogant Cupid. It is my lord, not the Sahakāra tree, that can still support me (211). Wrestling this opportunity, the terrific separation reached its full stature. I heard the peacock dance and cry. Seeing him climbed on a mango-branch, I recited a Gāthā (212): 'I am pained to see the peahens merry-making as if they were in a stage-retinæ (?). So also mistaking the skywards spreading trees for fresh clouds, I am pained (213).' After this I rose up crying and recalling my grief of long standing. Flames of separation burst up in me. Cupid shattered my body with arrows (214). For a while I felt the unbearable grip of death: Beautiful flowers adorned the ten quarters. Mango-trees spread towards heaven in compactness. Fresh blossoms appeared because of spring (215). The cuckoos (?) on the Suraktaka trees sang with gestures, as if to represent various sentiments. Bees were humming sweetly. Time was quite charming (216). Parrots moved in a circle (?) and cried merrily. O! in this period it is very very difficult for the ladies enslaved by Cupid to go on living (217). Empty clouds scorched the body. How can one put up with the Cuckoo's notes? Beautiful women strolled in the streets. Clamour of trumpets filled the three worlds (218). The spring time was spent in dancing and singing Carcarīs with Tālas by ladies with

their numerous necklaces dangling and their girdle-bells jingling (219). Young women were shouting hilariously. Hear the Gāthā that was then recited by the youthful lady pining for her husband (220): 'At this time when people are engaged in mad revelry (?), Cupid is sending with a greater vehemence volleys of arrows towards my heart (221).'

O traveller, if, full of agony and tormented with separation and love's fire, I have said any words harsh or ill-becoming, then you omit them and convey to him everything with due decorum. Speak to him what is proper and in such a manner as may not displease him". And having blessed him, the lady let the traveller proceed further (222).

Sending him off she was returning hurriedly when, as she looked towards the south she saw her husband on the way coming back and she was filled with joy. As her great purpose was accomplished unexpectedly, so be it for those who recite or listen to this poem. Victory to Him who is without beginning, without end! (223).

## NOTES

2b. ण्यरे: coms. take it to be a voc. plur. form meaning हे नागराः, but it is difficult to see this form and meaning in this word.

3b. The sentence comes to an end after आरहो. नीरसेणस्स goes with तह in 4a.

8b. जोइजइ is not शोतते (so com.) but शोत्यते.

18de. पत्तहि can be either instr. or loc. But normal construction here requires the acc. pl. form of पत्त. So, if it is not an instance of case-attraction, there is only one way to explain it. Take पत्तहि अलहंतेहि to be loc. absolute and अलहंत to be used in a passive sense. Further आसासिज्जइ = आश्वास्यते so that the whole sentence would be ततः हेकतैरैः रसिकैः दुर्गतैः, पत्रेषु अलभ्यमानेषु, कथं कथमपि शतपन्था आश्वास्यते. Still one curious fact is, if from पत्तहि 18d, गयहि 123d, \*च्छयहि 137d and जलबिंदुम्भवहि 150a, हि is removed, we get just the form required by the construction and context.

19d. सं जाणिवि: 'knowing these (facts about the work, its composition and authorship)'. णिमिसिद्धु खणु goes with णिसुणेहु in the next line.

20b. विबुह (voc. sing.) goes with c. हे विबुध, ये पण्डितानाम् etc.

22d. रससंजीवयरो: cf. रससंजीविनी, the title of अर्जुनवर्मदेव's com. on the अमरुशतक.

27d. पंखुडिय : cf. आषुडइ = आस्खलति (प्राचीन गुजराती गद्य संदर्भ pp. 192 l. 28, 215 last line).

28a. Take पडिडट्टिय as one word equivalent to प्रति + उत्थिता = प्रत्युत्थिता.

28d. णित्त (= नेत्र) is the general term for the fine stuffs in clothes. Cf. Vr. p. xxviii.—If दर is taken to mean ईषत्, we have to attribute such a sense to विलगिय as it never possesses. So better to interpret दर as = दरि (acc. to Grammar, § 51 B(2)) 'in the hole'.

42a b. Similar to सरोरुहदलनयणि rhyming with ससिहरवयणि we have 64a b. ससिवयणि and सरोरुहदलनयणि, 66a b सिधुम्भववयणि and सलिलम्भववयणि, 91a b ससिहरवयणि and मियनयणि, 96a b णिसित्तमहरवयणि and सरोरुहदलनयणि, 104a b वीहरलोयणिहि and मयणुकोयणिहि, 125a b वीहरलोयणिहि and मयणाकोयणिहि and non-final 121c d मियनयणि and ससिवयणि. This reminds us of



the refrain वरलयेणे—मियलयेणे which we come across in some old Gujarātī रास-compositions like the सप्तश्लोत्रीरास (A. C. 1271) and a later type सुणि सुंदरि रे—गिहिलि कुणि करी रे employed by the early Guj. poets भालण, नाकर and प्रेमानंद.

65d. खंभाइत्तई. As our text knows no other case of loc. sing. in °अई, we may accept खंभाइत्तिहि (A). N (see below) has खंभायत्तउ.

68c. Ms. N (not availed for the text-constitution) has कहहि for कहह, which otherwise is the only form of its type in the Sr.

76a. तइ (loc.) हिययट्टियह (gen.) does not make any sense. So we may read तुव (C) and take the whole as a case of gen. absolute (see *Grammar*, § 76 (a)).

77a. It is probable that कि न is किन which appears also as किण at 154d and is merely an interrogative particle. Cf. Hc. II 216: किणो प्रश्ने.

86a. समाधिभोहु means मोहः (= मूर्छा) एव समाधिः. The first line is तव स्मरन्त्याः मम विषमः समाधिभोहः उत्थितः.

89a. पाइय and पिय refer to the husband of the नायिका who also is a प्रवासिन्.

98a. शीरु is strange. We expect here शीर (f.). Ms. N (not availed for the text-constitution) reads शीर & धीरि.

99a. य is intriguing. It cannot be च as it just precedes. Perhaps it is an orthographic variant for the emphatic इ = अपि and गिहोसेय = निर्दोषायाम् अपि. N. has निहोसेण which, following the comm., is to be interpreted as = दोषं विना.

99c. नित्रेहह चलह goes with the next line.

103b. विरह सवसे य कय = विरहेण स्व-वशे च कृताः.

103d. तुम्हहि. The instrumental appears inexplicable. A confusion of the passive and active constructions? See also *Grammar*, § 51 B. (3) and the foot-note on p. 27.

104cd. The rhyme is responsible for the gen. of the णकंतह.

105d. आलसिहि is आलस्येन.

107c. To construe properly we require मणि (loc. sing.) or even मण (see *Grammar*, § 51. B. (2)) instead of मणु.

116ab. The sentence is completed after शीहुन्हउ. Read ससिउ सासु.

119b. पिम्मे is instr. sing. cf. सुद्धगळे (plur.) 71a, Pk. सूर-ससिबिबे 22, लक्ष्मणळंदाहरणे.

122a. See p. 44.

- 122b. सरय-रयणि-पञ्चकलु is a compound.
- 123cd. सुबन्धियह and लीलन्तियह are nom. plur. forms (see *Grammar*, § 51. B. 3) going with कइ वीयहि वइहि. गयहि is not clear. See 18de above.
- 124a. अंगु is to be supplied from *b* as the object of अयियइ.
- 126ab. हरिकण stands for हारिकण.
- 130c. अणुअंचि (= अनुगल्य) is abs. from √अणुअंच (= अनु + अञ्च).
- 130d. विहलमणु is used adverbially.
- 134a. तह पतिहि = तस्य (सहकारस्य) पत्रेषु. संसगिगहि (= संसर्गेण) is to be construed adverbially with परिवसति in *b*.
- 137cd. खयहि and °च्छयहि are not clear. For °च्छयहि see 18de above. झल is ज्वाला.
- 138b. व is confusing. Further we are required to take उरुवइ in a passive sense, though the form is active.
- 140b. For भयभेसिय and अइरावइ see *Grammar*, § 76 beginning.
- 141cd?
- 142a is not clear.
- 146a. The comm. take गोयं गणिहि = गवाम् गणैः (= व्रजैः). In that case गोयं would be a strange form.
- 148c. धर in धरधारोहभरु = ?
- 148d. For सिहरट्टियइ see *Grammar*, § 73. 3.
- 150a. For जलबिंदुम्भवहि see 18de above. It appears preferable to take जलत्पिय = गलस्थिताः.
- 154cd. As remarked under 77a above, किण in *d* is an interrogative particle equivalent to किं. The construction is: यदि (= यतः) जीवः न खलु निर्गतः (ततः मन्ये सः) पादबन्धैः बद्धः । हृदयम् किम् किल न स्फुरितम् ? ननु तद् वज्रेण घटितम् ।
- 164ab. Read कइम-भार-पमुकिय-सलिलिहिं विमलिहिं (सरिहिं) पडिबिबइ दरसिन्इ.
- 167cd to 169ab is one single sentence. For proper construction there is no go but to take विति as *pass.* 3. plur. The sentence would be गुरुकलि-मुदितमभिः.....धूपाम्नि गवासने वीयन्ते.
- 171a. In जवन्मिसु-सुदगले, गले is instr. See notes on विम्ने 119b.
- 172cd. The two sentences are गय दंति चमक्करि । जं पवरं शीणसरे सरया-सरि-णेवर ।
- 173d?
- 174b. Only तिहि (C.) भविरइ सरइ तीर (B.) सोहइ makes sense. Cf. 163b. For तिहि भविरइ see p. 43 end.
- 13 सं. रा.

176a. दिति य.

177ab. (महिलाः) कृष्णाम्बरैः कृष्ट (= रचित) - कुटिल-तरङ्गैः अनेकभङ्गिभिः विभाषिताः (आसते).

178d. Can it be चंद्रदु (= चंद्रार्धः)? 'White flowers on the black hair look like half-moon on the top of black clouds.'

184d. सेय goes with धवलहर.

188a. Separate कप्पूर and सरिसु.

188d. Probably विच्छाड्य is an absolutive. Construe *od*: भुवणुप्पर परिहरवि, उयारइ पल्लघ विच्छाड्य, कामिणिहि जामिणिहि पसुप्पइ.

192c. The sentence is completed after खरफरसु. The next sentence extending up to 193a is तद्दि तिणि पवणि ह्य सूडिय (य) असेस तरुय षडि करि गय; छाय-फुल-फल-रहिय सडणियण-असेविय (य ते डिय).

193b. If भरिणि is accepted some connected sense can be made out: दिसा य तिमिरंतरिय, तुहिण-धूङ्गण भरिणि (य जाया).

193d. Put a semicolon after इअ.

194a. णिय goes with कंत.

194d. If कौरइ is not to be construed actively, सयण must mean 'bed' instead of 'lying down'. Then उयानानाम् हुमेसु न कानिचित् शयनानि क्रियन्ते (= रच्यन्ते), though value of this suggestion appears doubtful.

196b. कर is puzzling. It appears that कर-केलि = केलि कर meaning केलिम् कर्तुम् (?) = केल्यर्थे.

201b. Does this go with णव-कुसुम-पत्त in c? Then विअसंतु is plural (cf. p. 43 end).

201d. The line should read अइरेहइ णव-सर रइ-विसेसि.

206. There is some obscurity in a. Apparently the whole stanza has a reference to the भमरु in 205c. So भमरु (plur.) is the subject and तरु (i. e. their flowers) the object of लिहंति. विज्जंति in the light of b would be (भमराः) तीक्ष्णैः कण्टकाग्रैः विध्यन्ते. There remains परुप्पर (= परस्पर) which cannot be made to fit in the context. If somehow it can mean परंतु, then the logical sequence would be quite all right: भमराः तीक्ष्णैः कण्टकाग्रैः विध्यन्ते, परंतु (= तथापि) ते तरुकुसुमानि लिहन्ति, तानि तीक्ष्णानि कण्टकाग्राणि च नैव गणयन्ति । यतः रसिकानाम् ततुः रसलोभेन वीयते । (= लययते) प्रेममोहेन च पापम् (= अनिष्टम्) न गणयते ।

209ab. इ is emphatic.

210a?

211ab कंदर्पद्वेषेण संतप्ता (अहं जाता) । मम अंगे नाथः (एव) संधारकः, न सहकारः.

216a. कसिणकाय (the dark-bodies ones) must be cuckoos as there is reference to singing. *ab* mean "there on the top of the Suraktaka (tree) the cuckoos are releasing as it were songs-with-gestures accompanied by various sentiments".

217b. कारुण-पउकउ is a compound.

218c. With रत्थ° cf. सामत्थ = सामर्थ्य (Hg. II-22).

220ab. गज्जंति तरुणि । णवजोव्वणीहिं पियकंखिरिहिं (जा) गाह पढिय (सा) सुणि.

223b. इत्थंतरि य = अत्रान्तरे च.

223c. पहावरिउ = ?

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## APPENDIX I

### ORIGINALS, PARALLELS OR IMITATIONS.

With the series of illustrations given in st.s 8-17 compare [1] the following two stanzas<sup>1</sup> found in a stray Ms. leaf<sup>2</sup> :—

जं देइ सायरो लहरि गजंतनीरपडिपुन्नो ।  
ता किं गामतलाओ जलभरियओ लहरि मा देउ ॥ १ ॥  
जइ गरुडपक्खिराया पक्खुक्खेवं करेइ गयणयले ।  
ता किं इयर-चडेहिं नहयलगमणं न कायव्यं ॥ २ ॥

[2] जसु जित्तिउ बुद्धिवियासु होइ सो तित्तिउ पयडइ मच्चलोइ ।  
पिक्खिवि अइरावउ गुलुगुलंतु किं इयरहत्थि मा मउ करंतु ॥  
महकव्वकईहु ताहँ तणिय किर कवण कह ।  
किं उइइ मयंकि जोयंगणउं म करउ पइ ॥

Dhanapāla's भविसत्तकह I, 2, 7-10.

With st. 49ab cf.

मगं चिअ अलहंतो हारो पीणुण्णआण थणआण ।  
उव्विग्गो भमइ उरे जमुणाणइफेणपुंजो व्व ।

Hāla's सप्तशतकम् (ed. WEBER), 671.

With st. 70 cf.

जउ पवसंतें सहु न गय न मुअ विओपं तस्सु ।  
लज्जिज्जइ संदेसडा दिंतेहिं सुहयजणस्सु ॥

Hc. IV 419 (5).

With st. 93 cf.

हारो नारोपितः कण्ठे मया विश्लेषभीरुणा ।  
इदानीमन्तरे जाताः सरित्सागरभूधराः ॥

सुभाषितरत्नभाण्डागार, p. 283 ; हनुमन्नाटक (ed. S. L. KELKAR, Bombay, 1901), V. 25, p. 80.

1 These stanzas were noted and taken down by Acharya Shri JINAVIJAYAJI. By way of parallels to the first of these stanzas, Sr. 15 and 16 have been reproduced in the said Ms. leaf in the following form :

जइ भरहभावभंगेहिं अंगचंगेहिं नच्चए तरुणी ।  
ता किं तालाछंदेहिं गामगहिंली न नच्चेउ ॥ १ ॥  
जइ दुद्धधवलकल्लोलबहुलतंदुला उल्लइ खीरी ।  
ता कणकुक्कससहिया रब्बडिया मा तडव्वडइ ॥ २ ॥

2 According to Acharya Shri JINAVIJAYAJI the Ms. leaf appears to be old.

With st. 115-116 cf.

जइ पीणसमुण्णअसंगअआ थणआ  
 जइ मंथरलोभणभूसिअअं वअणं ।  
 जइ वित्थइपीणविसंडुलओ जइणो  
 जइ तम्बिरपल्लवकोमलओ अहरो ॥  
 ता कीस हिअअ रत्तिदिअं च णो णिवुइं तुअं लइसि ।  
 बुल्लहमगिर विणिअत्त अहव संतो णिअत्तिहिंसि ॥

Vjs. IV 74-75.

With st. 119 cf.

येम अमिअ मंदर बिरहु भरतु पयोधि गँभीर ।  
 मथि प्रगटेउ सुर-साधु-हित कृपासिंधु रघुबीर ॥  
 रामचरितमानस (the Mūla-guṭṭhā edition),  
 II 288 end.

ब्रह्म पयोनिधि मंदर ग्यान संत सुर आहिं ।  
 कथा सुथा मथि काढहीं भगति मधुरता जाहिं ॥

रामचरितमानस, VII 120.

With st. 124b cf.

बिरह-करवत्त-दूसह-फालिज्जंतम्मि

Hāla's सप्तशतकम् (ed. WHEELER), 1896.

With st. 137 cf.

सीयल्लु विसु विसु व ण संति जणइ हरियंदणु सिहिडुल्लु अंगु उअइ ।  
 णल्लिणु वि सरइ सयणत्तु वहइ सयणीयलि घित्तउ देइ उअइ । etc.

Puṣpadanta's महापुराण (ed. P. L. VAIDYA)

LXXIII. 3. 8-9.

With st. 171 cf.

णव-विस-कसाय-संसुद्ध-कंठ-कल-मणोहरो णिसामेइ ।  
 सरय-सिद्धि-चलण-येउर-राओ इव हंस-संलाओ ॥ २६ ॥

occurring on p. 8 of the लीलावईकहा of Kōuhāṭa (being edited by  
 Dr. A. N. UPADHYE for the Singhi Jain Series).

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## APPENDIX II

### SOURCES OF THE METRICAL DEFINITIONS QUOTED IN THE SK. COMMENTARIES.

| Definition                         | Occurrence in the Sr.    | Source                                      |
|------------------------------------|--------------------------|---|
| 1 पढमो बारहमत्तो etc.              | In the व्याख्या on st. 2 | GL. 16 = Pp.                                |
| 2 जासु विरयणि हुंति पय पंच etc.    | " " " " " 19             | ? [ I 54.                                   |
| 3 सोलसमत्तउ जहिं पउ दीसई etc.      | " " " " " 20             | GL. 76.                                     |
| 4 डुमिलाहि पयासिण etc.             | " " " " " 23             | CK. 16.                                     |
| 5 मत्त होदि चउरासी चहु पय etc.     | " " " " " 26             | CK. 17.                                     |
| 6 तेरहमत्ता विसम पय etc.           | " " " " " 31             | CK. 21.                                     |
| 7 सो चंदायण छंदु फुडु etc.         | " " " " " 82             | CK. 32.                                     |
| 8 दो वेया सिहियुगलं etc.           | " " " " " 94             | GL. 82.                                     |
| 9 ननमयययुतेयं मालिनी भोगिलोके      | " " " " " 100            | Kedārabha-<br>tta's वृत्तरत्नाकर<br>III 84. |
| 10 चउपइ इकु जमकजि दीसइ etc.        | " " " " " 104            | CK. 41a.                                    |
| 11 जमकु होइ जइ बिहु पय जुत्तउ etc. | " " " " " 111            | CK. 41b.                                    |
| 12 दोहाछंदु जि दुदछ पठि etc.       | " " " " " 112            | CK. 26.                                     |
| 13 सगणा इय वीस य छंदु धुवं etc.    | " " " " " 115            | ?   |
| 14 पढमगणे कलछकं etc.               | " " " " " 119            | GL. 80.                                     |
| 15 सगणा इह नंदगिछंद धुवं etc.      | " " " " " 171            | CK. 7.                                      |

† This quotation is from that portion of the गायालक्षण of नंदियडु which VELANKAR thinks, on several grounds, to be spurious. Now the quotation no. 2 above expressly gives the name of कवि नंदडु. This possibly suggests that नंदियडु had to his credit, besides the गायालक्षण, a treatise on अपभ्रंश metres from which our quotation no. 2 as also most of the stanzas of the GL, onwards from st. 75 have been taken.

## ADDITIONS AND CORRECTIONS

### Grammar.

P. 9, foot-note 1: ससिहर occurs in the *Karpūramāñjarī* also (GHOSH's edition, p. 48, l. 19).

P. 17, § 37: For a different and more probable derivation of महि see § 73 (4), p. 40.

P. 22, § 48 ii: ससंभंत° and ससंकिय° occur in the *Vasudevahindī* also (Part I, p. 47, l. 12 and p. 40, l. 19; p. 41, l. 17 respectively). Some of these words were formed perhaps analogically: ससंभंतो as contrasted with असंभंतो etc.

### Metres.

P. 54 beginning: छ्वंगम (Pp. pp. 297-300) with the scheme 6+4+4+4+3 bears only a superfluous resemblance with our रासा. For the former should begin with a long, need not have a caesura after the 11. or 12. mora and should end with an iambic. These features clearly differentiate छ्वंगम from our रासा.

P. 59 end: The variant for यत्रादौ दोधकः etc. in the व्याख्या on st. 82 (दोधकेन सह अष्टाविंशत्यधिकं शतं मात्राणां दोधकेन विना अशीतिमात्राप्रमितमणहरनामा चंदायण छंदः) found in the Ms. N. (not availed for the text-constitution) removes the difficulty. It shows that चंदायण without the Dohā is called मनहरण which appears to be the early form of the मनहरछंद of the Gujarati prosody.

### शब्दकोष

#### Page

- |    |  |
|----|--|
| १४ | under अ ११३ : add '१३१'.   |
| १५ | below अलय : enter 'अलसि १५१ अलसा'.   |
| "  | drop असहंतिय etc.  |
| "  | for °अधि read अहि.   |
| १६ | under °आकोयण : correct as 'मयणाकोयणि = मदनयुक्तचेष्टा = मदनचेष्टा-युक्त'.                  |
| "  | under [°आ]णण : remove '√आण = आ + नी (गु. आणवुं)' to the next entry.                        |
| "  | under आभंगियइ : correct as '[अभिग = अभ्यङ्ग]'.   |
| "  | for आलसि etc. read 'आलस १०५ आलस्य'. Drop the rest.   |
| "  | for √आव read √आव. Similarly in all cases where the root is given as ending in a consonant. |



- under इहु : correct १५२ to १५१.  
 for ईसरसरि read ईसरसर.  
 ९७ under उसास : drop ११८,  
 below हरिस : enter 'एव ९१ एवम्'.  
 The four entries below कु-वि are to be considered as  
 its sub-entries  
 ९८ for कटअ etc. read 'कंटरग २०६ कंटकाम'.  
 for कंत etc. read 'कंत ७६, कंतय १६७ कंत'.  
 under √कर : drop 'कीय १९९'.  
 under कसिण : add '२१६ कृष्ण'.  
 ९९ under कोलिय : add '(गु. कोली)'.  
 below खज्जोय : enter 'खजंत १६५ = द्यौतमान'.  
 १०० below गण—गण : enter 'गण १४६'.  
 for गंधवहि etc. read 'गंधवह १३३'. Drop the rest.  
 under √गम : add ६७ after गम्मियड.  
 below गल : enter '√गल (गु. गल्लुं), गलइ १०६'.  
 under गलखिय : Read गलखित for क्षित.  
 under गुहिर : correct as '[गमीर~गुहा]'.  
 under गोयंगण : correct as 'गोयं गणिहि १४६ गर्वा व्रजे'.  
 under शुट्टिवि : read पिबू for विष्.  
 चचरि : Alternatively this can be explained as loc.  
 sing. of चचर = चत्वर.  
 under √चड : correct as 'चडी १६१'.  
 १०१ under चलरथ : Drop the query. After °ज्ञालाडु add "Cf.  
 अथचलरथ in पूर्णभद्र's (1199) पञ्चतंत्र (HOS. 11, Glossary).  
 Drop the entry 'ज २० चड'.  
 १०२ under जामिणि : read १५६ for १५५.  
 under जुन्ह : read १६० for २६०.  
 correct झंप to √झंप.  
 under झल : read ज्वाला for झला etc.  
 under झलक : after झलक add '=ज्वलु'. Correct झलकंति  
 to झलकंत and drop '(जालजलकअड)' and the rest.  
 under √झिज्ज : correct झिज्जइ to झिज्जइ.  
 under √झर : make 'झरंत १२३' into a separate entry  
 and add 'झरत्' to it.  
 under णं २९ : add '१३२ इव'.  
 १०३ under णहवल्लिय : correct 'णहवल्ली' to '(नभोवल्ली).  
 under नाडइ : correct as 'नाडय ४६ नाटक'.  
 √णिय : after णियंती add १८६.  
 for णिडुरइ read णिडुरयं. Drop '(य)'

- १०३ णित्तु : correct १०२ to २०२.  
 ,, णिहोस : correct as '(निर्दोष) दोषाभाव'.  
 १०४ below नीसास : enter 'णु १४१?'.  
 ,, under √तगग : correct as '√तगग—जीवितधारणे (?)', Drop  
 '= तद् गमे'.  
 ,, under तहि : read ५४ for ६४.  
 १०५ below तुरक : add 'तुरंग १६९'.  
 ,, under दर : read २७ for २८.  
 ,, below दर : enter 'दर २८ छिद्र'.  
 १०६ under √धर : add 'धरिय १०६'.  
 ,, under धीर : after धीरवइ read १६६ for २६६.  
 ,, below धुत्त : enter 'धूअ १९३ धूम'.  
 ,, under पउक : Drop '(?) प्रयुक्त' and add 'प्रमुक्त (?)'.  
 ,, under पउहर : change the entry as 'पउहर २४ पद-धरा'.  
 ,, under पय ५४ : drop '(गु. पग मांडवो).  
 ,, correct √पच्चल to √पच्चिह.  
 ,, पड : drop 'पडि २८'.  
 ,, below पडइ : enter 'पडिउट्टिय २८ प्रत्युत्थिता'.  
 १०७ under पडिल्लिय : after 'देशीत्त्वादधिकम्' add 'पडिल्लो १००'.  
 ,, under पडुत्तय : after पडिउत्त correct as '[ यथा √पडुंज'.  
 १०९ correct बहुरूपि to बहुरुवि.  
 ,, under बालय : enter 'बाह १५१ बाष्प'.  
 १११ under मुह : correct म्हें to म्हों.  
 ,, under √रंग : correct रंजियइ to रंजियइ.  
 ११२ correct रुअ° to रुअ°.  
 ,, remove the entry 'रोव etc.' below '√रेह etc.'  
 ,, under रोव : after रोवंतिय add '२०४'.  
 ,, below रेणु : enter 'रेसि २१ हेत्वर्थे निपातः'.  
 ,, under व : after इव add '41, 43, 44 वा'.  
 ,, under वयणिल्ल : correct १५५ to १५६.  
 ,, under वंस° : correct 'वांसुळी' to 'वांस'.  
 ११३ correct वट्टा etc. as 'वट्टाऊ २२२ = पथिक'.  
 ,, under वरकिय : correct 'वरक, ख?' to 'बुरखो?'.  
 ,, under वलियडय : correct as 'बलियडय' and remove this  
 entry to p. १०९ below बल.  
 ,, under व्हिय : correct बाधित to वधित.  
 ,, correct वाउलिय to बाउलिय and remove this entry on  
 p. १०९ below बहुल.

- ११६ below सलिलम्भव : enter 'सलोल ५९ लोल'.  
 ,, correct सवसेय etc. as 'सवसे १०३ खवसे'.  
 ,, under √सस : drop ११८.  
 ,, under √सह : correct 'सहंतिय to सहंतिय and at the end add 'सहण २१८'.  
 ,, under साइय : drop 'खामिन, (हिं. सांइ)' and add '= संस्कार'.  
 १२० below रेहति enter 'लक्खण ६ (लक्षण) = व्याकरणशास्त्र'.

Some important variant readings from N. Ms.  
 (referred to in the PREFACE, p. eleven).

**Text :** St. 16a बहल for बहुल, 20c मुणइ for मुणहि, 21b अबुहा for अबुहह, 23b सकुलिजि ण for 'सकुलियह, 24b लंक for लक्क, 24c पवहंत for पवहंति, 25a पुसइ for फुसइ, 25b पमुक्कं for 'उमुक्कं', 25c जोइउ for जोयउ, 31b पंथियणि for पहियणियणिहिं. The interpolated stanzas given between 31 and 32 are not found in N. So also 38 absent from N. 41d. तुहु for हिव, तुहु for तुह, आवियउ for आइयउ, 44c सुदवच्छ for सुदयवच्छ, 45c 'थणिहिं for 'थणिय, 45d णट्टणिहिं for णट्टणिय, 52a जुयल for 'जुयल, 52c जुवलय for 'जुयलय, 53a लीलंती for 'लीलंतिय, 53c झुणंती for झुणंतिय, 54a जोवंतयह for जोयं', 55b जूहिय for जूही, 59c तिंबूय for निंबू. The st. between 64 and 65 is not found in N. The first of the interpolated stanzas between 69 and 70 is given in N as a quotation (यतः), while the second is absent. 77b, तुहु for तू. 86a समरंतु for समरंत, 91b कहणिज्जु for 'ज, 91c कहउं, 92a हउं, 93a संगमे, 98a थिर, थीरि, 98b फुंसहि, 99b ण for य, 100b तहवि for तइय, 104ab तह for 'तहं, 105c सव for सिव, 106d पडलि for पडिलिउ.

**Commentary :** First stanza in the व्याख्या 'लब्धिसुंदर for मुनिपुत्रव.' The definition stanza of गथा in the व्याख्या on 2 : अट्टारसासु मत्तासु for अट्टारसेहिं नायव्वो and विभूसिया for वि[हू]सिया on 3 : प्रधानः added after प्रभूतः on 4 : अपभ्रंशशास्त्रं कृतम् for अपभ्रंशप्रंथः कृतः. The Definition stanza of रट्टा in the व्याख्या on 19 : राहासेण for रासासेण, सुण्णिदु for सुण्णिदु, नंदडु for नंदडु, भणंतु for भणंति. The definition stanza of पड्ढी in the व्याख्या on 20 : कञ्जु for गत्तु, गवीसइ for सलीसइ. The definition stanza of डुमिला in the व्याख्या on 23 : a होहिं for दोहिं, b वत्तीस for वितीस, मेलवि for मेल, c गणु अणु for गण अन्न, d तंजि for भंजि. The definition stanza of आमाणक in the व्याख्या on 26 : b सुट्टु for सुद्धि, अमाणउ for आहाणउ. On 28 पट्टमयवळं for 'पट्टं वल्लमयं. The explanation of the definition stanza of चन्दायण in the व्याख्या on 82 : दोधकेन सह अष्टाविंशत्यधिकं शतं मात्राणां दोधकेन विना अशीतिमात्रा-प्रमितमणहरनामा चन्दायणच्छन्दः । etc.

कवि - अब्दुल रहमान - कृत

# स न्दे श रा स क

(पं. लक्ष्मीचन्द्रकृत व्याख्या तथा अवचूरिकालंकृत)



कवि - अब्दुल रहमान - कृत

# सन्देश रासक ।

— १ प्रथमः प्रक्रमः । —

रयणायरधरगिरितखवराइँ गयणंगणंमि रिक्खाइँ<sup>१</sup> ।  
जेणऽज्ज सयल सिरियं<sup>२</sup> सों बुहयणं<sup>३</sup> वो सिवं<sup>४</sup> देउं<sup>५</sup> ॥ १ ॥

1 C रिक्खाओ 2 B C सिरिया । 3 B तं । 4 C बुहियण । 5 A C सुहं । 6 C दिवु ।

[ पं० श्रीलक्ष्मीचन्द्रकृता टिप्पनकरूपा व्याख्या । ]

॥ ॐ नमो गुरुभ्यः ॥

नत्वा जिन-गुरून् भक्त्या स्मृत्वा वाङ्मयदेवताम् ।  
वृत्तिं सन्देशरासस्य कुरुते मुनिपुङ्गवः ॥ १ ॥

तस्याद्यां गाथामाह - 'ग्रन्थप्रारम्भे अभीष्टदेवताप्रणिधानप्रधाना प्रेक्षावतां'  
प्रवृत्तिरित्यौचित्यात् सूत्रस्य प्रथमनमस्कारगाथा ।

[ १ ] यथा - 'रयणा०' - भो बुधजनाः ! स स्रष्टा<sup>३</sup> - कर्ता वः - युष्माकं शिवं -  
माङ्गल्यं ददातु - प्रकरोतु । येन स्रष्टा रत्नाकर-धरा-गिरि-तखवराः<sup>४</sup>, गगनाङ्गणे  
ऋक्षाणि<sup>५</sup> चेत्यादि सकलं - समस्तम्, स्रष्टं - उत्पादि [ तम् ] इत्यर्थः ॥ १ ॥

→→→→→ [ अवचूरिका ] ←←←←←

[ १ ] भो बुधजनाः ! स सृष्टिकर्ता वः - युष्माकं शिवं ददातु । येन स्रष्टा<sup>३</sup> रत्नाकर-धरा-गिरि-  
तखवरा गगनाङ्गणे ऋक्षाणि चेत्यादि सकलं - समस्तं सृष्टमुत्पादितमित्यर्थः ॥

आदर्शोपलभ्यमाना भ्रष्टपाठा यथा -

1 ग्रन्थः प्रा० । 2 प्रेषवतां । 3 श्रष्टा । 4 तर० । 5 रिक्षा० । 6 श्रष्टा० । 7 चैत्यादि ।  
8 श्रष्टा० ।

माणुस्सदिव्वविज्जाहरेहि<sup>१</sup> णहमग्गि सूर-ससिर्विबे ।  
 आएहि<sup>२</sup> जो णमिज्जइ<sup>३</sup> तं णयरे णमह<sup>३</sup> कत्तारं ॥ २ ॥  
 पच्चाएसि पहूओ पुव्वपसिद्धो य मिच्छदेसो त्थि<sup>४</sup> ।  
 तह विसए संभूओ आरहो मीरसेणस्स ॥ ३ ॥

1 C नह° । 2 B °ज्जइ । 3 A नमह; B णवहु । 4 A °देसो वि; B °देसु त्थि ।

[ टिप्पनकरूपा व्याख्या ]

[ २ ] तथा च—‘माणुस०’—मानुष्य-देव-विद्याधरैर्नभोमार्गे सूर्य-शशिभिस्वाभ्यां  
 आदितो यो नमस्क्रियते<sup>१</sup> । भो नागरिकलोकाः ! तं कर्त्तारं नमत ॥ २ ॥

द्वन्द्वालापनमेषजभोजनसमये समाग[मे] च रमणीनाम् ।

अनिवारितोऽपि तिष्ठति स खलु सखे ! व्यक्तनागरिकः ॥

यस्त्वैतेषु स्थानेषु अनिवारितः—अनिषेधितः तिष्ठति स नागरिकः<sup>२</sup> प्रोच्यते ।  
 केषु केषु स्थानकेषु—यत्र कश्चिदालोचं करोति, अथवा यत्रौषधादिवार्त्ता क्रियते,  
 तथा भोजनावसरे कस्यापि गोहे न गच्छति । अथवा एकान्तप्रदेशे, स्त्रीसमागमे  
 च, वार्त्तासमये, यस्तु अनिषेधितोऽपि तिष्ठति । स चतुरनागरिको भवति ॥

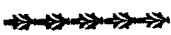
एषा (एतद्?) विपुलागाथाछन्दः । अथ गाथालक्षणम्—

पढमो बारहमतो, बीओ अट्टारसेहिं नायव्वो ।

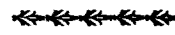
जह पढमो तह तीओ, दह पंचवि[हू]सिया गाहा ॥

तत्र गाथाछन्दसि प्रथमपदं<sup>३</sup> द्वादशमातृकम्, द्वितीयं पदं अष्टादशमातृकम्,  
 तृतीयं द्वादशमातृकम्, चतुर्थं पञ्चदशमातृकम् । एवं सर्वत्र द्वयम् ।

[ ३ ] अभीष्टदेवतानमस्कारमुक्त्वा कविः स्वदेशादिस्वरूपमाह—‘पच्चाएसि०’—  
 प्रतीच्यां—पश्चिमदिशि, प्रभूतः पूर्वप्रसिद्धो म्लेच्छनामा देशोऽस्ति । तत्र विषये  
 ‘आरहो’ देशीत्वा[त्] तन्तुवायो मीरसेनाख्यः संभूतः—उत्पन्नः ॥ ३ ॥



[ अवचूरिका ]



[ २ ] मानुष्यदेवविद्याधरैर्नभोमार्गे सूर्यशशिभिस्वाभ्यामादितो यो<sup>४</sup> नमस्क्रियते<sup>५</sup> भो नागरि-  
 कासं कर्त्तारं नमत<sup>६</sup> ॥

द्वन्द्वालापनमेषजभोजनसमये समागमे च रमणीनाम् ।

अनिवारितोऽपि तिष्ठति, स खलु सखे ! व्यक्तनागरिकः ॥

[— A आदर्शस्थिता नागरिकशब्दोपरि टिप्पणी । ]

[ ३ ] कविः स्वदेशादिस्वरूपमाह—प्रतीच्यां—पश्चिमायाम्, प्रभूतः—प्रधानः, पूर्वप्रसिद्धो  
 म्लेच्छनामा देशोऽस्ति । तत्र ‘आरहो’ देशीत्वात् तन्तुवायो मीरसेनाख्यः<sup>७</sup> सम्भूतः—उत्पन्नः ॥

1 नमस्क्रियते । 2 णरी° । 3 °दस° । 4 ये । 5 ऽक्रियते । 6 नमतः । 7 °सेनाख्यः ।

तह तणओ<sup>१</sup> कुलकमलो<sup>२</sup> पाइयकव्वेसु<sup>३</sup> गीयविसयेसु<sup>४</sup> ।  
 अदहमाणपसिद्धो<sup>५</sup> संनेहयरासयं रइयं<sup>६</sup> ॥ ४ ॥  
 पुव्वच्छेयाण णमो<sup>७</sup> सुकईण<sup>८</sup> य सदसत्थकुसलाण ।  
<sup>९</sup>तियलोए सुच्छंदं<sup>९</sup> जेहिं कयं जेहि<sup>१०</sup> णिदिट्ठं ॥ ५ ॥  
<sup>११</sup>अवहट्टय-सकय-पाइयंमि<sup>११</sup> पेसाइयंमि<sup>१२</sup> भासाए ।  
 लक्खणछंदाहरणे<sup>१३</sup> सुकइत्तं भूसियं<sup>१४</sup> जेहिं ॥ ६ ॥

1 A कुलि° । 2 A पाइय° । 3 C °विसएसु । 4 B संनेहरा°; C संनेहइ° । 5 A रइयं ।  
 6 B नमो । 7 C °ण इ । 8 A तिअ° । 9 C सच्छंदं । 10 B जे निदिट्ठं । 11 B अवहट्टइ-  
 सकइ पाइयाइं पेसाइयाण । 12 A °पाइयं च । 13 C पेसाइयाइं । 14 C सकवित्तं ।  
 15 C भूसियं° ।

[ टिप्पनकरूपा व्याख्या ]

[ ४ ] तस्य - मीरस्य तनयः, कुले कमल इव कुलकमलः, प्राकृतकाव्येषु गीतविष-  
 येषु, प्रसिद्धः - लब्धरेखः<sup>१</sup> अब्दल रहमान नामा अभूत् । तेन सन्देशानां<sup>२</sup> रासकः<sup>३</sup>  
 नामाऽपभ्रंशग्रन्थः कृतः ॥ ४ ॥

[ ५ ] कविः स्वस्वरूपमुक्त्वाऽनौद्धत्ये[ न ] पूर्वकवीन् नमस्कारपूर्वकं व्यावर्णय-  
 न्नाह - 'पुव्वच्छेयाण०' - पूर्वच्छेकेभ्यः सुकविभ्यश्च नमोऽस्तु । कीदृशेभ्यश्चेकेभ्यः  
 कविभ्यश्च शब्दशास्त्रकुशलेभ्यः । यैस्त्रिलोके = स्वर्ग-मृत्यु-पातालरूपे । स्व(सु)च्छ-  
 न्दम् - स्व(सु)च्छन्दो विद्यते यस्मिन् तत् स(सु)च्छन्दं शास्त्रं कृतम् । यैश्च निर्दिष्टं  
 सो(शो)धितमित्यर्थः । अतः कविभिः कृतं पण्डितैः सो(शो)धितम् ॥ ५ ॥

[ ६ ] अपभ्रंश<sup>४</sup> - संस्कृत - प्राकृत - पैशाचिकादिचतुर्भिर्भाषाभिः, यैः<sup>५</sup> कवित्वं  
 कृतम्, लक्षण-च्छन्द-भाभरणाभ्यां तच्च विभूषितम्, तेभ्यो नमः ॥ ६ ॥



[ अवचूरिका ]



[ ४ ] तस्य - मीरसेनस्य तनयः कुलकमलः प्राकृतकाव्ये गीतविषयेषु भोगेषु च प्रसिद्धो  
 लब्धरेखो अब्दल रहमानोऽभूत् । तेन सन्देशरासकं<sup>६</sup> [ नाम ] शास्त्रं कृतम् ॥

[ ५ ] पूर्वच्छेकेभ्यः सुकविभ्यश्च नमोऽस्तु । कीदृशेभ्यः शब्दशास्त्रकुशलेभ्यः । त्रिलोके यैः  
 सुच्छन्दःशास्त्रं कृतम् । यैश्च निर्दिष्टं, 'शोधितं, प्रवर्त्तापितम् ॥

पण्डित-कव्यो[रं]तरं कृतं मयूरेण यथा -

पूर्णमानीयतां चूर्णं, पूर्णचन्द्रनिभानने । कवये नाणभट्टाय, पण्डिताय च दण्डिने ॥ १ ॥

[ ६ ] अपभ्रंश-संस्कृत-प्राकृत-पैशाचिकभाषया सुकवित्वं शोभनं काव्यं यैः कृतम् । अन्यत्र  
 लक्षण-च्छन्द-भाभरणाभ्यां भूषितं मण्डितं च ॥

1 रेखः । 2 संदेशा° । 3 रासकं । 4 °भ्रंशः । 5 यैः । 6 रासकं । 7 शोधितं ।



ताणऽणु कईण<sup>१</sup> अम्हारिसाण<sup>२</sup> सुइसदसत्थरहियाण ।  
 लक्खणछंदपमुक्कं<sup>३</sup> कुकवित्तं को पसंसेइ ॥ ७ ॥  
 अहवा ण इत्थ<sup>४</sup> दोसो जइ उइयं ससहरेण<sup>५</sup> णिसिसमए<sup>६</sup> ।  
 ता किं ण हु जोइज्जइ भुअणे रयणीसु<sup>७</sup> जोइक्खं<sup>८</sup> ॥ ८ ॥  
 जइ<sup>९</sup> परहुएहिं<sup>१०</sup> रडियं सरसं<sup>११</sup> सुमणोहरं च तरुसिहरे ।  
 ता किं भुवणारूढा मा काया करकरायंतु ॥ ९ ॥  
 तंतीवायं<sup>१२</sup> णिसुयं जइ किरि करपल्लवेहि अइमहुं ।  
 ता<sup>१३</sup> मदलकरडिरवं मा सुम्मउ<sup>१४</sup> रामरमणेसु<sup>१५</sup> ॥ १० ॥

1 A C °कई । 2 C सुय° । 3 B कुकइत्तं । 4 B C अत्थि । 5 A C सत्तिहरंभि । 6 B °समये । 7 A रयणीइ; C रइणेइ । 8 C जोइक्के । 9 C पर°; 10 B परहुएण । 11 A सुमनो° । 12 A C निसुयं । 13 A मदलि° । 14 C सुम्मइ° । 15 A °रवणेसु ।

[ टिप्पनकरूपा व्याख्या ]

[ ७ ] तेषां सत्कवीनाम्, अनु-पश्चात्, अस्मादशानां कवीनाम्, श्रुति-शब्द-शास्त्ररहितानां कवित्वम्, लक्षण-च्छन्दोभ्यां प्रमुक्तम्, कः प्रशंसयति ? - अपि तु न कोऽपि ॥ ७ ॥

[ ८ ] तर्हि मा कुर्यास्तदर्थमाह - 'अहवा ण०' - अथवा<sup>१</sup> इत्युपायान्तरस्वरणे, नात्र दोषः । यदि<sup>२</sup> शशधरेण - चन्द्रेण निशि उदितम्, तर्हि रजनीषु भु(भ)वने - गृहे ज्योतिष्कं दीपः किं न द्योतते<sup>३</sup> ?, अपि तु द्योतते ॥ ८ ॥

[ ९ ] परभृताभिः - कोकिलाभिः यदि सरसं सुमनोह[रं] यथा भवति तथा तरुसिहरे(शिखरे)रटितम्, तर्हि भु(भ)वणा(ना)रूढाः गृहवलि(ल)भिस्थिताः काका मा करकरायन्तु - करकर इति शब्दं मा कुर्वन्तु ?, अपि तु कुर्वन्तु ॥ ९ ॥

[ १० ] यदि तन्त्री - वीणावादित्रम्, किल इति संभावनायाम्, करपल्लवैः - हस्ताङ्गुलीभिः वादितं नितरां श्रुतम्, तर्हि मर्दलकरटिवादित्रे राम(मा)रमणी(णे)षु - स्त्रीक्रीडासु, मा श्रूयतां<sup>०</sup> ?, अपि तु श्रूयताम् ॥ १० ॥



[ अवचूरिका ]



[ ७ ] तेषां कवीनाम्, अनु-पश्चात् श्रुतिशब्दशास्त्ररहितानामस्मादशां लक्षणच्छन्दप्रमुक्तं कुत्सितं कवित्वं कः प्रशंसति ?, अपि तु न कोऽपि ॥

[ ८ ] तर्हि मा कुर्यास्तदर्थमाह - अथवेत्युपायान्तरस्वरणे, नात्र दोषः । यदि शशधरेण निश्युदितं तर्हि रजनीषु ज्योतिष्कं दीपं भु(भ)वने गृहे किं न द्योतते ?, अपि तु उद्योतते ॥

[ ९ ] यदि परभृताभिः - कोकिलाभिः सरसं - सुमनोहरं यथाऽऽन्नशिखरे रटितम् - शब्दितम्, तर्हि किं भु(भ)वनारूढाः काका मा करकरायन्तु ?, [ अपि तु करकरायन्तु ] कस्मान् वारयति ॥

[ १० ] तन्त्री - वीणावादं श्रुतं यदि चेत् करपल्लवैरतिमधुरम्, तर्हि मर्दलकरट(टि)वादित्र-विशेषरवं रामारमणेषु - स्त्रीक्रीडासु मा श्रूयताम् ?, अपि तु श्रूयताम् ॥

1 इत्थो° । 2 शशि° । 3 द्योतते । 4 परि° । 5 श्रूयतां ।

जइ मयगलु<sup>1</sup> मउ झरए<sup>2</sup> कमलदलबबहलगंधदुपिच्छो ।  
जइ<sup>3</sup> अइरावइ मत्तो ता सेसगया म मच्चंतु<sup>4</sup> ॥ ११ ॥  
जइ अत्थि पारिजाओ बहुविह<sup>5</sup> गंधडुकुसुम<sup>6</sup> आमोओ ।  
फुल्लइ सुरिंदभुवणे ता सेसतरु म फुल्लंतु ॥ १२ ॥  
जइ अत्थि णई<sup>7</sup> गंगा तियलोए णिच्चपयडियपहावा ।  
वच्चइ सायरसमुहा<sup>8</sup> ता सेससरी म वच्चंतु<sup>9</sup> ॥ १३ ॥  
जइ सरवरंमि विमले सूरे<sup>10</sup> उइयंमि विअसिआ<sup>11</sup> णलिणी<sup>12</sup> ।  
ता किं वाडिविलग्गा मा<sup>13</sup> विअसउ<sup>14</sup> तुंबिणी कहवि<sup>15</sup> ॥ १४ ॥

1 B महगलु; C महगल । 2 A कवल°; B कमला° । 3 B एरावइ° । 4 B मुच्चंतु ।  
5 A बाहुविहि° । 6 C कुसुम° । 7 A C नई । 8 C °समुहं । 9 C मच्चंतु । 10 B सूरे  
उवयंमि; C सूरे उवयं । 11 B विहसिया; C विहिसिया । 12 B C नलिणी । 13 B णं ।  
14 C बिहसउ । 15 B कहव ।

[ टिप्पणकरूपा व्याख्या ]

[ ११ ] यदि मतङ्गजः-दिग्गजो मदं झरति, कीदृशः कमलदलप्रचुरगन्ध-  
दुःप्रेक्षः । अन्यच्च-यदि ऐरावणो मत्तो भवति, तर्हि शेषा<sup>1</sup> गजा मत्ता न  
भवन्ति ?, अपि तु भवन्त्येव ॥ ११ ॥

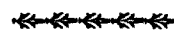
[ १२ ] यदि पारिजातो बहुविह(ध)गन्धाढ्यकुसुमामोदोऽस्ति, अन्यच्च-सुरेन्द्र-  
भवने प्रफुल्लति; तर्हि शेषतरवः किं न फुल्लन्तु ?, अपि तु फुल्लन्तु ॥ १२ ॥

[ १३ ] यदि गङ्गा नाम नदी अस्ति, त्रिलोके नित्यं प्रग(क)टितप्रभावा, सागरम्-  
समुद्रं सरति, तर्हि शेषाः सरितः सागरं किं मा सरन्तु ?, अपि तु सरन्तु ॥ १३ ॥

[ १४ ] यदि विमले सरसि-सरोवरे, सूर्योद्गमे कमलिनी विकसिता, तर्हि  
वृत्तिविलग्ना तुम्बिनी वल्ली किं मा विकसतु ? ॥ १४ ॥



[ अवचूरिका ]



[ ११ ] यदि मतङ्गजः-दिग्गजः कमलदलबहलगन्धदुःप्रेक्षं [ मदं ] झरति, अन्यच्च-ऐरावतिः-  
ऐरावणो मत्तो भवति; तदा शेषगजाः किं मदं मा झरन्तु-मा माघन्तु ?, अपि तु माघन्तु ॥

[ १२ ] यदि पारिजातोऽस्ति, कीदृग् ? बहुविधगन्धाढ्यकुसुमामोदः, सुरेन्द्रभु(भ)वने  
प्रफुल्लति, तर्हि शेषास्तरवो मा फुल्लन्तु ?, अपि तु फुल्लन्तु ॥

[ १३ ] यदि गङ्गा नाम नद्यस्ति, सा त्रिलोके प्रकटितप्रभावा सागरसंमुखा व्रजति; तर्हि  
शेषसरितो मा व्रजन्तु ?, अपि तु व्रजन्तु ॥

[ १४ ] यदि विमले-विस्तीर्णे सरसि सूर्योद्गमे कमलिनी विकसति तर्हि वृत्तिविलग्ना तुम्बिनी  
वल्ली किं मा विकसतु ?, अपि तु विकसतु ॥

1 शेषा ।

जइ भरहभावछंदे<sup>१</sup> णच्चइ<sup>२</sup> णवरंगं<sup>३</sup>चंगिमा तरुणी ।  
ता किं गामगहिछी तालीसदे ण णच्चइ<sup>४</sup> ॥ १५ ॥  
जइ बहुलदुद्धसंमीलिया<sup>५</sup> य<sup>६</sup> उल्लइ<sup>७</sup> तंदुला खीरी ।  
ता कणकुक्कससहिआ रब्बडिया मा<sup>८</sup> दडव्वडउ ॥ १६ ॥  
जा जस्स कव्वसत्ती सा तेण अलज्जिरेण<sup>९</sup> भणियव्वा ।  
जइ चउमुहेण भणियं ता सेसा<sup>१०</sup> मा भणिज्जंतु<sup>११</sup> ॥ १७ ॥

\*

णत्थि तिहुयणि जं च<sup>१२</sup> णहु<sup>१३</sup> दिट्ठु<sup>१४</sup> ,  
तुम्हेहिं वि<sup>१५</sup> जं न सुउ<sup>१६</sup> विअडबंधु मुच्छंदु सरसउ ।  
णिसुणेविणु को रहइ, ललियहीणु मुक्खाह<sup>१७</sup> फरसउ<sup>१८</sup> ।

1 C °भाविछंदे । 2 A नच्चइ । 3 B C णवरंगि° । 4 C णच्चिहइ । 5 A संमीलिया ।  
6 B C उ । 7 C सतंदुला । 8 C दुडव° । 9 A अलज्जरेण; C अलिज्जरेण । 10 B C  
सेसकई । 11 B भणिज्जंति । 12 B वि । 13 C नहु । 14 A दिट्ठु । 15 A तुम्हे वि ।  
16 सुअ । 17 C मुक्खाण । 18 B विरसिउ; A फरसिउ ।

[ टिप्पनकरूपा व्याख्या ]

[ १५ ] यदि भरह(त)भावच्छन्दसा नवरङ्गचङ्गि(ङ्गि)मा-नूतनवर्णप्रधाना  
नाथिका नृत्यति, तर्हि ग्रामीणवधू तालीशब्दे न नृत्यतु ? , अपि तु नृत्यतु ॥ १५ ॥

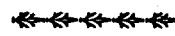
[ १६ ] यदि प्रचुरदुग्धेन सम्मीलिता तन्दुलानां क्षीरी उल्ललति, तर्हि धान्य-  
कणतुषयुक्ता रब्बडिका मा दडव्वडउ-मा शब्दं करोतु ? ॥ १६ ॥

[ १७ ] साध्यमाह-‘जा जस्स कव्व’-या यस्य काव्येन शक्तिः, सा तेन लज्जां  
मुक्त्वा भणितव्या । यदि चतुर्मुखेन-ब्रह्मणा भणितम्-चत्वारो वेदाः कृताः, तर्हि  
शेषाः कवयो मा कवित्वं कुर्वन्तु ॥ १७ ॥

[ १८ ] कवित्वकरणायात्मानं प्रोत्साह्य ग्रन्थस्य मनाग् रमणीयत्वं दर्शयन्-



[ अवचूरिका ]



[ १५ ] यदि भरतभावच्छन्दसा नवरङ्गचङ्गिमा तरुणी नृत्यति, तर्हि ग्रामप्रथिका तालीशब्देन  
किं न नृत्यतु ? , अपि तु नृत्यतु ॥

[ १६ ] यदि प्रचुरदुग्धसंमिश्रिता तन्दुलानां क्षीरी उल्ललति, तर्हि धान्यकणीतुषयुक्ता रब्बडीया  
किं मा दडव्वडउ-मा शब्दं करोतु ? , अपि तु करोतु ॥

[ १७ ] स्वकाव्यकरणे आत्मानमुत्साहयति-या यस्य काव्ये शक्तिः सा तेन लज्जां मुक्त्वा  
भणितव्या । यदि चतुर्मुखेन-ब्रह्मणा भणितम्-चत्वारो वेदाः कृताः, तद्यपि कवयः किं कवित्वं  
मा कुर्वन्तु ? , अपि तु कुर्वन्तु ॥

[ १८ ] कवित्वकरणे आत्मानं प्रोत्साह्य आत्मग्रन्थस्य मनाग् रमणीयत्वं दर्शयन्, अनौद्यत्ये-

तो<sup>१</sup> दुग्गच्चिय<sup>२</sup> छेअरिहिं<sup>३</sup> पत्तहिं<sup>३</sup> अलहंतेहिं ।  
 आसासिज्जइ कह कह वि<sup>४</sup> सइवत्ती<sup>५</sup> रसिएहिं ॥ १८ ॥  
 णिकवित्तह विज्ज<sup>६</sup> माहप्प<sup>७</sup>,  
 पंडित्तपवित्थरणुं<sup>८</sup> मणुजणंमि<sup>९</sup> कोलियपयासिउं ।  
 कोऊहलि भासिअउ सरलभाइ<sup>१०</sup> संनेहरासउ<sup>११</sup> † ।  
 तं जाणिवि णिमिसिद्धु खणु<sup>१२</sup> बुहयण<sup>१३</sup> करवि सणेहु<sup>१४</sup> ।  
 पामरजणथूलक्खरहि जं रइयउ<sup>१५</sup> णिसुणेहु ॥१९॥ [रडुच्छन्दः ॥]

\*

1 B ता । 2 B दोग्ग; A दोग्गच्चिय° । 3 A पुत्तहि । 4 B कहव । 5 C सरसिएहिं ।  
 6 A °कवित्तविज्ज° । 7 C माहप्पु । 8 B पवित्थरणु; C पवित्तरणु । 9 C कोलिय° । † 'मणु  
 मुणेवि किंचिय पयासिउ'-एतादृशः B स्थितः पाठः । 10 B °भाइं । 11 B संनहरा° ।  
 ‡ नोपलभ्यते C आदर्शं पंक्तिरियम् । लिपिकरप्रमादेन पतिता प्रतिभाति । 12 'तुह्जिज्जइ णव  
 सइ खणु' एवरूपः B पाठः; 'तं जाण व निमसिद्धु खणु'-एतादृशः C पाठः । 13 B  
 C बुहियण । 14 C सिणेहु । 15 C रयइ उ ।

[ टिप्पनकरूपा व्याख्या ]

नौदत्येन कवीनाह - 'णत्थि तिहुयणि°'-भो कवयः ! त्रिभुवने तन्नास्ति, यद् युष्माभिर्न  
 इष्टम्-न ज्ञातम्, अन्यच्च न श्रुतम्-नाकर्णितम् । अतः सर्वविशेषज्ञानात् ।  
 युष्मत्कृतं विकटबन्धविशेषः(वं) सुच्छन्दसं सरसं श्रुत्वा, अस्माकं मूर्खाणां  
 विरसितं प्राकृतं काव्यम्, ललितहीनम्-लालित्यवर्जितं [कः] श्रोष्यति ? अपि तु  
 न कोऽपि । तर्हि अग्रे कथं प्रवृत्तिः ? । तद् दृष्टान्तेनाह-यथा दुर्गतैर्दारिद्र्योपद्रुतै-  
 श्लेकैः, पत्राणि-नागवल्लीदलानि, अल[भ]मानैः पर्वतादौ बहुमौ(मू)ल्यत्वात्,  
 स(श)तपत्रिका आस्वाद्यते, तथा मम काव्यमपि पठिष्यन्ति ॥ १८ ॥

[ १९ ] ततः प्राञ्जलिः, निजग्रन्थश्रवणार्थं पण्डितानाह - 'णिकवित्त°-भो बुध-  
 जनाः ! निःशब्दं यथा क्षणं तूष्णीक्रियताम्<sup>१</sup> । अन्यच्च-यत् पामरेण स्थूलाक्षरैः-  
 बाह्यधर्माः रचितम्, तत् खेहं कृत्वा शृणुत । कीदृशं निजकवित्वविद्याया माहात्म्यं  
 प्रभावरूपम्, आत्मानुमानेन पाण्डित्यप्रविस्तारणम् । कथं प्रकाशितम् ? -मत्तस्ति

→→→→→

[ अवचूरिका ]

←←←←←

नाह-भोः कवयः ! त्रिभुवने तन्नास्ति यद्युष्माभिर्न इष्टम्<sup>२</sup>-न ज्ञातम्, यच्च न श्रुतम् ।  
 [ युष्मत्कृतं ] विकटबन्धविशेषं सुच्छन्दं सरसं श्रुत्वा, अस्माकं मूर्खाणां स्पृष्टं-कृतं काव्यं  
 ललितहीनं श्रुत्वा कः स्थास्यति-पुनः कः श्रोष्यति ?, अपि तु न कोऽपि । तर्हिअग्रे कथं प्रवृत्तिरिह  
 दृष्टान्तेनाह-यथा दुर्गतैर्दारिद्र्यैश्लेकैः, पत्राणि नागवल्लीदलान्यलभमानैः, पर्वतादौ शतपत्रिका  
 ऽऽस्वाद्यते तथा मम काव्यमपि पठिष्यन्ति ।

1 तूष्णीकृततां । 2 दिष्टं ।

संपडिउ<sup>१</sup> जु सिक्खइ कुइ समत्थु,  
 तसु कहउ विबुह संगहवि हत्थु<sup>२</sup> ।  
 पण्डित्ह मुक्खह मुणहि भेउ,  
 तिह<sup>३</sup> पुरउ पढिउवउ ण हु वि एउ ॥ २० ॥

1 B संपडिय । 2 C बिहत्थु । 3 B C तह ।

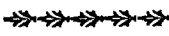
[ टिप्पनकरूपा व्याख्या ]

किमपि ज्ञात्वा प्रकाशितम् । कौतूहलेन भाषितम् । पुनः कथं ?-सरलभावेन ।  
 सन्देश(श)रासकं नाम । रङ्गुच्छन्दः । तल्लक्षणम्-

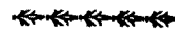
जासु विरयणि हुंति पय पंच,  
 पढमं चिय पंनरह, बीय चारि गारह निरुद्धउ ।  
 तह तीयइ पंचदह, रङ्गुमेउ जाणउ सु सुद्धउ ।  
 करहिणि मोहिणि मियनयणि, रासासेण मुण्णिदु ।  
 अंतिहिं दोहउ जसु हवइ, कवि नंदङ्गु भणंति ॥

यस्य प्रस्तारे आदौ पञ्चदश-एकादश-पञ्चदश-एकादश-पञ्चदशमात्रिकाणि  
 भवन्ति पञ्च पदानि । प्रान्ते दोधकः । इति रङ्गु[ल]क्षणम् । दोधकलक्षणमग्रे  
 कथयिष्यति<sup>१</sup> ॥

[ २० ] ततः प्राञ्जलिर्निजग्रन्थश्रवणार्थं पण्डितानाह । ततो ग्रन्थपठनस्य  
 शिष्या(क्षा)माह-‘संपडिउ जु’-कोऽपि समर्थः-प्रज्ञावान्, संप्रतितं-प्रसङ्गा-  
 गतम्, इदं(मं) सन्देशरासकं पठति, तस्य सन्देशकविदो हस्तं गृहीत्वा भणामि ।  
 ये जनाः पण्डितानां मूर्खाणां चान्तरं जानन्ति, तेषां पुर[त] एष सन्देशरासको  
 नाम न पठितव्यः । यतस्ते महान्तः पण्डिताः । पञ्चडीछन्दः । तल्लक्षणम्-



[ अवचूरिका ]



[ रङ्गुच्छन्दो यथा- ] जासु विरयणि हुंति पय पंच,

पढमं चिय पंनरह य, बीअ चारि गारह निरुद्धउ । तह तीअइ पंचदह, रङ्गुमेउ जाणउ सु सुद्धउ ।

करहिअमोहिणि मिअनयणि राहासेणु मुण्णिदु । अंतिहि दोहउ जिअु हवइ कवि नंदङ्गु भणंति ॥

यस्याः प्रस्तार आदौ पञ्चदशैकादशपञ्चदशमात्राणि पञ्च पदानि, प्रान्ते च दोधक इति रङ्गुलक्ष-  
 णम् । दोधकलक्षणमग्रे कथयिष्ये ॥

[ १९ ] ततः प्राञ्जलिर्निजग्रन्थश्रवणार्थं पण्डितानाह-भो बुधजनाः ! ज्ञेहं कृत्वा निजकवित्व-  
 विद्याया माहात्म्यं प्रभावरूपमात्मानुमानेन पाण्डित्यप्रविस्तारणं मनुष्यलोके कौलिकेन तन्तुवायुना  
 (°येन) प्रकाशितं कौतूहलभाषितं सरलभावेन पामरजनेन मूर्खेण कृतं सन्देशरासकं नाम  
 कवित्वलक्षणं निःशब्दं कोलाहलं विहाय शृणुत ॥

[ २० ] ततो ग्रन्थपठनशीलस्य शिक्षामाह-यः कोऽपि समर्थः-प्रज्ञावान्, सम्प्रतितं-प्राज्ञमिदं  
 शास्त्रं पठति तस्य बुधस्य पण्डितस्य हस्तं गृहीत्वा भणामि । ये जनाः पण्डितानां मूर्खाणामन्तरं  
 कुर्वन्ति-जानन्ति तेषां पुरत एष न पठितव्यः । यतस्ते महान्तः पण्डिताः ॥

१ कथयिष्यते ।

णहु रहइ बुहा कुकवित्तरेसि,  
 अबुहत्तणि<sup>१</sup> अबुहह णहु पवेसि<sup>२</sup> ।  
 जि ण मुक्ख ण<sup>३</sup> पंडिय मज्झयार,  
 तिह<sup>४</sup> पुरउ पढिच्चउ सच्चवार ॥ २१ ॥ [पद्धडीछन्दः।]

\*

अणुराइयरयहरु<sup>५</sup> कामियमणहरु<sup>६</sup>,  
 मयणमणह<sup>७</sup> पहदीवयरो ।  
 विरहणिमइरद्धउ<sup>८</sup> सुणहु<sup>९</sup> विसुद्धउ,  
 रसियह रससंजीवयो<sup>१०</sup> ॥ २२ ॥

1 B अबुहत्तणित्त अबुहहपवेसि । 2 C पवेसु । 3 B C न । 4 C तह । 5 A कामीय<sup>०</sup>  
 6 C <sup>०</sup>मणहरु । 7 C <sup>०</sup>महप्पह<sup>०</sup> । 8 C मयरद्धउ; B मइसद्धउ । 9 A सुणह । 10 B संजीवयो;  
 C संजीवियरो ।

[ टिप्पनकरूपा व्याख्या ]

सोलसमत्तउ जहिँ पउ दीसह, अक्खरगतु न किं पि सलीसह ।

पायउ पायउ यमकविसुद्धउ, पद्धडियह इहु छंदु पसिद्धउ ॥

चत्वार्यपि पदानि षोडशमात्राणि । आद्यार्धे यमकम्, उत्तरार्धे यमकम् । एवं  
 सर्षत्र श्लेयम् ॥ २० ॥

[ २१ ] तद्धेतुमाह - 'णहु रहइ' - बुधा मत्कृते काव्ये कुत्थि(त्ति)ते, न तिष्ठन्ति -  
 न मनः कुर्वन्ति । अबुधत्वेन - अबुधास्तत्राप्रवेशिनः । ये न मूर्खाः, न पण्डिताः,  
 किन्तु मध्यस्थाः, तेषां पुरतः सर्वदैव पठितव्यः ॥ २१ ॥

[ २२ ] ग्रन्थस्य गुणा[ना]ह - 'अणुरइय०' - अनुरागिणां सर्वशास्त्रविदां रतिगृहं  
 समाधिस्थानम्, कामुकानां मनोहरम्, मदनमनस्कानां पथोदीपकरम् । विरहि-  
 णीनां मकरध्वजम्, रसिकानां रससंजीवनकरम्, विशुद्धं ज[नाः] शृणुत ॥ २२ ॥

❖❖❖❖❖

[ भवचूरिका ]

❖❖❖❖❖

पद्धडीछन्दो यथा -

सोलसमत्तउ जहि पउ दीसह, अक्खर गंतु न किं पि सलीसह ।

पायउ पायउ जमक विसुद्धउ, पद्धडीअह इह छंद विसुद्धउ ॥

चत्वारोऽपि पदाः षोडशमात्रिकाः । आद्यार्धे उत्तरार्धे च यमकम् ॥

[ २१ ] तद्धेतुमाह - बुधा मत्कृते काव्ये न तिष्ठन्ति - न मनः कुर्वन्ति; अबुधत्वेन, नाबुधास्तत्र  
 प्रवेशिनः । ये न मूर्खाः, न पण्डिताः, किन्तु मध्यस्थाः, तेषां पुरतः सर्वदैव पठितव्यः ॥

[ २२ ] ग्रन्थस्य गुणः - डोमिलकव्त्वेन । अनुरागिनां(०णां) रतिगृहम्, कामुकानां मनोहरम्,  
 मदनमनस्कानां पथोदीपकरम्, विरहिणीनां मकरध्वजम्, रसिकानां रससंजीवनकरम्, विशुद्ध-  
 करम्, भो जनाः ! शृणुत ॥

सं० २

अइणेहिण<sup>१</sup> भासिउ, रइमइवासिउ,  
 सवणसकुलियह<sup>२</sup> अमियसरो ।  
 लइ<sup>३</sup> लिहइ<sup>४</sup> वियक्खणु, अत्थह लक्खणु,  
 सुरइसंगि<sup>५</sup> जु<sup>६</sup> विअडुनरो<sup>७</sup> ॥ २३ ॥ [ डुमिलाछन्दः । ]

1 C अहणेइह । 2 B सुकुलि जिय; C सुकुलि जहि । 3 C लह । 4 A C लइइ ।  
 5 C संगि । 6 C A सु । 7 A B विअडु० ।

[ टिप्पनकरूपा व्याख्या ]

[ २३ ] यतोऽतिस्नेहेन भाषितम्, रतिमतिवासितम्, कर्णशङ्कुल्यां यथाऽ-  
 मृतम् । अन्यच्च - विचक्षणो लप्-भावे लिखति जानाति । अन्यच्च - अर्थलक्षणं स  
 एव वेत्ति, यः सुरतिसङ्गे विदग्धो भवति, नापरः । डुमिलाछन्दः । तल्लक्षणं  
 यथा -

डुमिलाहि पयासिण, मत्त विसेसिण, दोहिं तहिं चिय च्यारि भणू ।  
 भण मत्त बत्तीस वितीसघमेल (!) अट्टय ठाम ठवेस गणू ॥  
 गण अन्न मिलिज्जइ, सोइ ठविज्जइ, तं पुण जाणि ण भंति करी ।  
 करि जमकु विसाइण, पाइण पाइण, सुट्टु वि छंदु विभंजि परी ॥

॥ इति श्रीदेवेन्द्रसूरिशिष्य वा० श्रीलक्ष्मीचन्द्रविरचितायां संदेशरासकवृत्तौ प्रथमः प्रक्रमः ॥

→→→→→

[ अवचूरिका ]

←←←←←

[ २३ ] यतोऽतिस्नेहेन भाषितम्, रतिमतिवासितम्, कर्णशङ्कुल्योः यथाऽमृतम् । अन्यच्च -  
 एतस्यार्थलक्षणं स एव विचक्षणो लप्-भावे लिखति - जानाति, यः सुरतिसङ्गे विदग्धो  
 भवति, नापरः ॥

[ डुमिला छन्दो यथा - ] डुमिला हि प० ॥

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## — २ द्वितीयः प्रक्रमः —

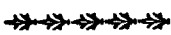
विजयनयरहु कावि वररमणि<sup>१</sup>,  
 उत्तंगथिरथोरथणि<sup>२</sup>, <sup>३</sup>बिरुडलक्क धयरट्टपउहर ।  
 दीणाणण पहु णिहइ<sup>४</sup>, <sup>५</sup>जलपवाह पवहंति <sup>६</sup>दीहर ।  
 विरहग्गिहि <sup>७</sup>कणयंगितणु तह <sup>८</sup>सामलिमपवच्चु<sup>९</sup> ।  
 णज्जइ<sup>१०</sup> राहि<sup>११</sup> विडंबिअउ<sup>१२</sup> ताराहिवइ सउच्चु<sup>१३</sup> ॥ २४ ॥  
 फुसइ लोयण रुवइ<sup>१४</sup> दुक्खत्त<sup>१५</sup>,  
<sup>१६</sup>धम्मिल्लउमुक्कमुह<sup>१७</sup>, विज्जंभइ <sup>१८</sup>अरु अंगु<sup>१९</sup> मोडइ ।  
 विरहानलि संतविअ<sup>२०</sup>, ससइ दीह करसाह<sup>२१</sup> तोडइ ।

1 A रवणि; B तरुणि । 2 C °थोरु°; B थोरघण । 3 A बरुड°; B विरुड° । 4 B निहइ; C निहय । 5 C जलु जल° । 6 B पवहंत । 7 C कणयग्गि° । 8 A सामलउ; C सामलिय । 9 C पवच्च । 10 A णिज्जइ । 11 B राह । 12 C विडंबिओ । 13 C सवच्चु । 14 B रुवइ; C रुवइ । 15 B दुक्खत्त । 16 C धम्मिल्लो । 17 C मुह । 18 B त; C निय° । 19 A अंग । 20 A संतवीअ । 21 C °सास ।

[ टिप्पनकरूपा व्याख्या ]

[ २४ ] अथ कथास्वरूपमाह—‘विजयनयरहु°’—विक्रमपुरात् काचिद् वरनाइ-  
 (यि)का उच्चस्थिरदढस्थूलकुचा भ्रमरीमध्यमध्या धार्तराष्ट्र-राजहंस-गतिर्विर-  
 ह्नितात्वाद् दीनानना । नेत्रयोर्दीर्घभरं जलप्रवाहं प्रवहन्ती परदेशगतं पतिं  
 पश्यति । तथा कनकाङ्गा विरहाग्निना तनु शरीरं श्यामलिमाप्रपन्नम्, कविः  
 कथयति—मन्ये ताराधिपतिञ्चन्द्र[ः] सम्पूर्णो राहुणा विडम्बितो ग्रस्त इति ॥  
 रङ्गच्छन्दः ॥ २४ ॥

[ २५ ] तस्या विरहावस्थां व्यावर्णयन्नाह—लोचने—‘फुसइ’—उत्फुंसति  
 दुःखात्तां रोद(दि)ति । धम्मिल्लोन्मुक्तमुखा विजृम्भति । अङ्गं मोटयति । विरहानल-



[ अवचूरिका ]



[ २४ ] विक्रमपुरात् काचिद् वरनायिका उच्चस्थिरदढस्थूलकुचा भ्रमरीमध्यमध्या धार्तराष्ट्र-  
 गतिः, विरहिणीत्वाद् दीनानना, नेत्रयोर्दीर्घतरजलप्रवाहप्रवहन्ती परदेशगतं प्रभुं पश्यति । पुनः  
 कीदृशी—तथा कनकाङ्गास्तनु तथा श्यामं प्रपन्नम्, यथा ज्ञायते ताराधिपतिः सम्पूर्णो विड-  
 म्बितो राहुणा—ग्रस्त इति ॥

[ २५ ] तस्या विरहावस्थां व्याचष्टे—लोचने उत्फुंसति, दुःखात्तां रोदिति, धम्मिल्लमुक्ता, मुखे  
 विजृम्भति, अङ्गं मोटयति, विरहानलसंतप्साश्चसति, करशास्त्राच्चोटयति । एवं सुगंधया विल-



इम<sup>१</sup> मुद्धह<sup>२</sup> विलवंतियह महि चलणेहि छिहंतु<sup>३</sup> ।

अद्दुडुणउ तिणि<sup>४</sup> पहिउ पहि जोयउ पवहंतु ॥ २५ ॥ [रडु०]

\*

तं जि<sup>५</sup> पहिय<sup>६</sup> पिक्खेविणु<sup>७</sup> पिअउकंखिरिय<sup>८</sup>,

मंथरगय सरलाइवि<sup>९</sup> उत्तावलि चलिय<sup>१०</sup> ।

तह मणहर<sup>११</sup> चळंतिय चंचलरमणभरि<sup>१२</sup>,

छुडवि<sup>१३</sup> खिसिय<sup>१४</sup> रसणावलि<sup>१५</sup> किंकिणिरवपसरि<sup>१६</sup> ॥ २६ ॥

1 A इव । 2 C मुद्धह; B मुद्धहं । 3 C छिहंतु । 4 A तं; C त । 5 C ज ।  
6 A पहिउ । 7 B पिय० । 8 A उक्खिखिरिय; C उक्किषिरिय । 9 A ०सरलाविअ ।  
10 A चलिअ । 11 B चलणहि चळं० । 12 A ०रवणि० । 13 A छुडुवि । 14 A खिसी-  
अ । 15 A कंकिणि; B किंकिणि । 16 A C गय पसरि ।

[ टिप्पनकरूपा व्याख्या ]

संतप्ताऽऽश्वसति, करसाषा(०शाखाः)त्रोटयति । एवं मुग्धया विलपन्त्या महीं  
चलनाभ्यां क्रामन् अद्धो(ध्वो)द्विभ्रः, नगरमध्यं विहाय पार्श्व एव संचरन्, पथि  
प्रवहन् पथिको दृष्टः ॥ रुडुच्छन्दः ॥ २५ ॥

[ २६ ] तं पथिकं दृष्ट्वा पत्युत्कण्ठिता, मन्थरगतिं सरलयित्वा यावदुत्सुक-  
गत्या चलिता, तावन्मनोहरं चलन्त्याश्चपलरमणभरात् कटिप्रवेशाद् रसनाऽऽवलिः  
किङ्किणीकणयुक्ता छुटिता । आभाणकनाम छन्दः । तल्लक्षणं यथा-

मत्त होहि चउरासी चहु पय चारि कल

ते सठि जोणि निवद्धी जाणहु चहु अ दल ।

पंचकलु वज्जिजहु गणु सुद्धि वि गणहु

सो वि आहाणउ छंदु के वि रासउ मुणहु ॥

पदे पदे एकविंशति मात्रा सर्वसं(ख्या) चउरासीति । आवौ षट् कलाः, तदनु  
त्रयः । अपरस्तु चतुः कलाः । एकस्त्रिमातृकः । पञ्चकलः वर्जनीयः ॥ एष(तत्)  
रासकच्छन्दः ॥ २६ ॥

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[ अवचरिका ]

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पन्त्या महीं चलणा(ना)भ्यां क्रामन्, अध्वोद्विभ्रो नगरमध्यं विहाय पार्श्वं संचरन् पथि प्रवहन्  
पथिको दृष्टः ॥

[ २६ ] पथिकं दृष्ट्वा तथा किं कृतमित्याभाणकच्छन्दसाऽऽह-तं पथिकं दृष्ट्वा पत्युत्कण्ठिता  
मन्थरगमनं त्यक्त्वा यावदुत्सुका गत्या चलिता तावन्मनोहरं चलन्त्यास्तस्याश्चपलरमणभराद् रसना  
किङ्किणीकणप्रसरा छुटिता ॥

छन्दो यथा-‘मत्त होह चउरासी चहु पय चारि कल० ॥’

तं जं मेहल<sup>१</sup> ठवइ गंठि णिटुर<sup>२</sup> सुहय,  
 तुडिय<sup>३</sup> ताव<sup>४</sup> थूलावलि<sup>५</sup> णवसरहारलय ।  
 सा तिवि किवि संवरिवि<sup>६</sup> चइवि किवि<sup>७</sup> संचरिय<sup>८</sup>,  
 णेवर चरण<sup>१०</sup> विलग्गिवि तह पहि<sup>११</sup> पंखुडिय<sup>१२</sup> ॥ २७ ॥  
 पडि उट्टिय सविलक्ख सलज्जिर संझसिय<sup>१३</sup>,  
 तउ<sup>१४</sup> सिय<sup>१५</sup> सच्छ<sup>१६</sup> णियंसण मुद्धह विवलसिय<sup>१७</sup> ।  
 तं संवरि अणुसरिय<sup>१८</sup> पहियपावयणमण,  
 फुडवि<sup>१९</sup> णित्त<sup>२०</sup> कुप्पास विलग्गिय दर सिहण<sup>२१</sup> ॥ २८ ॥  
 छायंती<sup>२२</sup> कह कह व सलज्जिर<sup>२३</sup> णियकरहि<sup>२४</sup>,  
 कणयकलस झंपंती णं इंदीवरहि<sup>२५</sup> ।

1 A मेहलि । 2 B C निटुर । 3 A तुडवि; C तुडवि<sup>०</sup> । 4 A ताम; C ताव ।  
 5 C धूलावलि । 6 B C नव<sup>०</sup> । 7 C चयवि । 8 A केवि । 9 A संचरीय ।  
 10 A चरणि । 11 B पय । 12 C पक्खडिय । 13 A संझसीय । 14 A तं ।  
 15 A सिर<sup>०</sup> । 16 B C नियं<sup>०</sup> । 17 B णसिअ । 18 A अणुसरीअ । 19 C  
 फुडिवि । 20 B णत्त; C नित्त । 21 A दर सिणह । 22 A यंती । 23 B C नियं<sup>०</sup> ।  
 24 B णकरिहि । 25 A B वरिहि ।

[ टिप्पनकरूपा व्याख्या ]

[ २७ ] सा सुभगा यावत् तां मेखलां ग्रन्थौ स्थापयति, तावता मुक्तामयी स्थूला नवसरहारलताऽऽवलिखुडिता । [ ..... ] तावता नूपुरचरणाभ्यां विलग्य निर्बलत्वात् पतिता ॥ २७ ॥

[ २८ ] यावत् पतितोत्थिता सविलक्षा सलज्जा संभ्रमिता । तावत् श्वेतं स्वच्छं निवसनं - शिरोवक्त्रं विवलसितं - दूरीभूतम् । तदपि संवरयित्वा पथिकप्रापन(ण)-म[न]स्का यावत् संसृता, तावता नेत्रपट्टं वक्त्रमयं कूर्पासकं कञ्चुकं विदार्य कुचौ ईषदरे छिद्रे विलग्नौ - प्रकटौ जा(या)तावित्यर्थः ॥ २८ ॥

[ २९ ] सा बाला सलज्जा पथिकं प्रति[वि]रहिणीत्वात् करुणम्, पद्मिनीत्वात्

→→→→→→→→

[ अवचूरिका ]

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[ २७ ] सा सुभा यावता मेखलां ग्रन्थौ स्थापयति तावता मुक्तामयी स्थूलावलिर्नवसर-हारलता खुडिता । ततस्तानि कानिचिन्मुक्ताफलानि संमीलयित्वा ( संमील्य ) कानिचिदौत्सुक्यात् स्वस्वा संचलिता, तावता नूपुरचरणाभ्यां विलग्य पतितेत्यर्थः ॥

[ २८ ] यावत् पतितोत्थिता सविलक्षा सलज्जा संभ्रमिता तावत् श्वेतं स्वच्छं निवसनं - शिरो-वक्त्रं विवलसितं - दूरीभूतम्; तदपि संवरयित्वा ( संबृत्य ) पथिकप्रापनमस्का यावत् संसृता, तावता नेत्रपट्टं वक्त्रमयं कूर्पासं कञ्चुकं विदार्य कुचौ दरे छिद्रे विलग्नौ - प्रकटौ यातावित्यर्थः ॥

[ २९ ] सा सलज्जा पथिकं प्रति, विरहिणीत्वात्, करुणं सविलासं शब्दं कृतवती । निजक-

तो आसन्न पहुत्त<sup>१</sup> सगगिरगिर<sup>२</sup> वयणि<sup>३</sup>,

कियउ<sup>४</sup> सहु सविलासु<sup>५</sup> करुण दीहरनयणि ॥ २९ ॥

ठाहि ठाहि णिमिसिद्धु<sup>६</sup> सुथिरु अवहारि मणु,

णिसुणि किं पि जं जंपउं हियइ<sup>७</sup> पसिज्जि<sup>८</sup> खणु ।

एय<sup>९</sup> वयण आयन्नि<sup>१०</sup> पहिउ कोऊहलित<sup>११</sup>,

णेय<sup>१२</sup> णिअत्तउ ता सु कमद्धु वि णहु<sup>१३</sup> चलित ॥ ३० ॥

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<sup>१४</sup> कुसुमसराउह रूवणिहि<sup>१५</sup> विहि णिम्मविय<sup>१६</sup> गरिट्ट ।

तं पिक्खेविणु पहियणिहिं<sup>१७</sup> गाहा भणिया<sup>१८</sup> अट्ट ॥ ३१ ॥

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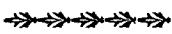
1 B गगिर<sup>०</sup> । 2 C णिरि<sup>०</sup> । 3 A तरुणि । 4 A किअउ । 5 A सुविलासु;  
C सविलास । 6 B णिमिसिद्धु; C तिमिसिद्धु । 7 A हिअइ; C हियय । 8 A पसिज्जि;  
B पसज्जि । 9 A एइ । 10 C आइन्नि । 11 C कोऊहलियओ । 12 C नेइ निय<sup>०</sup> ।  
13 B C नहु । 14 B C कुसम<sup>०</sup> । 15 C णिहिं । 16 B णिम्मविय । 17 A पंथियणिहिं;  
B पहियजणि । 18 B C पडिया ।

[ टिप्पनकरूपा व्याख्या ]

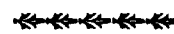
सविलासम्, शब्दं कृतवती । किं कुर्वन्ती? - निजकराभ्यां कुचावाच्छादयन्ती ।  
नु वितर्के । कनककलसाविन्दीवराभ्यामाच्छादयन्ती । यतस्तस्या हस्तौ पुनः पुनः  
सकज्जलनेत्ररसादक्षालनात् श्यामलतां गतौ । ततो दीर्घनेत्रा सगद्गद्गीर्षदना  
आसन्नं निकटं प्राप्ता ॥ २९ ॥

[ ३० ] किमाह - 'ठाहि ठाहि<sup>०</sup>' - निमेषार्द्धं सुस्थिरं यथा (था) तिष्ठ तिष्ठ । मनस्यव-  
धारय । यत् किञ्चिद् जल्पामि तच्छ्रवणाभ्यां शृणु । क्षणं हृदये प्रसीद । तस्या  
एतानि वाक्यानि आकर्ष्य, पथिकः कौतूहलितः सन्, न क्रमार्द्धं निवृत्तो न चाग्ने  
चलितः । क्षुब्धत्वात् तथैव संस्थित इत्यर्थः ॥ ३० ॥

[ ३१ ] कुसुमशरायुधां विधिना गरिष्ठां रूपनिधिः (धिं) निर्मितां तां प्रेक्ष्य पथिके-  
नाष्टौ गाथा भणिताः [ ] ॥ ३१ ॥



[ भवचूरिका ]



राभ्यां कुचं (चौ) चाच्छादयन्ती । 'नु' इति वितर्के, कनककलसाविन्दीवराभ्यां नीलोत्पलाभ्या-  
माच्छादितौ, यतस्तस्या हस्तौ कज्जलनेत्ररसादक्षालनाच्च श्यामतां गतौ । ततो दीर्घनेत्रा सगद्गद्दा  
निकटं प्राप्ता ॥

[ ३० ] किमाह - निमेषार्धं सुस्थिरं यथा तिष्ठ तिष्ठ । मनस्यवधारय । यत् किञ्चिज्जल्पामि  
तच्छ्रवणाभ्यां शृणु । क्षणं हृदये प्रसीद । तस्या एतानि वाक्यानि आकर्ष्य, पथिकः कौतूहलितः  
सन्, न क्रमार्धं निवृत्तो न चाग्ने चलितः । क्षुब्धत्वात् तथैव संस्थित इत्यर्थः ॥

{ पहिउ भणइ विवि दोहा तसु सु वियडुपरि ।  
इकु मणि विंभउ थियउ कि<sup>१</sup> रूविणि<sup>२</sup> पिक्ख करि ॥\*  
किं नु पयावइ अंधलउ<sup>३</sup> अहवि वियडुलु आहि ।  
जिणि एरिसि<sup>४</sup> तिय णिम्मविय ठविय न अप्पह<sup>५</sup> पाहि ॥\* }

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<sup>६</sup>अइकुडिलमाइपिहुणा विविहतरंगिणिसु<sup>७</sup> सलिलकल्लोला ।  
किसणत्तणंमि अलया<sup>८</sup> अलिउलमाल व्व रेहंति ॥ ३२ ॥

1 C कि । 2 B रूविणि । 3 C अंधलउ । 4 B एरिस । 5 C अप्पहु ।

[ \* एतद् दोधकयुगलं B C सञ्ज्ञके आदर्शद्वये लभ्यते, परं A आदर्शं नोपलभ्यते । अत एतस्याव-  
चूरिकाऽपि न विद्यते । क्षेपकप्रायसिदम् । ] 6 B अय<sup>०</sup> । 7 A तरंगंसु । 8 A अलिया ।

[ टिप्पनकरूपा व्याख्या ]

दोधकच्छन्दः । तल्लक्षणम् -

तेरह मत्ता विसमपय, सम एगारह मत्त ।

इहु जाणिज्जहु दोहडउ, अन्न म करिजहु वत्त ।

प्रथम-तृतीयपदे [त्रयो]दशमात्रे भवतः । द्वितीय-चतुर्थे पदे एकादशमात्रिके भवतः । इति बोधकः ॥

\*

अतः परं पथिकचेष्टामाह - पथिकस्तां दृष्ट्वा दोधकद्वयमाह - 'पहिउ' - पथिक[ः] द्वौ दोधकौ भणति । तस्यां विदग्धपरिणा एकः मनसि विस्मयो जातः । तां रूपवर्तीं प्रेक्ष(क्ष्य) अहं एवं मन्ये - किं नु प्रजापतिः अन्धः, अथवा षण्ढः ? । यदेतादृशीं स्त्रीं निर्माय येनाऽऽत्मपार्श्वे न स्थापितेति ।

\*

[ ३२ ] देवीवर्णनं चरणाद्, नारीवर्णनं शिरसः । अत आह - अतिकुटिल-  
मात्रया प्रधानाः । यथा तरङ्गिणीषु सलिलकल्लोला चक्राः । कृष्णत्वे अलिकुलमाला  
इव । एवंविधास्तस्या अलकाः शोभन्ते ॥ ३२ ॥

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[ अवचूरिका ]

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[ ३१ ] कुसुमस(श)रायुषं रूपनिधिर्विधिना गरिष्ठा निर्मिता । तां प्रेक्ष्य पथिकेनाद्यौ गाथा  
भणिताः । छन्दो यथा -

'तेरह मत्ता विसमपय, समएगार [ ०ह मत्त ।' इत्यादि ] ।

[ ३२ ] देवीवर्णनं चरणाद्, नारी० शिरसः । अत आह - तस्या अलका [ः] शोभन्ते ।  
कीदृशाः ? - अतिकुटिलमात्रया प्रधानाः, तरङ्गिणीसलिलकल्लोला इव वक्राः । कृष्णत्वेनालि-  
कुलमाला इव ॥

रयणीतमविद्वणो<sup>१</sup> अमियंशरणो<sup>२</sup> सपुण्णसोमो य ।  
 अकलंक माइ<sup>३</sup> वयणं<sup>४</sup> वासरणाहस्स पडिबिंबं ॥ ३३ ॥  
 लोयणजुयं<sup>६</sup> च णज्जइ<sup>७</sup> रविंददल दीहरं च राइल्लं ।  
 पिंडीरकुसुमपुंजं तरुणिकवोला<sup>८</sup> कलिज्जंति ॥ ३४ ॥  
 कोमल<sup>९</sup> मुणालणलयं<sup>१०</sup> अमरसरुप्पन्न बाहुजुयलं<sup>११</sup> से<sup>१२</sup> ।  
 ताणंते करकमलं णज्जइ<sup>१३</sup> दोहाइयं पउमं ॥ ३५ ॥  
 सिहणा सुयण-खला<sup>१४</sup> इव थड्ढा निच्चुन्नया य मुहरहिया ।  
 संगमि सुयणसरिच्छा आसासहि<sup>१५</sup> बे वि अंगाइं ॥ ३६ ॥

1 C °विद्वणो । 2 B य पुण्ण°; C सपुण्ण° । 3 B °माय° । 4 C °वइणं । 5 C लोअण° । 6 C जुअं । 7 B णज्जइं । A 8 कवोलं । 9 B C °मिणाल° । 10 A नलयं; B णिलयं । 11 A °जुवलं । 12 B च । 13 B णज्जइं । 14 C कला । 15 B आसासइ ।

[ टिप्पनकरूपा व्याख्या ]

[ ३३ ] तस्या वदनं वासरनाथस्य प्रतिबिम्बवद् रराज । कीदृशम्? - रजनी-  
 तमोविद्रावकः, अमृतस्त्रावी, संपूर्णः अकलङ्को यः सोमो मात्रं उपमा ॥ ३३ ॥

[ ३४ ] अहमेवं मन्ये - तस्याः स्त्रियाया लोचनयुगं दीर्घतरं रागाढ्यं अरविन्ददलं  
 जिग्य(जय?)ति । दाडिमीपुष्पगुच्छं तस्याः[ ] कपोलो(लौ) जिग्य(जय)तः ॥ ३४ ॥

[ ३५ ] अहमेवं मन्ये - तस्या बाहुयुगलम्, अमरसरउत्पन्नं कोमलं मृणाल-  
 नलकम्, पद्मसरसः संभूतस्वर्णकमलं भूमिमध्यदण्डं जिग्य(जय?)ति । तयोः  
 बाह्वोः प्रान्ते यत् करकमलं तद् द्विधाभूतं पद्मं ज्ञायते ॥ ३५ ॥

[ ३६ ] तस्या नाइ(यि)कायाः कुचौ स्वजनखलू(लौ) इव शोभतः । खलोपमानं  
 कथम्? - स्तब्धौ नित्योन्नतौ मुखरहितौ । अप्रसूतत्वात् । सङ्गमेनान्योऽन्यमिलितेन  
 स्वजनसदृशौ । किं कुर्वतौ? - द्वावपि अङ्गानि आश्वासयन्तौ ॥ ३६ ॥

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[ अवचूरिका ]

←←←←←

[ ३३ ] तस्या वदनं वासरनाथस्य प्रतिबिम्बमिव रराज । कीदृशम्? - रजनीतमोविद्रावकोऽ-  
 मृतस्त्रावी । सम्पूर्णसोमस्य अकलङ्कमात्रा वासरनाथस्योपमा नान्या ॥

[ ३४ ] यस्या लोचनयुगलमरविन्ददलं दीर्घतरं रागाढ्यं शोभते । पिण्डीरकुसुमपुञ्जवद् दाडिमी-  
 पुष्पगुच्छवद् तस्याः कपोलौ इदृयेते ॥

[ ३५ ] तस्या बाहुयुगलं अमरसरउत्पन्नं मानसशरःसंजातं मृणालनलकं मिथःस्वर्णकमलस्य  
 भूमिमध्यस्थदण्डमिव कोमलं शोभते, तयोर्बाहु(ह्वोः) यस्करकमलं तद् द्विधाभूतपद्ममिव ज्ञायते ॥

[ ३६ ] तस्याः[ ] कुचौ स्वजनखलाविव शोभतः । खलोपमा[न]माह - स्तब्धौ कठिनौ नित्यो-  
 न्नतौ, अप्रसूतत्वात्, मुखरहितौ । तथा च सङ्गमे मेले स्वजनसदृशौ । यतो द्वावप्यङ्गान्यास्वा-  
 श्वासयतः । अथवाऽन्तरबाह्याङ्गे आश्वासयतः ॥

गिरिणइ<sup>१</sup>समआवत्तं जोइज्जइ<sup>२</sup>णाहिमंडलं गुहिरं<sup>३</sup> ।  
 मज्झं मच्चसुहं<sup>४</sup>मिव तुच्छं<sup>५</sup>तरलग्गईहरणं ॥ ३७ ॥  
<sup>६</sup>जालंधरिथंभजिया<sup>७</sup>ऊरू रेहंति<sup>८</sup>तासु अइरम्मा ।  
 वट्टा य<sup>९</sup>णाइदीहा सरसा सुमणोहरा जंघा<sup>१०</sup> ॥ ३८ ॥ [क्षेपक<sup>†</sup>]  
 रेहंति पउमराइ व<sup>११</sup>चलणंगुलि<sup>१२</sup>फलिहकुट्टि णहपंती ।  
 तुच्छं रोमतरंगं उव्विन्नं<sup>१३</sup>कुसुमनलएसु ॥ ३९ ॥  
 सयलज्ज सिरेविणु पयडियाइँ अंगाइँ तीय<sup>१५</sup>सविसेसं ।  
 को कवियणाण<sup>१६</sup>दूसइ<sup>१७</sup>, सिट्ठं विहिणा<sup>१८</sup>वि पुणरुत्तं ॥४०॥

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1 B C °नइ° । 2 C नाभि° । 3 A गहिरं । 4 C सुहंमिव । 5 B तुच्छंति ।  
 6 C जालंधर° । 7 C °भिया; B °जिऊ । 8 A रेहंति । 9 B वट्टा इ णाय° ।  
 10 C रम्मा । † A आदर्शे एतदुल्लेखो लभ्यते । 11 A चरण° । 12 फलिय° । 13 C  
 उव्विन्नं । 14 A C कुसम° । 15 C तीइ । 16 A कईयणाण । 17 B दूसइं ।  
 18 A विहणाइ ।

[ टिप्पनकरूपा व्याख्या ]

[ ३७ ] तस्या नाभिमण्डलं गिरिनद्यावर्त्तसदृशं [ गभीरं ] दृश्यते । अन्यच्च -  
 तस्या मध्यं मर्त्यसुखमिव - मानुष्य(ष्य)कभोगसातमिव तुच्छं दृश्यते । कदाचन  
 इन्द्रगोचरम्, कदाचनान्द्रगोचरम् । अथवा तरलगतौ हारिणं पदमिव ॥ ३७ ॥

[ ३८ ] तस्या ऊरू जालन्धरि-कदली-गर्भसदृशौ राजतः । च पुनः - वृत्ते, नाति-  
 दीर्घे, सुतरां मनोहरे सरसे जङ्घे राजतः ॥ ३८ ॥

[ ३९ ] तस्याभ्ररणाङ्गुलयः पद्मरागखण्डानीव शोभन्ते । तथा च - तासामङ्गुली-  
 नामुपरि नखाः पद्मरागोपरिस्थितस्फटिकखण्डानीव । तथा च - तास्वङ्गुलिषु उद्भ्रम-  
 कमलनालतन्तुसदृशं रोमतरङ्गं व्यरचत् ॥ ३९ ॥

[ ४० ] विधिना सै(शै)लजां सृष्ट्वा तस्या अङ्गानि तद्वत्, ततो वा सविशेष[ म् ],

→→→→→

[ भवचूरिका ]

←←←←←

[ ३७ ] तस्या नाभिमण्डलं गिरिनद्यावर्त्तसदृशं गंभीरं दृश्यते द्योतते वा । अन्यच्च - मध्यं  
 मर्त्यसुखमिव तुच्छम्, कदाचनेन्द्रियगोचरम्, कदाचन तरलगतेर्हरणम्, अथवा तरलगतौ  
 हारिणं पदमिव ॥

[ ३८ ] जालन्धरी-कदलीसाम्भ-जेतारौ तस्या ऊरावतिरम्यौ राजतः । वृत्ते नातिदीर्घे सरसे  
 सुमनोहरे जङ्घे राजतः ॥

[ ३९ ] तस्याभ्ररणाङ्गुलयः पद्मरागखण्डानीव शोभन्ते । तथा च - तासामङ्गुलीनामुपरि  
 नखाः पद्मरागोपरिस्थितस्फटिकखण्डानीव । तथा च - तास्वङ्गुलिषु उद्भ्रमकमलनालतन्तुसदृशं रोम-  
 तरङ्गं व्यरचत् ॥

[ ४० ] विधिना शै[ल]जां सृष्ट्वा तस्या अङ्गानि तद्वत् ततोऽपि सविशेषं यथा प्रग(क)टितानि -  
 कृतानि । अत आह - कः कवीन् दूषयति, यद् विधिनाऽपि पुनरुक्तं सृष्टम् ॥

सं० ३

गाहा तं निसुणेविणु<sup>१</sup> रायमरालगइ<sup>२</sup>,  
 चरणंगुट्टि धरत्ति सलज्जिर उल्लिहइ ।  
 तउ<sup>४</sup> पंथिउ कणयंगि तत्थ बोलावियउ<sup>५</sup>,  
 कहि<sup>६</sup> जाइसि हिव पहिय कह व तुह<sup>७</sup> आइयउ<sup>८</sup> ॥४१॥  
 णयरणासु<sup>९</sup> सामोरु सरोरुहदलनयणि,  
 १० णायरजणसंपुन्नु<sup>११</sup> हरिस १२ ससिहरवयणि<sup>१३</sup> ।  
 धवलतुंगपायारिहि तिउरिहि<sup>१४</sup> मंडियउ<sup>१५</sup>,  
 णहु दीसइ<sup>१६</sup> कुइ मुखु सयलु<sup>१७</sup> जणु<sup>१८</sup> पंडियउ ॥४२॥  
 विविहविअक्खण<sup>१९</sup> सत्थिहि जइ पवसिइ<sup>२०</sup> णिरु,  
 सुम्मइ छंडु मणोहरु पायउ महरुयर<sup>२१</sup> ।

1 C राइ° । 2 A °गय; B °गहं । 3 A चरण° । 4 A तं । 5 A बोला-  
 विअउ; C बोलाविउ । 6 A कह । 7 B तुहु । 8 C आइउ । 9 B नयर नामि ।  
 10 C नायर° 11 A संपुन्न । 12 C ससिहर° । 13 C °वयणि । 14 A तिउरि मं° ।  
 15 C मंडिउ । 16 B दीसइ । 17 C सयल° । 18 A जण । 19 B विक्खणु ।  
 20 B पविसीइ । 21 C महरु सरु ।

[ टिप्पनकरूपा व्याख्या ]

यथा प्रकटितानि - कृतानि । अत आह - कः कवीन् दूषयति । यद् विधिनाऽपि  
 पुनरुक्तं सृष्टम् ॥ ४० ॥

[ ४१ ] तदनु किं कृतं तथा तदाह - 'गाहा तं निसुणे' - ता गाथाः श्रुत्वा राजम-  
 रालगत्या चरणाङ्गुष्ठेन धरित्रीं सलज्जमुल्लिखन्त्या कनकाङ्ग्या पथिको वाचालितः ।  
 अतः परं क यास्यसि, कुतः समुपागतः ॥ ४१ ॥

[ ४२ ] तत्पृष्ठः पथिकः प्राह - 'नयरु' - हे हेमसरोरुहदलनेत्रे शाशधरवदनि-  
 (ने) ! सामोरु = मूलस्थाननाम नगरं वर्तते । कीदृशम् ? - नागरिकैः संपूर्णम्,  
 धवलतुङ्गप्राकारैस्त्रिपुरैश्च मण्डितम् । अन्यच्च - यत्र कोऽपि न मूर्खः, किन्तु सक-  
 लोऽपि जनः पण्डितः ॥ ४२ ॥



[ अवचूरिका ]



[ ४१ ] गाथाः श्रुत्वा ततो राजहंसगत्या चरणाङ्गुष्ठेन धरित्रीं सलज्जमुल्लिखन्त्या तथा कनकाङ्ग्या  
 पथिक इति वाचालितः - हे पथिक ! [ क यास्यसि ? कुतस्त्वमागतः ? ॥ ]

[ ४२ ] सामोरं मूलस्थानं नाम नगरम् । हे सरोरुहदलनयने ! नागरजनैः सम्पूर्णम्, शाश-  
 धरवदनि(ने) धवलतुङ्गप्राकारैस्त्रिपुरैश्च मण्डितं वर्तते । तत्र कोऽपि मूर्खो न दृश्यते, सकलोऽपि  
 जनः पण्डितोऽस्ति ॥

कह व ठाई<sup>१</sup> चउवेइहिं<sup>२</sup> वेउ पयासियइ<sup>३</sup>,  
 कह बहुरूवि<sup>४</sup> णिबद्धउ रासउ भासियइ<sup>५</sup> ॥ ४३ ॥  
 कह व ठाई<sup>६</sup> सुदयवच्छ<sup>७</sup> कथ व<sup>८</sup> नलचरिउ<sup>९</sup>,  
 कथ व<sup>१०</sup> विविहविणोइहि भारहु उच्चरिउ<sup>११</sup> ।  
 कह व ठाई आसीसिय चाइहिं<sup>१२</sup> दयवरिहिं,  
 रामायणु अहिणवियअइ<sup>१४</sup> कथ वि कयवरिहिं ॥ ४४ ॥  
 के<sup>१६</sup> आइन्निहिं<sup>१६</sup> वंसवीणकाहलमुरउ,  
 कह<sup>१७</sup> पयवण्णणिबद्धउ सुम्मइ<sup>१८</sup> गीयरउ ।  
 आयण्णहिं<sup>१९</sup> सुसमत्थ<sup>२०</sup> पीणउन्नयथणिय<sup>२१</sup>,  
 चल्लहिं चल्ल<sup>२३</sup> करंति<sup>२४</sup> कथ<sup>२५</sup> वि णट्टणिय<sup>२६</sup> ॥ ४५ ॥

1 C ठाई । 2 A °वेयहिं; C °वेइहिं । 3 A °सिअइं । 4 A वहरूवि णि° । C °रूविहिं  
 ष° । 5 A भासीअइ; C भासियइं । 6 C ठाई । 7 A C सुदवच्छ । 8 A C वर  
 नल° । 9 C चरियउ । 10 C कथ विविहिं । 11 B उच्चरिउं । 12 A °चाइय ।  
 13 C पवइ° । 14 A °णवीअइ । 15 C आइन्निहिं; B आयन्नहिं । 16 C वंसवीण°; B  
 वीणवंस° । 17 A पयवंन°; C पयवण्ण° । 18 A सुंमइ । 19 B आइन्निहिं । 20 C  
 पीणुन्नय° । 21 A °थणिहिं । 22 A चोअ करंति । 23 B करंती । 24 'य' नास्ति B ।  
 25 A कथएवि; C कथ व । 26 A णट्टणिहिं ।

[ टिप्पनकरूपा व्याख्या ]

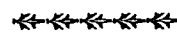
[ ४३ ] यदि विचक्षणैः सह पुरान्तः[ः] परिभ्रम्यते, तदा मनोहरं छन्दसा  
 मधुरं प्राकृतं श्रूयते । कुत्रापि चतुर्वेदिभिः वेदः[ः]प्रकाश्यते । कुत्रापि बहुरूप(पि)-  
 भिर्निबद्धो रासको भाष्यते ॥ ४३ ॥

[ ४४ ] कुत्रापि सु(स)दयवच्छकथा, कुत्रापि नलचरित्र[म्], कुत्रापि विविध-  
 विनोदैः भारतं उच्चरितं श्रूयते । अन्यच्च-कुत्रापि कुत्रापि आशिषा त्यागि-  
 भिर्द्विजवरैः रामायणमभिनूयते ॥ ४४ ॥

[ ४५ ] केचिद् वंशवीणकाहलमुरजमृदङ्गशब्दान् आकर्णयन्ति । कापि



[ अवचरिका ]



[ ४३ ] यदि विचक्षणैः सह पुरान्तः परिभ्रम(स्य)ते, तदा मनोहरं छन्दसा मधुरं प्राकृतं श्रूयते,  
 कुत्रापि चतुर्वेदिभिर्वेदः श्रूयते, प्रकाश्यते वा । कुत्रापि बहुरूपकैर्निबद्धो रासको भाष्य(स्य)ते ॥

[ ४४ ] कुत्रापि सदयवच्छकथा, कुत्रापि नलचरित्रम्, कुत्रापि विविधविनोदैर्भारतं श्रूयते;  
 कुत्राप्याशिषा त्यागिभिर्द्विजवरैर्भारत ( रामायण ? ) मुञ्चार्थते ॥

[ ४५ ] केऽपि वंशवीणकाहलमुरजशब्दानाकर्णयन्ति । कुत्रापि प्राकृतवर्णैर्निबद्धो गीतरवः  
 श्रूयते । कुत्राप्याकर्षणे समर्थाः पीनोन्नतस्तन्याः नर्तक्यश्चलचलशब्दं कुर्वन्त्यः परिभ्रमणं कुर्वन्ति ॥



नर अउव्व विंभविय<sup>१</sup> विविहनडनाडइहिं,  
मुच्छिज्जहि<sup>२</sup> पविसंत<sup>३</sup> य वेसावाडइहिं<sup>४</sup> ।  
भमहिं का<sup>५</sup> वि<sup>६</sup> मयविंभल गुरुकरिवरगमणि,  
अन्न रयणताडंकिहिं<sup>७</sup> परिघोलिरसवणि ॥ ४६ ॥  
अवर कह व णिवडब्भरघणतुंगत्थणिहिं,  
भरिण<sup>९</sup> मज्झु णहु<sup>१०</sup> तुट्टइ<sup>११</sup> ता विंभिउ<sup>१२</sup> मणिहिं ।  
का वि केण सम<sup>१३</sup> दर हसइ नियकोअणिहिं<sup>१४</sup>,  
छित्ततुच्छतामिच्छ<sup>१५</sup> तिरच्छियलोयणिहि ॥ ४७ ॥

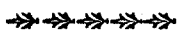
1 B विम्हयहिं; C विम्हिं । 2 B मुच्छिज्जइ; C मुच्छज्जहिं । 3 A पवसंतिय; B पविसंता । 4 B C °वाडयहि । 5 C केवि । 6 B C मइमिंभल । 7 A ताडंकिहि । 8 C परिघोलिं । 9 C धरणि । 10 A णहु । 11 C तुट्टे । 12 B विंभउ; C विंभउ । 13 C सम हसइ । 14 A °नियकोअणिहि; B नियइमइकोइणिहि; C नयमइकोऊणिहि । 15 C °तिरच्छिय ।

[ टिप्पनकरूपा व्याख्या ]

प्राकृतवर्णनिबद्धो गीतरवः श्रूयते । कुत्रापि आकर्षणे(र्षणे) समर्थाः पीनोन्नत-  
स्तन्यः नर्त्तक्यः चलचलेतिशब्दं कुर्वन्त्यश्चलन्ति ॥ ४५ ॥

[ ४६ ] यत्र नरा विविधनटनाटकिभिर्विस्मयन्ते । यत्र वेद्याभिर्वेद्यापाटके  
प्रविशन्तो नीराणिणोऽपि मूर्च्छयन्ते । तद् वर्णनमाह - काश्चिद् वेद्या मदभिम्भला  
गजगमना भ्रमन्ति । अन्या रत्नताडङ्कैः प्रतिघोलन्तश्रवणाः परिभ्रमन्ति ॥ ४६ ॥

[ ४७ ] अपरा काचन भ्रमति । कीदृशी? - यत् तस्या मध्यं निव(वि)डोत्तर-  
घनतुङ्गस्तनयोर्भारेण न न्युटति तदाऽऽश्चर्यम् । अपरा काचन केनापि सह निजक-  
मदकौकुच्यां (°कुचाभ्यां) क्षिप्ततुच्छतामिच्छ[म्] कज्जलं तिर्यग्(क्) स्थित-  
लोचनाभ्यां दर मनाक्(ग्) हसति ॥ ४७ ॥



[ अवचूरिका ]



[ ४६ ] यत्र नरा विविधनटनाटिकीभिर्विस्मयन्ते । यत्र वेद्याभिर्वेद्यापाटके प्रविशन्तो नीराणि-  
णोऽपि मूर्च्छयन्ते । तद्वर्णनमाह - काश्चिद् वेद्या मदभिम्भला गजगमना भ्रमति । अन्या रत्न-  
ताडङ्कैः प्रतिघोलन्तश्रवणा भ्रमन्ति ॥

[ ४७ ] अपरा काचन भ्रमति । कीदृशी? - तस्या मध्यं निव(वि)डोत्तरघनतुङ्गस्तनयोर्भारेण  
न न्युटति, तदाश्चर्यम् । अपरा काचित् केनापि सह निजकमदकौकुचाभ्यां क्षिप्ततुच्छकज्जल-  
स्थितलोचनाभ्यां दर मनाक्(ग्) हसति ॥

अवर का वि सुविअक्खण<sup>१</sup> विहसंती<sup>२</sup> विमलि<sup>३</sup>,  
 णं<sup>४</sup> ससिसूर<sup>५</sup> णिवेसिय<sup>६</sup> रेहइ<sup>७</sup> गंडयलि<sup>८</sup> ।  
 मयणवट्टु<sup>१०</sup> मिअणाहिण कस्स व पंकियउ<sup>१२</sup>,  
 अन्नह भालु<sup>१३</sup> तुरक्कि तिलइ आलंकियउ ॥ ४८ ॥  
 हारु कस<sup>१४</sup> वि थूलावलि णिडुर रयणभरि,  
 लुलइ मग्गु अलहंतउ थणवट्टह सिहरि ।  
 गुहिर<sup>१५</sup> णाहिविवरंतरु<sup>१६</sup> कस्स<sup>१७</sup> वि कुंडलियउ<sup>१८</sup>,  
 तिवल<sup>१९</sup> तरंग<sup>२०</sup> पसंगिहि रेहइ मंडलियउ<sup>२१</sup> ॥ ४९ ॥  
 रमणभार<sup>२२</sup> गुरुवियडउ का कट्टिहि<sup>२३</sup> धरइ<sup>२४</sup>,  
 अइमल्लिहरउ<sup>२५</sup> चमक्कउ तुरियउ णहु<sup>२६</sup> सरइ<sup>२७</sup> ।

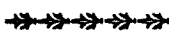
1 C °वियक्खणि । 2 B C विहसंति । 3 B य वि° । 4 C विमल । 5 B णजइ णं ।  
 6 A °सूरु° । 7 A णिवेसिउ । 8 'रेहइ' नास्ति B । 9 A गंडियलि । 10 C °वट्टु । 11 B  
 मयणा°; C मइणा° । 12 A पंकअउ । 13 C भाल । 14 A कस थूला°; B कस व  
 थूला° । 15 A गहिर° । 16 B °वियडंतरु । 17 B C कस्स व । 18 A कुंडलियउ ।  
 19 A B विमल° । 20 B तरंगि पसंगिउ । 21 C मंडलियउ । 22 A °भार ।  
 23 C कट्टिहि । 24 A वरइ । 25 C °मिल्लिहरउ । 26 B नहु । 27 B सरइ ।

[ टिप्पनकरूपा व्याख्या ]

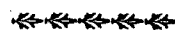
[ ४८ ] अपरा काऽपि सुविचक्षणा विहसन्ती विमला निर्मलहास्या भ्रमति ।  
 कीदृशी ? - अइमेवं मन्ये शशि-सूर्यौ गण्डयोर्निविष्टौ । कस्याश्चिन्मदनपट्टं कुचस्थलं  
 मृगनाभिपङ्काङ्कितं वर्त्तते । अन्यस्या भालं तीक्ष्णेन तिलकेनालङ्कृतं वर्त्तते ॥ ४८ ॥

[ ४९ ] कस्याश्चित् स्तनपट्टसिष(शिख)रे हारः प्रवेशमलभन् रत्नभरेण लोलति ।  
 कस्याश्चिन्नाभिविवरं गम्भीरं कुण्डलितं - कुण्डलाकारं वर्त्तते । पुनः कीदृशं नाभि-  
 विवरम् ? - त्रिवलीतरङ्गप्रसङ्गतो मण्डलितमिव शोभते ॥ ४९ ॥

[ ५० ] काचिद् रमणभारं गुरुविकटम्, अतिस्थूलत्वात्, कष्टेन विभर्ति ।



[ अवचूरिका ]



[ ४८ ] अपरा काचिद् सुविचक्षणा विकसन्ती विमलाऽतिनिर्मलहास्या भ्रमति । कीदृशी ? -  
 मन्ये, शशि-सूर्यौ गण्डयोर्निविष्टौ । कस्याश्चिन् मदनपट्टं कुचस्थलं मृगनाभिपङ्काङ्कितं वर्त्तते । अन्यस्या  
 भालं तीक्ष्णेन तिलकेनालङ्कृतं वर्त्तते ॥

[ ४९ ] कस्याश्चिन् स्तनपट्टसिखरे निष्ठुरे हारः प्रवेशमलभन् रत्नभरेण लोलति । कस्याश्चिन्नाभि-  
 विवरं गम्भीरं कुण्डलितं - कुण्डलाकारं वर्त्तते । पुनः कीदृशं नाभिविवरम् ? - त्रिवलीतरङ्गप्रसङ्गतो  
 मण्डलितमिव शोभते ॥

[ ५० ] काचिद् रमणभारं गुरुविकटम्, अतिस्थूलत्वात्, कष्टेन विभर्ति - धारयति । तस्या-

जंपंती महरक्खर कस्स व<sup>१</sup> कामिणिहिं,  
 हीरपंतिसारिच्छ<sup>२</sup> डसण झसुरारुणिहिं ॥ ५० ॥  
 अवर कह व वरमुद्ध हसंतिय अहरयलु,  
 सोहालउ करकमलु सरलु बाहह<sup>३</sup> जुयलु ।  
 अन्नह<sup>४</sup> तरुणिकरंगुलिणह<sup>५</sup> उज्जल विमल,  
 अवर<sup>६</sup> कवोल कलिज्जहिं दाडिमकुसुमदल<sup>७</sup> ॥ ५१ ॥  
 ममुहजुयल सन्नद्धउ कस्स व<sup>८</sup> भाइयइ<sup>१०</sup>,  
 णाइ कोइ कोयंडु<sup>११</sup> अणंगि<sup>१२</sup> चडाइयइ ।  
 इक्कह णेवरजुयलय<sup>१३</sup> सुम्मइ रउ घणउ,  
 अन्नह रयणनिबद्धउ मेहल<sup>१४</sup> रुणञ्जुणउ<sup>१५</sup> ॥ ५२ ॥

1 C वि । 2 C °सरिच्छ° । 3 B बाहहु । 4 B अणहं । 5 B °नख° । 6 A अहव । 7 A कलिज्जिहि । 8 C °कुसम° । 9 B वि । 10 B °यइं । 11 C कोइंडु । 12 C आणंगि । 13 A जुयलउ; C जुयल । 14 B रुणु° । 15 C °ज्ञणइ ।

[ टिप्पनकरूपा व्याख्या ]

तस्याश्चलन्त्या उपानहोश्चमचमश्चब्दोऽतिमन्थरस्तु(स्त्व)रितं न सरति । अपरस्या मधुराक्षरं जल्पन्त्याः कामिन्या हीरपङ्क्तिसदृक्षा नागवल्लीदलाऽऽरक्ता दशनाः शोभन्ते ॥ ५० ॥

[ ५१ ] अपरस्या वरमुग्धाया हसन्त्या अधरदलं करकमलं सरलं बाहुयुगलं त्रयं समं शो[भा]ङ्ग्यं वर्त्तते । तत्र कमलभ्रमो यथा-बाहुयुगलं दण्डस्थानीयम्, अधरं दलस्थानीयम्, करं कमलस्थानीयं जातम् । एवं कमलभ्रमः । अन्यस्यास्तरुण्याः कराङ्गुलिनखा उज्ज्वला विमला[ः] सो(शो)भन्ते । अपरस्याः कपोलौ दाडिमकुशा-(सु)मदलौ शोभतः ॥ ५१ ॥

[ ५२ ] कस्याश्चिद् भ्रूयुगलं सन्नद्धं श्लक्ष्णं भाति । मन्ये कमपि कोदण्डं मद्नेन चटाप्यते । एकस्या नूपुरयुगलस्य घनः शब्दः श्रूयते । अन्यस्या रत्ननिबद्धाया मेखलाया रुणञ्जुणशब्दः श्रूयते ॥ ५२ ॥

→→→→→

[ अवचूरिका ]

←←←←←

श्चलन्त्या उपानहोश्चमचमश्चब्दोऽतिमन्थरस्त्वरितं न श(स)रति । अपरस्या मधुराक्षरं जल्पन्त्याः कामिन्या हीरपङ्क्तिसदृक्षा नागवल्लीदलारक्ता दशनाः शोभन्ते ॥

[ ५१ ] अपरस्या वरमुग्धाया हसन्त्या अधरदलं करकमलं बाहुयुगलं समं शोभाङ्ग्यं वर्त्तते । तत्र कमलभ्रमो यथा-अधरं दलस्थानीयम्, करं कमलस्थानीयम्, सरलं बाहुयुगलं दण्डस्थानीयम् । अन्यस्या अपि नाय(यि)कायाः कराङ्गुलीषु नखा उज्ज्वला भान्ति । अपरस्याः कपोलौ दाडिमकुसुमदलौ कल्पेते ॥

[ ५२ ] कस्याश्चिद् भ्रूयुगलं श्लक्ष्णं भाति । मन्ये कोदण्डं कमपि मद्नेन चटाप्यते । एकस्या अपि नेवरयुगले घनो रवः श्रूयते, अन्यस्या रत्ननिबद्धमेखलारणञ्जुणकारः श्रूयते ॥

चिक्कणरउ चंबाइहिं लीलंतिय पवर,<sup>1</sup>  
 णवसर<sup>2</sup>आगमि<sup>3</sup> णज्जइ सारसि रसिउ सरु<sup>4</sup> ।  
 पंचमु<sup>5</sup> कह व झुणंतिय झीणउ महुरयरु<sup>6</sup>,  
 णायं<sup>7</sup> तुंबरि सज्जिउ सुरपिक्खणइ<sup>8</sup> सरु ॥ ५३ ॥  
 इम इक्किक्कह<sup>9</sup> तत्थ रूवु<sup>10</sup> जोयंतयह<sup>11</sup>,  
 झसुरपिंग पय खलहि<sup>12</sup> पहिय पवहंतयह<sup>13</sup> ।  
 अह बाहिरि<sup>14</sup> परिभमणि<sup>15</sup> कोइ जइ नीसरइ,  
 पिक्खवि<sup>16</sup> विविह<sup>17</sup> उज्जाणु<sup>18</sup> भुवणु तहि<sup>19</sup> वीसरइ ॥५४॥

\*

1 A पवर । 2 C °सरु । 3 A °अगिग मुणिज्जइ; B अगमि लग्गय । 4 C सारसिउ सरु ।  
 5 C पंचम । 6 A °यर । 7 C णारयतुंबरु । 8 B °पिक्खणय । 9 B C इक्कह । 10 B  
 रूव । 11 A जोयंतयहं; B जोयंतियहं । 12 C खलहिं । 13 A °तयहं; B °तियहं । 14  
 A बाहिरि; C बाहिर । 15 A °भमण; B °भमणु । 16 B पिक्खि; A नास्ति 'वि' । 17 C  
 बहि । 18 A उज्जाण; B उजाण । 19 B तह ।

[ टिप्पणकरूपा व्याख्या ]

[ ५३ ] कासांचिन्नाइ(यि)कानां लीलन्तीनां उपानहां प्रवरः चिक्कणः शब्दः प्रवर्तते । मन्ये, नवशरदागमे सारसेन रसितम् । कस्याश्चित् कापि पञ्चमं कुर्वन्त्याः क्षीणो मधुरतरः खरो भाति स्म । मन्ये सुरप्रेक्षणे तुम्बरेण स्वरः सज्जितः ॥ ५३ ॥

[ ५४ ] एवमेकस्या एकस्यास्तत्र रूपं पश्यतां पथि प्रवहतां पथिकानां झसुर-  
 पिङ्गेन नागवल्लीदलाऽऽखादनान्मुक्तरसेन [पादाः] स्खलन्ति । अथ बहिः  
 परिभ्रमणार्थं कोऽपि यदि निस्सरति, तदा विविधोद्यानं दृष्ट्वा भुवनानि विस-  
 रति ॥ ५४ ॥

↔↔↔↔↔↔

[ अवचूरिका ]

↔↔↔↔↔↔

[ ५३ ] उपानहश्चिक्कणः शब्दः प्रवरं लीलन्तीनां नायिकानां प्रवर्तते । मन्ये नवशरदागमे सारसेन रसितम् । कस्याश्चित् पञ्चमं कुर्वन्त्याः क्षीणो मधुरतरः खरो भाति स्म । मन्ये, सुरप्रेक्षणे तुम्बरेण स्वरः सज्जितः ॥

[ ५४ ] एवमेकस्या एकस्यास्तत्र रूपं पश्यतां पथि प्रवहतां पथिकानां नागवल्लीदलाऽऽखादना-  
 न्मुक्तरसेन पादाः स्खलन्ति । अथ बहिः परिभ्रमणार्थं कोऽपि यदि निस्सरति तदा विविधोद्यानं  
 दृष्ट्वा भुवनानि विसरति ॥

## अथ वनस्पतिनामानि -

ढल्ल कुंद<sup>१</sup> सयवत्तिय कत्थ<sup>२</sup> व रत्तबल,  
 कह व<sup>३</sup> ठाइ वर मालइ मालिय तह विमल ।  
 जूही<sup>४</sup> खट्टण वालू चंवा<sup>५</sup> बउल घण,  
 केवइ तह<sup>६</sup> कंदुट्टय अणुरत्ता सयण ॥ ५५ ॥  
 माउलिंग मालूर मोय मायंद मुर,  
 दक्ख भंभ<sup>७</sup> ईखोड<sup>८</sup> पीण<sup>९</sup> आरू सियर<sup>१०</sup> ।  
 तरुणताल तंमाल<sup>१०</sup> तरुण तुंबर<sup>११</sup> खयर,  
 संजिय<sup>१२</sup> सइवत्तिय<sup>१३</sup> सिरीस<sup>१४</sup> सीसम<sup>१५</sup> अयर<sup>१६</sup> ॥ ५६ ॥  
 पिप्पल<sup>१७</sup> पाडल पुय पलास घणसारवण,  
 मणहर<sup>१८</sup> तुज्ज हिरन्न भुज्ज<sup>१९</sup> धय<sup>२०</sup> वंसवण ।  
 नालिएर<sup>२१</sup> निंबोय निविंजिय<sup>२२</sup> निंब वड,  
 ढक्क<sup>२३</sup> चूय अंबिलिय<sup>२४</sup> कणयचंदण निवड ॥ ५७ ॥  
 आमरूय<sup>२५</sup> गुल्लर महुय आमलि<sup>२६</sup> अभय,  
 नायवेलि मंजिट्ट पसरि<sup>२७</sup> दह दिसह<sup>२८</sup> गय ॥ ५८ ॥

{ †मंदार जाइ तह सिंदुवार ।

महमहइ सु वालउ अतिहि फारां ॥ रासाछन्दः । }

1 A सइ° । 2 C वि । 3 B जूहियखण । 4 C वउवा । 5 C कुंदुट्टय; B कंदुट्टइ ।  
 6 A भभा; B भंभा । 7 C आखोड । 8 B खीण; C पीड । 9 A °सिहर । 10 B  
 तमाल । 11 B तुंबर खयर । 12 A संजीअ । 13 A °वत्तीअ । 14 A C सरीस ।  
 15 A सीसव । 16 A अपर । 17 A पिप्पड । 18 A तुजू । 19 A भुज्ज । 20 C धर ।  
 21 B C नालिएर । 22 C निविंजिय । 23 A कक्क; B डक्क । 24 A अंबिलीअ° ।  
 25 C आममूर । 26 A आवलीअ । 27 B पसर । 28 A दिसिहि । † एतत्पादयुग्मं  
 केवलं B आदर्शे प्राप्यते, नोपलभ्यते A C आदर्शयुग्मे ।

[ टिप्पनकरूपा व्याख्या ]

[ ५५-५८ ] नामान्येव ॥ ५५-५८ ॥

किंकिळि कुंज कुंकुम<sup>१</sup> कवोल,  
 सुरयार सरल<sup>२</sup> सल्लइ सलोल ।  
 वायंब<sup>३</sup> निंब निंबू<sup>४</sup> चिनार,  
 सिमि साय सरल सिय देवदार ॥ ५९ ॥ [पद्धडी ]  
 लेसूड<sup>५</sup> एल लंबिय<sup>६</sup> लवंग<sup>७</sup>,  
 कणयार<sup>८</sup> कइर<sup>९</sup> कुरबय<sup>१०</sup> खतंग ।  
 अंबिलिय<sup>११</sup> कयंब बिभीय चोय<sup>१२</sup>  
 रत्तंजण जंबुय गुरु असोय ॥ ६० ॥  
 जंबीर<sup>१३</sup> सुहंजण<sup>१४</sup> नायरंग,  
 बिज्जउरिय<sup>१५</sup> अयरुय<sup>१६</sup> पीयरंग ।  
 नंदण जिम<sup>१७</sup> सोहइ<sup>१८</sup> रत्तसाल<sup>१९</sup>,  
 जिह पल्लव दीसइ<sup>२०</sup> जणु पवाल<sup>२१</sup> ॥ ६१ ॥  
 आरिट्टिय<sup>२२</sup> दमणय<sup>२३</sup> गिह चीड,  
 जिह<sup>२४</sup> आलइ दीसइ सउणि<sup>२५</sup> भीड ।  
 खज्जूरि<sup>२६</sup> बेरि<sup>२७</sup> भाहण<sup>२८</sup> सयाइं,  
 बोहेय<sup>२९</sup> डवण<sup>३०</sup> तुलसीयलाइं ॥ ६२ ॥

1 A कुंजम; C कुंकुम । 2 B °सल° । 3 A नायंब । 4 A निंबू अ ।  
 5 A ल्हेसूड; B लेसूडिय । 6 C लंबय । 7 B एल लवंग चंग । 8 B कणयर ।  
 9 B करीर; C कलिय । 10 A कुरबइ; B कुरुवइ । 11 A अंबिलिक°; B अंबिलीययक° ।  
 12 B चूय । 13 A जंभीर । 14 C सुहंजण । 15 A बिज्जउरी अइरइं । 16 C  
 बिज्जउरीय आरु । 17 A वण । 18 A सोहइहि; C सोहहि । 19 °साल । 20 A  
 दिसहि । 21 A पवाल । 22 A आरीठय; C आरट्टिय । 23 B दमणइ; C दवण ।  
 24 B जिहि । 25 A C सउण । 26 C खज्जूर । 27 B बेरि । 28 A भाहुणि; B  
 भाहण । 29 B बाहेय । 30 C डवण; B डवण ।

नाएसरि मोडिम<sup>1</sup> पूगमाल,  
<sup>2</sup>महमहइ छम्म मरुअइ विसाल ॥ ६३ ॥ [ अर्द्धम् ]  
 अन्नय सेस महीरुह<sup>3</sup> अत्थि जि<sup>4</sup> ससिवयणि,  
 मुणइ णामु तह कवणु सरोरुहदलनयणि ।  
 अह सव्वइ संखेविणु निवड<sup>5</sup> निरंतरिण,  
 जोयण दस गंमिज्जइ तरुछायंतरिण<sup>6</sup> ॥ ६४ ॥

\*

[ †पुरउ सुवित्थरु वन्नउ अद्धउ जइवि,  
 करि अज्जु गमणु महु भगा धू अत्थवइ रवि ॥ ]

\*

तवण<sup>7</sup>तित्थु<sup>8</sup> चाउदिसि मियच्छि<sup>9</sup> वखाणियइ<sup>10</sup>,  
 मूलत्थाणु<sup>11</sup> सुपसिद्धउ महियलि जाणियइ ।  
 तिह हुंतउ हउं<sup>12</sup> इक्किण<sup>13</sup> लेहउ पेसियउ<sup>14</sup>,  
 खंभाइत्तइं<sup>15</sup> वच्चउं<sup>16</sup> पहुआएसियउ ॥ ६५ ॥

1 A मोडिव । 2 B अह । 3 A °रुह । 4 B C जु । 5 B निविड । 6 B °तरुणि;  
 C °तिरिण । † एतत्पादयुगलं केवलं B आदर्शं समुपलभ्यते । 7 A B तवणि । 8 C तित्थि ।  
 9 C मिच्छ । 10 A वखाणीयइ । 11 A मूलथाण° । 12 B C हउ । 13 B इक्किण ।  
 14 A पेसिय । 15 A खंभाइत्तिहिं । 16 A B वच्चउ ।

[ टिप्पनकरूपा व्याख्या ]

[ ६२ ] अत्र शकुनि[नां]-पक्षिणां आलयानां-गृहाणां भीडा दृश्यते । शेषं गम्यम् ॥ ६२ ॥

[ ६४ ] इत्यादिवृक्षजातिषु सुगमं नामान्येव ॥ ६४ ॥

[ ६५ ] हे मृगाक्षि ! सामोरूपुरे तपनतीर्थं-सूर्यकुण्डं प्रसिद्धम् । चतुर्दिक्षु व्याख्यायते । तन्मूलस्थानं नाम प्रसिद्धम् । सर्वैरपि नरामरैर्ज्ञायते । ततोऽहं लेखवाहक एकेन प्रेक्षि(षि)तः । स्तम्भतीर्थं प्रभ्वादिष्टो व्रजामि-गच्छामि ॥ ६५ ॥

→→→→→

[ अवचूरिका ]

←←←←←

[ ६२ ] शकुनि=पक्षी, आलय=नीडं । शेषं नामान्येव ॥

[ ६४ ] अन्येऽपि शेषमहीरुहा वृक्षा हे शशिवदनि(ने) ! ये सन्ति तेषां नामानि हे कमलनेत्रे ! को वेत्ति । अथ सर्वेऽपि संक्षेपेण निविडा घना निरन्तराः सन्ति, तेषां छायाया दशयोजनानि गम्यन्ते ॥

[ ६५ ] हे मृगाक्षि ! यत्र सामोरपुरे तपनतीर्थं-सूर्यकुण्डं प्रसिद्धं व्याख्यायते । तन्मूलस्था[नं] नाम प्रसिद्धं सर्वैरपि नरामरैः श्रूयते । ततोऽहं लेखवाहक एकेन प्रेषितः स्तम्भतीर्थं प्रभा(भ्वा)दिष्टो व्रजामि ॥

एय वयण<sup>1</sup> आयन्नवि<sup>2</sup> सिंधुब्भववयणि,  
 ससिवि<sup>3</sup> सासु दीहुन्हउ<sup>4</sup> सलिलब्भवनयणि ।  
 तोडि करंगुलि करुण सगगिर गिरपसरु,  
 जालंधरि व<sup>5</sup> समीरिण मुंध<sup>6</sup> थरहरिय<sup>7</sup> चिरु ॥ ६६ ॥  
 रुइवि<sup>8</sup> खणद्धु<sup>9</sup> फुसवि नयण पुण वज्जरिउ<sup>10</sup>,  
 खंभाइत्तह<sup>11</sup> णामि<sup>12</sup> पहिय तणु<sup>13</sup> जज्जरिउ<sup>14</sup> ।  
 तह मह<sup>15</sup> अच्छइ णाहु<sup>16</sup> विरहउल्हावयरु<sup>17</sup>,  
 अहिय कालु गम्मियउ ण आयउ णिहयरु ॥ ६७ ॥  
 पउ मोडवि<sup>18</sup> निमिसिद्धु<sup>19</sup> पहिय जइ<sup>20</sup> दय करहि,  
 कहउं<sup>21</sup> किंपि संदेसउ पिय तुच्छक्खरहि<sup>22</sup> ।

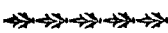
1 C वयणु । 2 A आयन्नवि । 3 A ससिउसासु । 4 B वीउन्हउ; C वीव उन्हउ ।  
 5 C कसमी० । 6 A मुद्ध । 7 A °हरीअ । 8 B रुयवि । 9 A खणद्धउ; B खणद्धु वि ।  
 10 C वज्जरियउ । 11 B °इत्तिहिं । 12 C नामु; B नामि । 13 B पहितणु ।  
 14 C जज्जरियउ । 15 A महु । 16 B C नाहु । 17 °बयरु । 18 B मोडिवि । 19 B  
 निमिसिद्धु । 20 जे । 21 A B कहउ । 22 A B तुच्छक्खरहि ।

[ टिप्पनकरूपा व्याख्या ]

[ ६६ ] सिन्धूद्भववदना-चन्द्रमुखी, सलिलोद्भवनयना-कमलाक्षी, एतानि वचनान्याकर्ण्य, दीर्घोच्छ्वासं निःश्वस्य, कराङ्गुलीखोटय(यि)त्वा सगद्ग्रीःप्रसरा, वाताहता जालन्धरीवत्-कदलीवत्, चिरं मुग्धा थरहरिता-कम्पिता ॥ ६६ ॥

[ ६७ ] क्षणार्द्धं रुदित्वा, नेत्रे मार्जय(यि)त्वा, तथा पुनरुक्तम्-हे पथिक ! स्तम्भतीर्थनाम्ना मम शरीरं जर्जरितम् । तत्र विरहस्फेटको मम भर्त्ता वर्त्तते, तं विना मयाऽधिकः कालो निर्गमितः । परं स निर्दयो न समागतः ॥ ६७ ॥

[ ६८ ] हे पथिक ! यदि दयां कृत्वा क्षणार्द्धं पदं मोटयसि, तदा किञ्चित्



[ अवचूरिका ]



[ ६६ ] सिन्धूद्भववदना-चन्द्रमुखी, सलिलोद्भवनयना-कमलाक्षी, एतानि वचनान्याकर्ण्य दीर्घोष्णं श्वासं निःश्वस्य कराङ्गुलीमैहयित्वा सगद्ग्रीःप्रसरा वाताहता जालन्धरी=कदलीवत् चिरं मुग्धा थरहरिता-कम्पिता ॥

[ ६७ ] क्षणार्द्धं रुदित्वा, नेत्रे मार्जयित्वा, तथा पुनरुक्तम्-हे पथिक ! स्तम्भतीर्थनाम्ना मम शरीरं जर्जरितम् । तत्र विरहस्फेटको मम भर्त्ता वर्त्तते । तं विना मयाऽधिककालो निर्गमितः, परं स निर्दयो न समागतः ॥

[ ६८ ] हे पथिक ! यदि दयां कृत्वा क्षणार्द्धं पदं मोटयसि-उपविशसि, तदा किञ्चित् संदे-



पहिउ भणइ कणयंगि कहह किं रुन्नयण,  
झिज्जंती णिरु दीसहि उव्विन्नमियनयण<sup>†</sup> ॥ ६८ ॥

जसु णिग्गमि<sup>२</sup> रेणुकरडि, कीअ<sup>३</sup> ण विरहदवेण ।  
किम<sup>४</sup> दिज्जइ संदेसडउ<sup>५</sup>, तसु णिट्ठुरइ<sup>६</sup> मणेण ॥ ६९ ॥

[ \*पाणी तणइ विउइ, कादमही फुट्टइ हिआ ।  
जइ इम माणसु होइ, नेहु त साचउ जाणीयइ ॥  
† किंतु कहिउवउ भंति विणु, धू पंथिय जाणाइं ।  
अज्जइ जीविउ कंत विणु, तिणि संदेसइ काइं ॥ ]

जसु पवसंत<sup>७</sup> ण पवसिआ<sup>८</sup>, मुइअ<sup>९</sup> विओइ<sup>१०</sup> ण जासु ।  
लज्जिज्जउ संदेसडउ, दिंती पहिय पियासु ॥ ७० ॥

1 A मयणोविन्नवयणि । † 'किं झिज्जहि दिणरयणि उव्विन्निय मियनयण' C आदर्शस्थितमेतत्पाठान्तरम् । 2 B रेणुकरड; C रेडुकरडि । 3 C कइय; B णिइं । 4 A किव । 5 A 'संनेहडउ । 6 B निट्ठुरय । 7 C पवसंतु; B पवसंत । 8 B पवसिया । 9 C मुइअ; B मुइं । 10 B विउय न; C वियउइ न ।

\* एतद् दोषकवृत्तं A आदर्शे उपलभ्यते, परं तत्र नास्योपरि अवचूरिका लिखिता लभ्यते, अतः प्रक्षिप्तमेवेदं प्रतिभाति । † इदमन्यद् दोषकवृत्तं केवलं C आदर्शे समुपलभ्यते । परं तत्रापि नास्योपरि टीप्पनरूपा व्याख्या, अवचूरिका वा कृता लभ्यते, अत इदमपि प्रक्षिप्तमेव ज्ञायते ।

[ टिप्पनकरूपा व्याख्या ]

संदेशकं प्रियाय तुच्छाक्षरैः जल्पामि । पथिको [भ]णति - हे कनकाङ्गि ! कथय । रुदनेन किम् ? । उद्विग्नमृगनेत्रे ! नितरां पि(खि)द्यमाना दृश्यसे ॥ ६८ ॥

[ ६९ ] ततः सा जीवनेऽपि सल[ज्ज]त्वं प्रकटयन्ती प्राह - यस्य निर्गमे विरहदवेनाहं रेणूत्करं - भस्मपुञ्जं न कृता । अतस्तस्मै निष्ठुरेण मनसा संदेशकः कथं दीयते ॥ ६९ ॥

[ ७० ] यतस्तमेवार्थं दृढयन्नाह - यस्य प्रवसतो न प्रवि(व)सिता । अन्यच्च यस्य वियोगे न मृता । अतस्तस्मै प्रियाय संदेशकं ददती लज्जे ॥ ७० ॥

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[ अवचूरिका ]

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शकं प्रियाय तुच्छाक्षरैर्जल्पामि । पथिको भणति - हे कनकाङ्गि ! कथय, रुदनेन किम् ? । उद्विग्न-मृगनेत्रे ! नितरामत्यर्थं खिद्यमाना दृश्यसे ॥

[ ६९ ] ततः सा जीवनेऽपि, सज्ज(सलज्ज)त्वं प्रकटयन्ती प्राह - तस्य निर्गमे विरहदवेनाहं रेणूत्करं - भस्मपुञ्जं न कृता । अतस्तस्मै निष्ठुरेण मनसा संदेशकः कथं दीयते ॥

[ ७० ] यतस्तमेवार्थं दृढयन्नाह - यस्य प्रविश(वस)तोऽपि न प्रवि(व)सिता । अन्यच्च यस्य वियोगे न मृता । अतस्तस्मै संदेशकं ददती लज्जे ॥

लज्जवि<sup>१</sup> पंथिय<sup>२</sup> जइ रहउं<sup>३</sup>, हियउ न धरणउ जाइ<sup>४</sup> ।  
गाह पढिज्जसु<sup>५</sup> इक्क पिय<sup>६</sup>, कर लेविणु मन्नाइ<sup>७</sup> ॥ ७१ ॥

\*  
तुह<sup>८</sup> विरहपहरसंचूरिआइं विहडंति जं न अंगाईं<sup>९</sup> ।  
तं अज्जकल्लसंघडण<sup>१०</sup>ओसहे णाह तग्गंति ॥ ७२ ॥

\*  
\*ऊसासडउ न मिल्हवउ<sup>११</sup>, दज्झण<sup>१२</sup>अंग भएण ।  
जिम हउ<sup>१४</sup> मुक्की वल्लहइ, तिम सो मुक्क<sup>१५</sup> जमेण<sup>१६</sup> ॥ ७३ ॥

\*  
कहवि इय<sup>१७</sup> गाह<sup>१८</sup> पंथिय, मन्नाएवि पिउ ।  
दोहा पंच कहिज्जसु, गुरुविणएण सउ ॥ ७४ ॥

1 B लज्जिवि । 2 A पथिय । 3 A B रहउ । 4 B जाइं । 5 B पढिज्जसि । 6 A पिअ । 7 A मंनाइ । 8 B तुव; C तुअ । 9 C अंगाईं । 10 A संघड उसहे°; B संघडसहे° । 11 B मिल्हियइ । 12 B डज्झण । 13 C दंग° । 14 A हु । 15 B मुक्कु । 16 A जवेण; C जिमेण । \* सर्वेषु आदर्शेषु एतद् दोषकवृत्तमुपलभ्यते, व्याख्याऽपि कृता विद्यते, परं अग्रिमपद्य-कथितवर्णनानुसारेण प्रक्षिप्तमिदं प्रतिभाति । 17 B इह; A इअ । 18 A गाहा । 19 A मंनाएवि ।

[ टिप्पणकरूपाव्याख्या ]

[ ७१ ] हे पथिक ! लज्जां कृत्वा यदि तिष्ठामि तदा हृदयं धारयितुं न शक्ता । अत एकां गाथां प्रियं प्रति पठेः । करं गृहीत्वा तमनुनये[ः] । सकोपचित्त-प्रसादनमनुनयः ॥ ७१ ॥

[ ७२ ] तामाह—हे नाथ ! त्वद्विरहप्रहारसंचूर्णितानि अङ्गानि यन्न विघटन्ते तत्र किं कारण[म्] ?—अद्य कल्ये संघटन[म्]—मेल इत्यौषधप्रभावेन तिष्ठन्ति ॥ ७२ ॥

[ ७३ ] तद्वस्तु रक्षन्ती भर्त्से(र्त्रे) आशिषा(ष)माह—अङ्गदहनभयादुच्चा- (च्छ्वा)सा[न्] न मुञ्चामि । तत आशीः—यथाऽहं वल्लभेन मुक्ता तथा स ज(य)मेन मुच्येत् ॥ ७३ ॥

[ ७४ ] भो पथिक ! ए(इ)मां गाथां कथय(यि)त्वा प्रियं मनापयेत् । ततः पञ्च दोषकाः कथनीयाः । गरिष्ठविनयेन सह ॥ ७४ ॥

→→→→→

[ अवचूरिका ]

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[ ७१ ] हे पथिक ! लज्जां कृत्वा यदि तिष्ठामि, तदा हृदयं धरुं न शक्नोमि । एकां गाथां प्रियं प्रति पठेः । करं गृहीत्वा प्रियं मानयेः—प्रियमनुकूलयेः ॥

[ ७२ ] तामाह—हे नाथ ! त्वद्विरहप्रहारसंचूर्णितान्यङ्गानि यन्न विघटन्ते, तत्र किं कारणम् ?—अद्य कल्ये संघ[ट]नम्—मेल इत्यौषधप्रभावेन तिष्ठन्ति ॥

[ ७३ ] तद्वस्तु रक्षन्ती भर्त्से आशिषमाह—अङ्गदहनभयादुच्छ्वासा[न्] न मुञ्चामि । तत आशीर्यथाऽहं वल्लभेन मुक्ता तथा स ज(य)मेन मुच्येत् ॥

[ ७४ ] हे पथिक ! एतां गाथां पठित्वा प्रियं मानयेः, पञ्च दोषकान् गुरुविनयेन सह कथयेः ॥

पिअविरहानलसंतविअ, जइ वच्चउ सुरलोइ ।  
 तुअ छड्डिवि हियअट्टियह, तं परिवाडि ण होइ ॥ ७५ ॥  
 कंत जु तइ<sup>१</sup> हिअयट्टियह<sup>२</sup>, विरह<sup>३</sup> विडंबइ काउ ।  
 सप्पुरिसह मरणाअहिउ<sup>४</sup>, परपरिहव<sup>५</sup> संताउ ॥ ७६ ॥  
 गरुअउ परिहवु<sup>६</sup> कि<sup>७</sup> न सहउ<sup>८</sup>, पइ पोरिस<sup>९</sup>निलएण ।  
 जिहि<sup>१०</sup> अंगिहि तू<sup>११</sup> विलसियउ<sup>१२</sup>, ते दद्धा<sup>१३</sup> विरहेण ॥ ७७ ॥  
 विरह परिग्गह छावडइ<sup>१४</sup>, पहराविउ<sup>१५</sup> निरवक्खि ।  
 तुट्टी देह ण हउ<sup>१६</sup> हियउ, तुअ<sup>१७</sup> संमाणिय<sup>१८</sup> पिक्खि ॥ ७८ ॥

1 C तुव । 2 B °ट्टियहं । 3 B विरहु । 4 A C मरणाहिअउ । 5 A °परिहउ ।  
 6 A B परिहसु । 7 B किम । 8 C मइ सहियउ । 9 A पोरिस; B पउरिस । 10 A जिह;  
 B जिहं । 11 A तुं; B तू । 12 A विलसिउ । 13 B दद्धा । 14 B छावडइं;  
 C छावडउ । 15 A पहिराविउ । 16 C न हियउ हयउ । 17 B तुय; C तुह ।  
 18 B सामाणी ।

[ टिप्पनकरूपा व्याख्या ]

[ ७५ ] मरणेऽपि दूषणमाह - त्वां हृदयस्थितं मुक्त्वा त्वद्विरहानलसंतप्ता यदि स्वर्गं व्रजामि, तदा प्रतिपन्नं न भवति । यतोऽहं त्वत्सहचरी ॥ ७५ ॥

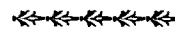
[ ७६ ] भार्याया भर्तुर्विरहकृष्टे भर्तुर्दूषणमित्याह - हे कान्त ! यत् त्वयि हृदयस्थितेऽपि सति विरहः कायं - देहं विडम्बयति, तत् तवैव लज्जा । यतः, सत्पुरुषाणां परकृतः पराभवः संतापो मरणादधिकः ॥ ७६ ॥

[ ७७ ] भर्तारं निन्दन्त्याह - गुरुतरं पराभवं त्वयि पौर(रु)षनिलयेऽपि सति किं न सहामि, अपि तु सहाम्येव । यतो यैरङ्गैस्त्वं विलसितः, तान्यङ्गानि विरहेण दग्धानि ॥ ७७ ॥

[ ७८ ] पुनर्भर्तुपौरुषं प्रकटयन्त्याह - विरहशत्रुपरिग्रहेण शरीरे निरपेक्षं



[ अवचूरिका ]



[ ७५ ] मरणेऽपि दूषणमाह - त्वां हृदयस्थितं मुक्त्वा त्वद्विरहानलसंतप्ता यदि स्वर्गं व्रजामि, तदा प्रतिपन्नं न भवति, यतोऽहं त्वत्सहचारिणी ॥

[ ७६ ] भार्याया भर्तुर्विरहकृष्टे भर्तुर्दूषणमित्याह - हे कान्त ! यदि त्वयि हृदयस्थितेऽपि सति विरहः कायं - देहं विडम्बयति, तत् तवैव लज्जा । यतः सत्पुरुषाणां परकृतः पराभवः सन्तापो मरणादधिकः ॥

[ ७७ ] भर्तारं निन्दन्त्याह - गुरुतरं पराभवं त्वयि पौरुषनिलयेऽपि सति किं न सहामि, अपि तु सहाम्येव । यतो यैरङ्गैस्त्वं विलसितस्तान्यङ्गानि विरहेण दग्धानि ॥

[ ७८ ] पुनर्भर्तुपौरुषं प्रकटयन्त्याह - विरहशत्रुपरिग्रहेण शरीरे निरपेक्षं प्रहरितं परं हृदयं न प्रहतं - न स्फोटितम् । किं कारणम् ? - त्वद्युक्तं विलोक्य, सामर्थ्यवान्त्वान्यत् ॥

मह ण समत्थिम<sup>१</sup> विरह सउ<sup>२</sup>, ता अच्छउं<sup>३</sup> विलवंति<sup>४</sup> ।  
पाली रूअ<sup>५</sup> पमाण<sup>६</sup> पर, धण<sup>७</sup> सामिहि घुम्मंति<sup>८</sup> ॥ ७९ ॥

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संदेसडउ<sup>९</sup> सवित्थरउ, हउ कहणह<sup>१०</sup> असमत्थ ।  
भण<sup>११</sup> पिय<sup>१२</sup> इकत्ति<sup>१३</sup> बलियडइ<sup>१४</sup>, बे<sup>१५</sup> वि समाणा<sup>१६</sup> हत्थां ॥ ८० ॥  
संदेसडउ सवित्थरउ<sup>१७</sup>, पर मइ कहणु न जाइ ।  
जो कालंगुलि<sup>१८</sup> मूंदडउ<sup>१९</sup>, सो बाहडी समाइ<sup>२०</sup>† ॥ ८१ ॥

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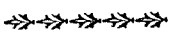
1 A मणह समत्थिम । 2 B सउ । 3 B अच्छउ । 4 A विलवंति । 5 C पालियरूव ।  
6 A पवाणु । 7 A साइ; C सामिय । 8 A घुमंत । 9 A संनेहडउ । 10 B कहिवा ।  
11 B भणु । 12 A प्रिय । 13 A एकतु; B इकत्ति । 14 C बलयडइ । 15 C दो बि ।  
16 A समाणइ; B समाणिय । 17 B सवित्थरउ । 18 A कालंगुलि । 19 C मुंद; B  
मूद° । 20 B समाइं । † C आदर्श एतौ दोधकौ विपर्ययक्रमेण लिखितौ लभ्येते ।

[ टिप्पनकरूपा व्याख्या ]

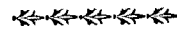
प्रहरितम्, परं हृदयं न प्रहतम्-न स्फोटितम् । किं कारणम्?-त्वद्युक्तं  
विलोक्य । सामर्थ्यात्, नान्यत् ॥ ७८ ॥

[ ७९ ] आत्मनोऽसमर्थता[ म् ], भर्तुः समर्थतामाह-मम विरहेण सह सम-  
(म)र्थता नास्ति । अतो विलपन्ती तिष्ठामि । यतो गोपालानां पूत्कारमेव प्रमाणम् ।  
परं धनं-गोकुलं स्वामिभिर्भ्राम्यते, नान्यैः ॥ ७९ ॥

[ ८०-८१ ] आत्मनो दोधकद्वयेन दुर्बलतामाह-‘संदेसडउ’-[ अत्र प्रथमदोध-  
कस्य व्याख्या नोपलभ्यते ] संदेस(श)को विस्तीर्णः, मया कथि(थयि)तुं न पार्यते ।  
यत् कालाङ्गुलौ-कनिष्ठाङ्गुलौ मुद्गरत्नमासीत्, तद् बाहौ धृ(धि)यते ॥ ८०-८१ ॥



[ अवचूरिका ]



[ ७९ ] आत्मनोऽसमर्थतां भर्तुः समर्थतामाह-मम विरहेण समर्थता नास्ति, अतो विलपन्ती  
तिष्ठामि । यतो गोपालानां पूत्कारमेव प्रमाणम्, परं गोधनं-गोकुलं स्वामिभिर्भ्राम्यते, नान्यैः ॥

[ ८० ] हे पथिक ! सन्देशकं विस्तरमहं कथि(थयि)नुमसमर्था, परं हे पथिक ! प्रियं प्रति  
भण-एकस्मिन् वलये द्वौ हस्तौ मातः ॥

[ ८१ ] हे पथिक ! सन्देशकं सविस्तरं मया कथि(थयि)तुं न पार्यते-न शक्यते, परमिति  
कथनीयम्-यः काल्यङ्गुल्यां मुद्गक आसीत् स बाहुं समायाति ॥

तुरिय<sup>१</sup> णियगमणु इच्छंतु तत्तक्खणे,  
 दोहया<sup>२</sup> सुणवि<sup>३</sup> साहेइ सुवियक्खणे ।  
 कहसु अह अहिउ जं किंपि जंपिक्खउ,  
 मग्गु अइदुग्गु मइ मुंधि<sup>४</sup> जाइक्खउ ॥ ८२ ॥  
 वयण<sup>५</sup> णिसुणेवि<sup>६</sup> मणमत्थसरवट्टिया,  
 मयउसरमुक्क णं हरिणि<sup>८</sup> उत्तट्टिया<sup>९</sup> ।  
 मुक्क दीउन्ह<sup>१०</sup> नीसास उससंतिया<sup>११</sup>,  
 पट्ठिय<sup>१२</sup> इय<sup>१३</sup> गाह<sup>१४</sup> णियणयणि<sup>१५</sup> वरसंतिया<sup>१६</sup> ॥ ८३ ॥

1 C निय° । 2 A दोहिया । 3 B सुणिवि । 4 A मुंधि; C मुद्धि । 5 C वयण ।  
 6 A मयमत्थ । 7 B मयय° । 8 C हरिण । 9 A उत्तट्टीआ । 10 A नीसास । 11 A उस-  
 संतीआ; C ऊसंतिया । 12 A पट्ठिय । 13 B इह । 14 A गाहि । 15 C °नयण ।  
 16 A °संतीआ ।

[ टिप्पनकरूपा व्याख्या ]

[ ८२ ] तस्मिन् क्षणे त्वरितं निजगमनमीप्सन् दोधकौ श्रुत्वा, कः (सः) कथयति - हे सुविचक्षणे ! अथ यत् किमपि अधिकं कथनीयमस्ति, तत् कथय । मया दुर्गो मार्गो गन्तव्यः ॥ ८२ ॥

चन्द्रायणच्छन्दः । तल्लक्षणम् -

सो चंदायणु छंदु फुडु, जहिं धुरि दोहा होइ ।

अह तिणि रहियउ मणहरणु, बुहियणि संसिउ सोइ ।

बुहयणिहि संसियउ सो वि जाणिज्जए, कामिणीमोहणो पुरउ पाटिज्जए ।

मत्त अडवीस सउ जेण विरइज्जए, सो वि चंदायणो छंदु सलहिज्जए ॥

स(तत्) चन्द्रायणच्छन्दः - यत्रादौ दोधकः, प्रान्ते आसी(अशी)तिमातृको कामिनीमोहनः । अथ दोधकवर्जितः कामिनीमोहन एव चन्द्रायतनम् ।

[ ८३ ] पुनर्विरहावस्थां वर्णयन्नाह - पथिकवचनं श्रुत्वा मन्मथशरव्यासा मृगव्युशरोन्मुक्ता, वितर्के - हरिणीवदुव्रस्ता जाता । तदा दीर्घोष्णोस्वा(च्छ्वा)सा मुक्ताः । अन्यच्च - उच्छ्वसन्त्या निजनेत्राभ्यां अश्रु वर्षन्त्या एषा गाथा पठिता ॥ ८३ ॥

→→→→→

[ अवचूरिका ]

←←←←←

[ ८२ ] तस्मिन् क्षणे त्वरितं निजगमनमीप्सन् दोधकौ श्रुत्वा पथिकः कथयति - हे सुविचक्षणे ! अथ यत्किमप्यधिकं कथनीयमस्ति तत्कथय, मया दुर्गो मार्गो गन्तव्यः ॥

चंदायणच्छन्दः । लक्षणं यथा -

‘सो चंदायणच्छंद फुड जहि धुरि दोहा होइ’ ।

[ ८३ ] पथिकवचनं श्रुत्वा मन्मथशरव्यासा मृगव्यु = आखेटकिशरोन्मुक्ता, वितर्के हरिणी-वदुत्थि(दुःस्थि)ता जाता, तदा दीर्घोष्णं श्वासं मुक्ता (?) । अन्यच्चोच्छ्वसन्त्या निजनेत्राभ्यामश्रु वर्षन्त्या, एषा गाथा पठिता ॥

अणियत्तखणं<sup>१</sup> जलवरिहणेण<sup>३</sup> लज्जंति नयण नहु धिट्ठा<sup>४</sup> ।  
खंडववणजलणं विय<sup>५</sup> विरहग्गी<sup>६</sup> तवइ अहिययरं ॥ ८४ ॥

\*

पढवि<sup>७</sup> इय<sup>८</sup> गाह मियनयण<sup>९</sup> उव्विन्निया<sup>१०</sup>,  
भणइ<sup>११</sup> पहियस्स अइकरुणदुक्खिन्निया<sup>१२</sup> ।  
कठिणनीसास<sup>१३</sup> रइआससुहविग्घिणे<sup>१५</sup>,  
विन्नि चउपइय<sup>१६</sup> पभणिज्ज तसु निग्घिणे<sup>१७</sup> ॥ ८५ ॥

\*

तुय समरंत<sup>१८</sup> समाहि मोहु<sup>१९</sup> विसम ड्वियउ<sup>२०</sup>,  
तह<sup>२१</sup> खणि खुवइ कवालु न<sup>२२</sup> वामकरट्टियउ ।

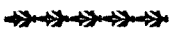
1 A C अणिअत्तखणं । 2 A जलि । 3 C वरिहणेण । 4 C धिट्ठी । 5 A चिय ।  
6 C विरहगं । 7 C पढिय । 8 B इह । 9 A नयणि । 10 A उव्विनीआ । 11 C भणिय ।  
12 A दुक्खिन्निया । 13 A कठिणणी° । 14 A रइयास°; B रइआसु° । 15 A सुहविग्घणे;  
B सहविग्घिणे । 16 A चउपइय; B चउपई । 17 A B निग्घणे । 18 C समरंतु ।  
16 A मोह । 20 A विसमठिअउ; B विसमुट्टियउ । 21 A तं । 22 C वामकरि ।

[ टिप्पनकरूपा व्याख्या ]

[ ८४ ] नेत्रयोरविरतजलप्रवाहस्यानिवृत्तत्वमाह-मम नेत्रे धृष्टे अनिवृत्त-  
लक्षणं जलवर्षणेन न लज्जतः । तदा किं विरहाग्निरुपशान्तान्तः) ? । तदाह-  
पां(खां)डववनज्वलनमिव विरहाग्निम(र)धिकतरं तपति । अत्रोपनयः-यदा  
धनञ्जयः खाण्डववनं ज्वालयितुं प्रवृत्तः, तदैको विद्याभृदागत्योपशान्तयितुं  
प्रवृत्तः । तदैव धनञ्जयेन तत्र वैद्युतोऽग्निः क्षिप्तः, अधिकं अधिकं ददाह ॥ ८४ ॥

[ ८५ ] एतां गाथां पठित्वा अतिकरुणदुःखाकीर्णा उद्विग्ना मृगनेत्रा पथिकस्व  
पुरतो भणति । कठिननिःश्वासमेवंविधं यद् रतं तस्य यदाशासुखं, तस्य विघ्न-  
कारकाय तस्मै निर्घृणाय प्रियाय द्वे चतुष्पदिके भणोः ॥ ८५ ॥

[ ८६ ] तदाह-हे कापालिक !-कपालेन चरन्ति कापालिका(काः), अथवा



[ अवचूरिका ]



[ ८४ ] नेत्रयोरविरतजलप्रवाहत्वमाह-मम नेत्रे धि(ष्ट)ष्टेऽनिवृत्तलक्षणं जलवर्षणेन न  
लज्जतः । तदा किं विरहाग्निरुपशान्तः ? । तदाह-खाण्डव[वन]ज्वलनमिव विरहाग्निरधिकतरं तपति ।  
यदा धनञ्जयः खाण्डववनं ज्वालयितुं प्रवृत्तस्तदैको विद्याभृदागत्योपशमइ(यि)तुं प्रवृत्तस्तदैव  
धनञ्जयेन तत्र वैद्युतोऽग्निः क्षिप्तोऽधिकं ददाह ॥

[ ८५ ] एतां गाथां पठित्वाऽतिकरुणदुःखाकीर्णा उद्विग्ना मृगनेत्रा पथिकस्व पुरतो भणति-  
कठिननिःश्वासमेवंविधं यद् रतं तस्य यदाशासुखं तस्य विघ्नकारकाय तस्मै निर्घृणाय प्रियाम्  
द्वे चतुष्पदिके भणोः ॥

[ ८६ ] हे पथिक !-कपालेन चरन्ति कापालिकाः, तस्य सम्बोधनम् [ हे कापालिक ! ] अहं  
सं० ५

सिजासणु<sup>1</sup> न<sup>2</sup> मिह्णु खण<sup>3</sup> खट्टंग लय,  
कावालिय<sup>4</sup> कावालणि<sup>5</sup> तुय<sup>6</sup> विरहेण<sup>7</sup> किय<sup>8</sup> ॥ ८६ ॥

व्हसिउ अंसु उद्धसिउ<sup>9</sup> अंगु विलुलिय<sup>10</sup> अलय,  
हुय<sup>11</sup> उब्बिविरवयण<sup>12</sup> खलिय विवरीय गय<sup>13</sup> ।  
कुंकुमकणयसरिच्छ कंति कसिणावरिय<sup>14</sup>,  
हुइय<sup>15</sup> मुंध<sup>16</sup> तुय विरहि णिसायर णिसियरिय<sup>17</sup> ॥ ८७ ॥

\*

1 A सिजासणु । 2 A नहु । 3 A खणु । 4 A कावालीय; B कारालिय । 5 A कवालणि ।  
6 A तुअ । 7 C विरहेहि । 8 A किय । 9 A उद्धसुउ; B उद्धसिउ । 10 A विलुलिय ।  
11 A उब्बिविर°; C उब्बिवर° । 12 C क्खलिय । 13 A गइ । 14 A °वरीअ । 15 A  
B हुइय । 16 A मुद्ध; B मुंधि । 17 C निसयरिय; B निशियरिय ।

[ टिप्पनकरूपा व्याख्या ]

कं ब्रह्म तस्य अपगता आलि[:] यस्मिन्, सा कपालिका (?) कापालिरेव कापालिकः, तस्य सम्बोधनं कृ(क्रि)यते । अहं तव विरहेण कापालिनी-योगिनी कृता । कथम्?—तव स्मरणसमाधौ मोहो विषमः समुत्थितः । मोहो—मूर्च्छा, मोहः—स्नेहः । ततः कपालं क्षणमपि वामकरात् दूरीभवति । कपालं—भिक्षुभाजनम्, कपालं—मस्तकम् । अन्यच्च शय्यासनं न मुञ्चामि । शय्याया अधस्तादशनम्, शय्यायामासनम् । तथा खट्वाङ्गं न मुञ्चामि । खट्वाङ्गं—पत्यङ्कपादम्, योगियोगोपकरणं च ॥ ८६ ॥

[ ८७ ] हे पथिक ! तं वन्दे ( वदेः ), निसा(शा)सु चरतीति निशाचरः । तस्य सम्बोधनम्—हे निशाचर ! मुग्धा तव विरहेण निशाचरी—राक्षसी कृती(ता) । कथम्?—तेजो हसितं—गतम्, [ अङ्ग ] उद्धषितम्, अलका विलुलिताः । उब्बिविरवदना—फिक्कवदना जाता । खलित्वा विपरीता च गतिरभूत् । कुंकुमसदृशा कान्तिः कालिमावृता । द्वितीयपक्षेऽप्येवम् ॥ ८७ ॥

→→→→→

[ अवचूरिका ]

←←←←←

तव विरहेण कापालिनी-योगिनी जाता—कृता । कथम्?—तव स्मरणसमाधौ मोहो विषमः समुत्थितः । मोहो—मूर्च्छा, मोहः—स्नेहः । ततः क्षणमपि कपालं वामकरात् दूरीभवति । कपालं—भिक्षुभाजनम्, कपालं—मस्तकम् । अन्यच्च स(श)य्यासनं न मुञ्चामि । खट्वाङ्गं—पत्यङ्कपादम्, योगियोगोपकरणं च ॥

[ ८७ ] हे पथिक ! तं प्रियं वदेः, निशासु चरतीति निशाचरः, तस्य सम्बोधनम्—हे निशाचर ! मुग्धा तव विरहेण निशाचरी—राक्षसी कृता । कथम्?—तेजो हसितम्, अङ्गमुद्धषितम्, अलका विलुलिता[:] । उब्बिविरवदना—फिक्कवदना जाता । खलित्वा विपरीता च गतिरभूत् । कुंकुमकनकसदृशा कान्तिः काल(लि)मावृता । द्वितीयपक्षेऽप्येवम् ॥

तुहु<sup>१</sup> पुणु<sup>२</sup> कज्जि<sup>३</sup> हिआवलउ<sup>४</sup>, लिहिवि<sup>५</sup> न सक्कउ<sup>६</sup> लेहु ।  
दोहा गाह कहिज्ज<sup>७</sup> पिय, पंथिय<sup>८</sup> करिवि सणेहु ॥ ८८ ॥

\*

पाइय<sup>९</sup> पिय वडवानलहु, विरहग्गिहि<sup>१०</sup> उप्पत्ति ।  
जं सिच्चउ थोरंसुयहि<sup>११</sup>, जलइ<sup>१२</sup> पडिल्ली झत्ति ॥ ८९ ॥  
सोसिज्जंत<sup>१३</sup> विवज्जइ<sup>१४</sup> सासे<sup>१५</sup> दीउन्हएहि पसयच्छी<sup>१६</sup> ।  
निवडंत बाहभर लोयणाइ धूमइण<sup>१७</sup> सिच्चंति<sup>१८</sup> ॥ ९० ॥

\*

पहिउ भणइ<sup>१९</sup> पडिउंजि जाउ<sup>२०</sup> ससिहरवयणि,  
अहवा किवि<sup>२१</sup> कहणिज्ज<sup>२२</sup> सु महु कहु<sup>२३</sup> मियनयणि ।

1 C तुह । 2 B पुणि; C पुण । 3 C कज्ज । 4 B हिंयाव° । 5 A लिहवि; B  
णिहिवि । 6 A सक्क । 7 B कहिज्जि; C पडिज्ज । 8 A करवि । 9 C पाय । 10 C  
विरहग्गिय; B °ग्गिहिं । 11 C °सुयहिं । 12 C यडिल्ली । 13 B C सोसिज्जंतु । 14 C विव° ।  
15 B दीउन्ह° । 16 B दीहच्छी । 17 A धू जइ ण; C धूमयण । 18 B C सिच्चत्ति ।  
19 C पणुंजि । 20 C जामि । 21 B किंवि; C किहु । 22 C कहिणज्ज । 23 A कय ।

[ टिप्पनकरूपा व्याख्या ]

[ ८८ ] भो पथिक ! त्वं अर्तितं(अत्यन्तं) कार्यव्याकुलः । अहं लेखो(खं) लिखि-  
त्वं(तुं) न शक्नोमि । अतो दोधक[ः] गाथा [च] कथनीया मम वल्लभस्य पुरतः ।  
ममोपरि स्नेहं कृत्वा ॥ ८८ ॥

[ ८९ ] विरहाग्नेरतिशायित्वं दोधकेन गाथया चाह - अहमेवं मन्ये विरहाग्नेर्वड-  
वानलादुत्पत्तिः । यत् स्थूलाश्रुवारिभिः सिक्तः, 'पडिल्ली' देशीत्वादधिकं झगिति  
ज्वलति ॥ ८९ ॥

[ ९० ] दीर्घाक्षाः(क्षयाः) दीर्घोष्णैः श्वासैः सो(शो)ष्यमानो(णो)ऽपि विवर्द्धते  
विरहाग्निः । यद् धूम्रेण निपतद् बाष्पभरे लोचने स्रवतः ॥ ९० ॥

[ ९१ ] पथिको भणति - हे शशधरवदने ! प्रेषय, व्रजामि, अथवा यत् किमपि



[ अवचूरिका ]



[ ८८ ] हे पथिक ! त्वं कार्याकुलः - उच्छु(त्सु)कः, [ अहं ] लेखं लिखितुं न शक्नोमि । त्वं  
प्रियाय दोधक-गाथे भणेः । पथिक ! स्नेहं कृत्वा ॥

[ ८९ ] विरहाग्नेरतिशायित्वं दोधक-गाथाभ्यामाह - हे पथिक ! प्रियमाह - अहमेवं मन्ये -  
विरहाग्नेर्वडवानलादुत्पत्तिः । यत् स्थूलाश्रुभिस्सिक्तः, 'पडिल्ली' देशीत्वादधिकं झगिति - ज्वलति ॥

[ ९० ] हे पथिक ! प्रियं भणेः - दीर्घोष्णैः श्वासैः सोष्यमाना(शोष्यमाणा) सती सा प्रसृताक्षी  
विपद्यते, परं - यदि चेच्छोचनयोर्बाह्य(ष्प)भरैर्ध्रुवं - निश्चयं यदि सा न सिच्यते ॥

[ ९१ ] पथिको भणति - हे शशधरवदने ! मां प्रेषय, हे मृगनयने ! अथवा यत्किमपि कथ-



कहउ पहिय कि <sup>1</sup>ण कहउ कहिसु किं कहिययण,  
 जिण<sup>2</sup> किय<sup>3</sup> एह अवत्थ <sup>4</sup>णेहरइरहिययण<sup>5</sup> ॥ ९१ ॥  
 जिणि<sup>6</sup> हउ विरहह<sup>7</sup> कुहरि एव<sup>8</sup> करि घळिया,  
 अत्थलोहि<sup>9</sup> अकयत्थि इकळिय<sup>10</sup> मिल्हिया<sup>11</sup> ।  
 संदेशडउ सवित्थरु तुहु<sup>12</sup> उत्तावलउ,  
 कहिय पहिय पिय गाह वत्थु तह<sup>13</sup> डोमिलउ ॥ ९२ ॥

\*

तइया<sup>14</sup> निवडंत<sup>15</sup> णिवेसियाइं संगमइ जत्थ णहु हारो ।  
 इन्हि<sup>16</sup> सायर-सरिया<sup>17</sup>-गिरि-तरु-दुग्गाइं अंतरिया<sup>18</sup> ॥ ९३ ॥

1 A क न । 2 A जिणि । 3 A कय; C कहिय । 4 B णेहरय°; C णेहदय° । 5 A °मण । 6 A जिण । 7 A विरहु; B विरह । 8 B एम । 9 C °लोह अक° । 10 A इकळी । 11 A मिल्हीआ; C नास्ति पदमिदम् । 12 A C तुह । 13 B तहि । 14 A C तइया । 15 C तवडंत । 16 A इन्हं । 17 । A सरीआ । 18 B अंतरियं ।

[ टिप्पनकरूपा व्याख्या ]

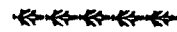
कथनीयं तद् हे मृगनेत्रे ! कथय । भो पथिक ! कथयामि, [ किंवा न कथयामि ? ], परं कथयिष्ये । अथवा स्नेहरतिरहिताय तस्मै कथितेन किम् । येनैषाऽवस्था कृता ॥ ९१ ॥

[ ९२ ] येनार्थलोभेन कामिनी मुक्ता । विरहगर्तायां क्षिप्ता । संदेशकस्तु [ निस्ती ] णः, त्वं तूच्छ(त्सु)कः । परं तस्मै एकां गाथां [ वस्तुकं ] डोमिलकं च वदेः ॥ ९२ ॥

[ ९३ ] पूर्वसुखानुभवं स्मारयन्ती दुःखं प्रकटमाह—तदा त्वयि निव(वि)डंत यथानिवेसि(शि)ते अवषो(आवयो)रन्तरे हारो न संक्रान्तः । इदानीं सागर-सरित्-दुर्गादि अन्तरितम् ॥ ९३ ॥



[ अवचूरिका ]



मीयं तम्मम कथय । हे पथिक ! कथयामि, किं न कथयामि वा ?, परं कथयिष्ये, तेन कथितेन किम् । स्नेह[रति]रहितेन येनैषाऽवस्था कृता ॥

[ ९२ ] विरहकुहरे—विरहगर्तायां येनाहं क्षिप्ता । एवं कृत्वा—क्षिप्त्वा, अर्थलोभात् अकृतार्थ-नैकाकिनी मुक्ता । सन्देशकं(कः) सवित्तरः, त्वमुच्छ(त्सु)कः । प्रियाय कथेः(थयेः)—गाथां वस्तुकं च डोमिलम् ॥

[ ९३ ] पूर्वसुखानुभवं स्मारयन्ती दुःखं प्रकटमाह—तदा त्वयि निवडंत—यथानिवेसित आवयोरन्तः हारो न संक्रान्तः, इदानीं सागरसरिद्विरितद्दुर्गाश्चान्तरिताः ॥

णियदइयह<sup>1</sup> उक्कंखिरिय<sup>2</sup> किवि<sup>3</sup> विरहाउलिय<sup>4</sup>,  
पियआसंगि पहुत्तिय तसु<sup>5</sup> संगमि<sup>6</sup> बाउलिय ।

ते<sup>8</sup> पावहि<sup>9</sup> सुविणंतरि धन्नउ<sup>10</sup> पियतणुफरसु,  
आलिंणु अवलोयणु चुंबणु<sup>11</sup> चवणु सुरयरसु<sup>12</sup> ।

इम<sup>13</sup> कहिय पहिय तसु णिदयह जइय<sup>14</sup> कालि पवसियउ तुहु ।

तसु<sup>15</sup> लइ<sup>16</sup> मइ तणि<sup>17</sup> णिंद णहु को पुणु<sup>18</sup> सुविणइ<sup>19</sup> २० संगसुहु ॥ ९४ ॥

[ †षट्पदम् । ]

1 B °दइय उ°; C °दइयह । 2 C उक्किंखिरि । 3 A कवि । 4 B °उलीय । 5 'तसु' नास्ति C । 6 C संगम । 8 A C जे । 9 C पावहिं । 10 'पिय' नास्ति C । 11 C नास्ति 'चुंबणु'; A B नास्ति 'चवणु' । 12 B सुरइ° । 13 'इम' नास्ति A । 14 B जहि कालिहि । 15 C तेसु । 16 C सहगलइ । 17 B तणु । 18 B पुणु; C पणि । 19 A सुविणय; B सुइणइ । 20 A संयु । † C आदर्श एवेदं पदं लभ्यते ।

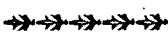
[ टिप्पनकरूपा व्याख्या ]

[ ९४ ] आत्म[न]स्तु महद्दुःखत्वमाह-याः काच(श्च)न स्त्रियो निजदइ-  
(यि)तोत्कण्ठिता विरहाकुलिताः प्रियासङ्गं प्रपन्नाः, तत्सङ्गमव्याकुलिता भवन्ति,  
ताः स्वप्नान्तरे धन्यं तनुस्पर्शं आलिङ्गनं अवलोकनं चुम्बनं दशनखण्डनं सुरतं  
च प्राप्नुवन्ति । हे पथिक! तस्मै निर्दयाय कथयेः-ममावस्थां तु शृणु,  
यस्मिन् काले त्वं प्रविशि(वसि)तः, तस्माद्वात्-क्षणान्मम निद्रा नास्ति, किं पुनः  
स्वप्नसङ्गमसुखम् । "ग्रामो नास्ति कुतः सीमे"ति ज्ञा(न्या)यात् । वस्तुकच्छन्दः ।  
तल्लक्षणं यथा-

दो वेया सिहियुगलं जुयाइ दुन्निउ दुगं च वत्थुयओ ।

पनरस तेरस पनरस तेरस जुत्तो दिवड्ढुच्छंदो ॥

द्यतुर्विंशति मातृकाणि चत्वारि पदानि । पश्चात् पञ्चदश-त्रयोदश-पञ्चदश-  
त्रयोदशमात्रिकाणि चत्वारि पदानि । एष (एतत्) वस्तुकच्छन्दः । अपरं नाम  
षट्पदम् ॥ ९४ ॥



[ अवचूरिका ]



[ ९४ ] विरहिणीनां विरहे मनाक् सुखसंभवमाह-याः काश्चन स्त्रियो निजदयितोत्कण्ठिता  
विरहाकुलिताः प्रियासङ्गं प्रपन्नाः, तत्सङ्गमव्याकुलिता भवन्ति, ताः स्वप्नान्तरे धन्यं तनुस्पर्शमा-  
लिङ्गनमवलोकनं चुम्बनं दशनखण्डनं सुरतं चाप्नुवन्ति । हे पथिक! तस्मै निर्दयायैवं कथयेः-  
ममावस्थां त्वं शृणु, यस्मिन् काले त्वं प्रविशि(वसि)तस्माद्वात्-क्षणान्मम निद्रा नास्ति, किं  
पुनः स्वप्नसङ्गमसुखम् । 'ग्रामो नास्ति कुतः सीमा' इति न्यायेन ॥

पियविरहविओ<sup>१</sup>, संगमसोए, <sup>२</sup>दिवसरयणि<sup>३</sup> झूरंत<sup>४</sup> मणे,  
 गिरु अंगु<sup>५</sup> सुसंतह<sup>६</sup>, वाह फुसंतह<sup>७</sup>, अप्पह गिदय किं पि भणे ।  
 †तसु सुयण<sup>८</sup> निवेशिय, भाइण<sup>९</sup> पेसिय<sup>१०</sup>, मोहवसण वोळंत खणे,  
 मह साइय वक्खरु, हरि गउ तक्खरु, जाउ सरणि कसु पहिय भणे ॥९५॥

इहु डोमिलउ<sup>११</sup> भणेविणु निशि(सि)तमहर<sup>१२</sup> वयणि,

हुइय<sup>१३</sup> गिमिस<sup>१४</sup> णिप्फंद सरोरुहदलनयणि ।

णहु किहु<sup>१५</sup> कहइ<sup>१६</sup> ण पिकखइ जं<sup>१७</sup> पुणु<sup>१८</sup> अवरु<sup>१९</sup> जणु,

चित्ति<sup>२०</sup> भित्ति णं लिहिय मुंघ<sup>२१</sup> सच्चविय<sup>२२</sup> खणु ॥ ९६ ॥

1 C °वियोए । 2 C रयणि दिवस° । 2 B °रयण । 4 A झूरति । 5 A B अंगि ।  
 6 A सुसंतहं । 7 A फुरंतहं । † एतदुत्तरार्द्धात्मकभागोऽस्य पद्यस्य पतितः C आदर्शः ।  
 8 B सुयणु । 9 A भाइणि । 10 B पेसिय । 11 A डोमिलिउ; B डोमिल्लउ । 12 A  
 नित्तमहुमहुरवयणि । 13 A हुइय; B हुई । 14 B निमिश । 15 C किहुं । 16 A  
 कहिउ । 17 B इय । 18 C नास्ति 'जं पुणु' । 19 C अवर । 20 A चित्त ।  
 21 A मुद्ध । 22 B साच्चविय ।

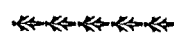
[ टिप्पनकरूपा च्याख्या ]

[ ९५ ] हृते सर्वस्वे किं कर्त्तव्यतामूहत्वमाह - प्रियविरहविउ(यो)गाय सङ्गम-  
 सूचकाय रात्रिदिनं क्लिश्यन्ती, नितरामङ्गं शोषयन्ती, वाष्पानि मार्जयन्ती,  
 आत्मना(नो) निर्दयाय किं भणामि । परं त्वं त्वेवं वदेः - यत् त्वां द्वि(हृ)दये  
 निवेश्य भावेनाप्रेष्य(क्ष्य), मोहवशात् क्षणम्, तयोक्तम् - मम स्वामिनो वक्खरं =  
 रूपं नाम वस्तु विरहनामा तस्करो द्वि(हृ)त्वा गच्छति प्रत्यहम् । तद् भण, प्रिय  
 कस्य शरणं व्रजामि ? ॥ ९५ ॥

[ ९६ ] एतत् डोमिलक[मु]क्त्वा, चन्द्रवदना कमलनेत्रा निर्मि(र्नि)मेषा  
 निःस्पन्दा जाता । न च किमपि कथयति, अपरं जनं न प्रेक्षते । अत्र वितर्के -  
 भित्तौ चित्रलिखितेव सत्यापिता - ज्ञातेत्यर्थः ॥ ९६ ॥



[ अवचूरिका ]



[ ९५ ] प्रियविरहवियोगाय सङ्गमसूचकाय रात्रिदिनं क्लिश्यन्ती, नितरामङ्गं शोषयन्ती,  
 वाष्पानि मार्जयन्ती, पथिक ! आत्मनो निर्दयाय प्रियाय किं भणामि । परं त्वं त्वेवं वदेः - यत्त्वां  
 हृदये निवेश्य भावेनाप्रेष्य, मोहवशात् क्षणम्, तयोक्तं मम स्वामिनो वक्खरं नाम वस्तु  
 विरहनामा तस्करो ह्त्वा गच्छति प्रत्यहम् । तद्भण प्रिय ! कस्य शरणं व्रजामि ? ॥

[ ९६ ] एतत् डोमिलकमुक्त्वा, चन्द्रवदना कमलनेत्रा निर्मि(निर्नि)मेषा निःस्पन्दा जाता ।  
 न च किमपि कथयति, अपरं जनं न प्रेक्षते । अत्र वितर्के - भित्तौ चित्रलिखितेव सत्यापिता -  
 दृष्टेत्यर्थः ॥

<sup>१</sup>ओसासंभमरुद्धसास उरुन्नमुह<sup>३</sup>,  
 वम्महसरपडिभिन्न सरवि पियसंगसुह ।  
 दर तिरच्छि तरलच्छि पहिउ जं जोइयउ<sup>३</sup>,  
 णं गुणसद्द उत्तट्ठि<sup>४</sup> कुरंगि<sup>६</sup> पलोइयउ<sup>६</sup> ॥ ९७ ॥  
 पहिउ भणइ थिरु होहि धीरु<sup>७</sup> आसासि<sup>८</sup> खणु,  
 लइवि वरक्किय ससिसउन्नु<sup>९</sup> फंसहि<sup>१०</sup> वयणु ।  
 तस्स वयणु<sup>११</sup> आयन्नि<sup>१२</sup> विरहभर<sup>१३</sup> भज्जरिय<sup>१४</sup>,  
 लइ अंचलु<sup>१५</sup> मुहु<sup>१६</sup> पुंछिउ तह व सलज्जरिय<sup>१७</sup> ॥ ९८ ॥  
 पहिय ण सिज्जइ<sup>१८</sup> किरि<sup>१९</sup> बलु मह कंदप्पसउ,  
 रत्तउ जं च विरत्तउ निदोसे य पिउ ।

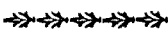
1 C ऊसासं । 2 B उरुन्नमुह । 3 B जोइयइ । 4 C उत्तट्ठि । 5 C कुरंग । 6 B पलोइयइ । 7 A B धीरि । 8 C आसीसि । 9 A °सउन्नु । 10 B पुंसहि । 11 B वयण । 12 A आयन्नि; C आहन्नि । 13 C °भयं । 14 A भज्जरीया । 15 C अंचुलु । 16 B मुहुं; C मुह । 17 A सलज्जरीया; C सलज्जरिय । 18 C सिज्जइ । 19 A किरि ।

[ टिप्पनकरूपा व्याख्या ]

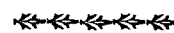
[ ९७ ] उच्छ्वासभ्रमरुद्धनि[:]खा(श्वा)सया रुदितमुख्या मन्मथशरैः प्रतिभिन्नया प्रियसङ्गमसुष(खं) स्मृत्वा, तदनुगवो(तो)ऽस्ति वेतीषत् तिर्यग् तरलाक्षिभ्यां पथिको दृष्टः । मन्ये वितर्के वा । गुणशब्दोऽत्रस्तया कुरङ्गा दृष्टः सः ॥ ९७ ॥

[ ९८ ] अथ पथिकसौजन्यमाह-पथिको भणति-स्थिरा धीरा भव । क्षणं आस्वा(श्वा)सय । वरकीं-पटीं गृहीत्वा शशिसंपूर्णं मुखं प्रमार्जय । तस्य वचनमाकर्ण्य विरहभरभग्नया सलज्जया वस्त्राञ्चलमादाय मुखं प्रमार्जितम् ॥९८॥

[ ९९ ] आत्मनः सर्वथैवासमर्थतामाह-हे पथिक ! मम कन्दर्पेण समम्, किल इति संभावनायाम्, बलं न सिद्ध्यति । यच्च तद्रूप एव प्रियो[निर्दोषेण]दोषं



[ अवचूरिका ]



[ ९७ ] उच्छ्वासभ्रमरुद्धनिःश्वासया रुदितमुख्या, मन्मथशरैः प्रतिभिन्नया, प्रियसङ्गमसुखं स्मृत्वा, तदनुगतोऽस्ति वेति, ईषत्तिर्यक् तरलाक्षिभ्यां पथिको दृष्टः । मन्ये-वितर्के वा । गुण-शब्दोऽत्रस्तया कुरङ्गा दृष्टः सः ॥

[ ९८ ] अथ पथिकः सौजन्यमाह-पथिको भणति-स्थिरा धीरा भव । क्षणमाश्वासय । वरकीं-पटीं गृहीत्वा शशिसंपूर्णं मुखं मार्जय । तव(स्य) वचनमाकर्ण्य विरहभरभग्नया लज्जया वस्त्राञ्चलमादाय मुखं प्रमार्जितम् ॥

[ ९९ ] आत्मनः सर्वथैवासमर्थतामाह-हे पथिक !, किलेति संभावनायाम्, मम बलं

णेय<sup>1</sup> सुणिय परवेयण निन्नेहह<sup>2</sup> चलह,  
 ३मालिणिवित्तु कहिब्बउ<sup>4</sup> इक्कइ तह खलह ॥ ९९ ॥

\*

जइ वि<sup>5</sup>रइविरामे णट्टसोहो मुणंती,  
 सुहय तइय<sup>6</sup> राओ<sup>7</sup> उग्गिलंतो सिणेहो ।  
 भरवि<sup>8</sup> नवयरंगे<sup>9</sup> इक्कु<sup>10</sup> कुंभो धरंती,  
 हियउ तह पडिल्लो<sup>11</sup> बोलियंतो विरत्तो ॥ १०० ॥

\*

जइ अंबरु उग्गिलइ राय<sup>12</sup> पुणि<sup>13</sup> रंगियइ,  
 अह निन्नेहउ अंगु<sup>14</sup> होइ आभंगियइ<sup>15</sup> ।  
 अह हारिज्जइ दविणु जिणिवि<sup>16</sup> पुणु भिट्टियइ,  
 पिय विरत्तु<sup>17</sup> हुइ चित्तु पहिय किम<sup>18</sup> वट्टियइ<sup>19</sup> ॥ १०१ ॥

1 C नेय । 2 A णिन्नेहह । 3 C मालणि° । 4 A कहिज्जसु । 5 A विरह°; C विरह-  
 विरामे । 6 B C तय । 7 B विराओ उग्गिलंती । 8 A भरय । 9 C नवइ° । 10 B इक्कुं ।  
 11 B वडिल्लो । 12 A C राइ । 13 A पुणु । 14 B रंगु; C होइ अंगु । 15 C अम्भि-  
 गियइ । 16 C जिणि पुणि । 17 B C पियह विरत्तउ हियउ । 18 A किमि । 19 A वट्टियइ ।

[ टिप्पनकरूपा व्याख्या ]

विना रक्त एव विरक्तः । न च तेन परवेदना श्रुता । अतस्तस्मै चलिताय खलाय  
 मालिनीवृत्तं एकं कथनीयम् ॥ ९९ ॥

[ १०० ] आत्मनोऽविमर्शित्वमाह - अद्यापि (?) रतिविरामे अहं स्वहृदि(हृ)दयं नष्ट-  
 सौख्यं मन्यास्यम् । तदा हे सुभग ! यो रागो नवरङ्गस्नेहमुद्रिलज्जासीत्, तेनैकं  
 कुम्भं भृत्वाऽधारयिष्यम् । यतो हृदयं विरक्तं तत्र कुम्भे क्षित्वा न्न(न्न)क्षितं कृत्वा  
 अस्थापयिष्यम् - व्यापारयिष्यम् ॥ १०० ॥

एष(एतत्)मालिनीच्छन्दः । तल्लक्षणम् -

“ननमयययुतेयं मालिनी भोगिलोके ॥”

पञ्चदशाक्षरं मालिनीवृत्तम् । द्वौ नगणौ तदनु मगणः तदनु द्वौ यगणौ ॥

[ १०१ ] यदि वल्लं गतरागं तदा पुना रज्ज्यते । अङ्गं निःस्नेहं रूक्षं भवति, तैलेन

→→→→→

[ अवचूरिका ]

←←←←←

कन्दर्पेण समं न सिञ्चति । यत् प्रियो निर्दोषेण दोषं विना रक्तोऽपि विरक्तः । तेन परवेदना न  
 श्रुता - न ज्ञाता । अतस्तस्मै खलाय निस्पृहायैकं मालिनीवृत्तं कथयेः ॥

छन्दोलक्षणं यथा - “ननमयययुतेयं मालिनी भोगिलोकैः ।”

[ १०० ] यदि वि(अपि ?)रतिवियोगेऽहं स्वहृदयं नष्टसौख्यमज्ञास्यन्(म्) तदा यो रागो  
 नवरङ्गं स्नेहमुद्रिलज्जासीत् तेनैकं कुम्भं भृत्वाऽधारयिष्यम्, यतो हृदयं विरक्तं तत्कुम्भे क्षित्वा  
 न्नक्षणं कृत्वा स्वस्थमवधारयिष्यम् ॥

[ १०१ ] यदि वल्लं गतरागं भवति, तदा पुना रज्ज्य(रज्य)ते, अथ निःस्नेहो अङ्गः - शरीरं रौष्यं

पहिउ भणइ पसयच्छि<sup>१</sup> धीरि मणु<sup>२</sup> पंथि धरु<sup>३</sup>,  
 संवरि<sup>४</sup> णिरु<sup>५</sup> लोयणह<sup>६</sup> वहंतउ<sup>७</sup> नीरु<sup>८</sup> भरु ।  
 पावासुय<sup>९</sup> बहुकज्जि गमहि तहि<sup>१०</sup> परिभमइ,  
 अणकियइ<sup>११</sup> णियइ<sup>१२</sup> पउयणि सुंदरि ! णहु<sup>१३</sup> वलइ ॥१०२॥  
 ते य विएसि<sup>१४</sup> फिरंतय<sup>१५</sup> वम्महसरपहय,  
 णियघरणिय सुमरंत<sup>१६</sup> विरह सवसेय कय<sup>१७</sup> ।  
 दिवसरयणि णियदर्इय<sup>१८</sup> सोय असहंत भरु,  
 जिम तुम्हिहि<sup>१९</sup> तिम<sup>२०</sup> मुंधि<sup>२१</sup> पहिय झिज्जंति<sup>२२</sup> णिरु ॥१०३॥

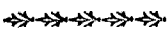
1 C पसइच्छि; B पसियच्छि । 2 A माणुय । 3 C करु । 4 C संवर । 5 A णितु ।  
 6 B लोयणहं । 7 A वहंतु । 8 A णीरु । 9 B पावासुयइ । 10 A C तह ।  
 11 A C अकियइ । 12 C नियय । 13 B नहु । 14 C वियेसि । 15 A वम्मह° ।  
 16 B सुयरंत । 17 B किय । 18 C °दइय । 19 B तुम्हह । 20 A तिव ।  
 21 C मुंध । 22 B झिज्जंत ।

[ टिप्पनकरूपा व्याख्या ]

पुनः प्रक्ष(प्रक्षय)ते । यदि द्रव्यं हारितं भवति तदा जित्वा पुनः प्राप्यते । परं पथिक ! प्रियस्य विरक्तं चित्तं कथं व्यावर्त्यति(°र्त्तते) ॥ १०१ ॥

[ १०२ ] हे सुन्दरि ! स्थिरा भव । मनो मार्गे धर । लोचनाभ्यां वहन्नीरं संवर । प्रवासिनो बहुकर्मणि गच्छन्ति भ्रमन्ति च । मत्कृ(अकृ)ते प्रयोजने न व्याघु-  
 टन्ति ॥ १०२ ॥

[ १०३ ] ते च विदेशे भ्रमन्तः, मन्मथशरप्रहता निजगृहिणी[ः] स्मरन्तः,  
 विरहेण वसी(शी)कृताः, दिवसरात्रौ निजदय(यि)ताशोकभरमसहन्तः, यथा यूयं  
 तथा नितरां पथिका अपि क्षीयन्ते-दुर्बला भवन्ति ॥ १०३ ॥



[ अवचूरिका ]



(रक्षं) भवति तदा तैल्येनाभ्यङ्गयते-मर्द्यते, अथ द्रविणं हार्यते पुनरपि जित्वा भिद्यते-  
 प्राप्यते । हे पथिक ! प्रियस्य विरक्तं हृदयं कथं व्यावर्त्तते ॥

[ १०२ ] पथिको भणति-हे प्रसृताक्षि ! मनो धीरय, मार्गे धर, लोचनाभ्यां वहन्नीरं नितरां  
 संवर । पथिका बहुकार्ये गच्छन्ति, तत्र परिभ्रमन्ति । अकृते निजप्रयोजने हे सुन्दरि ! न  
 वलन्ति-न व्याघुत्वन्ति ॥

[ १०३ ] ते च विदेशं भ्रमन्तो मन्मथशरप्रहता निजगृहिणीः स्मरन्तो विरहेण वसीकृताः,  
 दिवसरात्रौ निजदयिताशोकभरमसहन्तः, यथा यूयं तथा नितरां पथिका अपि क्षीयन्ते-  
 दुर्बला भवन्ति ॥

सं० ६

एय<sup>१</sup> वयण आयन्निवि दीहरलोयणिहिं<sup>२</sup>,  
पठिय<sup>३</sup> अडिल्ल<sup>४</sup> वियसेविणु मयणुक्कोयणिहिं । [ अर्द्धम् । ]

\*

जइ मइ णत्थि<sup>५</sup> णेहु ताकं तहं,  
पंथिय<sup>६</sup> कज्जु साहि मह कंतहं ।  
जं<sup>७</sup> विरहग्गि मज्झ<sup>८</sup> णक्कंतह,  
हियउ हवेइ मज्झ<sup>९</sup> णक्कंतह ॥ १०४ ॥ [ अडिल्लच्छन्दः । ]

1 C पहिय । 2 A °लोयणिहि । 3 A पठि अडि° । 4 C अडिल । 5 A णेहु णत्थि ।  
6 A पंथि कज्ज । 7 A जइ । 8 B णह कंतह । 9 B मज्झु णहु; A C णकंतह ।

[ टिप्पनकरूपा व्याख्या ]

[ १०४ ] एतद् वचनमाकर्ण्य दीर्घतराक्षा(क्षया) मदनोत्कौकुच्यया अडिल्ल पठिता ।

संदेश(श)रासकोऽयमिति ग्रन्थभावं सूचयन्नाह-यदि कान्तस्य मयि स्नेहो नास्ति, तथापि मम कान्ताय, कार्य-संदेशकं साधय-कथय । यद् विरहाग्निर्मम कान्तस्य, अन्यच्च मम हृदयं ज्वालयति, न कान्तस्य-एकोऽर्थः ।

यदि तस्य स्नेहं (°हो) मयि नास्ति, इत्यहं 'ताकं' देशीत्वात् तर्कयामि । तथापि पथिक ! मम कान्ताय कार्य-संदेशकं साधय-कथय । प्राकृतत्वात् षष्ठीस्थाने चतुर्थी । यद् विरहाग्निर्मम मध्यम्, आनक्रान्तं-नासिकान्तं यावत्, नक्रा(क्ता)न्तं-अहोदिवसं रात्रिप्रान्तं हृदयं ज्वालयति-द्वितीयोऽर्थः ॥ १०४ ॥

अडिल्लच्छन्दः । लक्षणं यथा-

चउपइ इक्कु जमक्कु जि दीसइ, अडिलछंदु सु बुहहि सलीसइ ॥

अडिल्लच्छन्दोलक्षणम्-चतुःपदेषु एक सदृक्षो ज(य)मको भवति । स विबुधैः अडिल्लच्छन्दः कथ्यते ॥

→→→→→

[ अचचूरिका ]

←←←←←

[ १०४ ] एतद्वचनमाकर्ण्य दीर्घतराख्या(क्षया) मदनोत्कौकुच्यया, अडिल्ल पठिता ।

संदेशरासकोऽयमिति ग्रन्थभावं सूचयति-यदि कान्तस्य मयि स्नेहो नास्ति, इत्यहं 'ताकं' देशीत्वात्-तर्कयामि, तथापि पथिक ! मम कान्ताय, कार्य-संदेशकं साधय-कथय । प्राकृतत्वात् षष्ठीस्थाने चतुर्थी ॥

द्वितीयपक्षे-यद्विरहाग्निर्मम मध्यम्, आनक्रान्तं-नासिकां यावत्, नक्रान्तं-अहोदिवसं रात्रिप्रान्तम्, हृदयं ज्वालयति-द्वितीयोऽर्थः ॥

कहि ण सवित्थरु<sup>१</sup> सक्कउ<sup>२</sup> मयणाउहवहिय,  
 इय<sup>३</sup> अवत्थ अम्हारिय<sup>४</sup> कंतह<sup>५</sup> सिव<sup>६</sup> कहिय ।  
 अंगभंगि णिरु अणरइ<sup>७</sup> उज्जगउ<sup>८</sup> णिसिहि,  
 विहलंघल गय मग्ग चलंतिहि<sup>९</sup> आलसिहि<sup>१०</sup> ॥ १०५ ॥  
 धम्मिलह संवरणु न घणु कुसमिहि रइउ,  
 कज्जलु<sup>११</sup> गलइ कवोलिहि जं नयणिहि<sup>१२</sup> धरिउ<sup>१३</sup> ।  
 जं पियआसासंगिहि अंगिहिं<sup>१४</sup> पलु चडइ<sup>१५</sup>,  
 विरह<sup>१६</sup> हुयासि<sup>१७</sup> झलक्किउ<sup>१८</sup> तं पडिलिउ झडइ ॥ १०६ ॥  
 आसाजलसंसित्त विरहउन्हत्त जलंतिय<sup>१९</sup>,  
 णहु<sup>२०</sup> जीवउ<sup>२१</sup> णहु मरउ पहिय ! अच्छउ धुक्खंतिय<sup>२२</sup> ।

1 C सवित्थतु । 2 C मणायउह° । 3 B नास्ति 'इय'; C हुआ । 4 A अम्हारीय ।  
 5 B पहिय कंतह । 6 B सह; C सउ । 7 C अणरउ; B अरुणउ । 8 B उयग्गउ ।  
 9 B C चलंतह । 10 C आलिसिहि । 11 C कज्जल । 12 C नयणि । 13 B धरियउ ।  
 14 A अंगि प° । 15 B चडइं । 16 A विरहु । 17 A हुयास; B हुयासु । 18 C झलक्कि  
 पडिल्लउ तं; B तं पडलिउ झलइ । 19 A जलंतिय; C जलंती । 20 A नहु । 21 B जीवउ ।  
 22 C धुक्कंती ।

[ टिप्पनकरूपा व्याख्या ]

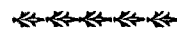
[ १०५ ] भो पथिक ! संदेशको विस्तरः । मदनस(श)रव्याप्तया मया कथि(थयि)तुं न शक्यते । परं भो पथिक ! मदीयाऽवस्था प्रियतमस्याग्रे सर्वा कथनीया । अहर्निशं मे-मम अङ्गे अरतिर्वर्त्तते । तव विरहे मार्गं चलन्त्या विहलङ्गला भवामि ॥ १०५ ॥

[ १०६ ] धर्मिल(म्मिल्ल)स्य संवरणं कुसुमैर्न रचितम् । नेत्रयोर्धृतं कज्जलं कपोलमार्गं गलति । यत् प्रियागमास(श)या पलं-मांसं देहे चटति, तद्विरहाग्निना झलकितं-भस्मीकृतं द्विगुणं झटति ॥ १०६ ॥

[ १०७ ] आसा(शा)जलेन संस(सि)क्ता विरहाग्निना ज्वलन्ती च न जीवामि,



[ अवचूरिका ]



[ १०५ ] हे पथिक ! अहं मदनयुधबाधिता संदेशकं सविस्तरं कथि(थयि)तुं न शक्नोमि, परमिमामवस्थां सकलां कान्ताय कथय । तामाह-अङ्गे भङ्गः, नितरामरतिः, निशि जागरः, विहलङ्गला गतिमार्गं चलन्त्या आलस्येन ॥

[ १०६ ] धर्मिलस्य संवरणं कुसुमैर्न रचितम्, नेत्रयोर्धृतं कज्जलं कपोलमार्गं गलति, यद्विरहाग्निना झलकितं-भस्मीकृतं द्विगुणं झटति ॥



इत्थंतरि पुण पुणवि<sup>१</sup> तेणि<sup>२</sup> पहिय<sup>३</sup> धरेवि मणु,  
फुल्लउ<sup>४</sup> भणियउ<sup>५</sup> दीहरच्छि<sup>६</sup> णियणयण फुसेविणु ॥ १०७ ॥

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सुन्नारह जिम मह हियउ, पिय<sup>७</sup> उक्किंख करेइ<sup>८</sup> ।  
विरहहयासि दहेवि करि, आसाजलि सिंचेइ<sup>९</sup> ॥ १०८ ॥

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पहिउ<sup>१०</sup> भणइ पहि जंत अमंगलु<sup>११</sup> मह<sup>१२</sup> म करि<sup>१३</sup>,  
रुयवि<sup>१४</sup> रुयवि पुणरुत्त<sup>१५</sup> वाह संवरिवि धरि ।  
पहिय ! होउ तुह<sup>१६</sup> इच्छ<sup>१७</sup> अज्ज सिज्जउ गमणु,  
मइ न रुनु विरहग्गिधूम लोयणसवणु ॥ १०९ ॥

1 A C पुणरवि पहिय । 2 A C नास्ति 'तेणि' । 3 A धारवि; C धरेविणु । 4 A फुल्लउ । 5 A C भणियउ । 6 A दीहअच्छि; B दीहच्छि । 7 C पय । 8 A उक्किंख करेइ; C उक्किंखरेइ । 9 A संचेइ । 10 C पहिय । 11 C अमंगल । 12 C महु । 13 B करहि । 14 C रुइवि । 15 C पुणरुत्त । 16 A तुय । 17 B इच्छउ ।

[ टिप्पनकरूपा व्याख्या ]

न मृ(मि)यते; धुक्खंती अग्निरिव तिष्ठामि । अत्रान्तरे, पथिकं मनो धृत्वा, पुनः पुनरपि नेत्रे स्पृष्ट्वा, फुल्लको भणितः ॥ १०७ ॥

[ १०८ ] हे प्रिय ! मम हृदयं स्वर्णकारवद् वर्त्तते । यथा स्वर्णकारः प्रियोत्कण्ठया—अभीष्टलाभेच्छया स्वर्णमग्निना दग्ध्वा, जल(ले)न सिञ्चति, तथा शरीरस्वर्णं प्रियविरहस्मरणेनाग्निना दग्धम्, पुनः सङ्गमाशाजलेन सिञ्चितम् ॥ १०८ ॥

[ १०९ ] पथिको भणति—व्रजतः पथि ममामङ्गलं मा कुरु, रुदित्वा रुदित्वा । पुनरश्रूणि संवर । सा प्राह—पथिक ! तत्रेप्सितं भवतु । अद्य गमनं सिद्ध्यतु । मया न रुदितम् । विरहाग्नेर्धूमाधिकत्वाल्लोचनश्र(स्त्र)वणं जातम् ॥ १०९ ॥

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[ अवचूरिका ]

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[ १०७ ] आशाजलेन सिक्ता विरहाग्निना ज्वलन्ती न च जीवामि, नो मरामि, किन्त्वभिरिव धुक्खन्ती तिष्ठामि । अत्रान्तरे मनो धीरयित्वा, नेत्रे स्पृष्ट्वा, पु(फु)ल्लको भणितः ॥

[ १०८ ] हे प्रिय ! मम हृदयं स्वर्णकारवद् वर्त्तते । यथा स्वर्णकारः प्रियोत्कण्ठया—अभीष्टलाभेच्छया स्वर्णमग्निना दग्ध्वा जलेन सिञ्चति, तथा शरीरस्वर्णं प्रियविरहाग्निना दग्ध्वा पुनः सङ्गमाशाजलेन सिञ्चति ॥

[ १०९ ] पथिको भणति—पथि व्रजतो म[म] माऽमङ्गलं कुरु । रुदित्वा पुनरश्रूणि संवर । सा प्राह—तत्रेप्सितं भवतु । अद्य गमनं प्रसिद्ध्यतु । मया नो रुदितम् । विरहाग्नेर्धूमाधिकत्वाल्लोचनात् स्रवणं जातम् ॥

पहिय भणइ पसयच्छि<sup>१</sup> ! तुरियउ किं वज्जरहि,  
 रवि<sup>२</sup> दिणसेसि<sup>३</sup> पहुत्तु पडुंजहि<sup>४</sup> दय करहि ।  
 जाहि<sup>५</sup> पहिय ! तुह<sup>६</sup> मंगलु<sup>७</sup> होउ<sup>८</sup> पुणन्नवउ,  
 पियह कहिय हिव<sup>९</sup> इक्क<sup>१०</sup> मडिल अनु<sup>११</sup> चूडिलउ ॥ ११० ॥

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तणु<sup>१२</sup> दीउन्हसासि सोसिज्जइ<sup>१३</sup>,  
 अंसुजलोहु पेय सो सिज्जइ ।  
 हियउ पउक्कु<sup>१४</sup> पडिउ दीवंतरि,  
 णाइ पतंगु पडिउ<sup>१५</sup> दीवंतरि ॥ १११ ॥

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1 A पसच्छि; B पसियच्छि । 2 B दिणि? । 3 C ०सेस । 4 C पडुज्जय । 5 C जहि ।  
 6 A तुय; B तुव । 7 C मंगल । 8 C हो । 9 A नास्ति 'हिव' । 10 A इक्क अडिल्ल ।  
 11 B C अनु; A अनु तह । 12 C तिणु । 13 B ०सिज्जइ । 14 C पडिक्कु ।  
 15 A B 'पडिउ पियंगु णाइ दीवंतरि' एतादृशः पाठः ।

[ टिप्पनकरूपा व्याख्या ]

[ ११० ] पथिको भणति - हे प्रसृतिप्रमाणलोचने ! तु(त्व)रितं कथय, किं संदे-  
 शकं दास्यसि । रविः - सूर्यः, अस्तं आयातः । ममोपरि दयां कृत्वा प्रेषय । सा आसीं  
 (०शिषं)दत्त्वा कथयति - जा(या)हि त्वम् । तव पुनः पुनर्नवो मङ्गलो भवतु । मम  
 प्रियस्याग्रे एकं अ(म)डिल्लं अन्यत् चूडिलकं कथनीयम् ॥ ११० ॥

[ १११ ] तनु दीर्घोष्ण(ष्ण)श्वासैः सोख्य(शुष्य)ते, अश्रुजलौघस्तु तस्मादुत्प-  
 न्नोऽपि न च सो(शु)ष्यते - इति महदाश्चर्यम् । मम हृदयं द्वीपान्तरे पतितं - शून्यं  
 जातमित्यर्थः । मन्ये पतङ्गो द्वी(दी)पमध्ये पतितः, सोऽपि मृ(म्रि)यते ॥ १११ ॥

मडिल्लच्छन्दः । तल्लक्षणम् -

“जमक्कु होइ जहि बिहु पय जुत्तउ । मडिल्लछंडु तं अज्जुणि वुत्तउ ॥”

→→→→→

[ अवचूरिका ]

←←←←←

[ ११० ] पथिको भणति - हे प्रसृताक्षि ! त्वरितं किञ्चिद् वद । रविर्दिनरोषं प्राप्तः । दयां  
 कृत्वा मां विसर्जय । सा प्राह - हे पथिक ! व्रज, तव पुनर्नवं माङ्गल्यं भवतु । प्रियायैकां  
 अ(म)डिल्लं अन्यत् चूडिलकं च वदेः ॥

[ १११ ] तनु दीर्घोष्णश्वासैः सोख्य(शुष्य)ते । असु(अश्रु)जलौघस्तु तस्मादुत्पन्नोऽपि न च  
 शुष्यत इति नादाश्च (? महदाश्चर्यम्) । मम हृदयं द्वीपान्तरे पतितं - शून्यं जातमित्यर्थः । मन्ये  
 पतङ्गो द्वीपमध्ये पतितः । सोऽपि म्रियते ॥

उत्तरायणि<sup>१</sup> वड्ढिहि दिवस,  
 णिसि दक्खिण<sup>२</sup> इहु<sup>३</sup> पुव्व<sup>४</sup> णिउइउ<sup>५</sup> ।  
 दुच्चिय वड्ढिहि<sup>६</sup> जत्थ पिय,  
 इहु तीयउ विरहायणु<sup>८</sup> होइयउ ॥ ११२ ॥

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गयउ दिवसु थिउ सेसु पहिय ! गमु<sup>९</sup> मिल्हियइ,  
 णिसि अत्थमु<sup>१०</sup> बोलेवि दिवसि<sup>११</sup> पुणु<sup>१२</sup> चल्लियइ ।  
 बिंवाहरि<sup>१३</sup> दिण<sup>१४</sup> बिं<sup>१५</sup> जुन्ह<sup>१६</sup> गोसिहि<sup>१७</sup> बलइ<sup>१८</sup>,  
 तो<sup>१९</sup> जाइअइ अ कज्जि मइ<sup>२०</sup> अइआवलइ\*,  
 जइ न रहहि इणि ठाइ<sup>२१</sup> पहिय ! इच्छहि गमणु<sup>२२</sup>,  
 चूडिल्लउ खडहडउ पियह गाहाइ<sup>२३</sup> भणु ॥ ११३ ॥

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1 C बडहि । 2 C दक्षिण; B दक्षण । 3 C इय । 4 C पुव्वि । 5 C निउयउ ।  
 6 A वत्थहि । 7 A लीयउ । 8 A विरहाइणु; C तुअ विरहायण । 9 C गम ।  
 10 C अत्थिमु । 11 C दिवसि । 12 C पुणि । 13 B बिंवाहर । 14 B C दिणि ।  
 15 C बिं । 16 C जुनु । 17 B गोसहि । 18 C चलइ । 19 A जायइ अकज्जि ।  
 20 B ममइ; A मइ अ । \* C आदर्शे एषः पादः 'रइणि तो जाइ हउ कज्जिहिं आवलउ'  
 एतादृशो लभ्यते । 21 B C ठाई । 22 B गवणु । 23 A गाई भणु ।

[ टिप्पनकरूपा व्याख्या ]

[ ११२ ] सर्वकालस(स्य) दुःखतामाह-उत्तरायणे दिवसा वर्द्धन्ते रात्रयो  
 हीयन्ते, दक्षिणायने रात्रयो वर्द्धन्ते दिवसा हीयन्ते । यत्र द्वे वर्धेते तन्मन्ये एषः  
 त्रि(त्)तीय[:] विरहायनो जातः । द्वयोर्हानौ तुर्यः सुखायनः, चकारात् ॥ ११२ ॥  
 चोडियालकच्छन्दः । तल्लक्षणम्-

“दोहाळंदु जि दु दलु पढि मत्त ठविज्जहिं पंच सु केहा ।

चूडिल्लउ तं बुह मुणहु गुरुहु पयंपइ सच्चु सु एहा ॥”

दोधकच्छन्दसं पठित्वा प्रान्ते प्रान्ते पञ्च पञ्च मात्रा न्यस्यन्ते । चोडियालको  
 भवति ॥

[ ११३ ] दिवसो गतः, स्थितः शेषः(षः) । हे पथिक ! गमनं मुच्यताम् । निशां

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[ अवचूरिका ]

←←←←←

[ ११२ ] उत्तरायणे दिवसा वर्द्धन्ते, रात्रयो हीयन्ते; दक्षिणायने रात्रयो वर्द्धन्ते न दिवसाः ।  
 यत्र द्वे वर्धेते तन्मन्ये-एषस्तृतीयो विरहायनो जातः । द्वयोर्हानौ तुर्यः सुखायनश्चकारात् ॥

[ ११३ ] हे पथिक ! दिवसो गतः-स्थितशेषो जातः । गमनं मुच्यताम् । निश्यस्तमनं

फलु<sup>१</sup> विरहगि पवासि तुअ<sup>२</sup>,  
 पाइउ अम्हिहि<sup>३</sup> जाइ पियह भणु ।  
 चिरु<sup>४</sup> जीवं तउ लहु वरु,  
 हुअउ संवच्छरतुल्लु<sup>५</sup> इक्कु दिणु ॥ ११४ ॥

\*

जइ पिम्मविओय<sup>६</sup> विसुंठलयं हिययं,  
 जइ अंगु<sup>७</sup> अणंगसरेहि हयं णिहुयं ।  
 जइ बाहजलोह<sup>८</sup> कवोलरयं णयणं,  
 जइ णिच्च मणंमि वियंभिययं मयणं<sup>९</sup> ॥ ११५ ॥

\*

1 A फल । 2 A तुय । 3 A अम्हह । 4 A चिर । 5 C समरतुल्लु । 6 A विओइ ।  
 7 C अणंगु स<sup>०</sup> । 8 B C कओल<sup>०</sup> । 9 B णिच्च मणं वियंभिय मयणं ।

[ टिप्पनकरूपा व्याख्या ]

निर्गमयित्वा वासरे पुनश्चल्यताम् । पथिकः प्राह - विम्बाधरे ! दिनविम्बज्योत्स्ना  
 गोसे - प्रभाते ज्वलति । अतः कारणाद् रात्रावेव कार्ये उत्सुके मया गम्यते । पुनः  
 सा प्राह - हे पथिक ! यद्यस्मिन् स्थाने न तिष्ठसि - गमनमिच्छसि, तदा एकं  
 चूडिलकं खडहडं च गाथां भणेः ॥ ११३ ॥

[ ११४ ] हे प्रिय ! तव प्रवासे विरहाग्नेः सकाशात् फलं प्राप्तं इति गत्वा प्रियं  
 भण । किं तत् - चिरंजीवी वरः प्राप्तः । यदेकोऽपि वासरः संवत्सरप्रमाणो  
 जातः ॥ ११४ ॥

[ ११५ ].....[ अस्य पद्यस्य व्याख्या नोपलभ्यते मूलादर्शे । ]

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[ अवचूरिका ]

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बोलयित्वा - निर्गमयित्वा, दिवसे पुनश्चल्यताम् । हे विम्बाधरे ! दिनविम्बज्योत्स्ना - आतापो  
 गोसे - प्रभाते ज्वलति । मयाऽत्यौत्सुक्ये कार्ये गम्यते । पुनः सा प्राह - यद्यस्मिन् स्थाने न  
 तिष्ठसि, हे पथिक ! यदि गमनमिच्छसि, तदा चूडिलकं, खडहडकं, गाथां च प्रियाय भणेः ॥

खडहडच्छन्दोलक्षणं यथा -

सगणा इअ वीस य छंद धुअं भणियं, लहु चालीस वीस गुरु सुमणोहरयं ।

खडहडयणामेहि णिच्च पसिद्धपयं, अइवच्छणामि दुईय य तं कहियं ॥ १ ॥

[ ११४ ] हे प्रिय ! तव प्रवासे विरहाग्नेः फलं प्राप्तमिति गत्वा प्रियं भण । किं तत् ?  
 चिरंजीवी वरः प्राप्तः । यदेकोऽपि वासरः संवत्सरतुल्यो जातः ॥

[ ११५ ] यदि मे प्रियवियोगे हृदयं विसंस्थूलम्, यद्यङ्गमनङ्गशरैर्निभृतं यथा हतम्, यदि  
 वाष्पजलौवकपोकरतं नेत्रम्, यदि मनसि नित्यमपि मदनं विजृम्भितम्, तथापि जीव्यते ॥

ता पहिय ! केम णिसि समए पाविज्जइ निवइ य<sup>१</sup> तह णिइ ।  
जीविज्जइ जं पियविरहणीहि दिवसाइ तं चुज्जं ॥ ११६ ॥

\*

पहिउ भणइ कणयंगि ! सयलु<sup>२</sup> जं तुम्हि कहिउ,  
अन्नइ जं मइ दिट्ठु<sup>४</sup> पयासिसु तं अहिउ ।  
पउमदलच्छि पलट्टिहि<sup>५</sup> इच्छहि णियभुवणु<sup>६</sup>,  
हउं<sup>७</sup> पुणि मग्गि पयट्टउ भंजि म मह गमणु<sup>८</sup> ।  
पुव्वदिसिहि<sup>९</sup> तमु पसरिउ, रवि अत्थमणि<sup>१०</sup> गउ ।  
णिसि कट्टिहि गम्मियइ, मग्गु दुग्गमु<sup>११</sup> सभउ ॥ ११७ ॥

1 B C निव्वुइय । 2 C दिवसे वि । 3 C सयल । 4 B इट्ठु । 5 A पलट्टिहि;  
B पलट्टिहि । 6 C °भुवण । 7 A हउ । 8 B गवणु । 9 B पुव्वदिसउ । 10 B अत्थमणि ।  
11 C अइदुग्गु भउ ।

[ टिप्पनकरूपा व्याख्या ]

एतत् खडहडच्छन्दः । लक्षणम् -

“सगणा इय वीस य छंदु धुवं भणियं, लहु चालीस [वीस] गुरू सुमणोहरयं ।  
खडहडयनामेहि निच्च पसिद्धपयं, अइवल्लहु नामि दुइय य तं कहियं ॥”

विंशतिः सगणाः, लघु चत्वारिंशत्, विंशतिः गुरवः । अतिवल्लहो नाम-  
द्वितीयं नाम ।

[ ११६ ] तावत् हे पथिक ! निशि निर्वृत्तिः [ ] निद्रा च कथं प्राप्यते । यत्  
प्रियविरहिताभिः कैश्चित् ( केचिद् ) दिवसाः जीव्यन्ते तदेवाश्चर्यम् ॥ ११६ ॥

[ ११७ ] पथिको भणति - हे कनकाङ्गि ! यत् त्वया सकलं कथितम्, अन्यत्  
यन्मया दृष्टं वृत्तान्तम्, तस्मादधिकं प्रकाशयिष्ये । हे पद्मदलाक्षि ! निजभ-  
वने प्रयाहि । अहं पुनर्मार्गो प्रवर्त्तामि । मम हृते मार्गो दुर्गमो वर्तते, अन्यच्च  
सभयः ॥ ११७ ॥

→→→→→

[ अवचूरिका ]

←←←←←

[ ११६ ] तावद् हे पथिक ! निशि निर्वृत्तिः, निद्रा च कथं प्रयाति (प्राप्यते), यत् प्रियविरहि-  
ताभिः केचिद्विवासा जीव्यन्ते तदेवाश्चर्यम् ॥

[ ११७ ] पथिको भणति - हे कनकाङ्गि ! यद्भवत्या सकलं कथितम्, अन्यद् यन्मया दृष्टम्,  
तत् सविशेषं प्रकाशयिष्ये । हे पद्मदलाक्षि ! व्याघुट्ट, निजभवनं वाञ्छथ । अहं मार्गं प्रवर्तामि ।  
मम गमनं मा भञ्जय । पूर्वदिशस्तमः प्रसृतम् । रविरस्तमनं गतः । निशि कष्टेन गम्यते । मार्गो  
दुर्गमः सभयश्च ॥

पहियवयण<sup>१</sup> आयन्निवि<sup>२</sup> पिम्मविओइरिय<sup>३</sup>,  
 ससि उसासु दीहुन्हुउ पुण खामोयरिय<sup>४</sup>,  
 अंसुकणोहु कवोलि<sup>५</sup> जु किम्मइ<sup>६</sup> कुइ रहइ,  
 णं विहुमपुंजोवरि मुत्तिउ सुइ सहइ<sup>७</sup> ।  
 कहइ रुवइ<sup>८</sup> विलवंती पियपावासहइ<sup>९</sup>,  
 भणइ<sup>१०</sup> कहिय<sup>११</sup> तह पियह इक्कु<sup>१२</sup> खंधउ दुवइ<sup>१३</sup> ॥११८॥

\*

मह<sup>१४</sup> हियं<sup>१५</sup> रयणनिही, महियं गुरुमंदरेण तं णिच्चं ।  
 उम्मूलियं असेसं, सुहरयणं<sup>१६</sup> कड्डियं<sup>१७</sup> च तुह पिम्मे ॥ ११९ ॥

1 A वयणु । 2 C आयन्नवि । 3 A °विउइरिय; B वियोउरिय । 4 A खामोइरिय ।  
 5 C कउलि; B कवोलिहि । 6 C केमइ । 7 B महइं । 8 B सयइ । 9 C °पावासहय; B  
 °पवासह । 10 B भणइं । 11 B कहिय सहिय तर । 12 A इक्क; B इत्थक्कु । 13 C दुवय ।  
 14 B मम । 15 C रइणि° । † A आदर्शे 'महियं तुह विरहमंदरे णिच्चं ।' एतादृशः  
 पाठः । 16 C °रइणं; B °रयणा । 17 A B कड्डियाइं ।

[ टिप्पनकरूपा व्याख्या ]

[ ११८ ] पथिकवचनं श्रुत्वा प्रेमिवियोगितया क्षामोदर्या दीर्घोन्न(ण)श्वासो  
 मुक्तः । तस्मिन्नवसरे अश्रुकण(णो) यः कोऽपि कपोले तिष्ठति, तन्मन्ये विद्रुम-  
 पुञ्जोपरि मौक्तिकं सो(शो)भते । ततः प्रियप्रवासहता रोदिति विलपन्ती पथिकाय  
 कथयति—एकं स्कन्धकं दुवइयं च प्रियं वदेः ॥ ११८ ॥

[ ११९ ] मम ह्रि(हृ)दयमेव रत्ननिधिः । तत् तव गुरुविरहमन्दरेण नित्यं मथि-  
 तम् । उन्मूल्य सुखरत्नं समग्रं निष्कासितम् ॥ ११९ ॥

द्विपदीछन्दः । तल्लक्षणम्—

पढमगणे कलळकं चउक्कला पंच हुंति कमलंता ।

गुरुमज्जसव्वलहुया दुवईए बीयळट्टंसा ॥ १ ॥

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[ अवचूरिका ]

←←←←←←←

[ ११८ ] पथिकवचनं श्रुत्वा प्रेमविउ(यो)गतया क्षामोदर्या दीर्घोन्नः श्वासो मुक्तः । तस्मिन्न-  
 वसरेऽश्रुकणो यः कोऽपि कपोले तिष्ठति, तन्मन्ये विद्रुमपुञ्जोपरि मौक्तिकं शोभते । ततः प्रियप्रवा-  
 सहता रोद(वि)ति विलवं(पं)ती पथिकाय कथयति—हे पथिक ! एकं स्कन्धकं दुवयं च प्रियं—  
 भर्त्सारं वदेः ॥

[ ११९ ] मम हृदयमेव रत्ननिधिः । तत्तव गुरुविरहमन्दरेण नित्यं मथितम् । उन्मूल्य सुख-  
 रत्नं निष्कासितम् ॥

सं० ७

मयणसमीरविह्वय<sup>१</sup> विरहाणल<sup>२</sup> दिट्टिफुलिङ्गणिब्भरो,  
 दुसह<sup>३</sup> फुरंत तिब्ब मह हियइ<sup>४</sup> निरंतर झाल<sup>५</sup> दुद्धरो<sup>६</sup> ।  
 अणरइछारुछित्तु पच्चिल्लइ तज्जइ ताम दडुए<sup>७</sup>,  
 इहु अच्चरिउ तुज्ज<sup>८</sup> उक्कंठि सरोरुह<sup>९</sup> अम्ह वडुए ॥ १२० ॥

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खंधउ दुवइ<sup>१०</sup> सुणेवि<sup>११</sup> अंगु रोमंचियउ,  
 णेय पिम्म<sup>१२</sup> परिवडिउ<sup>१३</sup> पहिउ मणि<sup>१४</sup> रंजियउ<sup>१५</sup> ।  
 तह<sup>१६</sup> पय जंपइ मियनयणि सुणिहि<sup>१७</sup> धीरि<sup>१८</sup> खणु<sup>१९</sup>,  
 किहु पुच्छउ ससिवयणि पयासहि<sup>२०</sup> फुड<sup>२१</sup> वयणु ॥ १२१ ॥

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1 A °विह्वय° । 2 B °हानलि । 3 B C दुसहु फुरंतु । 4 C हियय । 5 B झालं ।  
 6 C दुद्धरे । 7 B दइयए । 8 A तुम्ह । 9 C सरोसहु । 10 A दुवेइ । 11 B सुणेविणु ।  
 12 B पिम्मु । 13 C परिवडियउ । 14 A मण । 15 B रंजियउ । 16 A C तह जंपइ । 17  
 A सुणि तह; C सुणहि । 18 C धीरयसु । 19 A C खण । 20 B पयासइ । 21 B फुड ।

[ टिप्पनकरूपा व्याख्या ]

[ १२० ] मदनसमीरणेन विधूतो विरहानलो वर्त्तते । कीदृशः—दु(द)ष्टिफुलिङ्गैः  
 निर्भरः—भृत इत्यर्थः । तीव्रं मम ह्रि(हृ)दये स्फुरन् ज्वलन् । पुनः कीदृशः—नि[रं]-  
 तरज्वालादुर्धरः । पुनः—अरतिरक्षायुक्तः । मां परलोकाय प्रेरयति । तदकुर्वन्तीं  
 तर्जयति वर्द्धते । परमेतदाश्चर्यं तवोत्कण्ठया सरोरुहं वर्द्धते । अग्नौ कमलं कथं  
 वर्द्धते ?—अत्र तु सरोरुहं श्वासः ( श्वासम् ) ॥ १२० ॥

[ १२१ ] स पथिकः खन्धकं दुपदीं च श्रुत्वा, अङ्गे रोमाञ्चकञ्चुको बभूव ।  
 तथा प्रेमो(म) न गतः(तम्) । तथा पथिकस्य मनो रञ्जितः(तम्) । तथापि हे  
 मृगनेत्रे ! मनो धीरय(यि)त्वा कानिचित् पदानि जल्प । पुनः, तथाऽहं किञ्चित्  
 पृच्छामि । यदि शशिवदने ! स्फुटं—प्रकटं प्रजल्पसि ॥ १२१ ॥

»»»»»»»»»»

[ अवचूरिका ]

««««««««««

[ १२० ] मदनसमीरणेन विधूतो विरहानलो वर्त्तते । कीदृशः—दृष्टिस्फुलिङ्गैर्निर्भरः—भृत  
 इत्यर्थः । तीव्रं मम हृदये स्फुरन् ज्वलन् । पुनः कीदृशः—निरन्तरज्वालादुर्धरः । पुनरति-  
 रक्षायुक्तः । मां परलोकाय प्रेरयति । तदकुर्वन्तीं लज्ज(तर्ज)यति वर्द्धते दहति च । परमेतदाश्चर्यं  
 तवोत्कण्ठया सरोरुहं वर्द्धते । अत्र तु सरोरुहं श्वासम् ॥

[ १२१ ] स्कन्धं द्विपदीं च श्रुत्वा अङ्गं रोमाञ्चितम्, प्रेम नैव परिपतितम् । पथिको मनसि  
 रञ्जितः । तां प्रति जल्पति—शृणु, क्षणं धीरा भव, हे शशिवदने ! किमपि पृच्छामि, स्फुटं—  
 प्रकटं यदि प्रकाशयसि ॥ द्विपदीच्छन्दोलक्षणं यथा—

“पद्मगणे कलच्छकं, चउकला पंच हुंति कमलंता ।

गुरुमण्डसव्वलहुया, दुवईए वीयछट्टंसा ॥”

णवघणरेहविणग्गय<sup>१</sup> निम्मल<sup>३</sup> फुरइ करु,  
 सरय<sup>३</sup>रयणि<sup>४</sup> पच्चक्खु<sup>५</sup> झरंतउ<sup>६</sup> अमियभरु ।  
 तह चंदह जिणणत्थु<sup>७</sup> पियह संजणिय सुहु,  
 कइयलग्गि<sup>८</sup> विरहग्गिधूमि<sup>९</sup> झंपियउ<sup>१०</sup> मुहु ॥ १२२ ॥  
 वंककडक्खिहि<sup>११</sup> तिक्खिहि<sup>१२</sup> मयणाकोयणिहिं<sup>१३</sup>,  
 भणु वट्टहि कइ<sup>१४</sup> दियहि झुरंतिहिं<sup>१५</sup> लोयणिहिं ।  
 जालंधरि<sup>१६</sup> व सकोमलु<sup>१७</sup> अंगु सोसंतियह<sup>१८</sup>,  
 हंससरिस सरलयवि गयहि लीलंतियह<sup>१९</sup> ॥ १२३ ॥  
 इम<sup>२०</sup> दुक्खह तरलच्छि कांइ<sup>२१</sup> तइ<sup>२२</sup> अप्पियइ<sup>२३</sup>,  
 दुस्सह<sup>२४</sup> विरहकरवत्तिहिं<sup>२५</sup> अंगु करप्पियइ<sup>२६</sup> ।

1 C °विणग्गउ । 2 C निम्मलु । 3 A सरइ । 4 A रइणि । 5 A पच्चक्ख । 6 B झुरंतउ । 7 C जिणणत्थु । 8 A कइअ अग्गि । 9 B नास्ति 'धूमि' । 10 C कंपियउ । 11 B C °कडक्खिहि । 12 A तिक्खि; B तिक्खिहि । 13 A मयणुकोयणिहि; B C कोइणिहि । 14 A कय । 15 A झुरंतउ । 16 C जालंधर । 17 A B सकोयलु । 18 C सुसंतियह । 19 C लीलंतियहि । 20 B इमइ दुक्ख । 21 A B काइ । 22 A तणु । 23 A अप्पीअइ । 24 C दुसहु विरहु । 25 C करवित्तिहि । 26 A करीप्पीअइ ।

[ टिप्पनकरूपा व्याख्या ]

[ १२२ ] नूतनमेघरेखाविनिर्गतचन्द्रवद् निर्मलं तव वदनं वर्त्तते । यथा रजन्यां प्रसू(त्य)क्षो अमृतकरो अमृतं झू(झ)रन् सो(शो)भते । तद् वदनं चन्द्रसदृशं कं दिनमारभ्य विरहाग्नौ झपितः( तम् )-श्यामीकृत(तम्) इत्यर्थः ॥ १२२ ॥

[ १२३ ] वद कं दिनमारभ्य वक्रकटाक्षतीक्ष्णाभ्यां मदेन कृणिताभ्यां वर्षन्ती वर्त्तसे । कदलीवत् सकोमलदलं अङ्गं शोषयन्ती, हंससदृशं सलिलां गर्ति सरलयन्ती कं दिनमारभ्य वर्त्तसे ॥ १२३ ॥

[ १२४ ] कं दिनमारभ्य एवं दुरका(दुःखा)य तरलाक्षि ! त्वया निजात्मा अपर्यते ।

→→→→→

[ अवचूरिका ]

←←←←←

[ १२२ ] नवघनरेखाविनिर्गतनिर्मलस्फुरत्करः शरद्रजन्यां प्रत्यक्षममृतभरं क्षरन् एवंविधो यश्चन्द्रः, तस्य जयनार्थं प्रियस्य संजणितसुखमेवं विशिष्टं मुखं कं दिनमारभ्य विरहाग्निधूत्रेण झम्पितम् ॥

[ १२३ ] वक्रकटाक्षतीक्ष्णाभ्यां मदनाकोचनाभ्यामेवंविधाभ्यां लोचनाभ्यां भण कं दिनमारभ्य क्षरन्त्यां वर्त्तसे । जालन्धरी = कदलीवत् सकोमलमङ्गं शोषयन्ती वर्त्तसे । हंससदृशं गर्ति सरलां कृत्वा लीलयन्ती वर्त्तसे । प्रायः स्त्रियः सकामा वक्रगतयः ॥

[ १२४ ] हे तरलाक्षि ! एवं-पूर्वोक्तप्रकारेण, त्वया-भवत्या अङ्गं दुःखाय किमित्यर्प्यते ।



<sup>1</sup>हरिसुयबाणखुरप्पिहि<sup>2</sup> कइ दिण<sup>3</sup> मणु पहउ,  
भणु कइ कालि<sup>4</sup> पडुत्तउ<sup>5</sup> सुंदरि तुअ<sup>6</sup> सुहउ ॥ १२४ ॥

\*

पहियवयण आइन्निवि दीहरलोयणिहि ।  
पढियउ<sup>7</sup> गाहचउक्कउ<sup>8</sup> मयणाकोयणिहि<sup>9</sup> ॥ १२५ ॥

[ अर्द्धम्, कुलकं पञ्चभिः । ]

\*

आएहि<sup>10</sup> पहिय किं पुच्छिएण<sup>11</sup> मह पियपवासदियहेण<sup>12</sup> ।  
हरिऊण जत्थ सुक्खं लद्धं दुक्खाण पडिवट्टं<sup>13</sup> ॥ १२६ ॥

1 C हरसुइ° । 2 A °खरप्पिहि; B °खुरषुप्पहि । 3 A कइ दिण; C कइदिणि मुण ।  
4 A काल । 5 C पडत्तउ । 6 B तुय; C सुह । 7 A पढिउ । 8 B °चउकु ।  
9 A मइणक्कोइणिहि; C मयणुक्को° । 10 B अइएह । 11 C पुच्छिएहि । 12 C दियहेहि ।  
13 A पडिवत्तं ।

[ टिप्पनकरूपा व्याख्या ]

विरहक[र]पत्रैः, अङ्गं किमिति कल्प(कर्प्यं)ते । हरिसुतः—कन्दर्प्यः, तस्य बाणक्षुर-  
रप्रैः कं दिनमारभ्य मनः प्रहतम् । कस्मिन् दिने तव भर्ता प्रचलितः ॥ १२४ ॥

[ १२५ ] एवं पथिकेन पृच्छा कृता, इति प्रथमे ( मम् ) । घनरेखाविनिर्गतशारद-  
शशिजयनार्थं 'समुहं' स्वमुखं भवत्या कं दिनमारभ्य विरहाग्निना झम्पितम्, इति  
द्वितीय [ प्रश्नम् ] । लोचनाभ्यां अश्रु क्षरन्त्या कदलीसमानं देहं सोख(शोष)-  
यन्त्या कानि (कति?)दिनानि जातानि, इति तृतीयप्रश्नम् । एवं दुःखायात्मा  
किमिति प्रदीयते, कन्दर्प्य[ती]क्षणक्षुरप्रैः कदा मनः प्रहतम्, त्वत्पतिः कदा  
प्रस्थितः, इति चतुर्थप्रश्नम् । पथिकवचनं श्रुत्वा दीर्घाक्षा(क्ष्या) गाथाचतुष्कं  
पठितम्, इति पञ्चमम् ॥ १२५ ॥

[ १२६ ] हे पथिक ! मत्प्रियप्रवासदिनेन पृष्टेन किम् । यस्मिन् दिने सौख्यं  
त्याज्य(त्यक्त्वा) दुःखानां प्रतिपदं प्राप्तम् ॥ १२६ ॥

→→→→→

[ अवचूरिका ]

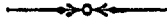
←←←←←

दुःसहविरहकरपत्रेण अङ्गं किमिति कर्प्यते—खण्ड्यते । हरिसुतस्य—कन्दर्पस्य [बाण]क्षुरप्रैः कं  
दिनमारभ्य, ते—तव मनः प्रहतम् । हे सुन्दरि ! भण, तव सुभगः—भर्ता कस्मिन् दिने प्रस्थितः ॥

[ १२५ ] पथिकवचनं श्रुत्वा दीर्घाक्ष्या गाथाचतुष्कं पठितम् ॥

[ १२६ ] हे पथिक ! आकर्ष्य, मत्प्रियप्रवासदिवसेन पृष्टेन किम् । यस्मिन् सौख्यं त्यज  
(त्यक्त्वा) दुःखानां प्रतिपदं प्राप्तम् ॥

ता कहसु तेण किं सुमरिएण विच्छेयजालजलणेण\* ।  
जं<sup>१</sup> गओ खणद्धमत्तो णामं मा तस्स दियहस्स ॥ १२७ ॥  
जत्थ गओ सो सुहओ तदिह<sup>२</sup> दिवसाउ अम्ह अणियत्ती ।  
णिच्छउ हियए पंथिय कालो कालु व्व परिणमइ ॥ १२८ ॥  
मुक्काऽहं जत्थ पिए<sup>३</sup> डज्झउ गिम्हानलेण सो गिम्हो ।  
मलयगिरिसोसणेण<sup>४</sup> य सोसिज्जउ सोसिया<sup>५</sup> जेण ॥ १२९ ॥



\* C आदर्शे 'जालियविओयजलणेण' एतादृशः पाठः । 1 B जत्थ । 2 B तदिहुः, C तदिय । 3 C पिएण । 4 C मलयगिसिणेण; B मलयगिरिसो<sup>०</sup> । 5 B सोसियं ।

[ टिप्पनकरूपा व्याख्या ]

[ १२७ ] तावत् कथय-तेन दिवसेन ज्वालितवियोगाग्निना स्मृतेन किम् । यस्मिन् क्षणार्धमात्रे स गतः । अतस्तस्य दिवसस्य नाम मा गृह्णीयाः ॥ १२७ ॥

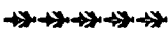
[ १२८ ] यद्दिनमारभ्य स सुहृदो भर्ता प्रस्थितः, तद्दिनमारभ्यास्माकं अनि-  
वृत्तिर्या(र्जा)ता । भो पथिक ! स कालः-दिवसः कालवन्निश्चितं ह्यि(हृ)दये परि-  
णमति ॥ १२८ ॥

[ १२९ ] यत्र ग्रीष्मे प्रियेणाहं मुक्ता, स ग्रीष्मः ग्रीष्मानलेन दह्यतु । मलयाचल-  
सोपन(शोषण)पवनैः स शोष्यतु येनाहं शोषिता ॥ १२९ ॥

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॥ इति संदेशरासकवृत्तौ श्रीदेवेन्द्रसूरिशिष्य वा० श्रीलक्ष्मीचन्द्रविर-  
चितायां संदेशप्रदाननाम द्वितीयः प्रक्रमः ॥

\*



[ अवचूरिका ]



[ १२७ ] तावत् कथय-तेन दिवसेन ज्वालितवियोगाग्निना स्मृतेन किम् । यस्मिन् क्षणार्धेन  
स गतः । अतस्तस्य दिवसस्य नाम मा गृह्णीयाः ॥

[ १२८ ] यस्मिन् दिने स गतस्तस्माद्दिनादस्माकमनवृ(निर्वृ)त्तिर्जाता । निश्चितं हे पथिक !  
अस्मद्दये कालः-समयः काल इव परिणमति ॥

[ १२९ ] यत्र-यस्मिन्निदाघे अहं प्रियेण मुक्ता, स ग्रीष्मो ग्रीष्मानलेन-रौद्रवैश्वानरेण दह्य-  
ताम्, स ग्रीष्मः श्रीखण्डशोषणेन शुष्यतु, येन ग्रीष्मेण शोषिता ॥

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## — ३ तृतीयः प्रक्रमः —

[ अतो ग्रीष्मवर्णनम् । ]

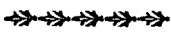
णवगिम्हागमि पहिय<sup>१</sup> णाहु<sup>२</sup> जं पवसियउ<sup>३</sup>,  
 करवि<sup>४</sup> करंजुलि सुहसमूह<sup>५</sup> मह णिवसियउं ।  
 तसु<sup>६</sup> अणुअंचि<sup>७</sup> पलुट्टि<sup>८</sup> विरहहवितविय<sup>९</sup> तणु,  
 वलिवि पत्त<sup>१०</sup> णियभुयणि विसंडुल<sup>११</sup> विहलमणु<sup>१२</sup> ॥ १३० ॥  
 तह अणरइ रणरणउ<sup>१३</sup> असुहु असहंतियहं<sup>१४</sup>,  
 दुस्सहु मलयसमीरणु मयणाकंतियहं<sup>१५</sup> ।  
 विसमझाल झलकंत जलंतिय तिक्वयर,  
 महियलि<sup>१६</sup> वणतिणदहण तवंति य तरणिकर<sup>१७</sup> ॥१३१॥

1 C पहिए । 2 C गह । 3 C पवसियउ । 4 B करवि । 5 B °ससुहु । † C आदरें  
 पतित एष पादः । 6 A तणु । 7 B °अंचु । 8 B पलुट्टवि । 9 A °तविउ । 10 C पत्ति ।  
 11 C विहलमण । 12 A °मणि । 13 C रणरणउ । 14 C असहंतियहं । 15 C मयण-  
 कंतियहं । 16 B महियल । 17 B तिक्वकर ।

[ टिप्पनकरूपा व्याख्या ]

[ १३० ] अथ ग्रीष्मवर्णनं कविराह—‘णवगिम्हा०’—हे पथिक ! नवग्रीष्मागमे  
 नाथः प्रवसितः, तदैवाञ्जलिं कृत्वा—हास्यनमस्कारं कृत्वा सुखमपि प्रवसितम् ।  
 तदनु व्याघुख्य विरहाग्नितापिततनुषी विसंस्थुल—विहलङ्गलमानसा गृहमा-  
 गता ॥ १३० ॥

[ १३१ ] तथा अरतिं रणरणकं असुखं(खं) च सहन्त्या मम मदनार्त्ताया मल-  
 यसमीरणो दुःसहो बभूव । तथा तरणिकरा विषमज्वालाया ज्वलन्तमहीतलवन-  
 तृणदाहकास्तपन्ते ॥ १३१ ॥



[ अवचूरिका ]



[ १३० ] अतो ग्रीष्मत्वं व्याचख्यासुराह—‘णवगिम्हा०’—हे पथिक ! नवग्रीष्मकालागमे नाथः  
 प्रवशि(सि)तः । तदैवाञ्जलिं कृत्वा—हास्यनमस्कारं कृत्वा सुखमपि प्रवशि(सि)तम् । तदनु व्याघुख्य  
 विरहाग्नितापिततनुषी विसंस्थुला विहलङ्गलमानसा गृहमागता ॥

[ १३१ ] तथा—अरतिं रणरणकं असुखं च सहन्त्या मम मदनार्त्ताया मलयसमीरणो दुःसहो  
 बभूव । तथा तरणिकरा विषमज्वालाया ज्वलन्तमहीतलवनतृणदाहकास्तपन्ते ॥

जमजीहह णं चंचलु णहयलु<sup>१</sup> लहलहइ,  
 तडतडयड<sup>२</sup> धर तिडइ ण तेयह<sup>३</sup> भरु सहइ ।  
 अइउन्हउ<sup>४</sup> बोमयलि पहंजणु जं वहइ<sup>५</sup>,  
 तं झंखरु विरहिणिहि<sup>६</sup> अंगु फरिसिउ<sup>७</sup> दहइ ॥ १३२ ॥  
 पिउ चावइहि<sup>८</sup> भणिज्जइ नवघण कंखिरिहिं,  
 सलिलनिवहु<sup>१०</sup> तुच्छच्छउ<sup>११</sup> सरइ तरंगिणिहिं ।  
 फलहारिण उन्नमियउ<sup>१२</sup> अइसच्छयइ<sup>१३</sup> सुहि,  
 कुंजरसवणसरिच्छ पहल्लिर<sup>१४</sup> गंधवहि<sup>१५</sup> ॥ १३३ ॥  
 तह पत्तिहि संसग्गिहि<sup>१६</sup> चूयाकंखिरिय<sup>१७</sup>,  
 कीरपंति परिवसइ<sup>१८</sup> णिवड<sup>१९</sup> णिरंतरिय<sup>२०</sup> ।  
 लइ पल्लव झुल्लंति<sup>२१</sup> समुट्टिय करुणञ्जुणि,  
 हउ किय णिस्साहार पहिय<sup>२२</sup> साहारवणि ॥ १३४ ॥

\*

[ युगमम् ]

1 A णहीयलु । 2 C तडिइडि । 3 B नेहय; C तेअह । 4 B डोमयलि । 5 B वहइं ।  
 6 B विरहिणीहि; C विरहिणिअंगु । 7 B फरसिउ; C फरिसउ । 8 C वावहि । 9 C  
 किंखिरिहिं । 10 A °निवउ । 11 C तुच्छछहु । 12 C उन्नमियउ । 13 C अइसुच्छह ।  
 14 B पहिल्लिर; C पहुल्लिर । 15 C गंधविहि । 16 B सहसग्गिहि । 17 C चूयाकंखिरिहि ।  
 18 C °वयइ । 19 B निविड । 20 A णिवडंतरिय; C निरंतरिहिं । 21 B झुल्लंत ।  
 22 C साहीर° ।

[ टिप्पनकरूपा व्याख्या ]

[ १३२ ] वितर्के चञ्चलं नभस्तलं यमजिह्वावल्लहलहति । त्रडत्रडत्रडदिति धरा  
 सु(शु)ष्यन्ती-शब्दं करोति । तेजोभरं न सहते । अत्युष्णः प्रभञ्जनो वहति ।  
 झंखरो डुडुंयालकनामा पवनः विरहिणीनामङ्गं स्पृष्ट्वा दहति ॥ १३२ ॥

[ १३३-१३४ ] नवघनोत्कण्ठितैश्चातकैः “प्रिय प्रिय” इति शब्दो भण्यते स्म ।  
 तरङ्गिणीषु सलिलप्रवाह[ः]तुच्छाच्छ[ः] सरति स्म । अथ षट्सु पदेषु सहकार-  
 वर्णनम्-फलभारेणोन्नमितं शुभं सहकारवनं अतिसच्छायति-अधिकं शोभते ।

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[ भवचूरिका ]

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[ १३२ ] वितर्के-चञ्चलं नभस्तलं यमजिह्वावत् लहलहति । त्रडत्रडत्रडदिति धरा शुष्यन्ती-  
 शब्दं करोति । तेजोभरं न सहते । अत्युष्ण(त्युष्णः)प्रभञ्जनो व्योमतले वहति । झंखरो डुडुंया-  
 लकनामा पवनो विरहिणीनामङ्गं स्पृष्ट्वा दहति ॥

[ १३३-१३४ ] नवघनोत्कण्ठितैश्चातकैः “प्रिय प्रिय” इति शब्दो भण्यते स्म । तरङ्गिणीषु  
 सलिलप्रवाह[ः]तुच्छाच्छसरति स्म । अथ षट्सु पदेषु सहकारवर्णनम्-फलभारेणोन्नमितं शुभं

हरियंदणु<sup>१</sup> सिसिरत्थु<sup>२</sup> उवरि जं<sup>३</sup> लेवियउ,  
 तं सिंहणह<sup>४</sup> परितवइ अहिउ<sup>५</sup> अहिसेवियउ ।  
 ठविय विविह विलवंतिय अह तह<sup>६</sup> हारलय,  
 कुसुममाल तिवि मुयइ<sup>८</sup> झाल तउ<sup>९</sup> हुई सभय ॥ १३५ ॥  
 णिसि सयणिह<sup>१०</sup> जं खित्तु सरीरह<sup>११</sup> सुहजणणु,  
 विउणउ<sup>१२</sup> करइ उवेउ<sup>१३</sup> कमलदलसत्थरणु ।  
 इम सिज्जह उट्टंत पडंत सलज्जिरिहिं<sup>१४</sup>,  
 पठिउ वत्थु तह दोहउ<sup>१५</sup> पहिय सगगिरिहिं<sup>१६</sup> ॥ १३६ ॥

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1 A हरिचंदणु । 2 A सिसिरत्थु; C सिसिरत्थि । 3 C उवरिज्ज । 4 B सिंहणप्परि<sup>०</sup>;  
 C सिंहणोवरि । 5 C अह<sup>०</sup> । 6 B तहि । 7 B हारि<sup>०</sup> । 8 A मुहयइ; B मुहयइ ।  
 9 A हउ; B त । 10 A सयणहं । 11 C सरीरहु । 12 B C विणउ । 13 B उव्वेउ ।  
 14 A B सलज्जिरिहिं । 15 C दूहउ । 16 A सगगिरिहिं ।

[ टिप्पणकरूपा व्याख्या ]

अन्यच्च—यत्र कुञ्जरश्रवणसदृशेषु गन्धवहेन प्रकम्पितेषु आम्रपत्रेषु, चूतोत्कण्ठिता संसर्गिणी परिवारिता प्रेङ्खोलन्ती कीरपङ्क्तिर्वर्तते । ततः करुणध्वनिः समुत्थिता । तां श्रुत्वाऽहं निस्साधारा जाता । तन्मन्ये हे पथिक ! सर्वैरञ्जकेनाहं विरञ्जिता ॥ १३३-१३४ ॥

[ १३५ ] हरिचन्दनं यत् शैत्यार्थं उरसि लेपितं तदप्यहिसेवितत्वात् कुचौ तापयति । तथा विविधं विलपन्त्या हारलता कुसुममाला च शैत्यार्थं उरसि न्यस्ते, तेऽपि ज्वालां मुञ्चतः । ततो मरणशङ्किनी सभया जाता ॥ १३५ ॥

[ १३६ ] निसि(शि) शरीरसुखार्थं कमलदलप्रस्तरणं कृतं तदपि द्विगुणमुद्देगं करोति । एवं स(श)य्यातः उत्तिष्ठन्त्या, निर्बलत्वात् तत्रैव पतन्त्या, वस्तुको दोधकश्च सलज्जया सगद्गदगिरा पठितः ॥ १३६ ॥

→→→→→

[ अवचूरिका ]

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सहकारवनमत्तिसञ्छायमधिकं शोभते । अन्यच्च—यत्र कुञ्जरश्रवणसदृशेषु गन्धवहेन प्रकम्पितेषु आम्रपत्रेषु चूतोत्कण्ठिता संसर्गिणी परिवारिता प्रेङ्खोलन्ती कीरपङ्क्तिर्वर्तते । ततः करुणध्वनिः समुत्थिता । तां श्रुत्वा अहं निराधारा जाता । तन्मे(मन्ये) हे पथिक ! सर्वैरञ्जकेन अहं विरञ्जिता ॥ युगम् ॥

[ १३५ ] हरिचन्दनं यत्शैत्या(यच्छैत्या)र्थं उरसि लेपितं तदप्यहिसेवितत्वात् कुचौ तापयति । तथा विविधं विलपन्त्या हारलता कुसुममाला च शैत्यार्थं उरसि न्यस्ते, ते अपि ज्वालां मुञ्चतः । ततो मरणशङ्किनी सभया जाता ॥

[ १३६ ] निशा(शि) रात्रौ शयनीये शरीरसुखजनकं यत्कमलदलप्रस्तरणं कृतं तद्विगुणमुद्देगं करोति । एवं शय्या(य्या)या उत्तिष्ठन्त्या सलज्जया सगद्गदं यथा भवति तथा वस्तुको दोधकश्च मया पठितः ॥

वियसाविय रवियरहि<sup>१</sup> तविहिं<sup>२</sup> अरविय<sup>३</sup> तवणि,  
 अमियमयूहु ण सुह जणइ<sup>४</sup> दहइ विसजम्मगुणि ।  
 दसिउ दसणिहिं भुअंगि<sup>५</sup> अंगु चंदणु<sup>६</sup> खयहिं<sup>७</sup>,  
 खिवइ हारु खारुब्भवु कुसमसरच्छयहिं<sup>८</sup> ।  
 राईव चंदु चंदणु रयण सिसिर भणिवि जगि<sup>९</sup> संसियहिं<sup>१०</sup> ।  
 उल्लवइ ण केणइ विरहज्जल<sup>११</sup> पुण वि<sup>१२</sup> अंग परीहिंसियहिं<sup>१३</sup> ॥१३७॥  
 तणु घणःपारिण<sup>१४</sup> चंदणिण अलिउ जि किवि चच्चंति<sup>१५</sup> ।  
 पुण वि पिणुण व उल्लवइ पियविरहग्गि<sup>१६</sup> निभंति ॥ १३८ ॥

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1 B रविभवहि; C रवियरहि । 2 C तवहि । 3 C रविय; B अरविताविय । 4 A अमिय अमउ विसु जणइ; C अमिय मओ विहु जणइ । 5 B डसणिहिं दशइ भुयंगु; C डंसउ दुसहु भु° । 6 B चंदणि । 7 A खिवइ; C दहइ । 8 B सरत्थइहिं; C सरिच्छयइ । 9 C जगिगि । 10 B संसइहिं । 11 B विरहुतह; C विरहहव । 12 A अंगि; B अंगु । 13 A °हिंसीअहिं । 14 A °परिण । 15 B चच्चंति । 16 A विरहिग्गि ।

## [ टिप्पनकरूपा व्याख्या ]

[ १३७ ] अरविय - अरविन्दानि रविकरैः विकसापितानि, तपनगुणत्वात्, तपन्ति, इत्यपि । अमृतमयूषो (°खो) विषेण सह जन्मत्वात् असुखं जनयति । च शब्दाद् दाहयति च । चन्दनं भुजङ्गदशनैः दष्टम्, अतोऽङ्गं क्षि(क्ष)पयति । हारः क्षारोद्भवः, अतोऽङ्गं क्ष(क्षि)पति । केषां कुसुमस(श)रक्षतानाम् । राजीव - चन्द्र - चन्दन - रत्नानि शिशिराणि उच्यन्ते, परं विरहाग्निज्वाला केनापि न विध्याति, अतः पुनरङ्गानि परिहिंस्यन्ते ॥ १३७ ॥

[ १३८ ] ये केचन जनाः तनुः घनसारेण = कर्पूरेण चन्दनेन चर्चयन्ति, तदली-कम् । यतः प्रियवियोगाग्निः प्रिण(ये)णैव विध्याति । ध्रुवं पथिक अत्र भ्रमो न ॥ १३८ ॥ ग्रीष्मवर्षेणा ॥



## [ अवचूरिका ]



[ १३७ ] अरविन्दानि रविकरैर्विकसापितानि, तपनगुणत्वात्, तपन्ति इत्यपि । अमृतमयूषो विषेण सह जन्मत्वाद् असुखं जनयति दाहयति च । चन्दनं भुजङ्गदशनैर्दष्टमतः अङ्गं क्षपयति । हारः क्षारोद्भवः अतोऽङ्गं क्षिपति, केषां कुसुमशरक्षतानाम् । राजीव - चन्द्र - चन्दन - रत्नानि शिशिराण्युच्यन्ते, परं विरहाग्निज्वाला केनापि न विध्याति । अतोऽङ्गानि परिहिंस्यन्ते ॥

[ १३८ ] एतदलीकं यद् विरहात्तां तनुः = शरीरं घनसारेण = कर्पूरेण चन्दनेन चर्चयन्ती - लिम्पयन्ती । पुनर्विरहाग्निः प्रियेणैव निश्चृतं विध्याति ॥ इति ग्रीष्मवर्षेणा समाप्ता ॥

## [ अथ वर्षावर्णनम् । ]

इम तत्रियउ<sup>१</sup> बहु गिंभु कह<sup>२</sup> वि मइ<sup>३</sup> वोलियउ,  
 पहिय पत्तु पुण<sup>४</sup> पाउसु<sup>५</sup> धिट्टु ण पत्तु पिउ ।  
 चउदिसि<sup>६</sup> घोरंधारु पवन्नउ गरुयभरु,  
 गयणि गुहिरु घुरहुरइ<sup>७</sup> सरोसउ अंबुहरु<sup>८</sup> ॥ १३९ ॥  
 पउदंडउ<sup>९</sup> पेसिज्जइ<sup>१०</sup> झाल<sup>११</sup> झलकंतियइ,  
 भयभेसिय अइरावइ गयणि खिवंतियइ ।  
 रसहि सरस वव्वीहिय<sup>१२</sup> णिरु तिप्पंति<sup>१३</sup> जलि,  
 बगह<sup>१४</sup> रेह णहि रेहइ णवघण जंति<sup>१५</sup> तलि ॥ १४० ॥  
 गिंभ<sup>१६</sup> तविण<sup>१७</sup> खर ताविय बहु<sup>१८</sup> किरणुक्करिहिं<sup>१९</sup>,  
 पउ पडंतु पुक्खरहु<sup>२०</sup> ण मावइ पुक्खरिहिं<sup>२१</sup> ।

1 C तविउ । 2 A कहव; B कह करि । 3 B नास्ति; C मुइ । 4 B पुणु । 5 C पावसु ।  
 6 A चउदिसु; C चहुदिसि । 7 C घुरहु° । 8 A B अंबहरु । 9 °डंडउ । 10 C पेसिय ।  
 11 A कलकं° । 12 A वव्वीहिय; B वावीहिय; C वव्वीहयं । 13 B तिप्वंति । 14 A  
 B बयह । 15 C णवघ जंत । 16 B निम्ह° । 17 C तविणु; B तवणि । 18 B C 'बहु'  
 नास्ति । 19 B किरणुक्करिहिं । 20 B पुक्खरहु । 21 B पुक्खरिहिं; C पुक्खरिहिं ।

## [ टिप्पनकरूपा व्याख्या ]

[ १३९ ] अथ वर्षावर्णनामाह - एवं ग्रीष्मो बहुतप्तः - अत्युष्णः कष्टं कृत्वा मया निर्गमितः । तदनु वर्षाकालः प्राप्तः, परं धृष्टो न प्रियः । चतुर्दिक्षु घोरान्धकारो गुरुभरं (रं) प्रपन्नोऽम्बुधरो गगने सरोसं (वं) यथा गर्जति ॥ १३९ ॥

[ १४० ] भयभीषणया ऐरावत्या गगने द्योतन्त्या ज्वालावद् देदीप्यमानया पगदण्डगश्चरणमार्गो दृश्यते । बप्पीहकाः सरसं रसन्ति, नितरां जलेन [तृ]प्यन्ति । अन्यच्च - नभसि नवघनतले गच्छन्ती बकानां श्रेणिः शोभते ॥ १४० ॥

[ १४१ ] ग्रीष्मतपनखरतप्तकिरणोत्कर्षसम्बन्धि पयः पुष्करात् पतत् पुष्करणीषु



## [ अवचूरिका ]



[ १३९ ] अथ वर्षावर्णनामाह - एवं ग्रीष्मो बहुतप्तः - अत्युष्णः कष्टं कृत्वा मया निर्गमितः । तदनु वर्षाकालः प्राप्तः, [ परं ] धृष्टो न प्रियः । चतुर्दिक्षु घोरान्धकारो गुरुभरं प्रपन्नोऽम्बुधरो गगने सरोसं यथा गर्जति ॥

[ १४० ] भयभीषणया ऐरावत्या विद्युता गगनं द्योतन्त्या ज्वालावद्देदीप्यमानया पगदण्डगश्चरण-मार्गो दृश्यते । बप्पीहकाः सरसं रसन्ति, नितरां जलेन तृप्यन्ति । अन्यच्च - नभसि नवघनतले गच्छन्ती बकानां श्रेणिः शोभते ॥

[ १४१ ] ग्रीष्मतपनखरतप्तकिरणोत्कर्षसम्बन्धि पयः पुष्करावर्तवत् पतत् पुष्करीषु - नदीषु न

पयहत्थिण किय पहिय पयहि<sup>१</sup> पवहंतयह<sup>२</sup>,  
 पइ<sup>३</sup> पइ पेसइ<sup>४</sup> करलउ गयणि<sup>५</sup> खिवंतयह<sup>६</sup> ॥ १४१ ॥  
 णिवडलहरि घणअंतरि संगिहिं<sup>७</sup> दुत्तरिहिं<sup>८</sup>,  
 करि करयलु<sup>९</sup> कळोलिहि गज्जिउ वरसरिहिं<sup>१०</sup> ।  
 दिसि पावासुय<sup>११</sup> थक्किय णियकज्जागमिहिं,  
 गमियइ<sup>१२</sup> णाविहिं<sup>१३</sup> मग्गु पहिय ण तुरंगमिहिं ॥१४२॥  
 कइमलु<sup>१४</sup> धवलंग विहाविह सज्जरिहिं<sup>१५</sup>,  
 तडिनए वि<sup>१६</sup> पयभरिण अलख सलज्जरिहिं<sup>१७</sup> ।  
 हुउ<sup>१८</sup> तारायणु अलखु वियंभिउ तमपसरु,  
 छन्नउ<sup>१९</sup> इंदोएहि निरंतरु<sup>२०</sup> धरसिहरु<sup>२१</sup> ॥१४३॥ [क्षेपक ?]

1 B पइहि; A पहिहि । 2 A पवहंतयहि; B पवहंतियह; C पवहंतियइ । 3 C पय पय । 4 C पेसउ । 5 C गयण । 6 A खिवंतियहि; B खिवंतियह । 7 C संगिण । 8 B C दुत्तरिहिं । 9 B कलयलु; C करयरु । 10 C वरसरहि; A सुरवरिहिं । 11 B पवासुइय । 12 C गमियइं । 13 B नाविह । 14 A कईयसल्लि; C कइमलु । 15 A B °झरहि । 16 B तडिनएहि; A तडविएइ । 17 B सलज्जरहिं; C सल्लिज्जिरिहि । 18 B हुव; C हुय । 19 B छन्नउइउदोइहि; C छन्नउइदउएहि । 20 B नास्ति । 21 C धरसिहरि; A सिहरधरु ।

[ टिप्पनकरूपा व्याख्या ]

न माति । यतः—‘सहस्रगुणमुच्छष्टु(त्सष्टु)मादतं (ते) हि रसं रविः’ । तथा च पथि प्रवसन्तः पथिकाः पयोभिः पदत्राणहस्ताः कृताः । गगने विद्युता करलः पगदण्डको दृश्यते, नान्यथा ॥ १४१ ॥

[ १४२ ] कळोलैर्निबिडलहरीघनान्तरसंसर्गेण दुस्तरैर्वरसरितासु गर्जितम् । दिशः प्रवासतः [ स्थिताः ] । अथ चेत् कार्यागमे प्रवासः, तदा नौभिर्गम्यते न तुरङ्गमैः ॥ १४२ ॥

[ १४३ ] क्षेपकम्—धरा स्त्री मेघभर्त्ता(र्त्रा)गमे, यथा स्त्रीभर्तृसङ्गमे श्रीखण्ड-विलेपनं करोति । पार्श्वावाच्छादयति सलज्जत्वात् । तारा-आयतने—नेत्रे अलक्षे

→→→→→

[ अवचुरिका ]

←←←←←

माति । यतः—‘सहस्रगुणमुत्सष्टुमादत्ते हि रसं रविः’ । तथा च पथि प्रवसन्तः पथिकाः पयोभिः पदत्राणहस्ताः कृताः । गगने विद्युता करलः पगदण्डको दृश्यते, नाऽन्यथा ॥

[ १४२ ] कळोलैर्निबिडलहरीघनान्तरसंसर्गेण दुस्तरैर्वरसरितासु गर्जितम्, दिशः प्रवास(स)तः स्थिताः । अथ चेत् कार्यागमे प्रवासस्तदा नौभिर्गम्यते न तुरङ्गमैः ॥

[ १४३ ] क्षेपकः—धरा स्त्री मेघभर्त्रागमे, यथा स्त्री भर्तृसङ्गमे श्रीखण्डविलेपनं करोति ।



बगु<sup>१</sup> मिल्लवि<sup>२</sup> सलिलद्रहु तरुसिहरिहि चडिउ,  
 तंडवु<sup>३</sup> करिवि सिंहंडिहि<sup>४</sup> वरसिहरिहि रडिउ<sup>५</sup> ।  
 सलिलिहि<sup>७</sup> वर<sup>८</sup> सालूरिहि फरसिउ<sup>९</sup> रसिउ सारि<sup>१०</sup>,  
 कलयलु कियउ कलयंठिहि चडि चूयह<sup>११</sup> सिहरि ॥१४४॥  
 गाय णिवड पह रुद्ध फणिंदिहिं<sup>१२</sup> दह<sup>१३</sup> दिसिहिं,  
 हुइय<sup>१४</sup> असंचर मग्ग महंत महाविसिहिं<sup>१५</sup> ।  
 पाडलदलपरिखंडणु नीरतरंगभरि,  
 उरुन्नउ गिरिसिहरिहि हंसिहि करुणसरि ॥ १४५ ॥

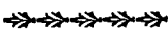
1 A वड । 2 A मिल्लवि । 3 A तंडउ; C तंडवु । 4 C सिंहम्मिहि । 5 C वरु<sup>०</sup> ।  
 6 C रज्जुउ । 7 A सललिहि; C सलिलिहि । 8 C वरि । 9 A फरसउ; C फरिसिउ ।  
 10 A B सरु । 11 B चूयहं; C बूयह । 12 C [ फ ] णिंदिहिं । 13 C दस । 14 B हुइय ।  
 15 B C महविसिहिं ।

[ टिप्पनकरूपा व्याख्या ]

करोति - आच्छादयति । तमः प्रसरमीप्सति । कौसुम्भं वस्त्रं परिदधाति । धरा स्त्री, मेघभर्तृसङ्गम इति विचेष्टितमत्र भावः ॥ १४३ ॥

[ १४४ ] सलिलद्रहं त्यक्त्वा तरुसिष(शिख)रे बकैरारूढम् । ताण्डवं नृत्यं कृत्वा वरसिष(शिख)रिषु - पर्वतेषु शिखण्डिभिः रटितम् । श(स)लिलेषु शालूरैः पुर(परु)षस्वरेण स(श)ब्दितम् । कलकण्ठीभिश्चूतशिखरमारुह्य कलकलशब्दः कृतः ॥ १४४ ॥

[ १४५ ] नागैः - सप्पैः फणीन्द्रैः - फणयुक्तैः महाविषैः निविडं यथा दश[सु]दिक्षु पन्था रुद्धः । मार्गः असञ्चरो जातः । नीरतरङ्गभरेण पडला (पाडल) दलखण्डनं या(जा)तम् । अन्यच्च, हंसैः गिरिसिष(शिख)रे करुणस्वरं यथा रुदितम् ॥ १४५ ॥



[ अवचूरिका ]



पार्श्ववाच्छादयति, सलज्जत्वात्, तारा-आयतनेऽलक्षे करोति - आच्छादयति, तमः प्रसरमीप्सति, कौसुम्भं वस्त्रं परिदधाति । धरा स्त्री, मेघभर्तृसङ्गम इति विचेष्टितमत्र भावः ॥

[ १४४ ] सलिलद्रहं त्यक्त्वा तरुशिखरे बकैरारूढम् । ताण्डवं नृत्यं कृत्वा वरशिखरिषु - पर्व-  
 तेषु शिखण्डिभी रटितम् । सलिलेषु शालूरैः पु(प)रुषस्वरेण शब्दितम् । कलकण्ठीभिः - कोकि-  
 लाभिश्चूतशिखरमारुह्य कलकलशब्दं(ब्दः) कृतः ॥

[ १४५ ] नागैः फणीन्द्रैश्च दशसु दिक्षु निविडं यथा पन्था रुद्धः । महाविषैः पानीचैमांगोऽसं-  
 चरो जातः । नीरतरङ्गभरेण पाडलदलपरिखण्डनं जातम् । हंसैर्गिरिशिखरे करुणस्वरेण 'उ' इत्य-  
 भिकं रुदितम् ॥

मच्छरभय<sup>१</sup> संचडिउ<sup>२</sup> रन्नि<sup>३</sup> गोयंगणिहि,  
 मणहर<sup>४</sup> रमियइ<sup>५</sup> नाहु रंगि<sup>६</sup> गोयंगणिहि<sup>१</sup> ।  
 हरियाउलु<sup>७</sup> धरवलउ कयंबिण<sup>८</sup> महमहिउ,  
 कियउ भंगु अंगंगि अणंगिण<sup>९</sup> मह अहिउ<sup>१०</sup> ॥ १४६ ॥  
 विसमसिज्जविलुलंतिय<sup>११</sup> अइदुक्खिन्नियइ<sup>१२</sup>,  
 अलिउलमाल विणगय सर पडिभिन्नियइ<sup>१३</sup> ।  
 अणिमिसनयणुव्विन्निय<sup>१४</sup> णिसि जागंतियइ,  
 वत्थु<sup>१५</sup> गाह किउ<sup>१६</sup> दोहउ णिइ<sup>१७</sup> अलहंतियइ ॥ १४७ ॥  
 झंपवि<sup>१८</sup> तम वद्धलिण दसह<sup>१९</sup> दिसि छायउ अंबरु,  
 उन्नवियउ<sup>२०</sup> घुरहुरइ<sup>२१</sup> घोरु घणु किसणाडंबरु ।

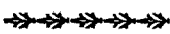
1 B °भइ । 2 B संचरिउ । 3 B रंनि । 4 B मणहर । 5 A रमीयइ । 6 B रंगिचंणि ।  
 † पतित एषः पादः C आदर्शे । 7 C हरियाउल । 8 C कयंबिणि । 9 B अणंगिहि ।  
 10 A हियउ । 11 C विललंतय । 12 C दुक्खिन्नियइ; B दाखिन्नियइ । 13 C °भिन्नियइ ।  
 14 A B °नयणोविन्निय । 15 A वत्थ; B वत्थु । 16 C कीह । 17 B निद । 18 A  
 झंपवि । 19 A दहहि । 20 A उन्नमियउ । 21 C घुरहरइ ।

[ टिप्पनकरूपा व्याख्या ]

[ १४६ ] मच्छर[भ]याद् गवां व्रजैः[ ] स्थले आरूढम् । गोपाङ्गनाभिर्मधुरं  
 गीतं गीयते । हरिताऽऽकुलं धरावलयं कदम्बेन सुगन्ध(ध्य)ति । अनङ्गेन  
 ममाधिक[ ] अङ्गभङ्गः कृतः ॥ १४६ ॥

[ १४७ ] रात्रौ विषमसिज्जा(शय्या)यां मया लुलन्त्या एकाकिन्या निद्रा गमिता ।  
 सरोवरे कमलानां मध्ये अलिकुलमाला सङ्कुचिता जाता । मया अनिमिषं रात्रौ  
 जागरणः कृतः । वस्तुक-गाथा-दोधकैर्निद्रामलभन्त्या रात्रिर्निर्गमिता ॥ १४७ ॥

[ १४८ ] भो पथिक ! श्यामबहलैः दशदिशि व्याप्य आकाश आच्छादितः ।  
 गगने उन्नवि(मि)तो घुरहुरति घनो मेघः कृष्णाडम्बरः । आकाशमार्गं नभोवल्ली-



[ अवचूरिका ]



[ १४६ ] मच्छरभयाद् गवां व्रजैः स्थले आरूढम् । गोपाङ्गनाभिर्मधुरं गीतं गीयते । हरिता-  
 कुलं धरावलयं कदम्बेन सुगन्धितम् । अनङ्गेन समधिकमङ्गभङ्ग[ ] कृतः ॥

[ १४७ ] विषमसङ्गा (शय्यायां) विलुलन्त्या अतिदुःखाकीर्णया अलिकुलमालाविनिर्गतस्वर-  
 प्रतिभिन्नया अनिमिषनयनोद्विप्रया निशि जागर्त(गृत)या निद्रामलभन्त्या वस्तुको गाथा दोधकश्च  
 कृतः ॥

[ १४८ ] वहलेन तमो अत्यर्थं झम्पित्वा-आक्रम्य, दस(श)सु दिक्षु अम्बरमाकाशमाच्छा-  
 दित्वा । अन उन्नमितो घोरं यथा कृष्णाडम्बरं घुरहुरति-गर्जति । नभोवल्ली-विद्युत् नभोमार्गं

णहहमग्गि<sup>१</sup> णहवल्लिय<sup>२</sup> तरल<sup>३</sup> तडयडि<sup>४</sup> वि तडक्कइ,

दहुररडणु रउहु सहु कुवि<sup>५</sup> सहवि ण सक्कइ ।

निवड<sup>६</sup> निरंतर<sup>७</sup> नीरहर<sup>८</sup> दुद्धर धरधारोहभरु ।

किम सहउ<sup>९</sup> पहिय सिहरट्टियइ<sup>१०</sup> दुसहउ<sup>११</sup> कोइल रसइ सरु ॥१४८॥

उल्लहवियं गिम्हहवी धारानिवहेण पाउसे<sup>१२</sup> पत्ते<sup>१३</sup> ।

अच्चरियं मह<sup>१४</sup> हियए<sup>१५</sup> विरहग्गी तवइ अहिय[य]रो<sup>१६</sup> ॥ १४९ ॥

गुणणिहि जलबिंदुब्भवहि<sup>१७</sup>, ण गलत्थिय लज्जंति ।

पहिय<sup>१८</sup> जं थोरंसुइहि<sup>१९</sup>, थण थड्ढा<sup>२०</sup> उज्जंति<sup>२१</sup> ॥ १५० ॥

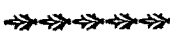
1 A णहमग्गिहि; C °मग्गिण । 2 A °वल्लि तर° । 3 B तरयल । 4 C तयड वि° ।  
5 A क्कइ; B कि वि । 6 B निविड । 7 C निरंतरु । 8 C नीरु भरु । 9 B सहउ ।  
10 C सिहयरट्टियइ । 11 C दुस्सहु । 12 C पावसो । 13 A C पउसोपत्तो । 14 C मिह ।  
15 A चित्ते हियए । 16 C अहिययरं । 17 A °ब्भवहि; B °ब्भवणु । 18 A पंड्य जं  
थोरं; B पाइय जं । 19 C °सुयहि । 20 C थण घट्टा । 21 B उज्जंति ।

[ टिप्पनकरूपा व्याख्या ]

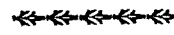
विद्युत् तडतडेति शब्दं करोति । दडुराणां रटनं-पूत्कारं श्रुत्वा सहं (सोडुं) न शक्यते । भो पथिक ! निविडं च शब्दा[द्] दुद्धरं नीरधरं मेघं सिष(शिखर)स्थितेन तेन कथं सहितम् ॥ १४८ ॥

[ १४९ ] मया ग्रीष्मा (ध्मो) ऋतुः निर्गमिता(तः) । मेघसमूहे वर्षाकाले प्राप्ते श(स)ति मह-मम ह्मि(ह्म)दये एतदाश्चर्यं तथापि अधिकतरा(रो) विरहाग्निस्तपति ॥ १४९ ॥

[ १५० ] गुणयुक्ता जलबिन्दूद्भवा मुक्ताहाराः किं न लज्जन्ति(न्ते) । यत् पथिक ! स्तनौ स्थूलाश्रुभिर्देह्येते, परं न लज्जतः । यत[ः] स्तब्धौ । स्तब्धानां कष्टेऽपि सज्जनानां दुःखं लज्जा च न भवति ॥ १५० ॥



[ अवचूरिका ]



तरलं यथा तडत्कारं कृत्वा-तडत्करोति । दडुराणां रटनं रौद्रं शब्दं कोऽपि सोडुं न शक्नोति । निविडं निरन्तरं नीरधरं मेघं दुधरधारौघभरं हे पथिक ! कथं सहामि ? । अन्यच्च, शिखरस्थिता भान्नोपरिस्था कोकिला दुःसहं स्वरं रसति ॥

[ १४९ ] हे पथिक ! ग्रीष्महविः पाउसे-वर्षाकाले प्राप्ते सति धारानिवहेन मेघधारासमूहेन व्यापितम् । परं मम हृदय एतदाश्चर्यं विरहाग्निरधिकतरस्तपति ॥

[ १५० ] गुणयुक्ता जलबिन्दूद्भवा मुक्ताहाराः[ः] किं न लज्जन्ते? । यत् पथिक ! स्तनौ स्थूलाश्रुभिर्देह्येते, परं न लज्जतः । यतः स्तब्धौ । स्तब्धानां कष्टेऽपि सज्जनानां दुःखं लज्जा च न भवति ॥

दोहउ एउ पढेविणु विरहखेआलसीइ<sup>१</sup>,  
 उ अग्गइ<sup>२</sup> अइखिन्नी<sup>३</sup> मोहपरावसीइ<sup>४</sup> ।  
 सुविणंतरि चिरु<sup>५</sup> पवसिउ<sup>६</sup> जं<sup>७</sup> जोइअउ<sup>८</sup> पिउ,  
 संजाणिवि<sup>९</sup> कर गहिवि<sup>१०</sup> मइ<sup>११</sup> भणियउ<sup>१२</sup> इहु<sup>१३</sup> ॥ १५१ ॥  
 किं जुत्तं<sup>१४</sup> सुकुलगयाण<sup>१५</sup> मुत्तूण जं च<sup>१६</sup> इह समए ।  
 तडतडणतिव्व-घणघडणसंकुले दइय<sup>१७</sup> वच्चंति ॥ १५२ ॥  
 णवमेहमालमालिय णहम्मि सुरचाव<sup>१८</sup> रत्तदिसि<sup>१९</sup> पसरो ।  
 घणच्छन्नछम्म इंदोइएहि<sup>२०</sup> पिय<sup>२१</sup> पावसं दुसहं ॥ १५३ ॥

\*

1 B विरहिखिआ° । 2 C आगइ । 3 B °खिन्निय । 4 B C °वसी । 5 C चिर ।  
 6 C पविसियउ । 7 B नास्ति 'जं'; C ज । 8 C जोइउ । 9 A सिंजाणवि; B सिंजाणिवि ।  
 10 A B °गहिवि । 11 A ताम मइ । 12 C भणियउ । 13 B इउ । 14 B C युत्तं ।  
 15 C सुकुलग°; B कुलग° । 16 B चि । 17 B C दइय । 18 A सुरचाय; B सुरचाइ ।  
 19 A दिस° । 20 C °च्छम्मइदेवएहि । 21 A पिउ पाउसं ।

[ टिप्पनकरूपा व्याख्या ]

[ १५१ ] एतद्दोषकं पठित्वा, विरहाऽऽकुला जाता । एवम्-अमुना प्रकारेण, मोहपरवशा सती चिरं प्रस्थितो भर्ता मया स्वप्ने दृष्टः । इति वचनं कथि(थयि)त्वा करग्रहणपूर्वकं एवं पथिको भणितः-एवं ज्ञात्वा करे गृहीतः । सतीत्वमिति सूचितम् ॥ १५१ ॥

[ १५२ ] हे दयित ! किं सुकुलोद्गतानां इदं युक्तम्, यत् तडतडणतीव्रायां विद्युति घनघटनमेघशब्दसंकुले ई[द]शे [स]मये दयितां मुक्त्वा व्रजन्ति ॥ १५२ ॥

[ १५३ ] हे प्रिय ! प्रावृद्ध-वर्षाकालो दुस्सहः । कैः ? मेघमाला-सुरचापेन्द्र-गोपकैः, आरक्तदशदिग्प्रसारैः-इत्यादि मेघालङ्कारैः ॥ १५३ ॥



[ अचचूरिका ]



[ १५१ ] एतद्दोषकं पठित्वा विरहखेदालसयाऽतिखिन्नया मोहपरवशया स्वप्नान्तरे चिरप्रवि-स(वसि)तः प्रियो दृष्टः । उपलक्ष्य, करे गृहीत्वा, मया एवं भणितः ॥

[ १५२ ] हे दयित ! किं कुलोद्भवानामिदं युक्तम्, यत्तडतडणतीव्रायां विद्युति, घनघटनमेघ-शब्दसंकुले ईदशे समए(ये) दयितां मुक्त्वा व्रजन्ति । तन्न युक्तम् ॥

[ १५३ ] हे प्रिय ! प्रावृद्ध दुःसहः । कैर्नवमेघमाला-सुरचापेन्द्रगोपकैः । किंविद्भिष्टैः ?-दिशि प्रसृतैः । पुनः कैः ?-घनच्छन्नच्छन्नेन्दुभिः ॥

१ रायरुद्ध<sup>२</sup> कंठगि विउद्धी<sup>३</sup> जं सिवणि<sup>४</sup>,  
 कह हउं कह पिउ<sup>५</sup> पत्थरंगि<sup>६</sup> जं न मुइय<sup>७</sup> खणि ।  
 जइ<sup>८</sup> णहु<sup>९</sup> णिग्गउ जीउ<sup>१०</sup> पावबंधिहि जडिउ,  
 हियउ न किण<sup>११</sup> किरि<sup>१२</sup> फुट्टउ णं वज्जिहि घडिउ ॥ १५४  
 ईसरसरि सालूरिव<sup>१३</sup> कुणंती करुणसरि ।  
 इहु दोहउ मइ पढियउ<sup>१४</sup> निसह<sup>१५</sup> पच्छिमपहरि ॥ १५५ ॥  
 जामिणि जं वयणिज्ज<sup>१६</sup> तुअ, तं तिहुयणि णहु माइ<sup>१७</sup> ।  
 दुक्खिहि होइ चउग्गणी, झिज्जइ<sup>१८</sup> सुहसंगाइ<sup>१९</sup> ॥ १५६ ॥

\*

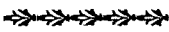
1 B रज्ज° । 2 A °रुद्ध । 3 C विबुद्धी । 4 A सयणि; C सिवणि । 5 C पिय । 6 C पत्थरगि । 7 C मुई । 8 C जं । 9 A णं । 10 C जीवु । 11 A किणि । 12 A किर; C करि । 13 A B सालूर । 14 A पत्थिउ; B पढिउ । 15 C णिसि । 16 B वयणुज्ज; C वयणज्ज । 17 B माइं । 18 C झिज्जउ । 19 B C °संगाइं ।

[ टिप्पनकरूपा व्याख्या ]

[ १५४ ] रागरुद्धकण्ठाग्रा स्वप्ने प्रबुद्ध्य यदा पश्यामि, क अहम्, क प्रियः ? तज्ज्ञात्वा यन्न मृता तन्मन्ये प्रस्तराङ्गी । यज्जीवो न निर्गतस्तन्मन्ये पापजटितः । यच्च हि(हृ)दयं [न]स्फुटितं तन्मन्ये वज्रघटितम् ॥ १५४ ॥

[ १५५ ] ईषत् स्वरेण शालूरवत् करुणं स्वरं कुर्वती(न्त्या) एष दोधको मया पठितः, रात्रौ शेषविभागे ॥ १५५ ॥

[ १५६ ] हे यामिनि ! यत् तव वचनीयं तत् त्रिभुवनेऽपि न माति । एषा रजनी दुरिक(ःखिता)नां चतुर्गुणी भवति । सुखसङ्गमे तत् क्षणा[द्] व्रजति ॥ १५६ ॥ ॥ वर्षावर्णनं समाप्तम् ॥



[ अवचूरिका ]



[ १५४ ] रागरुद्धकण्ठाग्रा स्वप्ने प्रबुद्ध्य यदाऽहं पश्यामि, क अहम्, क प्रियः? तं(तद्) ज्ञात्वा यन्न मृता, तन्मन्ये प्रस्तराङ्गी । यज्जीवो न निर्गतस्तन्मन्ये पापजटितः । यच्च हृदयं न स्फुटितं तन्मन्ये वज्रघटितम् ॥

[ १५५ ] ईषत् स्वरेण शालूरवद् - मण्डूकवत् करुणस्वरं कुर्वन्त्या निशः पश्चिमप्रहरे एष दोधको मया पठितः ॥

[ १५६ ] हे यामिनि ! यत् तव वचनीयं तत् त्रिभुवनेऽपि न माति । दुःखे चतुर्गुणा भवति । सुखे [क्षणात्] त्वं क्षीयसे ॥ वर्षावर्णनं समाप्तम् ॥

[ अथ शरद्वर्णनम् । ]

इम<sup>१</sup> विलवन्ती<sup>२</sup> कहव दिण<sup>३</sup> पाइउ,

गेउ<sup>४</sup> गिरंत पढंतह पाइउ ।

पियअणुराइ<sup>५</sup> रयणिअ<sup>६</sup> रमणीयव<sup>७</sup>,

गिज्जइ<sup>८</sup> पहिय मुणिय<sup>९</sup> अरमणीयव ॥ १५७ ॥

जामिणि<sup>१०</sup> गमियइ इम जग्गंतह<sup>११</sup>,

पहिय पियागमि<sup>१२</sup> अस<sup>१३</sup> तगंतह<sup>१४</sup> ।

गोसुयरंत<sup>१५</sup> मिल्हि सिज्जासणु,

मणि सुमरंत<sup>१६</sup> विरहणिन्नासणु ॥ १५८ ॥

दक्खिण<sup>१७</sup> मग्गु णियंतह भत्तिहिं,

दिट्ठु<sup>१८</sup> अइत्थिरिसिउ<sup>१९</sup> मइ झत्तिहिं<sup>२०</sup> ।

मुणियउ<sup>२१</sup> सु<sup>२२</sup> पाउसु परिगमिअउ,

पिउ<sup>२३</sup> परणुसि रहिउ णहु<sup>२४</sup> रमिअउ ॥ १५९ ॥

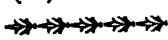
1 A इव । 2 B विलवत; C विल्वंत । 3 B दिणु । 4 B गेय । 5 A °अणुराइय । 6 C रयणि । 7 A रमणिइव । 8 C मुणिय° । 9 C गीयइ । 10 B जामिणी । 11 B जागंतहं । 12 C पियागम । 13 A अइस । 14 B तगंतहं । 15 C गोसयरंत । 16 A °सुयरंत । 17 B C दक्षिण° । 18 C अगत्थि° । 19 B रिती । 20 C वित्तिहिं । 21 A मुणिणु; C मुणी । 22 B 'सु' नास्ति । 23 B नास्ति 'पिउ' । 24 C नह ।

[ टिप्पनकरूपा व्याख्या ]

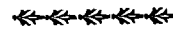
[ १५७ ] अथ शरद्वर्णनम्-एवं विलपन्त्या गीतं रागेण गायन्त्या, प्राकृतं पठन्त्या, वर्षाप्रान्तदिनं समाप्तम् । यस्मिन् रजनी रमणीकैव गीयते, सा रजनी मया(मम) अरमणिरिव-करपत्रकमिव जाता ॥ १५७ ॥

[ १५८ ] एवं प्रियागमास(श)या जीवन्त्या गोसे=प्रभाते शय्यासनं मुक्त्वा विरहनाशनं प्रियं स्मरन्त्या जाग्रन्त्या(त्या) रात्रिर्गमिता ॥ १५८ ॥

[ १५९ ] पत्याश्रितत्वा[द्] दक्षिणमार्गं भक्त्या पश्यन्त्या अगस्तिमहर्षिर्दृष्टः । वर्षाकालं पर(रि)गमितं ज्ञात्वा भर्ता परदेशे स्थितः, परं न रमितः ॥ १५९ ॥



[ अवचूरिका ]



[ १५७ ] अथ शरद-एवं विलव(प)न्त्या गीतं रागेण गायन्त्या, प्राकृतं पठन्त्या, वर्षाप्रान्तदिनं प्राप्तम् । यस्मिन् रजनी रमणीकैव गीयते, सा रजनी मया अरमणिरिव-करपत्रमिव जाता ॥

[ १५८ ] एवं प्रियागमाशया जीवन्त्या गोसे=प्रभाते शय्यासनं मुक्त्वा विरहनाशनं प्रियं स्मरन्त्या जाग्रत्या रात्रिर्निर्गमिता ॥

[ १५९ ] पत्याश्रितत्वाद् दक्षिणमार्गं भक्त्या पश्यन्त्या अगस्तिमहर्षिर्दृष्टिः=शीघ्रं दृष्टः । ज्ञातं वर्षा परिगमिता । परदेशे स्थितः प्रियः स न रमितः ॥

गय विद्वरवि<sup>१</sup> वलाहय गयणिहि,  
 मणहर रिक्ख पलोइय<sup>२</sup> रयणिहि ।  
 हुयउ वासु<sup>३</sup> छम्मयलि<sup>४</sup> फणिंदह,  
 फुरिय<sup>५</sup> जुन्ह निसि निम्मलचंदह ॥ १६० ॥  
 सोहइ सलिलु<sup>६</sup> सरिहिं<sup>७</sup> सयवत्तिहि,  
 विविहतरंग तरंगिणि जंतिहि ।  
 जं हय हीय गिंभि<sup>८</sup> णवसरयह,  
 तं पुण सोह चडी णव सरयह ॥ १६१ ॥  
 हंसिहि कंदुट्टिहि<sup>९</sup> वुट्टिवि रसु,  
 कियउ<sup>१०</sup> कलयलु सुमणोहरु सुरसु ।  
 उच्छलि भुवण<sup>११</sup> भरिय सयवत्तिहिं,  
 गय जलरिच्छि<sup>१२</sup> पडिच्छिय तित्थिहिं ॥ १६२ ॥

1 A विद्वरवि; C विधुरवि । 2 A पडलोइय । 3 C वास । 4 C छम्मयल । 5 C फुरिऊ  
 जुन्ह । 6 C सलिल । 7 B सरहिं । 8 B गंभिन; C गिभिहण । 9 A कंदुट्टिहि; C कुट्टिहिहि ।  
 10 A किय । 11 C भुवणि । 12 A रिच्छ ।

[ टिप्पनकरूपा व्याख्या ]

[ १६० ] बलाहका गम(ग)नाद् विदीर्य गता । रजन्यां मनोहराणि ऋक्षाणि प्रलोकितानि । फणीन्द्राणां पाताले वासो या(जा)तः । चन्द्रस्य ज्योत्स्ना निर्मला जाता ॥ १६० ॥

[ १६१ ] शतपत्रैः सरोवरेषु शसि(सलि)लानि शोभन्ते । तरङ्गिणीषु गच्छन्त-  
 स्तरङ्गा[ः] शोभन्ते । या च नवसरसां ग्रीष्मेण सो(शो)भा हता सा शरदि  
 चटिता ॥ १६१ ॥

[ १६२ ] हंसैः कमलकन्दोत्कण्ठितैः तेषां रसं पीत्वा मनोहरः कलकलः  
 कृतः । स(श)तपत्रैः भुवनं भृतम् । जलप्रवाहस्तीर्थे स्वस्थाने पतितः ॥ १६२ ॥

→→→→→→

[ अवचूरिका ]

←←←←←←

[ १६० ] बलाहका गगना[द्] विदीर्य गताः । रजन्यां मनोहारीणि ऋक्षाणि प्रलोकितानि ।  
 फणीन्द्राणां पाताले वासो जातः । चन्द्रस्य ज्योत्स्ना निर्मला स्फुरिता ॥

[ १६१ ] शतपत्रैः सरोवरेषु सलिलानि शोभन्ते । तरङ्गिणीषु गच्छन्तस्तरङ्गाः शोभन्ते । नव-  
 सरसां ग्रीष्मेण शोभा हता सा शरदि चटिता ॥

[ १६२ ] हंसैः कमलकन्दोत्कण्ठितैस्तेषां रसं पीत्वा मनोहरकलकलः कृतः । शतपत्रैर्भुवनं  
 भृतम् । जलप्रवाहस्तीर्थे स्वस्थाने पतितः ॥

धवलिय<sup>१</sup> धवलसंखसंकासिहि<sup>२</sup>,  
 सोहहि सरह तीर<sup>३</sup> संकासिहि<sup>४</sup> ।  
 णिम्मलणीरसरिहिं पवहंतिहिं,  
 तड रेहंति<sup>५</sup> विहंगमपंतिहिं ॥ १६३ ॥  
 पडिबिंबउ<sup>६</sup> दरसिज्जइ<sup>७</sup> विमलिहिं,  
<sup>८</sup>कद्दमभारु पमुक्किउ<sup>९</sup> सलिलिहिं ।  
 सहमि ण कुंजसहुं<sup>१०</sup> सरयागमि,  
 मरमि मरालागमि<sup>११</sup> णहु तग्गमि<sup>१२</sup> ॥ १६४ ॥  
 झिज्जउ पहिय जलिहि झिज्जंतिहि,  
 खिज्जउ खज्जोयहिं<sup>१३</sup> खज्जंतिहि ।  
 सारस<sup>१४</sup> सरसु रसहिं किं सारसि,  
 मह<sup>१५</sup> चिर जिण्णदुक्खु<sup>१६</sup> किं सारसि ॥ १६५ ॥

1 A पडिलेय । 2 A °संकासइ । 3 C तीरि; B वीरु । 4 B संकासइं । 5 C रेहं विहंग  
 पंतिहि । 6 C पडबिंब° । 7 B दरसिज्जइ । 8 B कद्दमु° । 9 C पमुक्कउ । 10 A °सह ।  
 11 B मुरालागमि । 12 B तग्गामि । 13 A खज्जोइहिं । 14 C सारसरसु; B सारसु फरसु ।  
 15 A मह; B मम । 16 C °दुक्खु; B दुक्खुं जिन्न ।

[ टिप्पनकरूपा व्याख्या ]

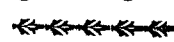
[ १६३ ] धवलितसंख(शंख)सङ्काशैः सरसां तटाः शोभन्ते । निर्मलनीरसरसां तटा विहङ्गमपङ्क्तिभिरुपविशङ्किः शोभन्ते ॥ १६३ ॥

[ १६४ ] प्रतिबिम्बोदयो निर्मलो दृश्यते । सलिलैः पानीयैः कर्दमभारः प्रमुक्तः (मुक्तः) । शरदागमे कुञ्जानां पक्षिणां शब्दो न श्रूयते । तस्यागमे कमलमृणाला अपि गताः ॥ १६४ ॥

[ १६५ ] सारसाः सरसं रसन्ति । तदा मयोक्तम्—हे सारसि ! मम चिरजीर्ण-दुःखं किं सारसि ? केषु सत्सु, जलेषु क्षयत्सु खद्योतेषु द्योतत्सु ॥ १६५ ॥



[ अवचूरिका ]



[ १६३ ] धवलितधवलसङ्कसंकाशैः सदृशैः सत्काशैः सरसां तटाः शोभन्ते । निर्मलनीरसरसां तटा विहङ्गमपङ्क्तिभिः प्रविशङ्किः शोभन्ते ॥

[ १६४ ] सलिलैर्विमलैः प्रतिबिम्बं दृश्यते । कर्दमभारश्च मुक्तः । कौञ्जशब्दं न सारसि । मरालीगमेऽगमे च मरामि ॥

[ १६५ ] सारसाः सरसं रसन्ति । तदा मयोक्तं—हे सारसि ! मम जीर्णदुःखं किं सारसि ? । केषु सत्सु !—जलेषु क्षयत्सु सत्सु, खद्योतेषु द्योतत्सु ॥



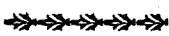
णिडुर करुण<sup>1</sup> सद्दु मणमहि<sup>2</sup> लव,  
 दड्डा<sup>3</sup> महिल होइ गयमहिलव ।  
 इम इक्किक्कह<sup>4</sup> करुण भणंतह,  
 पहिय ण<sup>5</sup> कुइ धीरवइ खणंतह<sup>6</sup> ॥ १६६ ॥  
 अच्छिहि<sup>7</sup> जिह सन्निह<sup>8</sup> घर<sup>9</sup> कंतय<sup>10</sup>,  
 रच्छिहि<sup>11</sup> रमिहि<sup>12</sup> ति रासु रमंतय<sup>13</sup> ।  
 करिवि<sup>14</sup> सिंगारु विविह आहरणिहिं<sup>15</sup>,  
 चित्तविचित्तइ तणुपंगुरणिहिं<sup>16</sup> ॥ १६७ ॥  
 तिलउ<sup>17</sup> भालयलि तुरक्कि<sup>18</sup> तिलक्किवि,  
 कुंकुमि चंदणि तणु चच्चंकिवि ।  
 सोरंडहिं<sup>19</sup> 20 करि लियहि फिरंतिहि<sup>21</sup>,  
 दिव्वमणोहरु गेउ गिरंतिहि<sup>22</sup> ॥ १६८ ॥

1 A कसणु । 2 C मह न महिं लवु । 3 A दढा; C दड्ड । 4 B इक्कह, C इक्कह ।  
 5 A णु । 6 B कुणंतहं । 7 B अच्छिइ; C अच्छय । 8 A सन्निहि; C सन्नय ।  
 9 C घरि । 10 A कंतइ । 11 A रच्छइ । 12 A रमहि । 13 A भमंतय । 14 A  
 करवि । 15 A आहरणिहि । 16 A पंगुरणिहि; B पंगुरणइ । 17 A तिलु । 18 C तुरिक्कि ।  
 19 A सोरंडिहि; C सोरंडह । 20 B किरि । 21 B फिरंतिहि । 22 B गिरंतिहि ।

[ टिप्पनकरूपा व्याख्या ]

[ १६६ ] हे सारसि ! निष्ठुरं करुणशब्दं मनोमध्ये लव । विरहात्तां स्त्री तव शब्देन गतमहोल(त्स)वा भवन्ति(ति) । एवं एकं एकं प्रति करुणशब्दं भणन्त्या, तथापि कोऽपि न धीरयति ॥ १६६ ॥

[ १६७ ] यासां स्त्रीणां संनिधौ गृहे कान्ताः सन्ति, रथ्यासु रासं रमन्त्यस्ताः रमन्ति । विविधनानाप्रकारैः सि(शु)ङ्गारं कृत्वा रमन्ति । कैः चित्रविचित्रशरीर-प्रावरणैः ॥ १६७ ॥



[ अवचूरिका ]



[ १६६ ] हे सारसि ! निष्ठुरं करुणशब्दं मनोमध्ये लव । विरहात्तां स्त्री तव शब्देन गतमहो-त्सवा भवति । एवमेकमेकं प्रति करुणशब्दं भणन्त्या, तथापि को न धीरयति ॥

[ १६७ ] यासां स्त्रीणां सन्निधौ गृहे कान्ताः सन्ति, ता रथ्यासु रासं रमन्त्यो भ्रमन्ति । विवि-धाभरणैः शुङ्गारं कृत्वा, चित्रविचित्रैस्तनुपङ्कुरणैर्वस्त्रैश्च ॥

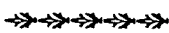
ध्रुव दिंति<sup>१</sup> गुरुभक्ति सइत्तिहि,  
 गोआसणिहिं<sup>२</sup> तुरंगचलत्थिहि<sup>३</sup> ।  
 तं जोइवि हउं<sup>४</sup> णियय<sup>५</sup> उव्विन्निय<sup>६</sup>,  
 पेय<sup>७</sup> सहिय मह<sup>८</sup> इच्छा पुन्निय<sup>९</sup> ॥ १६९ ॥ [युग्मम् ]  
 तउ पिक्खिय<sup>१०</sup> दिसि अहिय विचित्तिय<sup>१०</sup>,  
 णाय हुआसणि<sup>११</sup> जणु पक्खित्तिय<sup>१२</sup> ।  
 मणि<sup>१३</sup> पज्जलिय विरह झालावलि,  
 नंदणि<sup>१४</sup> गाह<sup>१५</sup> भणिय<sup>१६</sup> भमरावलि ॥ १७० ॥  
 सकसाय णवब्भिस<sup>१७</sup> सुद्धगले,  
 धयरट्ट-रहंग रसंति जले ।

1 C गुर° । 2 C वलच्छिहिं । 3 A. B हउ । 4 B नियर; C निय । 5 C उव्विञ्जी ।  
 6 C णिय° । 7 A हउ । 8 A उन्निय । 9 C पियर । 10 C विचित्तिय । 11 B  
 हुतासणि । 12 B पक्खित्तिय । 13 B मण । 14 A C नंदण° । 15 A गाहा । 16 C भणी ।  
 17 C णसव्विस; B णसुव्विस ।

[ टिप्पनकरूपा व्याख्या ]

[ १६८-१६९ ] गवासने तुरङ्गमसा(शा)लासु नार्यो भालस्थले तिलकं तीक्ष्णं कृत्वा, कुङ्कुमचन्दनाभ्यां तनुमर्चयित्वा, सोरण्डकं=क्रीडाभाजनं करे कृत्वा, दिव्यं गीतं गायन्त्यो गुरु(रु)भक्तिसहिता धूपं ददन्ति । तं सोरण्डकं दृष्ट्वा उद्विग्ना जाता । यतो नेच्छा पूर्णा ॥ १६८-१६९ ॥

[ १७० ] भमरावल्या एषा नन्दणि गाथा भणिता । तदा अधिकविचित्रां दिशं प्रेष्य(क्षय) जाने अहं हुताशने प्रक्षिप्ता । काभिः प्रज्वालितमनोविरहज्वालाभिः ॥ १७० ॥



[ अवचूरिका ]



[ १६८-१६९ ] गवासने तुरङ्गमशालासु नार्यो भालस्थले तिलकं तीक्ष्णं कृत्वा, कुङ्कुमचन्दनाभ्यां तनुमर्चयित्वा, सोरण्डकं=क्रीडाभाजनं [ करे ] कृत्वा, दिव्यं गीतं गायन्त्यो गुरुभक्तिसहिता धूपं ददन्ति । तं सोरण्डकं दृष्ट्वाऽहमुद्विग्ना जाता । यतो नेच्छा पूर्णा जाता ॥

[ १७० ] ततो दिशोऽधिकविचित्रा दृष्टा, अहमेवं जाने हुताशने प्रक्षिप्ता । मनसि विरह-ज्वालावलिः प्रज्वलिता । ता नन्दिनी गाथा भमरावलिश्च भणिता ॥

“भगणा इह नंदिणि छंद धुर्यं, चउसट्टि वि मत्तय संठवियं ।

गुरु सोलस तीस दुई लहुयं, जठतालिस अक्खर बंधनियं” ॥

गयदंति<sup>१</sup> चमक्करिणं पवरं,  
 सरयासरि णेवर झीणसरं ॥ १७१ ॥  
 आसोए सरय<sup>२</sup> महासरीए<sup>३</sup> पयखलिर<sup>४</sup>वेयवियडाए<sup>५</sup> ।  
 सारसि रसिऊण सरं पुणरुत्त रुयाविया<sup>६</sup> दुक्खं ॥ १७२ ॥  
 ससिजुन्ह निसासु सुसोहिययं<sup>७</sup> धवलं,  
 वरतुंगपयार मणोहरयं अमलं ।  
 पियवज्जिय सिज्ज लुलंत पमुक्करए<sup>८</sup>,  
 जमकुट्ट सरिच्छ वहारगए<sup>१०</sup> सरए<sup>११</sup> ॥ १७३ ॥

\*

1 C गयदिति । 2 A C सरइ । 3 A °सरीइ; C सिरीऐ । 4 C °खलिर । 5 C °वियाडाए । 6 B रुयाविय; C रुयविया । 7 A सोहिययं; C सुसोहियं । 8 C पमुक्करए । 9 B यम° । 10 B विहाणिए । 11 सुरए ।

[ टिप्पनकरूपा व्याख्या ]

[ १७१ ] सकषाया सद्विशा(?)स्वादशुद्धगला धृतराष्ट्रा रथाङ्गाश्च जले रसन्ति । गर्ति चमत्कारकारिणीं कुर्वन्ति । स(श)रत्त्रियो मन्ये नूपुरं क्षीणस्वरं यथा वर्तते ॥ १७१ ॥

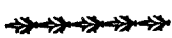
नंदणिछन्दः । लक्षणं यथा-

सगणा इह नंदणि छंद धुवं, चउसट्ट वि मत्त घ संठवियं ।

गुरु सोलस तीस दुई लहुयं, अठतालिस अक्खर बंधवियं ॥

[ १७२ ] अस्व(श्वि)नि मासे पदस्खलितवेगविकटासु महानदीषु सारसेन स्वरं कृत्वा दुक्ख(ःखं) यथा पुनरुत्तं रोदिता ॥ १७२ ॥

[ १७३ ] शरत्काले शशिज्योत्स्नया निसा(शा)सु धवलगृहाणि वरतुङ्गप्राकाराणि च मनोहराणि जातानि । तथैव प्रियवर्जितायां मधि शय्यायां लुलन्त्यां यमकुट्टसदृशं-अन्तकप्रहारसदृशं यथा विहितम् ॥ १७३ ॥



[ अवचूरिका ]



[ १७१ ] सकषाया नवभिस्य(?)स्वादशुद्धगला धृतराष्ट्राश्च रथाङ्गाश्च जले रसन्ति । गर्ति चमत्कारकारिणीं कुर्वन्ति । शरच्छियो मन्ये नूपुरं क्षीणस्वरं यथा वर्तते ॥

[ १७२ ] अस्विनि (आश्विने) मासे पदस्खलितवेन(ग)विकटासु महानदीषु सारसेन स्वरं कृत्वा दुःखं यथा पुनरुत्तं रोदिता ॥

[ १७३ ] शरत्काले शशिज्योत्स्नया निशासु धवलगृहाणि वरतुङ्गप्राकाराणि च मनोहराणि कृतानि । तथैव प्रियवर्जितायां मधि शय्यायां लुलितं यमकुट्टसदृशं-अन्तकप्रहारसदृशं यथा विहितम् ॥

अच्छिहि<sup>१</sup> जिह<sup>२</sup> नारिहिं नर रमिरइ<sup>३</sup>,  
 सोहइ सरह तीरि<sup>४</sup> तिह<sup>५</sup> भमिरइ ।  
 बालय<sup>६</sup> वर जुवाण खिच्छंतय,  
 दीसइ<sup>७</sup> घरि घरि पडह वज्जंतय ॥ १७४ ॥  
 दारय कुंडवाल तंडव कर<sup>८</sup>,  
 भमहि<sup>९</sup> रच्छि वायंतय<sup>१०</sup> सुंदर<sup>११</sup> ।  
 सोहहि सिज्ज तरुणि<sup>१२</sup> जणसत्थिहि<sup>१३</sup>,  
 घरि घरि रमियइ रेह पलित्थिहि<sup>१४</sup> ॥ १७५ ॥  
 दिंतिय<sup>१५</sup> णिसि दीवालिय<sup>१६</sup> दीवय,  
 णवससिरेहसरिस करि लीअय<sup>१७</sup> ।  
 मंडिय भुवण तरुण जोइक्खिहिं,  
 महिलिय<sup>१८</sup> दिंति सलाइय अक्खिहिं ॥ १७६ ॥

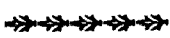
1 B अत्थिहि; C अच्छइ । 2 A B जह । 3 C रमियइ । 4 B तीर । 5 C तिहि ।  
 6 C बालइ । 7 A दीसहि । 8 A °करि । 9 C भमिहि; B भमह । 10 A वायंता ।  
 11 A सुंदरि । 12 C तरुण° । 13 B सत्थहि । 14 B पलत्थहि । 15 A दिंती ।  
 16 A दिवालीय; C दिवालय । 17 A °लीलय; B करलीयय । 18 A मल्लियलि; B मट्टिय ।

[ टिप्पनकरूपा व्याख्या ]

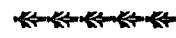
[ १७४ ] अथ कार्तिकवर्णनम्—यासां स्त्रीणां नरा रमतो(न्तो) वर्तन्ते, ताभिः  
 भ्रमन्तीभिः सरसां तटाः शोभन्ते । किं कुर्वन्त्यः—नवयौवनाभिः वरबालाभिः  
 क्रीडन्त्यः । प्रतिगृहं प्रतिगृहं पटहा वाद्यमाना दृश्यन्ते ॥ १७४ ॥

[ १७५ ] दारकाः कुण्डलं कृत्वा वादयन्त[ः] रथ्यासु भ्रमन्ति । तरुणीजनाः  
 सिज्जा(शय्या)यां द्वन्द्वेन सो(शो)भां लह(भ)न्ते । गृहे गृहे नरनार्यो रमन्ति ॥ १७५ ॥

[ १७६ ] नार्यः दीपान् नवशशिरेषा(स्त्रा)सदृक्षान् करे गृहीत्वा निशि  
 ददन्ति । तद्भयोत्तिष्ठैः दीपैः भुवनानि मण्डितानि । अन्यच्च नार्यः तेषां दीपानां  
 कज्जलं शलाकया कृत्वा नेत्रेषु ददन्ति ॥ १७६ ॥



[ भवचूरिका ]



[ १७४ ] अथ कार्तिक[वर्णनम्]—यासां स्त्रीणां नरा रमन्तो वर्तन्ते, ताभिर्भ्रमन्तीभिः सरसां  
 तटाः शोभन्ते । बालका जवन(युवक)वराः क्रीडन्तो दृश्यन्ते । गृहे गृहे पटहा वाद्यमाना दृश्यन्ते ॥

[ १७५ ] दारकाः कुण्डलं कृत्वा वय(वादय)न्तो रथ्यासु भ्रमन्ति । तरुणीजनसार्थे(र्थैः)  
 शय्या शोभते । गृहे गृहे प्रलिप्से रेखा रम्यते ॥

[ १७६ ] निशि रात्रौ दीपमालिकायां दीपाः प्रदीयन्ते । नवशशिरेखासदृक्षदीपाः करे गृह्यन्ते ।  
 तरुणज्योतिषैर्दीपैर्गृहं मण्डितम् । इष्टाञ्जनशलाका अक्षिषु ददन्ति ॥

कसिणंबरिहिं विहाविह<sup>१</sup> भंगिहिं,  
 कड्डिय कुडिल<sup>२</sup> अणेगतरंगिहिं ।  
 मयणाहिण मयवट्ट<sup>३</sup> मणोहर<sup>४</sup>,  
 चच्चिय चक्कावट्ट<sup>५</sup> पयोहर<sup>६</sup> ॥ १७७ ॥  
 अंगि अंगि घणु<sup>७</sup> घुसिणु विलत्तउ,  
 णं कंदप्पि<sup>८</sup> सरिहि विसु खित्तउ ।  
 सज्जिउ<sup>९</sup> कुसुमभारु सीसोवरि,  
 णं चंदट्टु<sup>११</sup> कसिण<sup>१२</sup> घणगोवरि ॥ १७८ ॥  
 झसुरु<sup>१३</sup> कपूर<sup>१४</sup> बहुलु<sup>१५</sup> मुहि छुद्धउ,  
 णं पच्चूसिहि दिणपहु<sup>१६</sup> बुद्धउ ।  
 रहसच्छलि<sup>१७</sup> कीरइ पासाहण<sup>१८</sup>,  
 वररय किंकिणीहिं सिज्जासन<sup>१९</sup> ॥ १७९ ॥

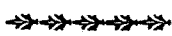
1 B विहाविय । 2 B अणगे<sup>०</sup> । 3 C मयपट्टु । 4 C मणोहरु । 5 B चक्कविट्टु ।  
 6 C पयोहरु । 7 A घण । 8 C कंदप्पह । 9 A सिज्जउ । 10 B C कुसम<sup>०</sup> ।  
 11 A चंदुट्टु; C चंदत्थु । 12 A कसिण । 13 C झसुरु । 14 A कपूरु । 15 B बहुलु;  
 C बहुल । 16 C दिणपह । 17 B रहसि<sup>०</sup>; C रहसु<sup>०</sup> । 18 C ०हणु । 19 C ०सणु ।

[ टिप्पनकरूपा व्याख्या ]

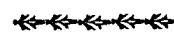
[ १७७ ] नानाविधैः कृष्णाम्बरैः, तथा रचितघनवक्रैरनेकविधं पत्रवल्लरीभिः स्त्रियः सो(शो)भन्ते । तथा मृगनाभिना चक्रावत्तौ पयोधरौ चर्चितौ ॥ १७७ ॥

[ १७८ ] सर्वाङ्गेषु घनघुसृणं विलिप्तम्, मन्ये कन्दर्पेण स(श)रेषु विषं विक्ष(क्षि)-  
प्तम् । कुस(सु)मभारः शीषोपरि सज्जितः, मन्ये कृष्णघनगोपुरे चन्द्रस्यास्थानं  
जातम् ॥ १७८ ॥

[ १७९ ] नागवल्लीदलानि कर्पूरबहुलानि मुखे क्षिप्तानि, मन्ये प्रत्यूषे रविः  
प्रबुद्धः । प्रसाधना रंहसोच्छलेन क्रियते । शय्यासने किङ्किणीनां वररवः  
श्रूयते ॥ १७९ ॥



[ अवचूरिका ]



[ १७७ ] नानाविधैः कृष्णाम्बरैस्सथारचितघनवक्रैरनेकविधपत्रवल्लरीभिः स्त्रियः शोभन्ते ।  
मृगनाभिना मदनपट्टं=हृदयं चर्चितम्, तथा चक्रावत्तौ पयोधरौ च ॥

[ १७८ ] सर्वाङ्गेषु घनघुसृणं लिप्तम्, मन्ये कन्दर्पेण शरेषु विषं क्षिप्तम् । कुसुमभारः  
शीषोपरि सज्जितः, मन्ये कृष्णघनगोपुरे चन्द्रस्यास्थानं जातम् ॥

[ १७९ ] नागवल्लीदलानि कर्पूरबहुलानि मुखे क्षिप्तानि, अहमेवं मन्ये प्रत्यूषे रविः प्रबुद्धः ।  
प्रसाधना रंहसोच्छलेन छल्यते, शय्यासने किङ्किणीनां वररवः श्रूयते ॥

इम<sup>१</sup> किवि केलि करहि संपुन्निय<sup>२</sup>,  
 मइ पुणु<sup>३</sup> रयणि गमिय उव्विन्निय<sup>४</sup> ।  
 अच्छइ घरि घरि गीउ रवन्नउ,  
 एगु<sup>५</sup> इकट्टु कट्टु मह दिन्नउ ॥ १८० ॥  
 पुण पिउ समरिउ पहिय ! चिरग्गउ,  
 णियमणि जाणि तह वि<sup>६</sup> सूरग्गउ ।  
 घण<sup>७</sup> जलवाहु बहुल्ल<sup>८</sup> मिल्हेविणु,  
 पढिय अडिल्ल मइ वत्थु तहेवि णु ॥ १८१ ॥  
 णिसि पहरद्धु णेय णंदीयइ<sup>९</sup>,  
 पियकह<sup>१०</sup> जंपिरी<sup>११</sup> उणंदीयइ ।  
 रय<sup>१२</sup> णिमिसिद्धु अद्धु<sup>१३</sup> णं दीयइ,  
 विद्धी कामतत्ति<sup>१४</sup> णं दीयइ ॥ १८२ ॥

1 C इमि । 2 C संपुन्नियं य । 3 C पुणि । 4 B निव्विन्निय । 5 C इकु विकट्टु ।  
 6 C वितहं । 7 B घणु जलु । 8 A बहुल; C बहुल । 9 C णिदीयइ । 10 B °कहि;  
 C °कहं । 11 C यनंदी° । 12 C रइ° । 13-14 C नंदीयइ ।

[ टिप्पनकरूपा व्याख्या ]

[ १८० ] एवं काश्चन भाग्यवत्यः केलिं कुर्वन्ति । मया चोद्धिग्नया रात्रिर्गमिता । गृहे गृहे शी(गी)तं प्रधानं वर्तते । एकं च समग्रं कष्टं मम प्रदत्तम् ॥ १८० ॥

[ १८१ ] भो पथिक ! बहुलं नयनाभ्यां जलप्रवाहं मुक्त्वा मया अडिल्लबन्धेन वस्तुकच्छन्दो भणितः । पुनः पुनरपि तं पथिकं स्मृत्वा निजमने(नसि) सूरोग्रमं ज्ञात्वा ॥ १८१ ॥

[ १८२ ] निशि(शि) प्रहरार्द्धमपि न निद्रीयते । प्रियकथायां जल्पमानायां

↔↔↔↔↔

[ अवचूरिका ]

↔↔↔↔↔

[ १८० ] एवं काश्चन भाग्यवत्यः केलिं कुर्वन्ति । मया चोद्धिग्नया रात्रिर्गमिता । गृहे गृहे शीतं प्रधानं वर्तते । एकं च समग्रं कष्टं मम प्रदत्तम् ॥

[ १८१ ] हे पथिक ! पुनरपि चिरप्रवसितः प्रियः स्मृतो निजमनसि, तथैव सूर्योग्रमं ज्ञात्वा घनजलबाष्पान् बहून् मुक्त्वा मया तदैव 'तु' इति वितर्के अडिल्ला वस्तुकश्च पठितः ॥

[ १८२ ] निशि प्रहरार्द्धमपि न निद्रीयते, प्रियकथायां जल्पमानायां नाऽऽनन्दते, आत्मा नेमेषार्द्धमपि रतये न दीयते, कामतप्ता विद्धा न दीर्यते ? अपि तु दीर्यते ॥

सं० १०

किं<sup>१</sup> तहि देसि णहु फुरइ<sup>२</sup> जुन्ह णिसि णिम्मलचंदह,  
 अह कलरउ<sup>३</sup> न कुणंति हंस फलसेवि रविंदह ।  
 अह पायउ<sup>४</sup> णहु पढइ कोइ सुललिय<sup>५</sup> पुण राइण<sup>६</sup>,  
 अह पंचउ<sup>७</sup> णहु कुणइ कोइ कावालिय<sup>८</sup> भाइण<sup>९</sup> ।  
 महमहइ अहव पच्चूसि णहु  
 ओससिउ घणु<sup>१०</sup> कुसमभरु ।  
 अह मुणिउ<sup>११</sup> पहिय<sup>१२</sup> ! अणरसिउ पिउ  
 सरइ समइ जु न सरइ घरु ॥ १८३ ॥

\*

1 B C कि । 2 C कुरहिं । 3 C कुलउ । 4 A पाइउ । 5 C सुलली ।  
 6 B रायण । 7 C पंचमु । 8 A कावालीय; C कावालिय । 9 A भायण; C भाणिय ।  
 10 A घण । 11 A मुणउ । 12 C पहिय ।

[ टिप्पनकरूपा व्याख्या ]

नाऽऽनन्द्यते । आत्मा निमेषार्द्धमपि रतये न दीयते । कामतस्या(त्ता) विद्धा न दीर्यते । अपि तु दीर्यते ॥ १८२ ॥

[ १८३ ] किं तस्मिन् देशे ज्योत्स्नया निर्मलचन्द्रो न स्फुरति ?, अथ किं हंसाः अरविन्दान् सेव्य कलकलारवं न कुर्वन्ति ?, अथ प्राकृतकाव्यं सुललितं सुमनोहरं कश्चिन्न पठति ?, अथ कोकिलाः पञ्चमस्वरं न कुर्वन्ति ?, अथवा प्रत्यूषे रविप्रफुल्लितकुसुमभरो न महमहति ? । अथ मया ज्ञातं पथिकेन सरि- (शर)त्-समये यद् गृहं न सरि(स्मृ)तं [त] दरसिको-रसवेत्ता नेत्यर्थः ॥ १८३ ॥

॥ सरि(शर)द्वर्णनं समाप्तम् ॥

→→→→→

[ अवचूरिका ]

←←←←←

[ १८३ ] हे पथिक ! किं तस्मिन् देशे चन्द्रज्योत्स्ना निशि रात्रौ निर्मला किं न स्फुरति ?, अथ तस्मिन् देशेऽरविन्दानां फलसेविनो राजहंसाः कलरवं न कुर्वन्ति ?, अथवा सुललितभाषया प्राकृतं कोऽपि न भणति ?, अथ कापालिक ! प्रियभावेन पञ्चमरागं कोऽपि न करोति ?, अथ प्रत्यूषे उच्छ्वसित-विकस्वरघनकुसुमभरो न परिमलायते ?, अथैवम्-ज्ञातं हे पथिक ! प्रियो नीरसो यः शरकाले गृहस्य(हं) न सरति ॥ इति शरद्वर्णनम् ॥

[ अथ हेमन्तवर्णनम् । ]

सुरहिगंधु<sup>१</sup> रमणीउ<sup>२</sup> सरउ इम<sup>३</sup> वोलियउ,  
 पावासुय अइधिद्वि<sup>४</sup> ण खलि<sup>५</sup> घरु संभरिउ ।  
 इम अच्छउ<sup>६</sup> जं करुण मयणपडिभिन्नसरि,  
 अवलोइय धवलहर सेयतुस्सारभरि<sup>७</sup> ॥ १८४ ॥  
 जलिउ पहिय<sup>८</sup> सवंगु<sup>९</sup> विरहअग्गिण<sup>१०</sup> तडयडवि,  
 सर पमुक्क कंदप्प दप्पि<sup>११</sup> धणु कडयडवि ।  
 तं<sup>१२</sup> सिज्जहि<sup>१३</sup> दुक्खिज्जि<sup>१४</sup> ण आयउ चित्तहरु,  
 परमंडलु<sup>१५</sup> हिंडंतु कवालियउ खलु<sup>१६</sup> सबरु ॥ १८५ ॥  
 तह<sup>१७</sup> कंखिरि<sup>१८</sup> अणियत्ति णियंती दिसि<sup>१९</sup> पसरु,  
 लइ डुक्कउ<sup>२०</sup> कोसिल्लि<sup>२१</sup> हिमंतु तुसार<sup>२२</sup> भरु ।

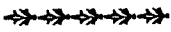
1 B °गंधि । 2 A रवणीउ । 3 C मह । 4 B °धिद्वि । 5 C वलि । 6 B अच्छइ ।  
 7 C °कुस्साभरि । 8 B पहिउ । 9 C सवंगि । 10 A हविकड° । 11 B कंदप्पि दप्पि;  
 C कंदप्पिहिं । 12 C जं । 13 B सिजहि; C सिजह । 14 C दुदुक्खिज । 15 C °मंडल ।  
 16 B खरु । 17 A णह । 18 B कंखिरि । 19 C दिस । 20 C डकुउ । 21 B कासिल्लि;  
 C कोसिल्ल । 22 C तुसार ।

[ टिप्पनकरूपा व्याख्या ]

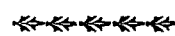
[ १८४ ] अथ हेमन्तवर्णनम् - सुरभिगन्धरमणीका स(श)रदेवं व्यतिक्रान्ता । पथिक ! परं अतिधृष्टेन पत्या गृहं न स्मृतम् । एवं करुणया मदनस(श)रप्रति-भिन्नया मया धवलगृहाणि तुषारभरस्वे(श्वे)तानि दृष्टानि ॥ १८४ ॥

[ १८५ ] हे पथिक ! विरहाग्निना तडतडेति श(स)शब्दं यथा सर्वाङ्गं प्रज्वालितम् । कन्दर्पेण धनुषा कडकडमिति श(स)शब्दं यथा शराः प्रमुक्ताः । ततः शय्यायां दुःखार्त्ता याता । यतो मनोहरः शबरो निर्धर्मः परमण्डले भ्रमन् कापालिको नागतः ॥ १८५ ॥

[ १८६ ] तथा च उत्कण्ठिता अनिवृत्तं दिशिप(प्र)सरं पश्यन्ती वर्तते । तदैव



[ अवचूरिका ]



[ १८४ ] अथ हेमन्तवर्णनम् - सुरभिगन्धरवणीका(रमणीया) शरदेवं व्यतिक्रान्ता । पथिक ! म(अ)तिधिष्टे(धृष्टे)न पतिना गृहं न स्मृतम्, एवं करुणया मदनशरप्रतिभिन्नया धवल-गृहाणि तुषारभरश्वेतानि दृष्टानि ॥

[ १८५ ] हे पथिक ! विरहाग्निना तडतडेति शब्दं यथा सर्वाङ्गं ज्वालितम् । कन्दर्पेण धनुषा कडयड इति शब्दं यथा शराः प्रमुक्ताः । ततः शय्यायां दुःखार्त्तायै नार्थे ते (?) मनोहरः स(श)बरो निर्धर्मः परमण्डले भ्रमन् कापालिको नागतः ॥

[ १८६ ] तथा च नाथोत्कण्ठिता अनिवृत्तं - निरन्तरं दिशिप्रसरं पश्यन्ती वर्तते । तदैव हेमन्तः



हुइय<sup>१</sup> अणायर सीयल भुवणिहि पहिय जल<sup>२</sup>,  
 ऊसारिय<sup>३</sup> सत्थरहु सयल कंदुट्टदल ॥ १८६ ॥  
 सेरंधिहिं घणसारु<sup>४</sup> ण चंदणु<sup>५</sup> पीसियइ,  
 अहरकओलालंकरणि<sup>६</sup> मयणु संमीसियइ ।  
 सीहंडिहिं<sup>७</sup> वज्जियउ<sup>८</sup> घुसिणु तणि<sup>९</sup> लेवियइ,<sup>१०</sup>  
 चंपएलु मियणाहिण<sup>११</sup> सरिसउ सेवियइ<sup>१२</sup> ॥ १८७ ॥  
 णहु दलियइ कप्पूरसरिसु<sup>१३</sup> जाईहलह<sup>१४</sup>,  
 दिज्जइ केवइवासु ण पयडउ फोफलह ।  
 भुवणुप्परु<sup>१५</sup> परिहरवि<sup>१६</sup> पसुप्पइ जामिणिहि,  
 उयारइ<sup>१७</sup> पल्लंघ<sup>१८</sup> विच्छाइय<sup>१९</sup> कामिणिहि ॥ १८८ ॥

1 B हुई । 2 A जल । 3 B ओसारहु सत्थरइ । 4 C ०सार । 5 A चंदण ।  
 6 A C ०लंकिहिं । 7 A सीहंडह । 8 C वज्जिउ । 9 B तणु । 10 C लाइयइ ।  
 11 B मय० । 12 C सेवियउ । 13 B कप्पूर सरसु । 14 C ०हलहिं । 15 A ०णुप्पर; B  
 ०णप्परु । 16 A ०हरिवि । 17 A उयारहि । 18 B पल्लंघ; C पल्लंग । 19 B विच्छाइयइ ।

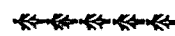
[ टिप्पनकरूपा व्याख्या ]

हेमन्तः तुषारभरं गृहीत्वा कुशलेन प्राप्तः । भुवने अनादरसी(शी)तलानि  
 [जलानि] जातानि । सकलकमलदलानि श्र(स्त्र)स्तरादाप्सा(दपसा)रितानि ॥१८६॥  
 [ १८७ ] सैरन्धीभिः घनसारं चन्दनं च न पीष्यते । अधरकपोलालङ्करणे मदनं  
 संमिश्रयते । श्रीखण्डवर्जितं घुसृणं - कुङ्कुमं तनौ लेप्यते । चम्पकतैलं मृगनाभिना  
 समं सेव्यते ॥ १८७ ॥

[ १८८ ] यस्मिन् रि(क्ल)तौ कर्पूरदलो द्विधा न कृ(क्रि)यते । सुजात्यकदह्यो-  
 (ल्यु)त्पन्नत्वात् । प्रकटः फोफलेषु केतकीकुश(सु)मदलवासो न दीयते । भु(भ)व-  
 नोपरिस्थितमावासं त्यज्यते । तथा यामिनीषु - रात्रिषु कामिनीभिः आच्छादित-  
 स्थानेषु प्रसुप्यते ॥ १८८ ॥



[ अवचूरिका ]



तुषारभरं कुशलेन लात्वा डुडौके = दौक्यामास - प्राप्तः । भुवने शीतलानि जलान्धनादरामि  
 जातानि । सकलानि कमलदलानि स्तराद् दूरीकृतानि ॥

[ १८७ ] सैरन्धीभिर्घनसारं चन्दनं च न पीष्यते । अधरकपोलालङ्करणे मदनं संमिश्रयते ।  
 श्रीखण्डवर्जितं घुसृणं कुङ्कुमं तनौ लेप्यते । चम्पकतैलं मृगनाभिना समं सेव्यते ॥

[ १८८ ] जातीफलेन समं कर्पूरो न लिप्यते । फणीफलानां केतकीवासः प्रकटं न दीयते ।  
 भवन्ोपरिस्थितभागं परिहृत्य यामिनीषु उपवरके सुप्यते कामिनीभिः, पत्यङ्गा विस्तार्यन्ते ॥

धूइज्जइ<sup>१</sup> तह<sup>२</sup> अगरु घुसिणु तणि<sup>३</sup> लाइयइ,  
 गाढउ<sup>४</sup> निवडालिंगणु अंगि<sup>५</sup> सुहाइयइ ।  
 अन्नह<sup>६</sup> दिवसह सन्निहि<sup>७</sup> अंगुलमत्त<sup>८</sup> हुय,  
 महु इक्कह परि पहिय णिवेहिय बम्हजुय ॥ १८९ ॥

\*

विलवंती अलहंत<sup>९</sup> निंद निसि दीहरिहि<sup>१०</sup> ।  
 पठिय<sup>११</sup> वत्थु तह<sup>१२</sup> पंथिय<sup>१३</sup> इक्कलिय घरिहि ॥ १९० ॥  
 दीहउसासिहि दीहरयणि मह<sup>१४</sup> गइय<sup>१५</sup> णिरक्खर,<sup>१६</sup>  
 आइ<sup>१७</sup> ण णिद्वय णिंद तुज्ज सुयरंतिय<sup>१८</sup> तक्खर<sup>१९</sup> ।  
 अंगिहिं तुह<sup>२०</sup> अलहंत धिट्ठ करयलफरिसु,<sup>२१</sup>  
 संसोसिउ<sup>२२</sup> तणु हिमिण<sup>२३</sup> हाम हेमह सरिसु ।

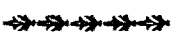
1 A चुज्जइ । 2 B नास्ति; C बहु । 3 C तणु । 4 B गाढा । 5 C अंगु । 6 B अन्नदिवस । 7 B संनिहिय सुअं । 8 C अंगुलिमित्त । 9 C अलहंति । 10 B दीहरिहि; C दीहरह । 11 B पठिउ । 12 C तहिं । 13 A इक्कली; C इक्कलिय । 14 C नहु । 15 B गइय; C गइ । 16 A C °क्खरु । 17 B आई । 18 A सुयरंतय; C समरंतह । 19 C तक्कर । 20 B तुय; C तुअ । 21 A °फरिसु । 22 C संसोउ । 23 C हिमण ।

[ टिप्पणकरुपा व्याख्या ]

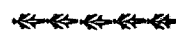
[ १८९ ] अगरुं धूप्यते, घुसृणं तनौ लेप्यते, गाढालिङ्गनमङ्गेषु सुखायते । अन्न(न्य)दिवसप्रमाणे[ न ] ते दिवसा अङ्गुलिमात्राः-स्तोकमात्राः । ममैकस्याः परं वर्षाणां ब्रह्मयुगम(ग)मिति निविष्टं मन्ये ॥ १८९ ॥

[ १९० ] मया विरहे विलपन्त्या दीर्घरात्रौ निद्रां अलभन्त्या दीर्घोक्कवासैः एषा वस्तुः पठिता । भो पथिक ! गृहे एकाकिनी निवसति ॥ १९० ॥

[ १९१ ] हे निरक्षर ! दीर्घोन्नखा(णश्रवा)सैः दीर्घा रजन्यो गताः । हे तस्कर ! निर्दय ! त्वां स्मरन्त्या निद्रा नागता । हे धृष्ट ! अङ्गेषु तव करस्पर्शं अलभन्त्या



[ अवचूरिका ]



[ १८९ ] अगरं धूप्यते, घुसृणं तनौ लिप्यते, गाढालिङ्गनमङ्गेषु सुखायते । अन्न(न्य) दिवसप्र-  
 माणैरेते दिवसा अङ्गुलिमात्राः-स्तोकमात्राः । ममैकस्याः परं वर्षाणां ब्रह्मयुगमिति निविष्टं मन्ये ॥

[ १९० ] हे पथिक ! गृहे एकाकिन्या विलपन्त्या निद्रामलभन्त्या निशि दीर्घतरं वस्तुकः पठितः ॥

[ १९१ ] हे निरक्षर ! दीर्घोन्नखासैर्दीर्घा रजन्यो गताः । हे तस्कर ! निर्दय ! त्वां स्मरन्त्या  
 निद्रा नागता । हे धृष्ट ! अङ्गेषु तव करस्पर्शमलभन्त्या ममाङ्गं हैमन्तेन धाक्त्वा हेमसदृशं

हेमंति कंत<sup>1</sup> विलवंतियह<sup>2</sup>, जइ पलुट्टि<sup>3</sup> नासासिहसि ।  
तं तइय<sup>4</sup> मुक्ख खल पाइ<sup>5</sup> मइ, मुइय<sup>6</sup> विज्ज किं आविहसि ॥१९१॥

[ अथ शिशिरवर्णनम् । ]

इम कट्टिहिं मइ गमिउ<sup>7</sup> पहिय हेमंतरिउ,  
सिसिरु पहुत्तउ<sup>8</sup> धुत्तु<sup>9</sup> णाहु दूरंतरिउ ।  
उट्टिउ<sup>10</sup> झखडु<sup>11</sup> गयणि खरफरसु<sup>12</sup> पवणि हय,  
तिणि सूडिय झडि<sup>13</sup> करि असेस तहि<sup>14</sup> तरुय<sup>15</sup> गय ॥१९२॥  
छाय फुल्ल<sup>16</sup> फल रहिय असेविय<sup>17</sup> सउणियण<sup>18</sup>,  
तिमिरंतरिय<sup>19</sup> दिसा<sup>20</sup> य तुहिण धूइण<sup>21</sup> भरिण<sup>22</sup> ।

1 A C कंति । 2 C वलवंति° । 3 C पडिडु । 4 B तइयउ । 5 C पइ । 6 B मुइय अवि° । 7 B गमिय । 8 C पहुत्तु । 9 C धत्तु । 10 B C उट्टिय । 11 C झखडा । 12 A पवणखरफरसु; B °फरस । 13 B नास्ति 'झडि' । 14 A तह । 15 B रुय गय; C तरु गय । 16 C फुल्लह । 17 B असेसिय । 18 B C °यणि । 19 A C तिमरे° । 20 B वित्थरिय । 21 B धूयण, C धूइणि । 22 C भरिणि ।

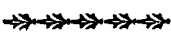
[ टिप्पनकरूपा व्याख्या ]

ममाङ्गं हेमन्तेन धाम्ना हेमश(स)दृशं शोषितम् । हे कान्त ! हेमन्ते विलपन्तीं मां व्याघ्रुव्य यदि नाश्वासयसि, तर्हि—तस्मात् कारणात्, हे मूर्ख ! भो पापिन् ! मयि मृतायां अव(आवे)द्याऽऽगत्य किं करिष्यति(सि) ? ॥ १९१ ॥

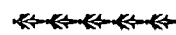
॥ हेमन्तवर्णनं समाप्तम् ॥

[ १९२ ] अथ शिशिरम्—झखडं—डुंडयालं गगने खरं—रौद्रं परुषं—विप्री(परी)तं उत्थितं दृष्ट्वा पवनाहतलतावज्जाता । तेन झ[ख]डेन अशेषं—समस्तं रूपं गतम् । भो पथिक ! एवं मया हेमन्तरि(क्र)तुर्निर्गमिता । अधुना शिशिरः—सी(शी)तकालः प्राप्तः । स धूर्त्तो नाथः दूरान्तरितः ॥ १९२ ॥

[ १९३ ] असे(शे)षाः—समस्ताः शकुनाः—पक्षिणो वृक्षच्छायाफलानि समा-



[ अवचूरिका ]



शोषितम् । हे कान्त ! एवं हेमन्ते विलपन्तीं मां व्याघ्रुव्य यदि नाऽऽश्वासयसि तर्हि—तस्मात् कारणाद् हे मूर्ख ! खल ! पापिन् ! मयि मृतायामावि(वे)द्य आगत्य किं करिष्यसि ? ॥

॥ हेमन्तवर्णनं समाप्तम् ॥

[ १९२ ] अथ शिशिरवर्णनम्—हे पथिक ! एवं मया हेमन्ततुः कष्टेन निर्गमिता । तावत् शिशिरः प्राप्तः । धूर्त्तनाथो दूरान्तरितः । खरपरुषपवनाहतो गगने झखडो महावात उत्थितः । तेन सूडिताः सन्तः अशेषास्तरवः पत्राणि मुक्त्वा गताः—स्थिताः ॥

[ १९३ ] छायापुष्पफलरहिताः केवलं शकुनिगणरहिता वृक्षा जाताः । दिशस्तुहिनेन धूम्रभरेण

मग्ग भग्ग पंधियह<sup>१</sup> ण पवसिहि हिमडरिण<sup>३</sup>,  
 उज्जाणहं ढंखर इअ सोसिय<sup>४</sup> कुसुमवण ॥ १९३ ॥  
 तरुणिहि<sup>५</sup> कंत पमुक्किय<sup>६</sup> णिय केलीहरिहि,  
 सिसिर<sup>७</sup> भइण<sup>८</sup> किउ<sup>९</sup> जलणु<sup>१०</sup> सरणु<sup>११</sup> अग्गीहरिहि ।  
 आवाणिय<sup>१२</sup> केलीरसु<sup>१३</sup> अब्भिभतरभुयण<sup>१४</sup>,  
 उज्जाणह दुम्मिहि वि<sup>१५</sup> ण कीरइ<sup>१६</sup> किवि<sup>१७</sup> सयण ॥ १९४ ॥  
 मत्तमुक्क<sup>१८</sup> संठविउ<sup>१९</sup> विवहगंधक्करिसु,<sup>२०</sup>  
 पिज्जइ अच्चावट्टउ रसियहि<sup>२१</sup> इक्खरसु<sup>२२</sup> ।  
 कुंदचउत्थि<sup>२३</sup> वरच्छणि<sup>२४</sup> पीणुन्नयथणिय,  
 णियसत्थरि<sup>२५</sup> पलुटंति<sup>२६</sup> केवि सीमंतिणिय<sup>२७</sup> ॥ १९५ ॥

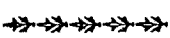
1 B पंधिह ण । 2 A पवसेहि; C पविसियह । 3 A हिमडरिण; C °करिण । 4 B C कुसुम° । 5 B तरुणिय । 6 A पमुक्कीय । 7 C ससिर° । 8 A भाइणउ । 9 C कियउ । 10 A जणु; B नास्ति । 11 C सरण जलणु । 12 C उवभुंजहि । 13 B केलीहरसु । 14 C भुवण । 15 B C नास्ति 'वि' । 16 A कीरहि । 17 C कवि । 18 B C मज्जसुकु । 19 B संवरिउ; C संठवियउ । 20 A °गंधक्करसु; °करेसु । 21 A रसियह; C रसियहिय । 22 A इक्खु° । 23 B चउत्थ । 24 B वरत्थिणि । 25 A °सत्थर; B °पत्थरि । 26 C लोलंति । 27 C संमंतिणिय ।

[ टिप्पनकरूपा व्याख्या ]

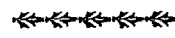
श्रित्य स्थिताः । तिमिरोऽन्धकारः, तुहिनव्याप्तः—व्याप्य स्थितः । सी(शी)तभयेन पथिका मार्गं न प्रवि(व)सन्ति । यस्मिन् समये कुसुमवनानि शोषितानि । प्रथम-पदं वृक्षविशेषणम् । उद्यानवृक्षाणि दह्हरवज्जातानि ॥ १९३ ॥

[ १९४ ] कदलीगृहेषु कान्तान् मुक्त्वा कान्ता हिमभयेनाग्निशरणं श्रयन्ते । भु(भ)वनमध्ये उपवरके केलिरसमुपभुञ्जन्ते । केऽपि चोद्यानभवनेषु न स्वपन्ति ॥ १९४ ॥

[ १९५ ] मात्रामुक्तः—अधिको गन्धोत्कर्षः संस्थापितो रसिकैरिक्षुरसः अर्द्धा-



[ श्वचूरिका ]



च तिमिरेण चान्तरिता जाताः । पथिकानां मार्गा भग्नाः, हिमभयान्न प्रचलन्ति । उद्यानेषु गतकुसुमा वृक्षा दह्हरवज्जाताः ॥

[ १९४ ] केलीगृहेषु कान्तान् मुक्त्वा कान्ता हिमभयेनाग्नि शरणं श्रयन्ते । भवनमध्येऽप-वरके केलिरसमुपभुञ्जन्ते । केऽपि चोद्यानद्रुमेषु न स्वपन्ति ॥

[ १९५ ] मात्रामुक्तः—अधिको गन्धोत्कर्षो विविधसंस्थापितो रसिकैरिक्षुरसोऽर्धावर्तः पीयते ।

केवि दिंति<sup>1</sup> रिउणाहह उप्पत्तिहि दिणिहि<sup>2</sup>,  
 णियवल्लह<sup>3</sup> कर<sup>4</sup> केलि जंति सिज्जासणिहि<sup>5</sup> ।  
 इत्थंतरि पुण<sup>6</sup> पहिय सिज्ज इक्कल्लियइ,  
 पिउ<sup>7</sup> पेसिउ मण<sup>8</sup> दूअउ<sup>9</sup> पिम्मगहिळ्ळियइ<sup>10</sup> ॥ १९६ ॥  
 मइ जाणिउ पिउ आणि<sup>11</sup> मज्झ संतोसिहइ<sup>12</sup>,  
 णहु मुणिअउ खलु धिट्ठु सो वि महु मिल्लिहइ<sup>13</sup> ।  
 पिउ णाविउ<sup>14</sup> इहु<sup>15</sup> दूउ गहिवि तत्थ वि रहिउ<sup>16</sup>,  
 सच्चु<sup>17</sup> हियउ महु<sup>18</sup> दुक्ख<sup>19</sup> भारि पूरिउ अहिउ ॥१९७॥

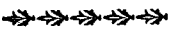
1 B दंति । 2 B C दिणिहि । 3 A बल्लिहि । 4 B करि° । 5 A °सिणिहि ।  
 6 B पुणि । 7 A पिअ पेसिअ । 8 B मणु । 9 B दूहड; C दूइ । 10 A गहिल्लियइ ।  
 11 B नास्ति 'आणि' । 12 C °सियइ । 13 C मिल्लहइ । 14 B णाइउ । 15 A इह ।  
 16 C रह्यउ । 17 C सच्चु । 18 A मह; C मउ । 19 C दुखु ।

[ टिप्पनकरूपा व्याख्या ]

वर्त्त[ः] पीयते । कुन्दचतुर्थ्यां प्रवरोच्छ(त्स)वे काश्चन सीमन्तिन्यः पीनोन्नतस्तन्यो निजश्च(स्त्र)स्तरे लोलन्ति ॥ १९५ ॥

[ १९६ ] काश्चन रि(ऋ)तुनाथ-वसन्तोत्पत्तिदिने=माघसुदिपञ्चम्यां ददन्ति दानम् । निजवल्लभेन समं केल्यर्थे शय्यायां जा(या)न्ति । अस्मिन् समये एकाकिन्या प्रेमग्रथिलया मया मनोदूतः पतिं प्रति प्रहितः ॥ १९६ ॥

[ १९७ ] मया ज्ञातं प्रियतमो(मं) सन्तोषयिष्य(ष्य)ति । तेन धृष्टेन खलु-निश्चयेन न ज्ञातः यन्मां उज्झस्यति (?) । प्रियतमो नागतः । एष मनोदूतः गृहीत्वा तत्रैव स्थितः । एतत् सत्यं मम ह्रि(हृ)दयो(यं) दुक्ख(ःख)पूरितो(तं) जातः(तम्) ॥ १९७ ॥



[ अवचूरिका ]



कुन्दचतुर्थ्यां वरक्षणे काश्चन; व्याख्यानान्तरम्—कुन्दचतुर्थ्यां प्रवरोच्छ(त्स)वे काश्चन सीमन्तिन्यः पीनस्तन्यो निजस्त्रस्तरे लोलन्ति ॥

[ १९६ ] काश्चन रि(ऋ)तुनाथ-वसन्तोत्पत्तिदिने=माघसुदिपञ्चम्यां ददन्ति दानम् । निजवल्लभेन समं केल्यर्थे शय्यायां यान्ति । अस्मिन्नेकाकिन्या प्रेमग्रथिलया [ मया ] मनोदूतः पतिं प्रति प्रहितः ॥

[ १९७ ] हे पथिक ! मया ज्ञातम्—एष मनोदूतः प्रियमानीय मां सन्तोषयिष्यति । मया न ज्ञातमेष खलो धृष्टो मनोदूतो मामपि मोक्षयति । प्रियो नागतः, एनं ह(दू)तं गृहीत्वा तत्रैव स्थितः । परमेतत् सत्यं मम हृदयं दुःखभारेणाधिकं पूरितम् ॥

णहु मूलु पिअसंगि लाहु इच्छंतियइ,

णिसुणि पहिय जं पठिउ<sup>१</sup> वत्थु विलवंतियइ ॥ १९८ ॥

\*

[ अर्द्धम् ]

मइ घणु<sup>२</sup> दुक्खु<sup>३</sup> सहप्पि मुणवि<sup>४</sup> मणु पेसिउ<sup>५</sup> दूअउ<sup>६</sup>,

णाहु ण आणिउ<sup>७</sup> तेण<sup>८</sup> सु पुणु<sup>९</sup> तत्थव<sup>१०</sup> रय<sup>११</sup> हूअउ ।

एम<sup>१२</sup> भमंतह<sup>१३</sup> सुन्नहियय<sup>१४</sup> जं रयणि विहाणिय<sup>१५</sup>,

अणिरइ<sup>१६</sup> कीयइ कम्मि अवसु मणि पच्छुत्ताणिय<sup>१७</sup> ।

मइ दिनु<sup>१८</sup> हियउ णहु पत्तु<sup>१९</sup> पिउ, हुई उवम इहु<sup>२०</sup> कहु कवण<sup>२१</sup> ।

सिंगत्थि गइय<sup>२२</sup> उवाडयणि, पिक्ख<sup>२३</sup> हराविय णिअ सवण ॥ १९९ ॥

1 A पठिय । 2 A घण । 3 A दुक्ख; B दुक्खि । 4 B मुणिवि । 5 B पेसिय; C पेसियउ । 6 C दूअइ । 7 A B आणिउ । 8 B तेणि । 9 A C पुणु । 10 C ण्वि । 11 A C रइ । 12 A एव । 13 C भवंतह । 14 B सुन्नयरि । 15 A विहाणीय । 16 B अणरइ; C अणुरइ । 17 B पच्छित्ताणीय; C पछोताणिय । 18 A दिनु । 19 A पत्तु B पितु । 20 A हुइ अयि यवत्थ मइ कहु; B हुई य उइव मइ कहु । 21 B कवणु । 22 B गईय; C गई । 23 B पिक्खण आहराविय ।

[ टिप्पनकरूपा व्याख्या ]

[ १९८ ] प्रियसङ्गममीप्सन्त्या मूलो नष्टः । तेन एतद्भवः श्रुत्वा पथिकेन विलपन्तीं दृष्ट्वा वस्तुकः पठितः ॥ १९८ ॥

[ १९९ ] निजघनदुःखं ज्ञात्वा मनो नाथं प्रति प्रहितः । नाथस्तेन नानीतं(तः) । सोऽपि तत्रैव रतिर्जातः । एवं सू(शू)न्यहृदयं यथा भ्रमन्त्या रजनी विभाता । अनिरूपितं कार्यम् । अतोऽवश्यं मनसि पश्चात्तापो जातः । मया हि(हृ)दयं दत्तं परं प्रियो न प्राप्तः । एषोपमा कथय केन समम् ? तदाह - शूङ्गार्थं गर्दभी गता, पश्य श्रवणौ हारितौ ॥ १९९ ॥ शिशिरवर्षणं समाप्तम् ॥

→→→→→

[ अवचूरिका ]

←←←←←

[ १९८ ] प्रियसङ्गमलाभमिच्छन्त्या मम मूलं नष्टम् । हे पथिक ! शृणु यद् वस्तुको विलपन्त्या पठितः ॥

[ १९९ ] निजघनं दुःखं ज्ञात्वा [ मनो ] नाथं प्रति प्रहितः । नाथस्तेन नानीतः, सोऽपि तत्रैव रतो यातः । एवं शून्यहृदयं यथा भ्रमन्त्या रजनी विभाता । अनिरूपितं कार्यं [ कृतम् ] । अतोऽवश्यं मनसि पश्चात्तापो जातः । मया हृदयं दत्तं परं प्रियो न प्राप्तः । एषोपमा कथय केन समम् ? तदाह - शूङ्गार्थं गर्दभी गता, पश्य श्रवणौ हारितौ ॥ इति शिशिरवर्षणम् ॥

[ अथ वसन्तवर्णनम् । ]

गयउ सिसिरु<sup>१</sup> वणतिण<sup>२</sup> दहंतु,  
 महु मासु मणोहरु इत्थ पत्तु ।  
 गिरिमलयसमीरणु णिरु सरंतु,  
 मयणगिगि<sup>३</sup> विउयह<sup>४</sup> विप्फुरंतु<sup>५</sup> ॥ २०० ॥  
 सं केवइ<sup>६</sup> जणइ सुहं विआसु,  
 विअसंतु<sup>७</sup> रवन्नउ दह<sup>८</sup> दिसासु ।  
 णवकुसुमपत्त हुय विविहवेसि,  
 अइ<sup>९</sup> रेहइ णवसरइ<sup>१०</sup> विसेसि ॥ २०१ ॥  
 बहु विविहराइ<sup>११</sup> घण मणहरेहि<sup>१२</sup>,  
 सियसावरत्तपुप्फंवरेहि ।  
 पंगुरणिहिं चच्चिउ<sup>१३</sup> तणु विचित्तु,  
 मिलि सहीयहि गेउ गिरंति<sup>१४</sup> णित्तु ॥ २०२ ॥

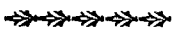
1 A ससिरु । 2 C °तिणु । 3 B महणिगि । 4 C विउइय । 5 A फुरंतु ।  
 6 B संकोवइ । 7 C वि हंसंतु । 8 B C दस । 9 A ऐ । 10 A °सरए । 11 A विहराइ;  
 C विविहराय । 12 B °हरेसि । 13 C चविउ । 14 A गिरंतु ।

[ टिप्पनकरूपा व्याख्या ]

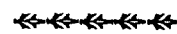
[ २०० ] अथ वसन्तवर्णनम् - शिशिरो गतः, मधुमासः प्राप्तः । वियोभिनां मदनाग्निं विस्फोरयन् नितरां मलयाचलसमीरणो ववौ ॥ २०० ॥

[ २०१ ] संकुपितजनसु (?) विकाशः(सः) विकस्वरो दशदिग्भागसु(गेषु) वसन्तोऽवतीर्णः । यस्मिन् समागमने नौतनकुस(सु)मपत्राः विविधनानाप्रकार-रूपाः । सनवरुच्चिविशेषे[ण] अत्यन्तं भाति ॥ २०१ ॥

[ २०२ ] सखीभिर्मिलित्वा नित्यं गीतं गायन्तीभिस्तन(नुं) बहुभिः, यथा



[ अवचूरिका ]



[ २०० ] अथ वसन्तवर्णनम् - शिशिरो गतः, मधुमासः प्राप्तः । वियोभिनां मदनाग्निं विस्फुरन् नितरां मलयाचलसमीरणो वाति ॥

[ २०१ ] सं = सम्यक् केतकी शुभं विकासं जगति = उत्पादयति । पाठान्तरम् - हे पथिक ! यो वसन्तो जनस्य तनुं संकोचयति, प्रकटं सुखं जनयति । दशसु दिक्षु रम्यः - विहसन् रम्यो जातः । नवकुसुमानि पत्राणि च विविधवेषाणि जातानि । रतिविशेषेण नवसरांस्यतितरां शोभन्ते ॥

[ २०२ ] सखीभिर्मिलित्वा नित्यं गीतं गायन्तीभिः तनुर्बहु यथा चर्चितः (ता) । केन ? - विविधरागेण । पुनः कैः ? - श्वेतसर्वरक्तपुष्पाम्बरैर्धनमनोहरैः पङ्कुरणैश्च ॥

मह<sup>१</sup>महिउ अंगि बहु गंधमोउ,  
 णं तरणि<sup>२</sup> पमुक्कउ<sup>३</sup> सिसिर<sup>४</sup> सोउ ।  
 तं पिखिवि मइ मज्झहि<sup>५</sup> सहीण<sup>६</sup>,  
 लंकोडउ पठियउ<sup>७</sup> नववल्लहीण<sup>८</sup> ॥ २०३ ॥  
 गयउ गिम्हु<sup>९</sup> <sup>१०</sup>अइदुसहु वरिसु उव्विनियइ,  
 सरउ गयउ अइकट्टि हिमंतु पवन्नियइ ।  
 सिसिर<sup>११</sup> फरसु वुल्लीणु<sup>१२</sup> कहव रोवंतियइ<sup>१३</sup>,  
 दुक्करु गमियइ एहु णाहु सुमरंतियइ ॥ २०४ ॥  
 †वाहिज्जइ नवकिसलयकरेहिं<sup>१४</sup>,  
 महुमास<sup>१५</sup> लच्छि णं तरुवरेहिं<sup>१६</sup> ।

1 B मम° । 2 A तरुणि । 3 B पमुक्किउ । 4 A B ससिर । 5 A मज्झह; C मज्झिहि । 6 A सहीय । 7 A C पठिउ । 8 A णववहुय; B वल्लहीय । 9 A गिम्भु । 10 A नास्ति 'अइ' । 11 C सिसिरु । 12 B विल्लीणु; C वल्लीणु । 13 A रोवंतियइ । † A आदर्शो नोपलभ्यते पद्यमिदम् । 14 B करहि । 15 B °मासु । 16 B तक्खरेहिं ।

[ टिप्पणकरूपा व्याख्या ]

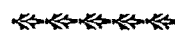
चर्चितम् । केन?—विविधरागेन(ण) । पुनः कैश्चित्?—सर्वैरुक्तपुष्पाम्बरैः घनमनो-  
हरैः पङ्कुरणैश्च ॥ २०२ ॥

[ २०३ ] बहु यथा गन्धामोदो महमहितः । मन्ये तरु(र)णिना—सूर्येण  
शिशिरशोकस्त्यक्तः । पाठत्रय[:] पुर(रु)षहिताभिः तरुणीभिः—स्त्रीभिः । तं प्रेक्ष-  
(क्ष्य) वल्लभानां सखीनां मध्ये लंकोटकः पठितः ॥ २०३ ॥

[ २०४ ] अतिदुस्सहो ग्रीष्मो निर्गमितः । वर्षा च उद्विग्नया निर्गमिता । मम  
कथमपि महता कष्टेन शिशिरस्पर्शः शीतुरितुः(°तर्तुः) रोव(रुद)न्त्या गतः ।  
दुःख(ःख)करो नाथं सरन् एषो निर्गमितः । पतिवियोगत्वात् ॥ २०४ ॥



[ अवचूरिका ]



[ २०३ ] बहु यथा गन्धामोदो महमहितः । मन्ये तरुणिना—सूर्येण शिशिरशोकस्त्यक्तः ।  
पाठत्रयः । पुरुषहिताभिस्तारुणीभिः—स्त्रीभिः । तं प्रेक्ष्य, वल्लभानां सखीनां मध्ये मया लंकोटकः  
पठितः ॥

[ २०४ ] अतिदुःसहो ग्रीष्मो निर्गमितः । वर्षा चोद्विग्नया निर्गमिता । शरदतिकष्टेन गता ।  
हेमन्तः प्रपञ्चः—प्रासः । शिशिरः फरस(स्पर्श)कठिनो बोलीनः । कथमपि रुदन्यैष दुःखकरो  
नाथं सरन्त्या गमितः ॥



रुणञ्जुण<sup>१</sup> करेहि वणि भमरु<sup>२</sup> लुद्ध,  
 केवयकलीहि<sup>३</sup> रसगंधलुद्ध ॥ २०५ ॥  
 विज्झंति परुप्पर<sup>४</sup> तरु लिहंति,  
 कंटग्ग<sup>५</sup> तिक्ख ते णहु गणंति ।  
 तणु दिज्जइ रसियह रसह लोहि<sup>६</sup>,  
 णहु पाउ गणिज्जइ<sup>७</sup> पिम्ममोहि ॥ २०६ ॥  
 महु पिक्खवि विंभिउ<sup>९</sup> मणिहि<sup>१०</sup> हूउ,  
 सुणि<sup>११</sup> पहिय कहिउ रवणिज्ज<sup>१२</sup> रूउ<sup>१३</sup> ॥ २०७ ॥  
 \* [ अर्द्धम् ]  
 पज्जलंत विरहग्गि तिक्ख झालाउलं,  
 मयरद्धउ वि<sup>१४</sup> गज्जंतु<sup>१५</sup> लहरि घण भाउलं ।  
 सहवि दुसहु दुत्तर<sup>१६</sup> विचरिज्जइ<sup>१७</sup> सब्भयं<sup>१८</sup>,  
 मह णेहह किवि दुग्गु वणिज्जइ णिब्भयं ॥ २०८ ॥

1 B ऋणु ऋणु । 2 B भमर । 3 B रसि । 4 A परपर । 5 C कंटग्गि । 6 A णहु  
 ते । 7 C लोइ । 8 C गणिज्जइ । 9 B विंभउ । 10 B मणह । 11 A पुणि ।  
 12 C रमणिज्ज । 13 C रूउ । 14 A मयरद्धणि । 15 B लहरि गज्जंति घण । 16 B  
 दुत्तर । 17 A विरइज्जइ; C विवरिज्जइ । 18 A सब्भय ।

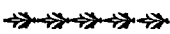
[ टिप्पनकरूपा व्याख्या ]

[ २०५ ] ननु वितर्के-तरुवरैर्नवकिसलयकरैः मधुमासलक्ष्मीरुह्यते स्म । वने  
 वने भ्रमराः रुणुरुणायते, केतकीकलिकारसगन्धलुब्धाः ॥ २०५ ॥

[ २०६ ] परस्परं मिलितैः कण्टकैर्विध्यन्ते, परं-तथापि मधुलिहो मधु  
 लिहन्ति । कण्टकाग्राणि तीक्ष्णानि न गणयन्ति । रसलोभेन रसिकानां शरीरं  
 दीयते । ननु पायं(पापं) न गन्य(प्य)ते स्नेहमोहिभिः पुरुषैः ॥ २०६ ॥

[ २०७ ] एतच्चरितं दृष्ट्वा मनसि विस्मयो बभूव । एतत् श्रुत्वा पथिकेन  
 रमणीकरूपः कथितः ॥ २०७ ॥

[ २०८ ] मकरध्वजोऽपि घनं यथा भा-आकुलम्, यथा प्रज्वलद्विरहाग्नि-  
 तीव्रज्वालाकीर्णं यथा गर्जनं वर्त्तते । दुस्तरं दुस्सहं यथा विषह्य सभयं यथा



[ अवचरिका ]



[ २०६ ] केतकीनां परस्परं मिलितैः कण्टकैर्विध्यन्ते, परं-तथापि मधुलिहो मधु लिहन्ति, कण्ट-  
 काग्राणि तीक्ष्णानि [न] गणयन्ति । तन् रसिकेभ्यो रसलोभेन दीयते, प्रेममोहेन पापो न गणयते ॥

[ २०७ ] मधु प्रेक्ष्य मनसि विस्मयो जातः । हे पथिक ! शृणु रवनीक (रमणीक)रूपं कथितम् ॥

[ २०८ ] प्रज्वलन्तविरहाग्निस्तीव्रज्वालाकुले मकरध्वजोऽपि गर्जनं, लहरीघननिषिद्ध-

किंसुयइ<sup>१</sup> कसिण<sup>२</sup> घणरत्तवास,  
 पच्चक्ख पलासइ<sup>३</sup> धुय<sup>४</sup> पलास ।  
 सवि दुसह<sup>५</sup> हूय<sup>६</sup> पहंजणेण<sup>७</sup>,  
 संजणिउ असुह<sup>८</sup> वि<sup>९</sup> सुहंजणेण<sup>१०</sup> ॥ २०९ ॥  
 निवडंत रेणु<sup>११</sup> धरपिंजरीहि,  
 अहिययर तविय<sup>१२</sup> णवमंजरीहि ।  
 मरु सियलु<sup>१३</sup> वाइ<sup>१४</sup> महि सीयलंतु,  
 णहु जणइ<sup>१५</sup> सीउ णं खिवइ तंतु ॥ २१० ॥  
 जसु नामु अलिक्कउ कहइ लोउ,  
 णहु हरइ खणडु असोउ सोउ ।

1 B किंसवइ; C किंसुवइ । 2 A कसण । 3 C पलासय । 4 A धुइ । 5 B दुस्सह ।  
 6 A हुय । 7 A पमंजणेण । 8 C दुसहु । 9 'वि' नास्ति B C । 10 C सोहंजणेण ।  
 11 B C रेण । 12 B णय । 13 B सीयल । 14 C वाय । 15 B जणय णं खिव<sup>०</sup> ।

[ टिप्पनकरूपा व्याख्या ]

स्थीयते मया । परं चिन्तयामि मम स्नेहेन अपीडितः, दुर्गे-स्तम्भतीर्थे निर्भयं  
 यथा स मत्प्रियः वाणिज्यं करोति । अथवा रमणीकरूपच्छन्दः रासकस्यैव  
 जातिः ॥ २०८ ॥

[ २०९ ] किंसु(शु)कं पुष्पं कृष्ण(ण)घनरक्तवर्षासदृशं जातम् । अतो मन्ये  
 पलासः(शः) प्रत्त(त्य)क्ष एव पलासः(शः)=राक्षसः । सर्वं प्रभञ्जनेन दुस्सहं  
 जातम् । सुहंजनेनासुखं जनितम् ॥ २०९ ॥

[ २१० ] नवमञ्जरीभिर्निपतद्रेणुना घरा पिञ्जरिताभिरधिकतरं तापिता ।  
 मरुच्छीतलो महीं सी(शी)तलयन् वाति । परं सी(शी)तं न जनयति । मन्ये किं तु  
 तापं क्षिपति ॥ २१० ॥

→→→→→

[ अवचूरिका ]

←←←←←

प्रभाकान्थाकुले दुःसहे सहित्वा सभयं यथा दुस्तरं विचर्यते - भ्रम्यते । मम स्नेहस्य किमपि (?)  
 दुर्गं निर्भयं यथा वाणिज्यते वा(व्या) प्रियते ॥

[ २०९ ] किंसुकं पुष्पं कृष्णघनवर्षासदृशं जातम् । अतो मन्ये पलासः(शः) प्रत्यक्षं पथ-  
 पलाशः = राक्षसः । सर्वं प्रभञ्जनेन - पवनेन दुःसहं जातम्, सुहंजनेनासुखं जनितम् ॥

[ २१० ] नवमञ्जरीभिर्निपतद्रेणुना घरा पिञ्जरिताभिरधिकतरं तापिता । मरुच्छीतलो महीं  
 शीतल[य]न् वाति, परं शीतं न जनयति । मन्ये किं तापं क्षपति ॥

कंदप्प<sup>१</sup>दप्पि संतविय<sup>३</sup> अंगि,

साहारइ<sup>४</sup> णाहु ण सहार<sup>५</sup> अंगि<sup>५</sup> ॥ २११ ॥

लहि छिद्दु वियंभिउ विरह घोरु,

करि तंडउ<sup>६</sup> सुणिउ<sup>७</sup> रडंत<sup>८</sup> मोरु ।

सिहि<sup>९</sup> चडिउ पिक्खि मायंदसाह,

सुणि पंथिय<sup>१०</sup> जं मइ पठिय गाह ॥ २१२ ॥

दूइज्जउ दूइय<sup>११</sup> वरहिणीहिं<sup>१२</sup> कयहरिस णट्टवरहम्मि<sup>१३</sup> ।

गयणे पसरियणवट्टुम<sup>१४</sup> घणभंती मुणिय<sup>१५</sup> पुण दुम्मं ॥ २१३ ॥

1 B C कंदप्पि । 2 C संतविउ । 3 A साहार; C साहार । 4 B साहार ।  
5 C संगि । 6 B तंडवु । 7 C सुणियउ । 8 B रडंतु । 9 C सिह ।  
10 A पंथिउ । 11 B C दुइय । 12 B वरहिणीहिं । 13 C वरिहम्मि । 14 A दुम्मं ।  
15 A मुणीय ।

[ टिप्पनकरूपा व्याख्या ]

[ २११ ] ज(य)स्य नाम लो[कः] असो(शो)क इति कथयति तदलीकम् । यतोऽशोकः क्षणार्द्धमपि मम शोकं न हरति । कन्दर्पदर्पसंतप्तार्ज्जी मां नाथ एव साधारयति; न सहकारः ॥ २११ ॥

[ २१२ ] घोरो रौद्रो विरहः छिद्रं लभित्वा(ब्ध्वा) विजृम्भितः । ताण्डवं कृत्वा मयूरो न(र)टति । आम्रसाषा(शाखा)यां कोकिलसमूहं आरूढं दृष्ट्वा भो पथिक ! या गाथा पठिता सा त्वं शृणु ॥ २१२ ॥

[ २१३ ] हे दूत ! नाट्यबर्हे कृतहर्षाभिर्बर्हिणीभिः दूये । अथवा द्वितीयाभिः ह(व)र्षाभिः नष्टविरहिणीनां कृतहर्षाभिर्दूये । गगने प्रसरितनवद्रुमे(मैः) घन-भ्रान्ति(न्ति) ज्ञात्वा पुनर्दूये ॥ २१३ ॥

→→→→→

[ अवचूरिका ]

←←←←←

[ २११ ] यस्य नाम लोकोऽशोक इति कथयति तदलीकम् । यतोऽशोकः क्षणार्द्धमपि मम शोकं न हरति । कन्दर्पदर्पसंतप्तार्ज्जी मां नाथ एव साधारयति, न सहकारः ॥

[ २१२ ] हे पथिक ! छिद्रं लब्ध्वा घोरो विरहो विजृम्भितः । मयूरस्ताण्डवं कृत्वा रदन् श्रुतः । शिखी-मयूरो माकन्दशाखायां दृष्टः । हे पथिक ! शृणु या गाथा मया पठिता ॥

[ २१३ ] हे पथिक ! नाट्यबर्हे कृतहर्षाभिर्बर्हिणीभिर्मयूरीभिर्दूये । अथवा द्वितीयकाभिर्बर्षा-भिर्नष्टविरहिणीनां कृतहर्षाभिर्दूये । गगने प्रसरितनवद्रुमैः घनभ्रान्ति ज्ञात्वा पुनर्दूये ॥

इय<sup>१</sup> गाह पठिवि<sup>२</sup> उट्टिय<sup>३</sup> रुवंत<sup>४</sup>,  
 चिर<sup>५</sup> जुन्न<sup>६</sup> दुक्ख<sup>७</sup> मणि<sup>८</sup> संभरंत<sup>९</sup> ।  
 विरहग्गिझाल<sup>१०</sup> पज्जलिअ अंगि,  
 जज्जरिउ<sup>११</sup> बाणिहिं तणु अणंगि ॥ २१४ ॥  
 खणु मुणिउ दुसहु जमकालपासु,  
 वर<sup>१२</sup> कुसमिहि सोहिउ<sup>१३</sup> दस दिसासु ।  
 गय णिवड<sup>१४</sup> णिरंतर गयणि चूय,  
 णवमंजरि<sup>१५</sup> तत्थ वसंत<sup>१६</sup> हूय ॥ २१५ ॥  
 †तहि<sup>१७</sup> सिहरि सुरत्तय कसिण<sup>१८</sup> काय,  
 उच्चरहि<sup>१९</sup> भरहु जणु विविह भाय ।  
 अइ मणहरु पत्तु मणोहरीउ,  
 उच्चरहिं सरसु महुरर झुणीउ<sup>२०</sup> ॥ २१६ ॥

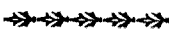
1 B इह । 2 A पुठवि । 3 B उट्टिवि । 4 C रुवंति । 5 A चिर; C जिर ।  
 6 A जुन्दु । 7 B दुक्खु । 8 B मण । 9 C संभरति । 10 C °काल । 11 B जज्जरियउ ।  
 12 C णव° । 13 A सोहइ; सोहियउ । 14 B निविड । 15 A °मंजरी । 16 B वसंति ।  
 † A आदर्शो नोपलभ्यते पद्यमिदम् । 17 C तह । 18 C कसिण । 19 C उच्चरिहिं  
 तरहु । 20 C झुणीउ ।

[ टिप्पनकरूपा व्याख्या ]

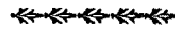
[ २१४ ] इमां गाथां पठित्वा रुदन्ती उत्थिता । किं कुर्वन्ती जीर्णदुःखं (दुःखं) मनसि संभरन्ती । पथिक ! विरहाग्निज्वाला अङ्गे प्रज्वलिता । तथा अनङ्गबाणैस्तनुः जर्जरीभूतः (ता) ॥ २१४ ॥

[ २१५ ] यस्मिन् वसन्ते क्षणं-क्षणमात्रं यमकालपास(श)सदृशं ज्ञातम् । वर-कुसुमैः दिग्विभागाः सो(शो)भिताः । गगने-आकाशे आम्रमञ्जर्यो निविडं गताः । तत्र वसन्ते नूतनाम्रमञ्जर्यो बभूव(वुः) ॥ २१५ ॥

[ २१६ ] यस्मिन् समये नानाप्रकारैर्भरतभावं उच्चरन्ति तस्मिन् सुरक्तकवृक्ष-सिष(शिख)रे अत्यन्तमनोहरः समयः प्राप्तः । मधुकराः-भ्रमराः सरसं-सुमनो-हरं शब्दं उच्चरन्ति ॥ २१६ ॥



[ अवचूरिका ]



[ २१४ ] हे पथिक ! एतां गाथां पठित्वा रुदन्तु ( रुदन्ती ) उत्थिता । चिरं जीर्णदुःखं मनसि संभारयन्ती । विरहाग्निज्वाला अङ्गे प्रज्वलिता । अनङ्गेन बाणैस्तनुर्जर्जरितम् (ता) ॥

[ २१५ ] क्षणं ज्ञातं ज(य)मकालपाशो दुःसहः । वरैः-प्रधानैः कुसुमैर्दशाऽपि दिशः शोभन्ते । चूताः-आम्रा निविडाः-निरन्तरा गगनं गताः, नवा मञ्जर्यस्तत्र वसन्ते जाताः ॥

कारंड<sup>१</sup> करहि तह<sup>२</sup> कीर भाइ,  
 कारुन्न पउक्कउ<sup>३</sup> तह कुणाइ ।  
 अइ<sup>४</sup> एरिस मयणपरव्वसीउ,  
 कह कहव<sup>५</sup> धरंती<sup>६</sup> कट्टि जीउ ॥ २१७ ॥  
 जलरहिय मेह संतविअ काइ<sup>७</sup>,  
 किम कोइल<sup>८</sup> कलरउ सहण<sup>९</sup> जाइ ।  
 रमणीयण रत्थिहि परिभमंति,  
 तूरारवि<sup>१०</sup> तिहुयण<sup>११</sup> बहिरयंति<sup>१२</sup> ॥ २१८ ॥  
 चच्चरिहि<sup>१३</sup> गेउ झुणि करिवि<sup>१४</sup> तालु,  
 नच्चीयइ अउव्व<sup>१५</sup> वसंतकालु<sup>१६</sup> ।  
 घण निविड<sup>१७</sup> हार<sup>१८</sup> परिखिल्लरीहिं,  
 हणझुण<sup>१९</sup> रुउ मेहलकिंकिणीहिं<sup>२०</sup> ॥ २१९ ॥

1 B कारंडु । 2 B तहिं । 3 C पमुक्कउ । 4 A ऐ । 5 C कहवि । 6 A धरंति । 7 C काय । 8 C कोइ कलरव; B कलिरवु । 9 A सहणु । 10 A तूरारव । 11 B तिहुयणु । 12 B बहिरयति; C बहिरयंति । 13 B चच्चहि; C चच्चरहि । 14 C करवि । 15 C अउव्वु । 16 B थालु; C काल । 17 C निवर । 18 B हारि । 19 A हणझुणु । 20 A. B कंकणीहिं ।

[ विष्णनकरूपा व्याख्या ]

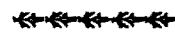
[ २१७ ] तत्र वसन्ते कीराः-सु(शु)काः [ का ] रण्डकं-मण्डलं कुर्वन्ति । तत्र कारुण्यप्रयुक्तं यथा कणति । अइ इति कोमला[ला]पे, ईदशे समये मदनपरवसा(शा) जीवं कथेन धरन्तीव ॥ २१७ ॥

[ २१८ ] जलरहिता मेघाः स(श)रीरं सन्तापयन्ति । कोकिलाकलरवः कथं सङ्गते । रमणीगणाः रथ्यामार्गं परिभ्रमन्ति । तूर्यरवेण त्रिभुवनं बधिरयन्ति जनाः ॥ २१८ ॥

[ २१९ ] एष अपूर्वो वसन्तकालो नृत्यते । कैः ?-चाचरिकजनैः, किं कृत्वा ?-तालं ध्वनिं च कृत्वा । पुनः निविडहारपरिवेष्टिताभिः युवतीभिः । पुनः शब्दायमानकिङ्किणीनिनादमेखलाभिः ॥ २१९ ॥



[ अवचूरिका ]



[ २१७ ] तत्र वसन्ते कीराः-शुकाः कारण्डकं-नीरं(डं?) कुर्वन्ति । तत्र कारुण्यप्रयुक्तं यथा कुर्वन्ति । अइ इति कोमलामत्रणे, ईदशे समये मदनपरवशाजीवं कथेन धरन्तीव ॥

[ २१८ ] जलरहितमेघैः काया सन्तापिता । कोकिलानां कलरवः कथं सोढुं शक्यते । रमणीगणा रथ्यामार्गेषु भ्रमन्ति । तूर्यरवेण त्रिभुवनं बधिरि क्रियते ॥

[ २१९ ] चच्चरे-हृदमार्गं गीतं नृत्वा, तालध्वनिं कृत्वा, अपूर्वो वसन्तकालो नृत्यते । घननिविडहाराभिः परिखेलन्तीभिर्मेखलाकिङ्किणीभी हणझुणरवः क्रियते ॥

गज्जंति तरुणि णवजुव्वणीहिं<sup>१</sup>,  
सुणि पढियं<sup>२</sup> गाह् पिअकंखिरीहिं ॥ २२० ॥

[ अर्द्धम् । ]

एआरिसंमि समए घणदिणरहसोयरंमि लोयंमि ।  
अच्चहियं<sup>३</sup> मह् हियए कंदप्पो खिवइ सरजालं ॥ २२१ ॥

जइ अणक्खरु कहिउ मइ पहिय !

घणदुक्खाउन्नियह् मयणअग्गि<sup>४</sup> विरहिणि पलित्तिहिं<sup>५</sup>,  
तं फरसउ मिल्हिं<sup>६</sup> तुहु विणयमग्गि पभणिज्ज झत्तिहि ।  
तिम<sup>७</sup> जंपिय जिमं<sup>८</sup> कुवइ णहु तं पभणियं<sup>९</sup> जं जुत्तु,  
आसीसिवि वरकामिणिहि वट्टाऊ पडिउत्तु ॥ २२२ ॥

1 B C जुव्वणीय । 2 A पढियइ । 3 C अहिययरं । 4 A विरहणि; B विरहिण ।  
5 A B पलित्तिहि । 6 B मिल्हेवि तुह । 7 A तिव । 8 A जिव । 9 A ण्वि भणिय ।

[ टिप्पनकरूपा व्याख्या ]

[ २२० ] अस्मिन् समये नवयौवनास्तरुण्यः गर्जन्ति । पठितां गाथां श्रुत्वा प्रियोपरि उत्कण्ठता जाता ॥ २२० ॥

[ २२१ ] एतादृशे वसन्तसमये दिवसे घनं यथा रसोत्करे लोके च याते सति, कन्दर्पो मम ह्रि(हृ)दयेऽधिकतरं शरजालं क्षिपति ॥ २२१ ॥

अथ ग्रन्थमुपसंहरन्नाह -

[ २२२ ] यत् पथिक ! मया घनदुक्खा(ःखा)पूर्णया मदनाग्निना विरहेण च प्रलित्तया, अनक्षरं कथितम्, तत् कठोरं परिहृत्य विनयमार्गं ज्ञाति प्रभणे [ः] । तथा कथयेः यथा [स] न कुप्यति । तद्भ्रणेः यद् युक्तं भवति । एवं कथयित्वा वरकामिन्या आशिखं(वं) दृत्वा पथिको गमनार्थं प्रयुञ्जितः ॥ २२२ ॥

→→→→→

[ अवचूरिका ]

←←←←←

[ २२० ] नवयौवनाः स्त्रियो गर्जन्ति । पतिकाङ्क्षया मयैषा गाथा पठिता ॥

[ २२१ ] एतादृशे वसन्तसमये दिवसे घनं यथा रहसोत्करे लोके च याते सति, कन्दर्पो मम हृदयेऽधिकतरं शरजालं क्षिपति ॥

[ २२२ ] यत् पथिक ! मया घनदुःखापूर्णया-मदनाग्निना विरहेण च प्रलित्तया, अनक्षरं कथितम्, तत् कठोरं परिहृत्य, विनयमार्गं यथा ज्ञाति भणेः । तथा कथयेः, यथा न कुप्यति । तद्भ्रणेः यद्युक्तं भवति । एवं कथयित्वा वरकामिन्या आशिखं दृत्वा पथिको गमनार्थं प्रयुञ्जितः ॥

सं० १२

१ तं पडुंजिवि चलिय दीहच्छि

अइ तुरिय,<sup>२</sup> इत्थंतरिय दिसि दक्खिण<sup>३</sup> तिणि जाम दरसिय,  
आसन्न पहावरिउ दिट्ठु णाहु तिणि झत्ति हरसिय ।

जेम अचिंतिउ<sup>४</sup> कज्जु तसु सिद्धु<sup>५</sup> खणद्धि महंतु,

तेम पढंत सुणंतयह जयउ अणाइ अणंतु<sup>६</sup> ॥ २२३ ॥

1 C पट्टिवि तं वलिय दीहच्छि वं तुरिय । 2 A B तुरियइ । 3 B C दक्षण ।  
4 A अचंतउ; B अचिंतउ । 5 A सिधुयणधु । 6 C अणायतु अंतु ।

[ टिप्पनकरूपा व्याख्या ]

[ २२३ ] सा दीर्घाक्षी यावत् तं प्रेषय(यि)त्वा अति त्वरितं चलिता । अस्मिन्न-  
वसरे दक्षिणा दिग् दृष्टा । तदैवासन्नं यथा पन्थानं आवरयन् तथा पतिर्दृष्टः ।  
हर्षिता झगिति जाता । अथाशीर्वादम् - अथ कर्त्ता भणति - यथा चिन्तितं कार्यं  
तस्याः क्षणार्द्धं मध्ये महत् सिद्धम्, तथा पठतां शृण्वतां सिद्ध्यतु । अनाद्यनन्तः  
परमपुरुषो जयतु ॥ २२३ ॥

॥ इति संदेशराश(स)कटिप्पनकं समाप्तम् ॥

\*

श्रीमत्प्राग्वाटवंशाम्बुधिशशिसदृशो हालि(दि ?)गस्याङ्गजन्मा  
पुत्रो मात(तु)स्तिलष्वाः प्रविदितचरणो रुद्रपल्लीयगच्छे ।  
श्रीमद्देवेन्द्रशिष्यः शरं - रसं - युगं - भूवत्सरे ( १४६५ ) वृत्तिमेतां  
लक्ष्मीचन्द्रश्चकाराखिलगुणनिधयः सूरयः सो(शो)धयन्तु ॥ १ ॥  
वृत्तिर्नाश्य(स्य) दशा विलोकि सुरो(सुगुरोः ?) पार्श्वे न चाभाणि च  
नो कर्तुं मुखतस्त्विदं भुवि मया चाश्रावि शास्त्रं क्वचित् ।  
किन्तु क्षत्रियगाहडस्य मुखतो या या प्र(च?) वृत्ति[:] श्रुता  
मा(सा) सा ह्यत्र मया विमूढमतिना वाचार्त्ता नि[ब]द्धा ननु ॥ २ ॥  
यदन्यथा मया प्रोक्तो(क्तः) कश्चिदर्थस्तथा पदम् ।  
तदहं नैव जानामि तज्जानात्येव गाहडः ॥ ३ ॥

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॥ लिखितं श्रीहिसारदुर्गे अषाढसुदि अष्टम्यां बुं(बु)धवासरे ॥

→→→→→

[ अवचूरिका ]

←←←←←

[ २२३ ] सा दीर्घाक्षी यावत्तं प्रेषयित्वाऽति त्वरितं चलिता । अस्मिन्नवसरे दक्षिणदिशि दृष्ट्वा,  
तदैवाऽऽसन्नं यथा पन्थानमावर[य]न् तथा पतिर्दृष्टः । हर्षिता झगिति शीघ्रं जाता । अथाऽऽशीर्वादं  
ग्रन्थकर्त्ता भणति - यथाऽचिन्तितं कार्यं तस्याः क्षणार्धमध्ये महत् सिद्धम्, तथा पठतां शृण्वतां  
सिद्ध्यतु । अनाद्यनन्तपरमपुरुषो जयतु ॥

॥ इत्यवचूरिः । श्रीसन्देशरासकं समाप्तं । पं० नयसमुद्रेण लिखितम् ॥

# सन्देशरासकगतपद्यानुक्रमणिका - अकाराद्यनुक्रमेण ।



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| पुव्वदिसिहि तमु पसरिउ        | ११७      | सयलज्ज सिरेविणु पयडि°      | ४०       |
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| फलु विरहग्गि पवासि           | ११४      | सिहणा सुयण खला             | ३६       |
| फुसइ लोयण रुवइ               | २५       | सुन्नारह जिम मह हियउ       | १०८      |
| बगु मिल्हवि सलिलहहु          | १४४      | सुरहिगंधु रमणीउ सरउ        | १८४      |
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| भमुहजुयल सन्नद्धउ            | ५२       | सासिज्जंत विवज्जइ          | ९०       |
| मइ जाणिउ पिउ आणि             | १९७      | सोहइ सलिलु सरिहिं          | १६१      |
| मइ घणु दुक्खु सहण्णि         | १९९      | संकेवइ जणइ सुहं वियासु     | २०१      |
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| मत्तमुक्क संठविउ विवह        | १९५      | ” ” हउ                     | ८०       |
| मयणसमीर विहुय विरहा°         | १२०      | संपडिउ जु सिक्खइ           | २०       |
| मह ण समत्थिम विरह सउ         | ७९       | हरियंदणु सिसिरत्थु         | १३५      |
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| महहिययं रणयनिही              | ११९      | हंसिहि कंदुट्टिहि घुट्टि   | १६२      |
| मह पिक्खि विंभिउ             | २०७      |                            |          |

# सन्देश रासक शब्दकोष ।

## [ अकारादिक्रमानुसार ]

अ

अ ११३ च (?)

अइ २१७ कोमलालापेऽव्ययम्

अइआचलय ११३ (= अति+आकुल ?)

अत्युत्सुक

अइउन्हय १३२ अत्युष्ण

अइखिन्नि १५१ अतिखिन्ना

अइणेह २३ अतिस्रोह

अइत्थि (अयत्थि) १५९ अगस्ति [ नक्षत्र ]

अइदुग्ग १५९ अतिदुर्ग

अइधिद्धि १८४ अतिघृष्टा

अइमणहर २१६ अतिमनोहर

अइमल्लिहरय ५० अति+मल्लिहर; [ √ मल्लह

लीलाकरणे ] अतिशयलीलायुक्त, अतिमन्थर.

( गु. महाल्लुं )

अइरावइ १४० [ ऐरावती ] विद्युत्

अइ-सच्छयइ १३३ = अतिसच्छायति(?)

अधिकं शोभते

अउठ्व २१९ अपूर्व

अंसु ८७ अंशु = कान्ति

°[अं]सुय १५० अशु ( हिं. गु. आँसु )

अकयत्थ ९२ अकृतार्थ

°[अ]करिस ( उ° ) १९५ उत्कर्ष

°[अ]कखर १९ अक्षर = वर्ण

अक्खि १७६ अक्षि ( हिं. गु. आँख )

अगर १८९ अगुरु

°[अ]ग्ग १५४ अग्र

अग्गइ १५१ अग्रे = अतः परम् ( हिं. गु. आगे )

°[अ]ग्गि २४ अग्नि ( हिं. गु. आग )

अग्गीहर १९४ [ °हर = घर ] अग्निगृह

अच्चित्ति २२३ अचित्तित

अच्चरिय १२० आश्चर्य ( हिं. गु. अचरज )

अच्चहिय २२१ अत्यधिक

√ अच्छ = अस ( गु. छुँ, छे, इ. ) अच्छुँ  
७९, °उ २०७, अच्छइ ६७, अच्छिहि  
( °च्छ° ) १६७

[°अ]च्छय १३३ अच्छ

[°अ]च्छि २०७, २२३ ( यथा - दीहरच्छि,  
दीहच्छि ) अक्षि

अज्ज १०९ अद्य ( हिं. गु. आज )

अट्ट ३१ अष्ट ( हिं. गु. आठ )

अण° ( यथा - अणाइ, अणायर, अणंत, अणंग )  
नजर्थ अव्यय ( गु. अण° )

अणकिय १०२ अकृत

अणरइ १०५ अरति

अणरसिय १८५ अरसिक

अणरइ ( द्र० अणिरइ ) १९९ अरुचि

अणकखर २२२ अनक्षर ( अनुचितवच-  
नार्थक )

अपांग ५२ अनंग

अपांतु २२३ अनंत

अणल १२० अनल

अणाइ २२३ अनादि

अणायर १८६ अनादर

अणिमिस° १४७ अनिमिष

अणिरइ १९९ ( द्र० अणरइ ) अरुचि अर्थक

अणुअंत्ति १३० अणु+अंत्त; [ द्र० अविसयत्त-  
कहा - अणुअंत्ति ] अनुगत्य

अणुराय १५७ अनुराग

अणुराइय° २२ [ \*अनुरागिक ] अनुरागिन्

अणुसरिय २८ अनुसृत

अणेग° १७७ अनेक

°[अ]त्त २५ आर्त ( यथा - दुक्खत्त = दुःखार्त )

अत्थ° ९२ अर्थ

अत्थम ११३ अस्तमन

अत्थमण ११७ = अस्तमयन

अद्ध° २५ अध्वन्

अज्ञावद्वय १९५ अर्धावर्त ( अर्धात्कलित )  
 अंग २५  
 अंगमंग १०५ अंगव्यथा  
 °[अं]गुट्ट ४१ अंगुष्ठ ( गु. अंगुठो )  
 अंगुल° १८९  
 °[अं]गुलि ६६ ( गु. आँगली )  
 अंचल ९८ ( गु. आंचली )  
 °[अं]जुलि १३० अंजलि  
 अंत २२३  
 अंतर १४२ अंतराल, ६४ द्वैर्ष्य, ९४ अभ्यंतर  
 °[अं]तरिय १९३ अंतरित  
 °[अं]धार १३९ अंधकार ( गु. अंधार,  
 अंधारह )  
 अन्न १८९, ४६ अन्य  
 अन्नय ६४ अन्य  
 अन्नइ ११७ [ अन्यत्+चित् ? ] अन्यच्च  
 ( गु. अने )  
 √ अप्प = अर्प ( गु. आपवुँ ) अप्पियइ १२४  
 अप्प ९५ आत्मन्  
 अबुह २१ अबुध  
 अबुहत्तण २१ [ °तण < °त्वन ] अबुधत्व  
 अब्भितर° १९४ अभ्यन्तर  
 अमंगल १०९  
 अमल १७३  
 अमिय° २३ अमृत  
 अमियमयूह १३७ अमृतमयूख = चन्द्र  
 अंबर १४८ = गगन, १०१ = वस्त्र  
 अबुहर १३९ अबुधर  
 अम्हारिय १०५ = अस्सीदीय  
 अरमणीय १५७, = करपत्रम्  
 अरविय १३७ अरविंद  
 अरु २५ च = अथ च ( हिं० अरु )  
 °अरुण ५० = अरुणरत्न,  
 °अलंकरण १८७  
 अलय ८७ अलक  
 अलहंत १८ अलभत्, - अलहंतय ४९, अल-  
 हंतिय १४७  
 अलिय १३८ अलिक  
 अलिकय २११ अलिक

अवत्थ १०५ अवस्था  
 अवर ९६ अपर  
 अवलोइय १८४ अवलोकित  
 अवलोयण ९४ अवलोकन  
 अवसु १९९ अवशम् = अवश्यम्  
 अवहार = अव+धारय्, अवहारि ३०  
 अस १५८ (?) असु; आशा  
 असंचर १४५  
 असमत्थ ८० असमर्थ  
 असहंतिय १३१ असहंती  
 असुह १३१ असुख  
 असेस १९२ अशेष  
 असेविय° १९३ असेवित  
 असोय २११ अशोक  
 अह ५४, १३५ अथ  
 अहर° ५१ अघर  
 अहव १८३ अथवा  
 अहवा ९१ ,,  
 अहिणवियअइ ४४ ( °वियइ ) अभिनूयते  
 अहि° १३५ अधि°  
 अहिय° ६७ अधिक

आ

°आइ २२३ आदि  
 आइ १९१ द्र० - आयय  
 आइयय ४१ ,, आयय  
 आइन्निहि ४५ द्र० आयण्णहि  
 [°आ]उन्निय २२२ °आपूर्णित ( यथा -  
 हुक्खाउन्निय )  
 °[आ]उल १४६ आकुल = व्यास  
 °[आ]उलिय ९४ आकुलित = व्याकुलित  
 °आउह° १०५ आयुध  
 °आएसियय ६५ आदेशित = भादिष्ट  
 आयय ६७ आगत ( हिं. आया )  
 आइयय ४१ = भाययय  
 आइ १९१ = आय; आयय  
 आयण्ण ( °न्न ) = आ+कर्ण  
 आयण्णहि ८५, आयन्निहि ११८,  
 आयन्नि ३०, ९८  
 °आयर १८६ आदर

°आकंखिरिय १३४ [ आ+ √ कांक्ष - इर ]  
आकांक्षन्ती

आकंत्तिय १३१ आक्रान्त

°आकोयण १२३, १२५ °(उ)क्रोयण, [ यथा -  
मयणाकोयणि ], मदनयुक्तचेष्टा = मदन-  
चेष्टायुक्त

°आगम ५३ = आगमन

°[आ]डंबर १४८

°[आ]णण २४ आनयन. √ आण् = आ+नी  
( गु. आणवुँ )

आणि १९७ आनीय; आणिय १९९ आनीत

आमंगियइ १०१ अभ्यङ्ग, अभ्यङ्गते

आलय ६२ = नीड

आलंक्रियय ४८ [ अलंक्रिय ] अलंकृत

आलसि १०५, १५१ अलस ( गु. आलसु )

आलिंगण ९४ आलिंगन

°आवहृय १९५ (? उत्कलित )

°आवरिय ८७, २२३ (? आवृत )

°आवलय ११३, ८८ (= आउल ) व्याकुल

°[आ]वलि २६

आवाणिय १९४ ?

√ आव् [ आप् ? ] आ+गम् ( गु. आववुँ )

आविहसि १९१, °(आ)विय १९७

°आस° ८५, °आसा° १०६, आशा

°आसणय ८६ आसन

°आसंग ९४

आसन्न २९

√ आसास् [ आ+ √ श्वास् ] = आश्वासय०

आसासि ९८, आसासिजइ १८,

√ आसीस् = आ+ √ शास्

आसीसिवि २२२,

आसीसिय ४४ ( °सिइ ? ) आशिषा

°आहरण १६७ आभरण

इ

इअ १९३ इव

इय ७४ इमाम्

इकट्ट १८० एकस्थ ( गु. एकटुँ )

इकत्ति ८० एकत्र = एकस्मिन्

इकल्लिय ९२, इक्क° १९२ एकाकिनी  
( गु. एकली )

इक्क १०० एक

इक्क - इ ९९ = एकदापि, एक+चित् ? ( गु. एक्के )

इक्कल्लिय १९२ द्र० इक्क°

इक्किक्क १६६ एकैक ( गु. एकैक )

इक्खल्ल° १२५ इक्षु ( गु. ईख )

इच्छ = √ इच्छ् ( गु. इच्छवुँ ) इच्छन्त ८२,  
इच्छन्तिय १९८

इच्छ १०९ इच्छा

इच्छा १६९

इणि ११३ अस्मिन्

इत्थंतरि १०७ अत्रान्तरे

इंदीवर २९

इंदोअ १४३ इन्द्रगोप

इम ९४ एवम् ( गु. एम, इम )

इहु १५२ एषः = एतद्

ईसरसरि १५५ ईषत् स्वर = लघुशब्द

उ

उ १५१ उत = प्रयुत (?)

°उयर° ११८ उदर

उक्कंखिरिय ९४ [ उद्+कांक्ष+इर ]

उत्कंठिता; द्र० उक्किख

उक्कंठ १२० उत्कण्ठा

°उक्कर १४१ उक्कर = समूह

°[उ]क्करडि ६९ ,, ( गु. उकरडी )

°उक्किख १०८ उत्कांक्षा

°उक्रोयण १०४ उत्क्रोकुच [ द्र० आक्रोयण ]

°[उ]ग्गउ १८१ उद्गम

उग्गिलन्त १०० [ उद्+गिल ] ऊद्गीरन्

√ उच्चर् = कथ्

उच्चरहि° ( हिँ ) २१६

उच्चरिय ४४

उच्छल = उत्+क्षिप्

उच्छलि १६२ ( गु. उच्छलवुँ )

°[उ]च्छित्त १२० उत्सिक्त

उज्जगय १०५ [ √ उज्जग् < उज्जगिर ],

उज्जागर

उज्जल ५१ उज्ज्वल

उज्जाण ५४ उद्यान

उट्टंत १३६ उत्तिष्ठन्ती

उट्टिय १९२ उत्थित  
 °उट्टीणय २५ ?  
 उणदीयह १८२ (?) न आनन्द्यते  
 उत्तद्धि ९७ } उन्नस्ता  
 उत्तट्टिया ८३ }  
 उत्तंग° २४ उत्तुंग°  
 उत्तरायण ११२  
 उक्तावलय ९२ उरमुक, (गु. उतावळुं)  
 उक्तावलि २६  
 उद्धसिय ८७ (?) [ उद्ध्वस्त ? ] उद्धमित(?)  
 °उद्धय° ४५ उद्धत  
 उद्धमियय १३३ } उद्धमित  
 उद्धवियय १४८ }  
 °उद्धय १३२ उष्ण (गु. ऊँ)  
 °उद्धत्त १०७ उष्णस्व; अग्नि  
 उप्पत्ति ८९ उप्पत्ति  
 उण्विविर° ८७ फिक्क° (गु. फीकुं) विन्न  
 °[उ]म्भव १३७ उद्भव  
 °उमुक्क° २५ उन्मुक्त  
 उयारय १८८ कक्षा; उपवरक (गु. ओरडो)  
 [ उयरिया, ओयरिया (राजस्थानी-  
 ओवरि) ओभरय-अपवरक ]  
 उरुन्न ९७ } [ उद्+रुद्+न ] उ इति  
 उरुन्नय १४५ }  
 अधिकं रुदितं ।  
 °उल° १४७ कुल  
 उल्लिहह ४१ [ उद्+लिह ] उल्लिखति  
 √ उल्लह्व = वि+ध्मापय (गु. ओलवडुं,  
 होलवडुं) = विध्याति  
 उल्लह्वह १३७, उल्लहविय १४९  
 उल्लहव-यरु ६७ [ √ उल्लह्व+कर ] विध्मापक  
 उवर १३५ उवर=उरस  
 °[उ]वरि ११८ उपरि  
 उवाडयणि १९९ (?) गर्दभी  
 °उव्व २१९ °पूर्व  
 उव्विन्न ६८ उव्विन्न, उव्विन्निय १६९, °या ८५.  
 उवम १९९ उवमा  
 उवेउ १३६ उव्वेग  
 उससंतिया ८३ उच्छसन्ती  
 उसास ११८, १९२ उच्छ्वास  
 सं० १३

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 ऊसारिय १८६ उस्सारित  
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 एय २० एतद्  
 एग १८० एक  
 एम १९९ एवम् (गु. एम)  
 एरिस २१७ ईद्वय  
 एह ९१ } एषः, एषा  
 एहु २०४ }  
 ओ  
 ओसास ९७ (?) उच्छ्वास  
 ओस १८३ ओससिउ = [ अवश्याम-सितः ]  
 उच्छ्वासित (गु. ओस)  
 °[ओह] १११ ओष  
 य (श्रुत्यात्मक)  
 य १०३, १७६, २२३ च  
 °यण १९३ गण  
 °यण २१८ जन  
 °यर १३७ [ कर ] किरण  
 °यल ५५ तल  
 °यल ५१ दल  
 क  
 क १८ क (प्रक्षार्य सर्वनाम)  
 के ४५ केचित्  
 को पुण ९४ कः पुनः (गु. कवण)  
 कु-वि १४८ कोऽपि  
 किं-पि ६८  
 किवि ९१ (किं वि)  
 कु-इ ४२ कु-वि  
 का-वि कापि (खि.) को-इ ५२ कमपि-  
 अवर्णमित्यर्थः ।  
 °कयत्थि ९२ कृतार्था  
 कइय° १२२ कदा, कइय-लरिग १२२ कदा-  
 प्रभृति (द्र० हरिग)  
 °कओल १८७ कपोल  
 कय(इ)वर ४४ कविवर  
 कज्ज २२३ कार्य  
 कट्ट १८० कट्ट

√ कडयड् - आकृत्यमाणकोदण्डस्य कडकड  
इति शब्दे, कडयडवि १८५  
कडकख १२३ कटाक्ष  
कड्हिय° १७७ कड् = कृष्ट ( गु. काडवुं, चित्र-  
काडवुं इत्याद्यर्थक )  
कडिण ८५ कठिन  
°कण° ११८  
कणय° २४ कणयंगि = कनकाङ्गी  
कंटभ° २०६ कंटभग = कंटकाम  
°कंट° १५४  
कत्थवि ४४ कुत्र + अपि  
कहम् १४३ कर्दम  
°कंखिरि १३३, कंखिरी २२० √ कंख =  
कांक्षन्ती  
कंत ७६ कांत, कन्तय १६७  
कंति ८७ कांति  
कंदप्प १७८ कंदर्प  
कंदुह १६२ उत्पल [ कंदोहं नीलोत्पलम् ]  
कपूर° १७९ कर्पूर  
कम° ३० क्रम = पद  
कम्म १९९ कर्म  
√ कइ = कृ ( गु. करवुं ) करेह १०८, करेहि  
२०५, कीरह १७९, १९४ ( की-  
रहि ) करहि ६८, करि १०९,  
करिवि ८८, करवि १९, करि ९२,  
किय १९४, कीय १९९, कियय  
१०२, कीयथ १९९  
कर १३० हस  
°कर १३१ किरण  
करयल १४२ ( कलयल ) कलकल  
√ करप्प = कृन्त ( गु. करपवुं )  
करप्पियह १२४ कर्पयते  
करलय १४१ (?) करलः = पगदण्डकः  
( गु. पगदंडो-ंडी ) चरणवीथि  
करवत्त १२४ करपत्रम् ( गु. करवत )  
°करि° ४६ करिन्  
करुण° १३४  
कल° १८३  
कलयंठि १४४ कलकंडी = कोकिला

कलयल १४४ कलकल  
°कलस २९ कलश  
√ कल् ( गु. कळवुं ) कलिजहि ५२  
°कली २०५ कलिय, कलि ( गु. कळी )  
कळोल १४२  
कवण ६४ प्रशार्थं सर्वनाम  
( गु. कोण, हिं. कौन )  
कवाल ८६ कपाल = शिरोऽस्थि, भाल ( गु.  
कपाल )  
कवालिय १८५ कापालिक  
°कवित्त १० कविस्व  
°कवोल ५२ कपोल  
कसिण° ८७ कृष्ण = कालिमा  
√ कह = थ ( गु. कहेवुं ) कहउँ ६८, कहउ ९१,  
कहसु [ कथ° + °स्व ] ८२, कहह ६८, कहु  
९१, कहिय ९२, ११० = कहिज्ज = वदेः,  
कथेः, कहिज्ज ८८; कहिज्जसु ७४, कहिसु  
९१, कहवि ७४, कहिहवउ ९९, कह-  
णिज्ज ९१ कहिय ११७, कहियय ९१  
काहि १०५ ( कहि ण सङ्गड = कथितुम् न  
सङ्गोमि (= गु. कही न सङ्गुं )  
कहणह ८० ( कथनस्य ) = कथनाय  
कहणु ८१ कहणु न जाइ = कथितुम् न  
याति  
कह = क कुत्र १५४  
कहव १५७ कथमिव  
कह कह वि १८ कथं कथमपि  
°कह १८२ कथा  
कहि ४१ कुत्र ( गु. कहिं )  
काँइ १२४ ( काह ) किम् ( गु. काँ, काँइ )  
°काय २१६ काया ( गु. काय ) काइ २१८  
काम° १८२  
कामिय २२ कामिक ( गु. कामी )  
कामिणि ५० °नी ( गु. कामनी )  
कारंड २१७ (?) मण्डलम्, नीडम्  
कारुन्न° २१७ कारुण्य  
काल ९४ समय  
कालंगुलि ८१ कनिष्ठाङ्गुलि

कावालिय ८६ कापालिक  
 कावालिणि ८६ कापालिनी  
 °काहल° ४५ काहला  
 कि ७७ ( किं ) = किम्  
 किंकिणि° २६ णी  
 किम ६९ (किव) कथम् ( गु. केम )  
 किम्मह १२८ = किम+ह ( <वि <  
 भपि ) ( गु. केमे )  
 किरण° १४१  
 किरि ९९ किल  
 किसण° १४८ कृष्ण  
 °किसलय° २०५  
 किहु ९६ ( = किंहु = किं खलु ) किमपि  
 कीर २१७  
 कुकवित्त° २१ कुकवित्त  
 °कुह° १७३ प्रहार  
 °कुडिल° १७७ कुटिल  
 कुंडवाल° १७५ वतुल ( गु. कुंडालुं )  
 कुंड-कुंडलिय-कुंडवाल: [ यथा चक्र-  
 चक्रलिय-चक्रवाल; पेंड-पेंडलिय-पेंडवाल,  
 सुख-सुखवाल ]  
 कुण्डलिय ४९ कुण्डलित = कुण्डलाकार  
 कुंकुम° ८७ ( गु. कंकु )  
 कुंज° १६४ कौञ्ज [ गु. कुंजडुं ]  
 कुंजर° १३३  
 कुंद-चउत्थि° १९५ कुन्दचतुर्थी ( चउ-  
 त्थि=गु. चौथ )  
 कुंभ १००  
 √ कुण=क, कुणह १८३, कुणांति १८३  
 √ कुणा=कण ( ? ) कुणाह २१७ कुणह  
 कणति ( ? ) कुर्वन्ति, कुणांती १५५  
 °कुप्पास° २८ = कूर्पास, कञ्जुक  
 कुरंगि ९७ कुरंगी  
 कुवह २२२ कुप्यति  
 कुसुम १०६  
 कुसुमसर १३७ °शर  
 कुहर ९२  
 केलि १८०

केलीहर १९४ कदलीगृह  
 °कोअण ४७ कौकुच; द्र० भाकोयणि  
 कोयंड ५२ कोदंड  
 कोइल १४८ कोकिल  
 कोऊहल १९ कौतूहल  
 कोऊहलिय ३० कौतूहलित  
 कोलिय° १९ कौलिक = तंतुवाय  
 कोसिल्ल १८६ कौशल्य

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खयहि १३७ खयह ( ? ), क्षपयति  
 खज्जोय १६५ खद्योत  
 खट्टंग ८६ ( ? ) खट्टाङ्ग = पत्थङ्गपाद; योग्यु-  
 पकरण  
 खण १९ क्षण  
 खंभाइत्त ६५ स्तम्भतीर्थे ( गु. खंभात )  
 खर १४२  
 √ खल = स्खल, खलहि ५४, खलिय ८७  
 खल १८४ ( गु. खल )  
 खाम° ११८ क्षाम  
 खामोयरिय ११८ क्षामोदरी  
 खार° १३७ क्षार ( गु. खार )  
 √ खिज्ज = खिद्य, खिज्जउ १६५  
 खिन्नि १५१ खिन्न  
 खिल्लंतय १७४ √ खिल्ल = क्रीड ( गु.  
 खेलवुं )  
 √ खिव ( ? ) खिवह १३७, २१० ( क्षिपति )  
 खिवंतिय १४०, १४१ द्योतन्ती  
 खित्त १३६, खित्तय १७८ क्षिप्त  
 खिसिय २६ √ खिस = स्य ( गु. खसवुं )  
 √ खुव ( ? ) खुवह ८६ दूरीभवति ( गु. खोवुं )  
 °खेअ १५१ खेद  
 गं  
 गय ५८, गहय १९१ गत  
 गय २६, ८७, १०५, १७१ गति  
 गयण १३९ गगन  
 गगिगर° २९ [ √ गग्ग+हर ( ? ) ] गद्गद  
 √ गज्ज = गर्ज ( गु. गाजवुं ) गज्जति २२०,  
 गज्जंत २०८, गज्जिउ १४२



गण-गण (गु. गणञ्) गणंति २०६, गणि-  
जइ २०६

गंठि २७ ग्रंथि

गंड ४८

गंध १८४

गंधकरिस १९५ (गंधुकरिस) गंधोत्कर्ष

गंधमोअ २०३ गंधमोद०

गंधवहि १३३ [वहिन्] गंधवह

√ गम् = गच्छ, गमहि १०२, गमियइ १४२,  
१५८, गम्मियइ ११७, गंमिजइ ६४  
गमिय, १८०, गम्मियउ

गम ११३ गमन

गमण १०९ ,,

गरिट्ट ३१ गरिष्ठा

गरुभय ७७ गुरु (गु. गरुँ)

गरुय० १३९ गुरु

गल १७१ (गु. गळ्)

गलत्थिय १५० क्षिप्त

√ गह् = ग्रह गहिवि १५१, १९७

गहिल्लिय १९६ [ग्रह+इल्ल] ग्रथिला (गु.  
वैली)

गाढय १८९ गाढ (गु. गाढ्)

गाह ८३ गाथा

गिजइ १५७ √ गी = गै

गिंभ १३९ ग्रीष्म

गिम्ह० १३०, २०४ ग्रीष्म (गु. घीम)

गिर० २९ गिरा

√ गिर् = गृ, गिरंति २०२, गिरंत १५७

गीय १८० गीत

गुण १३७

गुण० ९७ ज्या

गुरु १६९ महत्

गुहिर १३९ [ <गभीर = गुहा ] गभीर

गैय १५७

गोयंगण १४६ (?) गवां व्रजः

गोयंगण १४६ गोपांगना

गोआसण १६९ गवासन

गोवर १७८ (?) गोपुर

गोस ११३ [प्रभात] दिवस

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घडिय १५४ घटित (गु. घडवुँ)

घण १०६ घन, घणउ ५२ (गु. घणुँ)

घण० १३३ मेघ

घणसार १३८ घनसार

घर १६७ गृह (गु. घर)

घरणिय १०३, घरि० = गृहिणी (गु. घरणी,  
घरणी)

घल्लिय ९२ क्षिप्त (गु. घालुँ)

घुट्टिवि १६२ √ घुट्ट = पिष्

घुरहुरइ १३९ सरोपं गर्जति

घुसिण १७८ घुसण

घोर० १३९

च

च १८

√ चय् = लज्, चहवि २७

चउ० ४३ चतुर

चउकय १२५ चतुष्क

चउमाणी १५६ चतुर्गुणा (गु. चोगणी)

चउदिसि १३९ चतुर्दिशः

चउवेइ ४३ चतुर्वेदिन्

चक्कावट्ट १७७ चक्रावर्त

√ चञ्च = चर्च, चञ्चंति १३८, चञ्चिय १७७

चञ्चंकिय १६८ [चर्चाङ्कित] अर्चित

चञ्चरि २१९ चर्चरी

√ चह् = आरुह्, (गु. चडवुँ, चठवुँ) चडइ

१०६ (चटति); चडाइयइ ५२

(चटाप्यते); चडि १४४; चडिय

१४४, चडी १५१

चंचल० २६ (गु. चंचल)

चंद १२२ चंद्र (गु. चाँद; चाँदी)

चंदण १३७ चंद्रन

चंपएल १८७ चंपकतेल (गु. चंपैल)

चंबाय ५३ ? = उपानह् [ <चर्मपाद ? ]

चमकय ५० = उपानहश्चमशब्दः ।

चमकरि १७१ [चमकरी] चमकारका-  
रिणी

चरण २७

चलंति १०५ चलंती

चलिय २६ चलित

चलण २५ चरण

°चलत्थ १६९ (?) तुरंगचलत्थिहि = तुरंगम-  
शालासु

√चल्लु = चल्, (गु. चालुँ) चल्लहि ४५,  
चल्लियद् ११३

चल्ल ४५ चलचल शब्द

चवण ९४ [ चर्षण ] = दशनखण्डन

चाइ ४४ त्यागिन्

चाउदिस ६५ चातुर्दिश

चावइ १३३ चातकी

चिकण ५३ चिग्घ (गु. चीकणुँ)

चित्त ९६ चित्र

चित्त १६७ चित्रविचित्र

चित्त १८५ मनस (गु. चीत)

चित्तविचित्त १६७ चित्रविचित्र

चित्तहर १८५

चित्तिय २२३ चितित

चिर ११४

चिरगउ १८१ [ चिरगत ] चिरप्रवसित

चुंबण ९४ चुंबन

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√छह् = मुच, छडिदि ७५

°छण १९५ [ क्षण ] उस्सव

छन्नउ १४३ छन्न (गु. छाँउँ)

छम्मयल १६० [ छन्नतल (?) ] = पाताल

छय १३७ (?) क्षत

°छल १७९ (गु. छल)

छाय ६४ छाया

छायंती २९ छादंती

छायउ ६४ छादित (गु. छाँउँ)

°छार १२० [ क्षार ] रक्षा (गु. राख; छार)

°छावड ७८ (?) शरीर

छित्त ४७ क्षित

छिह २१२ छिद्र

छिहंत २५ स्पृशन्, कामन्

√छुह छुह [ छुह ], छुडवि २६

छुह १७९ छुह = क्षित,

छेअर १८ [ छेअर ? ] छेक = निपुण

ज

ज २० यद्

जु ७६ यद्

जं २७, २२२ यावद्

√जय् जयउ २२३

जइ ४३, १९१ यदि

जइवि १०० यद्यपि

जइय ९४ (जइआ) यदा; जइय कालि =  
यस्मिन् काले

जग १३७ जगत (गु. जग)

जगंत १५८ जग्ग = जागृ (गु. जागुँ)

जजरिय ६७ जर्जरित (गु. जाजहँ)

जडिअ १५४ जडित, खचित - (गु. जडुँ)

√जण = जनय्, जणइ १३७ (गु. जणुँ)

जण २१६ मज्जय (गु. जण)

१९, १७५ बहुवचनार्थे, समूहार्थे

°जणण १३६ जनक

जणु ६१, १७० (?), २१६ (?) इव

जत्थ ११२ यत्र

√जंप = जल्प, जंपउँ ३०, जंपइ १२१,  
जंपंती ५०, जंपिरी १८२, जंपिउउ  
८२, जंपिय २२२, (= जंपिज)  
कथये:

जम १३२ यम

°जम्म १३७ जम्मन्

√जल = ज्वल (गु. जळुँ) जलइ ८९,  
जलंतिय १३१, जलिय १८५

जल १६२ नीर, २४ अशु

√जा = या (गु. जाँउँ, जुँ) जाउ ९१,  
जाइ ८१, जंत १०९, जंति १४०,  
जाइअइ ११३, जाहि ११०,  
जाइसि ४१, जाइ ११४, जाइउउ  
८२

जाईहल १४४ जातिफल

जागंतिय १४७ √जागा < जग्ग = जागृ  
(गु. जागती)

√जाण = ज्ञा, (गु. जाणुँ) जाणियइ ६५,  
जाणिवि १९, जाणि १८१, जाणिय  
१९७

जाम २२३ यावत्

जामिणि १५५ यामिनी

जालंधरि ६६, १२३ कदली

जि २६ एव (गु. ज)

√ जिण = जि, जिणिवि १०१

जिणण १२२ जयन

जिण्ण १६५ जीर्ण

जिम ६१, १०३ यथा (गु. जेम)

जिह १६७ यासाम्

जीय १५४ जीव

√ जीव = जीव्, (गु. जीवुँ) जीवउ १०७,  
जीवंतय ११४,

जीह १३२ जीह्वा

°जुय १८९ युग

जुयल ५१ युगल

जुयलय ५२ युगलक

जुत्त २२२ युक्त

जुम्भ २१४ = जूर्ण, जीर्ण (गु. जूँ)

जुन्ह २६० ज्योत्स्ना

जुवाण १७४ जुवन् (गु. जुवान, जवान)

जेम २२३ यथा (गु. जेम)

√ जोय = पश्य् (गु. जोँ) जोयंतय ५४,  
जोइवि १६९, जोयय (°इ°) २५,  
जोइयय ९७

जोयण ६४ योजन

जोइक्ख १७६ = ज्योतिष्क, दीप

## झ

झखड १९२ झंड्यालकनाम पवन, १३२  
महावात (हिं. झंखड)

√ झड = शद्, झडह १०६ = झटति

झडि १९२ (झडी) निरन्तरवृष्टिः

झत्ति ८९ [ झद > झ, इति > त्ति ] झत्तिहिं  
१५९ झटिति

झंखर १३२ शुष्कतरु (?) (गु. झँखरँ)

झंप = आक्रम्य्, झंपवि १४८ (१) व्याप्य;  
(२) आक्रम्य

झंप = आच्छाद्, झंपंती २९, झंपियय १२२

√ झर = क्षर, झरंत १२२ (गु. झरुँ)

झल १३७ झला = मृगनृणा

√ झलक = झलक (गु. झलकुँ) झल-  
कंति १३१, झलकंतिय १४० झल-  
क्रिय १०६, (जालझलक्रियउ)  
झलकंत १३२ (उवलत्)

झसुर १७९ नागवल्लीदल = ताम्बूल

°झाल° १२० ज्वाला (गु. झाल)

°झालावलि १७० ज्वालावलि

√ झिज्झ = क्षीय्, झिज्झउ १६५, झिज्झइ  
१५६, झिज्झंति १०३, झिज्झंत १६५

झीण° १७१, झीणय ५३ क्षीण, सूक्ष्म (गु.  
झीणुँ)

√ झुण = ध्वन्, झुणंतिय ५३

°झुणि १३४ ध्वनि

√ झूर = √ क्रिश् (गु. झरुँ) झरंत ९५,  
झुरंत १२३

√ झुल = मॅखोल (गु. झलुँ) झुलंति १३४

## ठ

√ ठा = स्था; ठाहि ३०, ठिय (ठिय) ७५

ठव = स्थापय्, ठवइ २७, ठविय १३५

ठाइ ४३ (गु. ठाम) [ < \*स्थामन् ] स्थाने

## ड

√ डज्झ = दह् (गु. दाझुँ) डज्झंति १५०

°डर १९३ [ दर ] भय (गु. डर)

डसन ५० [ दशन ] दंत

## ढ

ढंखर १९३ फल-पत्ररहित शुष्कप्राय वृक्ष

ढुक्कय १८६ ढुक्क (गु. ढुक्कुँ) ढुक्कउ =  
ढुढौके = ढौकयामास = प्रासः ।

## ण-न

ण ७८, न ७७, न

णं १८२ (?) न

°णं २९, १८२, उ वितकें

णहु २०६, २२२ न खलु

°नयण ६४ नयन

णयर° ४१ नगर

णकंत १०४ [ १ ] नकान्त = नासिकान्त

[ २ ] नकान्त = रात्रिप्रान्त

√णञ्च = नृत् ( गु. नाचवुँ ) नञ्चीयह  
 ( नञ्चि° ) २१९  
 णञ्जइ २४ ज्ञायते  
 णट्टणिय ४५ [ √नट्ट = नट्ट ] नर्तिका  
 °नट्ट° ४६ नट  
 णट्टु° १०० नट  
 णत्थि १८ नास्ति ( गु. नथी )  
 णंदीयइ ( णि° ) १८२ निद्रीयते  
 मर ४६  
 नलचरिय ४४ नलचरित  
 नव ५३, नवय १०० नवीन ( गु. नवुँ )  
 णव २७ नवन् ( गु. नव )  
 णवजुव्वणी २२० नवयौवन  
 ( गु. नवजवान )  
 णह ५१ मख  
 णह १४० नभ  
 णहवल्लीय १४८ ( णहवल्ली ) विद्युत्  
 णाह १११, ५२; णाय १७०, णायं ५३ ह्वार्थं  
 णाय १४३ नाग = सर्प  
 णायर° ४२ नागर  
 °णाडइ ४६ नाटकित्  
 णाम ६४, ना° २११ नाम  
 णारि १७४ नारी  
 णाव १४२ (?) नौ ( गु. नाव )  
 णाविय १९७ ण+भाविय ( गु. नावुँ )  
 णाह ६७ नाथ  
 णाहि° ४९ नाभि  
 णिअ १९, णिय° २९ निज  
 णिअत्तय ३० निवृत्त  
 णिउइय ११२ नियोजित  
 णियय १६९ (?) नियत  
 √ णिअ = इश्, णियंत १५९, णियंती  
 णियंसण २८ निवसन = शिरोवस्त्र  
 णिग्गय १५४ निर्गत  
 णिग्गम ६९ निर्गम  
 निग्घण ८५ निर्वृण  
 णिञ्च ११५ नित्य  
 णिट्टुर १६६, णिट्टुरइ ६९ ( °य ) निष्ठुर  
 णित्तु १०२ नित्य

णिसत् २८ (?) नेत्रपटम्  
 णिहय ९५ निर्दय  
 णिहय ६७ निर्दयतर  
 णिहोस ९९ निर्दोष  
 णिंद ९४, णिं° १९०, १९१ निद्रा ( गु. नींद )  
 णिन्नासण १५८ [ निर+ √नाश् ] निर्णासक  
 निन्नेह ९९, निन्नेहय १०१ निःखेह  
 °णिबच्चय ४५, नि° ५२ निबद्ध  
 णिब्भय २०८ निर्भय  
 °णिब्भर १२० निर्भर  
 निर्भंति १३८ निर्भ्रान्त  
 णिमिस ९६ निमेषम्  
 णिमिसिद्धु १९, ३०, १८२ निमेषाद्धम्  
 णिम्मल १८३, नि° १६० निर्मल  
 °णिम्मविय ३१ निर्मापित  
 णिरक्खर १९१ निरक्षर  
 णिरंतरिय १३४ निरन्तर १४३  
 निरवक्खि ७८ निरपेक्षम्  
 णिरु ४३, १०२ निश्चितम्; ६८, ९५ नितराम्  
 निलय ७७  
 णिवड १३४ नि° ५७ निविड  
 णिवडम्भर ४७ ( °डु° ) निविडोद्धुर  
 निवडंत २१० निपतत्  
 °निचह १३३  
 णिवेहिय १८९ निवेशित; निविह  
 णिवसियय १३० प्रवसित  
 निविड २१९ निविड  
 °णिवेसिय ९५ निवेशित  
 निस १५५, णिसि १०५ निशा ( गु. निश )  
 णिसायर ८७ निशाघर  
 णिसियरिय ८७ निशाचरी  
 √ णिसुण = निश्चणु, णिसुणि ३०, णिसुणेहु  
 १९, णिसुणेविणु १८, ४१;  
 णिसुणेवि ८३  
 णिस्साहार १३४ निराधार; = निस्साधार  
 णिह = इश् (?) णिहइ २४ पश्यति  
 °णिहि ३१ निधि  
 णिहुय ११५ निभृत  
 नीर १०२

°नीरहर° १४८ °धर

√ नीसर = विर+सृ ( गु. नीसरवुं )  
नीसरइ ५४

°नीसास ८३ निःश्रास ( गु. नीसासो )

णेय ३०, ९९, १६९, १८२ नैव

णेह° ९१ जेह

णेवर° ५२ नूपर ( गु. नेवर )

त

त ९४ तद् ( दर्शक सर्वनाम )

तं १३५ तद्

तइय १००, १९१ तदा

तउ २८, १३५ ततः; तो १८ [ >तउ ] २९  
तावत् ( गु. तो )

तक्खर ९५ तस्कर

√ तग्ग = (?) तग्गामि १६४ = तद् गमे  
तग्गंत १५८

√ तज्ज = तज्जं, तज्जइ १२०

तड १६३ तड

√ तडयड = दद्यमानवस्तुनः तडतडेति शब्दे,  
( गु. तडतडवुं ) तडयडवि  
१४८, १८५

तडतडयड १३२ त्रटत्रटत्रटद्

( गु. तडतडतड )

√ तडक्क - सहसा प्रकारो, तडक्कइ १४८  
तडक्कारं कृत्वा, तडक्करोति ।

तडिनय १४३ अत्यल्प (?) ( सं. तलिन =  
सूक्ष्म )

तण १८७, १८९, तणु ६७ तनु ( गु. तन )

तणि ९४ ( गु. तणुं, तणी )

°तत्त १८२ तत्त

तत्तक्खण ८२ तत्तक्षण ( गु. तत्तक्षण )

तंडव १४४, २१२ तांडव

तं तु २१० (?) तं+तु

तम ११७ तमस

°तमहर ९६ तमोहर

तरणि° १३१

°तरंग° १४५

तरंगिणि १३३ °णी

तरल १४८

तरु° १४४ तरुय १९२ तह

तरुणि १७५ °णी

तवणतित्थ ६५ तपनतीर्थं, सूर्यकुण्डम्

√ तव = तप्, तवति १३१, तविहिं १३७,  
°तविय° १३०, तवियय १३९

तवण° १३७ तपन = सूर्य

तह ६७ तत्र

तह १८१ ( तहवि ) तहं १०४ तथा

तहि ( तह ) ६४ तदा

तहेवि १८१ (? तहेव ) तथैव

ता ३० तदा, ७९ तस्मात्

ताकं १०४ (?) ताकं देशी = तर्क्यामि

°ताडंक ४६ कर्णाभूषण

°तामिच्छ° ४७ कज्जल

ताराहिवइ २४ ( ताराधिपति ) चंद्र

तारायण १४३ तारागण

ताल २१९

ताव २७ तावत्

ति° १८ त्रि°

तिउर ४२ त्रिपुर

तिकख १२३ तीक्ष्ण ( गु. तीखुं )

√ तिड (?) - तिडइ १३२ शुष्यति (?)

°तिण° १३१ तृण

तित्थ १६२ तीर्थ

√ तिप्प = तिप्प, तिप्पंति १४०

तिम १०३, २२२ तथा ( गु. तेम )

तिमिर° १९३

तिरच्छ ९७ तिर्यच ( गु. तिरखुं )

°तिरच्छिय° ४७ [ तिरच्छ+°इय<°इत् ]  
तिर्यकृत

तिलय १६८ तिलक

√ तिलक्क = तिलकाङ्कितं कृ, तिलक्कवि १६८

तिवल° ४९ त्रिवली

तिव्व १२० तीव्र; तिव्वयर १३१ तीव्रतर

तिहुयण १८ त्रिभुवन

तीयय ११२ तृतीय

तीर १७४

तुच्छ° १३३

√ तुड्ड = तुट्ट, ( गु. तुट्टुं ) तुड्डइ ४७,  
तुट्टी ७८ ( गु. तुट्टी )

तुडिय २७ तुटित  
 °तुंग° ४२  
 तुंबर ५३ तुंबरु  
 तुरक (?) ४८, १६८ तीक्ष्ण  
 तुरंगम १४२  
 तुरिय ८२, तुरियय ५० त्वरित  
 तुरिय-इ २२३ त्वरितम्+अपि  
 °तुल्लय ११४ तुल्य  
 तुसार° १८६, तुस्सार १८४ तुषार  
 तुहिण १९३ तुहिन  
 तुहु ८८, २२२ त्वम्  
 तू ७७ त्वम्  
 तूर° २१८  
 तेय १३२ तेजस्  
 तेम २२३ त्र० तिम (गु. तेम)  
 तो २९ त्र० तउ  
 √ तोड = त्रोटय्, आच्छोटय् (गु. तोडवुं)  
 तोडइ २५, तोडि ६६

थ

थक्रिय १४२ [ √ थक < स्था+क ] स्थित  
 थङ्ग १५० स्तब्ध  
 थण १५० स्तन  
 थणवट्ट ४९ स्तनपट्ट  
 थरहरिय ६६ कम्पित (गु. थरथरवुं)  
 थिय ११३ स्थित (गु. थयो)  
 °थिर° २४ स्थिर  
 °थूल° १९ स्थूल  
 °थोर° २४ स्थूल

द

°दइय ९४ दयित  
 दय ६८ दया  
 दयवर ४४ (दि°) द्विजवर, दयापर (?)  
 दक्खिण° १५८ दक्षिण  
 √ दङ्ग = दह, दङ्गण २२०, दह १६६,  
 दङ्ग ७७ दग्ध  
 दहुर° १४८ दहुर  
 दण्प १८५ दर्प  
 दर २८ ईषत्  
 दरसिज्जइ १६४ (दरि°) दृश्यते  
 सं० १४

दरसिय २२३ (दरि°) \*दर्शित; दृष्ट  
 °दल ५१  
 √ दल = दलय् (गु. दळवुं) दलियइ १८८  
 °दव ६९  
 दविण १०१ द्रविण  
 दस ६४ दह ५८, १४५ दशन्  
 दसण १३७ दशन  
 दसिय १३७ दष्ट  
 √ दह (गु. दहवुं) दहइ १३२, दहन्त  
 २००, दहेवि १०८, °दहण १३१  
 दाहक  
 °दह १४४ (< द्रह) हृद  
 √ दा = दा, दंति १७१, दिंति १७६, दिज्जइ  
 ६९, दीयइ १८२, दिन्नय १८०  
 दारय १७५ दारक  
 दियइ १२३ दिवस  
 दिण १२४ दिन  
 दिणपहु १७९ [ दिनप्रभु ] रवि  
 दिणविंब ११३ [ दिनविंब ] रवि  
 दिणसेस ११० [ दिनशेष ] अस्त  
 दिट्ट १८ दृष्ट  
 दिट्ठि १२० इष्टि  
 दिवस° ९५  
 दिव्व° १६८ दिव्य  
 दिस ५८ } दिशा  
 दिसा २०१ }  
 दिसि २२३ }  
 °दीउन्ह° ८३ [ दीहुन्ह ] दीघोष्ण  
 दीयइ १८२ (?) दीर्यते  
 दीण° २४ दीन  
 दीव° १११ दीवय, १७६ दीप (गु. दीवो)  
 दीच° १११ द्वीप  
 °दीचयर २२ दीपंकर  
 दीवालिय (?) १७६ दीपालिका, दीपमालिका  
 (गु. दीवाळी)  
 √ दीस = दइय् (गु. दीसवुं) दीसहि ६८,  
 दीसइ ४२, १७४  
 दीह २५, दीहर २४ दीर्घ  
 दुक्कर २०४ दुष्कर  
 दुक्ख १२४ दुःख

दुक्खिज्जि १८५ (?) = दुःखात्ता  
 °दुक्खिन्निया ८५ = दुःखाकीर्णा  
 (गु. दुक्खिणी)

°दुग्ग ८२ दुर्ग, २०८ दुर्गम=अप्राप्य  
 दुग्गच्चिय १८ [ दौर्गस्य+इक ] दुर्गत  
 दुग्गम ११७ दुर्गम  
 दुच्चिय ११२ [ द्वौ चैव ] द्वावपि  
 दुत्तर १४२ दुत्तर  
 °दुद्धर° १४८ दुर्धर

दुम्म १२४ दुम  
 दुसह १२० }  
 दुसहउ १४८ } दुःसह  
 दुस्सह १३१ }

दूअ १९७, °दूअय १९६ दूत  
 दूर° १९२  
 देह ( स्त्रीलिंग ) ७८ ( गु. देह )

## ध

धयरट्ट° २४, १७१ [ धतराट्ट ] हंस  
 धण° ७९ धनं=गोकुलम् ( गु. धण )

धणु १८५ धनुष

धन्नय ९४ धन्य

धम्मिल्ल २५ धम्मिल १०६

√ धर=ध ( गु. धरुँ ) धरइ ५०, धरन्ती  
 २१७, धरंति १०० = अधरिष्यत् ( गु.  
 धरत् ), धर १०२, धरि १०९, धरेवि  
 १०७, धरणउ ७१

धर १३२ धरा

°धर° १४८

धरत्ति ४१ ( °रि° ) धरित्री ( गु. धरती )

धवल° १४३ श्वेत ( गु. धोलुं )

धवलिय १६३ धवलित ( गु. धोलुँ )

धवलहर १८४ [ धवलगृह ] प्रासाद

°धार° १४८ धारा ( गु. धार )

धिट्ट १३९ धृष्ट ( गु. धीट )

√ धीर=धीरीभू, धीरि १०२, √ धीरव =  
 धीरय ( गु. धीरवुँ ) धीरवइ २६६

°धूइण १९३ (?) धूमेन

धुय २०९ ध्रुवं ( उत्प्रेक्षायाम् ) मन्वे

धुक्खंतिय १०७ धुक्खं = ज्वलन्ती  
 ( गु. धक्खुँ )

धुत्त १९२ धूतं

√ धूअ = धूपय्, धूइज्जइ १८९

°धूम १०९

°धूव १६९ धूप

## प

पउयण १०२ प्रयोजन

पउक्क १११, पउकय २१७ (?) प्रयुक्त

पउदंडउ १४० ( पयदंडउ ) पगदंडश्चरण-  
 मार्गः ( गु. पगदंडो, पगदंडो )

पउम ११७ पन्न

पउहर २४ पयो°

पय १२१ [ पद ] शब्द

पय ५४ पाद, पउ मोडय ६८ = उपविश  
 ( गु. पग मांडवो )

पय १४१ पयस

√ पयट्ट = प्रवृत्, पयट्टउ ११७

पयड १८८ प्रकट

पयहत्थियण १४१ (?) पादत्राणहस्ताः

√ पयास = प्रकाशय् पयासियइ ४३, पया-  
 सहि १२१, पयासिसु ११७,  
 °पयासिय १९

पयोहर १७७ °धर

पक्खित्तिय १७० प्रक्षिप्त

पच्चक्ख १२२, २०९ [ प्रत्यक्ष ] साक्षात्

√ पच्चल्ल (?) पच्चिल्लइ १२० प्रेरयति

पच्चूस १७९ प्रत्युष

पच्चिल्लम° १५५ [ पश्चिम ] शेष

पच्चुत्ताणिय १९९ [ पच्च ( < पश्च° ) +  
 उत्ताणिय ] पश्चात्तापो जातः ( गु.  
 पसताणी, पसताहुँ )

पज्जलंत २०८ प्रज्वलत्

√ पड = पत् ( गु. पडुँ ) पडंत १३६,  
 पडि २८, पडिय १११

पडह १७४ °ट° ( गु. पडो, पडो बजडाववो )

पडिउत्त २२२ [ प्रतिवृत्त ] प्रस्थित, प्रयुज्जित  
 ( प्रयुक्त ) ?

√ पडिउंज = प्रति+युज्, पडिउंजि ९१ प्रेषय  
 पडिबिंबय १६४ प्रतिबिंब  
 °पडिभिन्न° १८४ [ प्रति° ] विद्ध  
 पडिल्लिय १६२, पडिल्ली ८९ देशीत्वादधिकम्  
 पडिलिउ १०६ द्विगुणम्  
 पडुत्तय १२४ पडुत्त = पडिउत्त [ √ पडंज =  
 √ पडिउंज ] प्रचलित, प्रस्थित  
 √ पडुंज [ प्रति+युज् ] प्रेषय, पडुंजहि ११०,  
 पडुंजिवि २२३  
 √ पढ = पठ् ( गु. पढवुँ ) पढइ १८३,  
 पढंत २२३, पडिजसु ७१, पढवि ८५,  
 पढेविणु १५१, पढिव्वउ २०, पढिय ८३  
 पंडिय २१, पंडियय ४२, पंडित  
 ( गु. पंड्यो, पंडो )  
 पंडित्त २० पंडित  
 पंडित्त १२ पांडित्य  
 पतंग १११  
 पत्त १३४ पत्र, १८ नागवल्लीदल  
 पत्त १३० प्राप्त  
 पत्थर° १५४ प्रस्तर ( गु. पत्थर, पथरो )  
 पंक्रिय ४८ [ पंकित ] = पङ्काङ्कित  
 पंखुडिय २७ प्रस्खलित  
 °पंगुरण १६७ प्रावरण ( गु. पांगरण )  
 पंच ७४ ( गु. पाँच )  
 पंचम ५३, पंचउ १८३ पंचमस्वर  
 पंति १३४ पङ्क्ति ( गु. पाँत, पाँति )  
 पंथिय ७१ पथिक ( गु. पंथी )  
 √ पभण = प्र+भण्, पभणिज् ८५,  
 पभणिय २२२  
 °पमाण ७९ प्रमाण  
 पमुक्किय १६४ प्रमुक्त  
 पर° ७६  
 पर ७९, ८१, परि १८९ परं तु  
 परएस १५९ °देश  
 °परव्वसी २१७ परवशा  
 °परावसी १५१ परवशा  
 परिखंडण १४५ °खण्डन  
 °परिखिल्लरी २१९ [ परि+खिल्ल+इर ]  
 परिखेलन्ती

परिगमिअय १५९ [ परिगमित ] परिसमाप्त  
 °परिगह ७८ °ग्रह  
 परिघोल्लिर° ४६ [ परि+ √ घोल+इर ]  
 परिघूर्णायमान  
 √ परितव = परि+तप्, परितवइ १३५  
 √ परिभम = परि+भ्रम्, परिभमंति २१८,  
 परिभमइ १०२  
 परिभमण ५४ °भ्रमण  
 परिवडिय १२१ °पतित  
 √ परिवस = परि+वस्, परिवसइ १३४  
 परिवाडि ७५ [ परिपाटि ] उचितमार्ग,  
 परिवाडि ण होइ = प्रतिपन्नं न भवति  
 परिहर = परि+ह, परिहरवि १८८  
 °परिहव° ७६ °भव  
 √ परिहिंस = परि+हिंस, परिहिंसि-  
 यहिं १३७  
 परुप्पर २०६ परस्पर  
 पल १०६ मांस  
 पलट्टिहि ११७ द्र० पलट्ट  
 पलास २०९ [ पलाश ] (१) पलाशवृक्ष  
 (२) पलाशन, राक्षस  
 पलित्त २२२ प्रदीप्त, प्रलित्त (?)  
 पलित्थिहि ( पलत्थिहि ) १७५  
 प्रलित्त (?)  
 √ पलुट्ट = प्र+लुट्, पलुटन्ति १९५  
 √ पलुट्ट = प्रति+आ+वृत्, पलुट्टिहि ११७,  
 पलुट्टि १३०, १९१  
 पलोइय १६०, पलोइयय ९७ प्रलोकित  
 पल्लंग १८८ ( पलंग, पलंग ) पर्यङ्क, पल्यङ्क  
 ( गु. पलंग )  
 पल्लव १३४  
 पवण १९२ °न  
 °पवन्न २४, पवन्नय १३९ [ प्रपन्न ] प्राप्त  
 पवर ५३ प्र°  
 √ पवस = प्र+वस्, पवसिहि १९३, पवसंत  
 ७०, पवसिइ ४३, पवसिभ ७०,  
 पवसियय ९४  
 √ पवह = प्र+वह्, पवहंत २५ ( संचरन् ),  
 पवहंतय १४१, पवहंति २४



पवाल ६१ प्र°

पवास ११४ प्र°

°पवाह २४ प्र°

°पवित्ररण १९ [ < प्र+वि+√स्त् ]  
प्रविस्तारक√पविस = प्र+विश् ( गु. पेसवुँ )  
पविसंत ४६

°पसंग ४२ प्र°

√पसर = प्र+सृ ( गु. पसरवुँ ) पसरि ५८,  
पसरिय ११७

पसर ६६ प्र°

√पसिज्ज = [ प्रसीद्य ] प्र+सद् ( सीद् )  
पसिज्जि ३०

पसिद्धय ६५ प्रसिद्ध

पसुप्पइ १८८ प्रसुप्यते

पहं २३ °थ

°पहय १०३ प्रहत

पहंजण १३२ प्रभंजन

°पहर १५५ प्र°

पहराविय ७८ प्रहरित

पहल्लिर १३३ [ प्र+हल्ल = चल+इर ]  
( गु. हल्लवुँ, हाल्लवुँ )

पहिय २६ पथिक

पहु २४ [ प्रभु ] पति

पहुत्त ११०, पहुत्तय १९२, पहुत्तिय २९ =  
प्रास ( गु. पहाँती )

पाइ १९१ पापिन्

पाइय १५७ प्राकृत

पाइय १५७ [ प्र+आप् ] प्रास ( हिं. पाया )

पाइय ८९ [ पादिक ] पदचारिन्

पाउस १३९ प्रावृष् [ हिं. पावस, मराठी  
पाउस ]

पायय ४३, १८३ प्राकृत

°पायार° ४२ प्राका°

पामर° १९

पाली ७९ [ पालिका ] गोपालिका

पाव १५४, पाउ २०६ पापम्

√पाव = प्र+आप्, पावहि ९४

पावयण° २८ ( = पावणय = प्रापनक ) प्रापन

पावास° ११८ प्र°

पावासुय १०२, १४२ प्रवासिन्

°पास २१५ °श

पासाहण १७९ प्रसाधना

पिय ८८ [ प्रिय ] प्रियतम ( गु. पियु )

पिक्ख = प्र+इक्ष् ( गु. पेखवुँ ) पिक्ख १९९,  
पिक्खइ ९६, पिक्खेविणु २६, ३१, पिखिवि  
२०३, पिक्खिवि ५४, पिक्खि ७८,  
पिक्खिय १७०

पिक्खणय ५३ प्रेक्षण ( गु. पेखण )

पिज्जइ १९५ [ √पीय = पिक् ( गु. पीवुँ ) ]  
पीयते

पिम्म° ११५ प्रेमन्

°पिंग ५३

पिंजरी २१०

पीण ४५ °न

पीसियइ १८७ √पीस = पिष्  
( गु. पीसवुँ ) पिष्यते

पुक्खर १४१ [ पुष्कर ] मेघ

पुक्खरि १४१ पुष्करी = नदी

√पुच्छ = पृच्छ ( गु. पूछवुँ ) पुच्छउ १२१

पुण ६७,

पुणु ४४, पुणि १०१ } पुनः ( गु. पण )

पुण पुण वि १०७ पुनः पुनरपि

पुणन्नवय ११० पुनर्णव

पुनरुत्त १०९ [ पुनरुत्त ] पुनः पुनः

पुंछिय ९८ [ √पुंछ = मृज् ]

प्रमार्जित ( हिं. पौंछना, म. पूसणें )

°पुंज° ११८ ( गु. पूंज, पूंजो )

पुन्निय १६९ पूर्ण

°पुप्फ° २०२ °ष्य

पुरउ २० पुरतः

पुडव° ११२ पूर्व

पूरिय १९७ पूरित ( गु. पूरी )

पेसिय १९६ पेसियय ६५ प्रेषित

√पेस = [ √पेह अथवा √पास (?) ] दृश्  
पेसइ १४१, पेसिज्जइ १४०, पेसिय ९५

पोरिस° ७७ पौरुष ( गु. पोरस )

फ

फणिंद १४५ फणीन्द्र

√फंस = स्पृश्, फंसहि ९८ प्रमार्जय

°फरस १२२, फरसय १८, २२२, फरसिय  
१४४ परुष (गु. फरसुं)

°फरस २४, फरिस १२१ स्पशं

फरिसिउ १३२ स्पृष्ट्वा

°फल° १२३ (गु. फल)

फलसेवि १८३ °विन्

फलहार १३३ °भार

√ फिर = परि + वृत्, प्रति + आ + वृत्, गम्,  
फिरंत १६८, फिरंतय १०३ अमन्तः  
(हिं. फिरना, गु. फरसुं)

फुट्टय १५४ स्फुटित (गु. फूट्टुं)

√ फुड = स्फोटय्, फुडति २८

फुड १२१ स्फुट

√ फुर = स्फुर, फुरइ १२२, फुरन्त १२०,  
फुरिय १६०

°फुलिंग° १२० स्फुलिंग

°फुल्ल° १२३ पुष्प (गु. फूल)

√ फुस [स्पृश] = मृज्, फुसइ २५,  
(उःफुसति) फुसंत ९५,  
फुसेविणु १०७, फुसति ६७

फोफल १८८ पूगफल, पूगीफल

(गु. फोफल)

ब

बग १४० बक (गु. बगलुं)

°बंध १५४ बंध, १८ काव्यप्रबंध

बम्हजुय १८९ ब्रह्मयुग

√ बल = ज्वल् (गु. बल्लुं) बलइ ११३

बल ९९ (गु. बल)

बहिरयति २१८ बधी°

बहु १३९ (गु. बहु)

बहुरूपि ४३ °पिन् (गु. बहुरूपियो)  
चित्रविचित्रवेशाधारिन्

बहुल १७९, बहुल्ल १८१ बहुल

बालय १७४ °क

बाह ५१ बाहा = बाहु (गु. बांहा, बांय)

बाहडि ८१ बाहा, बाहु

बाहिरि ५४ बहिः (गु. बहार)

°बिडु° १५०

विवाहिरि ११३ °धरी

विरुड° २४ (वरड) वरटा (विरुडलक =  
अमरीमध्यमध्या)

बुद्धय १७९ प्रबुद्ध

बुह २१ °ध

बुहयण १९ बुधजन

°बुहत्तण २१ बुधत्व

बे ८० द्वौ, (गु. बे)

बोल = व्यतिक्रम्, बोलेवि ११३ बोलयित्वा =  
निर्गमयित्वा

√ बोल = निर्मज्जय्, बोलियंतो १०० अन्नक्षयत्  
बोलावियउ ४१ वाचालितः (गु. बोलाव्यो,  
बोलावियो)

भ

भय° १४०

भग्ग १२३ भग्ग (हिं. भागा)

°भज्जरिय ९८ [√ भज्ज (भज्ज) + इर]  
भज्यमान = भग्ग

√ भण (गु. भणवुं) भणइ ८५, भणे ९५,  
भण ८०, भणेविणु ९६, भणिति १३७,  
भणिय ३१

भत्ति १५९ °क्ति

भंग १४६ व्यथा

°भंगि १७७

√ भंज = भज्ज (गु. भाँजवुं) भंजि ११७

°भम = भ्रम् (गु. भ्रमवुं) भ्रमहिं ४६,  
°हि १७५; भ्रमंत १९९, भ्रमिर १७४  
= भ्रमंत

°भम° ९७ भ्रम

भमर २०५ भ्रमर (गु. भ्रमरो)

भमुह° ५२ भ्रू (हिं. भौं, गु. भ्रुं)

√ भर = भृ, भर १०२, भरवि १००,  
भरिय १६२

भर ४७

भरह २१६ [भरत] साभिनयगान

भाइयइ ५२ [ < भावियइ = भाव्यते ]  
संभाव्यते

भाय १२, २१६ °व

भाउल २०८ [ भा+आकुल ] कान्त्याकुल

भारह ४४ [ भारत ] महाभारत

भाल ४८

भालयल १६८ °तल

√ भास = भाष्, भासियइ ४३, भासिय २३,  
भासिअय १९

√ भिट्ट ( गु. भेट्ठुं ), भिट्टियइ १०१ प्राप्यते

भित्ति ९६ ( गु. भीत )

°भिस° १७१ विस

भीड ६२ संमर्द ( गु. भीड )

भुअंग १३७ भुजंग

°भुयण १३०, १९४, °भुवण ११७

भवन ( गु. भुवन )

भुवण १६२ भुवन

भुवणुप्पर १८८ [ भवनोपरि ]

भुवनोपरितनभाग

°भेय २० भेद

°भेसिय १४० भेषिका

## म

म १०९ मा ( गु. मा, म )

°मइ २३ मति

मइरइय २२ मकरध्वज

मय° ४६ मद

मयउ ८३ मृगव्यु

मयणु १८७ [ मदन ] सिक्थम्, मधुजम्  
( गु. मीण )

मयणअग्गि २२२ मदनाग्गि

मयणमन २२ मदनमनस्

मयणवट्ट ४८ [ मदनपट्ट ] कुचस्थल

मयरइय २०८ मकरध्वज

मयवट्ट १७७ [ मदपट्ट ] हृदय

°मयूह १३७ मयूख

मग्ग ४९ मार्ग ( गु. माग )

मच्छर° १४६ = मशक ( गु. मच्छर )

मज्झ ४७, १०४ [ मध्य ] कटि

मज्झयार २१ [ \*मध्यकार ] मध्यम,  
मध्यस्थ

मण ४७ मनस् ( गु. मन )

मणमत्थ ८३ मन्मथ

मणहर १४६ मनोहर

मणुजण १९ [ मनुजन ] मनुष्याः

मणोहरय १७३, मणोहरी २१६ मनोहर

°मंडल १८५ ( यथा परमण्डल ) ( १ ) योग-  
वर्तुल ( २ ) परमंडल = परदेश

मंडलिय ४९, °त

मंडिय १७६, मंडियय ४२ मंडित

°मत्त १८९, °मात्र

मत्तमुक्क १०५ मात्रामुक्क, अधिक

मंगलु ११० मंगलम् ( गु. मंगल )

मंजरि २१५, मंजरी २१० मञ्जरी

मंथर° २६

मन्नाय ( मन्नाव ) = अनु+नी ( गु. मनावुं )

मन्नाइ ७१, मन्नाएवि ७४

√ मर = मृ ( गु. मरुं ) मरमि १६४,

मरउ १०७

मरणाअहिउ ७६ = मरणाधिक

मराल° १६४

मरु २१० मरुत्

°मल १७३ ( गु. मल )

°मलिहरय ५० द्र० अद्रमलिहरय

महंत १४५ महत्

√ महमह = गन्धप्रसरणे ( गु. मघमघुं )

महमहइ ६३, १८३, महमहिय  
१४६

महाविस १४५ [ महाविष ] अतिशय जल (?)

महि २१० °ही

महियल ६५ °तल

महिल १६६, महिलिय १७६ महिला

°महिलव १६६ (?) गयमहिलव =

गतमहोलवाः = गतमहोत्सवाः

महीरुह ६३

महुयर २१६ मधुकर

महुमास २०० [ मधु° ] चैत्रमास

महुरयर ४३ मधुरतर

√ मा ( गु. मावुं ) माइ १५५ माति,

मावइ १४१

°माल १३५ °ला ( गु. माल )

°माहण १९ माहात्म्य

मिअणाहि ४८ [ मृगनाभि ] कस्तुरी  
 मियच्छि ६५ मृगाक्षी  
 मियनयण ८५ मृगनयना  
 √ मिल ( गु. मल्लुं ) मिलि २०२  
 √ मिलह = मुच, = उज्झ ( गु. मेलवुं ),  
 मिलहउ ८६, मिल्हियइ ११३ ( गु. मेलीए ),  
 मिल्हिहइ १९१, मिलहेविणु १८१, मिल्हवि  
 १४४, मिल्हि १५८, २२२, मिल्हिय ९२  
 √ मुय = मुच, मुयइ १३५  
 मुइअ ७०, °य १५४ मृत ( गु. मुई )  
 मुक्ख १८, १९१ मूर्ख  
 √ मुच्छ = मूर्च्छ, मुच्छिजहि ४६  
 √ मुण = [ न्ना ] ज्ञा, मुणइ ६४, मुणहि २०,  
 मुणंती १०० अज्ञास्यम्; मुणवि  
 १९९, मुणिय १८३, मुणिय १९७  
 मुत्तिय ११८ मौक्तिक ( गु. मोती )  
 मुद्ध २५ मुग्धा  
 मुंघ ८७, मुंघि ८२ मुग्धा  
 °मुरय ४५ मुरज  
 मुह १७९ °ख ( गु. म्है )  
 मूल १९८ मूलधन  
 मूलत्थाण ६५ मूलस्थान नगर ( मुल्तान )  
 मुंदडउ ८१ मुद्रा ( गु. मुंदडी )  
 मेह २१८ मेघ ( गु. मेह, राज. म्है )  
 मेहल २७ °खला  
 √ मोड = मोटय् ( मराठी, मोडणें ), मोडइ  
 २५, मोडवि ६८  
 मोर २१२ मयूर ( गु. मोर )  
 मोह° १५१  
 र  
 रइ° २३ रति  
 रइ ८५ ( रय ) रतम्  
 रइय १०६, रइयय १९ रचित  
 रउइ १४८ रौद्र  
 °रय १९९ रत,  
 °रय १७९ (?), °रउ ४५, रव २१८ रव =  
 शब्द  
 रयण° ४६ रत्न  
 °रयणि ९५, रयणिअ १५७ रजनी ( गु. रेंपेय )

रयहर २२ ( रइ° ) रतिगृह  
 रच्छ १७५, रच्छि १६७ रथ्या  
 √ रड = रट ( दर्दुरस्य मयूरस्य वा शब्दे );  
 ( गु. रडवुं ) रडंत २१२, रडिय  
 १४४, रडण १४८  
 रणरणय १३१ असुख ( औत्सुक्य ? )  
 रत्त २०२ [ रक्त ] लोहित ( गु. रातुं )  
 रत्तय ९९ अनुरक्त  
 रत्थि २१८ रथ्या, द्र. रच्छि  
 रंग १०० अनुराग  
 रंग १४६ आनंदातिरेक ( गु. रंग, यथा रंगे  
 रमवुं )  
 √ रंग = रज्य ( गु. रंगवुं ) रंजियइ १०१  
 रंज्यते  
 रंजियय १२१ रंजित  
 रन्न १४६ (?) अरण्य; स्थल  
 √ रम = रम् ( गु. रमवुं ) रमिहि १६७,  
 रमतय १६७, रमियइ १४६,  
 रमियय १५९, रमिर १७४ =  
 रममाण  
 °रमण° २६, ५० नितंब  
 रमणि २४, रमणी° २१८ °णी  
 रमणीयण २१८ °गण  
 रमणीय १८४, १५७  
 रवन्नय १८० रमणीय ( हिं. रवन्नक, रौनक )  
 रवि ११०  
 रविंद १८३ अरविंद  
 √ रस = रस्, रसइ १४८, रसंति १७१,  
 रसिय १४४  
 रस° २२  
 रसणा° २६ °शना  
 रसिय २२ °क  
 √ रह = वस्, स्था ( हिं. रहना, गु. रहेवुं )  
 रहउं ७२, रहहि ११३, रहइ ११८, =  
 स्थास्यति ( गु. रहे ) रहहि ११३,  
 रहिय १५९,  
 रहंग १७१ °थाङ्ग  
 रहस° १७९ रभस  
 रहसच्छल १७९ रहसोच्छलेन  
 °रहिय १९३, रहियय ९१ रहित

राअ १००, राय १०१ [ राग ] अनुराग  
 राईव १३७ राजीव  
 रायमराल ४१ राजहंस  
 राय १८३ संगीतस्य रागः  
 रामायण ४४  
 रास १६७ रास = नृत्य ( गु. रास, यथा रासे  
 रमवुँ, रास रमवुँ )  
 रासउ ४३ रासकः ( गु. रासो )  
 राह २४ राहु  
 ०रिउ १९२ रिगु  
 रिउणाह १९६ [ ऋतुनाथ ] वसन्त  
 रिक्ख १६० [ ऋक्ष ] नक्षत्र  
 ०रिख १६२ जलप्रवाह ( गु. रेल )  
 ०रिसिय १५९ ऋषि  
 रूअ ७९ रत  
 रुणञ्जुण २०५ भ्रमरगुञ्जने  
 रुणञ्जुणउ ६५ ( मेखलाशब्दे ) रणञ्जणत्कारः  
 रुद्ध १४५  
 रुनु १०९ रुदितम्  
 रुन्नय ६८ रोदन

√ रुवू = रुद्, रुवइ २५, रुवंत २१४, रुइवि  
 ६७, रुयवि रुयवि १०९

रोच = रोद् ( गु. रोवुँ ) रोवंतिय

रूव ५४ रूप

रेणु २१०

√ रेह = राज, रेहइ १४०, रेहइ ४८, रेहंति  
 १६३

रेह १४० रेखा

### ल

लइ २३, १३४, १८६ वाक्यालंकारे ( गु.  
 लं. मराठी, लइ )

०लय २७ लता

०लक २४ कटि ( गु. लाँक, लंक )

लक्खण २३ लक्षण

लच्छि २०५ [ लक्ष्मी ] शोभा

√ लज्ज = लज्ज ( गु. लाजवुँ ) लज्जंति  
 १५०, लज्जिउउ ७०, लज्जि ७१

लद्ध ११४ लब्ध ( गु. लाधवुँ )

लंविय ६० लम्ब

ललियहीण १८ [ ललितहीन ] लालित्यहीन

√ लव = लप् ( गु. लववुँ ), लव १६६

√ लह = लभू ( गु. लहेवुँ ) ०लहंत १८,

लहंतय ८९, ०लहंतिय १४७, लहि २१२

लहरि २०८ ०री

√ लहलह = तरलशिखायुक्तज्वलने

लहलहइ १८२

√ लाय = लाग्य, लाइयइ १८९

लाह १९८ लाभ

√ लिह = लिख, लिहइ २३ ( जानाति ),

लिहिवि ८८, लिहिय ९६

√ लिह = लिह, लिहंति २०६

लीलंतिय ५३ लीलां कुर्वन्ती

०लुद्ध २०५ लुब्ध

०लुल १४३ लिस (?) यथा कर्दमलुल = कर्द-  
 मलिस (?)

√ लुल = लुल, लुलइ ४९, लुलंत १७३

√ ले = ला ( गु. लेवुँ ) लेविणु ७१, लइवि

९८, लइ ९८, ९४ (?), लय (?)

८६, लिय १६८, लीअय १७६ ( हिं.

लिया )

√ लेव = लेप्य, लेवियइ १८७, लेवियय  
 १३५

लेह ८८ [ लेख ] लिखितसंदेश

लेहय ६५ लेखक = लेखवाहक

लोउ २११ [ लोकः ] जनाः

०लोयण २५ लोचन

०लोह ९२ लोभ

लहसिय ८७ स्रस्त ( गु. लसवुँ ) गत,  
 झसित

### व

व २९, १२३ इव

वयण ८३ ०चन ( गु. वेंण )

वयण ९८ ०दन

वयणिज्ज १५५ वचनीय

वंस ४५ [ वंश ] वेणु ( गु. वॉसळी )

वक्खर ९५ [ उक्खर < उपस्कर ] उपस्कर,

वस्तु ( गु. यथा घरवसरी,

०वाखरो )

खखाणियइ ६५ [ वक्खान = व्याख्यान ]

प्रशस्यते ( गु. वक्खणवुँ )

√ वञ्च = मञ्ज, वञ्चउँ ६५, वञ्चउ ७५

वज्ज १५४ वज्ज

वज्जंतय १७४ वाद्यमान ( गु. वाज्जुँ )

°वज्जिय° १७३, वज्जियय १८७ वर्जित

√ वज्जर = कथ्, वज्जरहि ११०, वज्जरिय ६७

√ वट्ट = वृत्, वट्टहि १२३, वट्टियइ १०१

वट्ट २२२ वर्त्मन् ( गु. वाट )

°वट्टिय ८३ भाच्छादित, व्यास

वडवानल ८९

√ वड्ड = वर्ध्, वड्डए १२०, वड्डहि, वड्डिहि ११२

वण° १३१ वन

वणिज्जइ २०८ (?) वाणिज्यं करोति, व्याप्रियते

°वणण° ४५ वर्ण = अक्षर

वह्ल १४८ मेघ ( गु. वाद्ल )

वंक° १२३ वक्र ( गु. वाँकुँ )

वर° १४४ श्रेष्ठ

°वरच्छण १९५ [ वर क्षण ] वर महोत्सव

वरसरि १४२ °सरित्

वरक्किय ९८ (?) पटी = वस्त्र ( गु. वरक, °स्त्र ? )

वरसंतिय ८३ वर्षन्ती ( गु. वरसवुँ )

वरिस २०४ [ वर्ष ] वर्षाकाल

√ वल = वल् ( गु. वलवुँ ), वलइ १०२, वलिवि १३०

°वलय १४६ = वर्तुल

बलाहय १६० बलाहक

बलियडय ८० बलय

°बल्लह १९६, बल्लही २०३ बल्लभ ( गु. बहालो, बहाली )

बव्वीहिय १४० चातक ( गु. बपैयो )

बम्मह° ९७ मन्मथ

°वस ९५ वश

वसंत २१५ ( गु. वसंत )

√ वहू = वह् ( गु. वहेवुँ ), वहइ १३२ ( वायुः ), वहन्तय १०२ ( जलं ), वाहिज्जइ २०५ ( उद्यते ) सं० १५

°वहिय १०५ बाधित ( व्यथित ? )

वहारगए १७३ यथा विहितं (?)

√ वा ( गु. वावुँ ), वाइ २१०

वाउलिय ९४ व्याकुलित

वायंतय १७५ वादयत्

°वाडय ४६ पाटक ( गु. वाडो )

वाम° ८६ दक्षिणतर

वास १६०

°वास १८८ सुगंध

वासिय २३ वासित

°वाह १८१ प्रवाह

वि १८, ८० अपि

विअक्खण° २३ विचक्षण

विअड° १८, °वियडय ५० [ विकट ] निविड

विअडबंध १८ [ विकटबन्ध ] सुप्रथित

विअड्ड° २३ विदग्ध

√ विअस = वि+कस, विअसंत २०१,

वियसेविणु १०४, वियसाविय १३७

विआस २०१ विकास

विउय २०० वियोगिन्

विउद्धी १५४ विबुद्धा

विउणय १३६ द्विगुण

विएस १०३ विदेश

विओय ७० वियोग

°विओइरिय ११८ [ वि+√युज्+इर (?) ] वियुक्ता

वियंभिय १४३, वियंभियय ११५ विजृम्भित

विग्घण ८५ [ विग्घिन् ] विघ्नकारक

√ विचर = वि+चर्, विचरिज्जइ २०८

°विचित्त १६७ विचित्र

विचिचित्तिय १७० विचित्रित

विच्छाइय १८८ [ विच्छादित ] विस्तारित ( हिं. बिछाना, गु. बिछा-वुँ )

विज्ज १९१ (?) विदित्वा; आवेद्य, भाविद्य

विज्ज° १९ विद्या

√ विज्जंभ = वि+जृम्भ्, विज्जंभइ २५

विज्जंति २०६ विध्यते

√ विडम्ब = वि+डम्ब, विडम्बह ७६,  
विडम्बिभय २४

विणय २२२ विनय

विणगय १२२ ( विणि° ) विनिर्गत

°विणोअ ४४ विनोद

°वित्त ९९ वृत्त = छन्दस

√ विहर = वि+ह ( दाह ), विहरवि १६०  
विदीर्य

विद्रुम° ११८ विद्रुम

विद्धी १८२ विद्धा

विद्धि ८५ द्वौ ( गु. बने )

विष्फुरंत २०० [ विष्फुरत् ] विस्फोरयत्

विबुह २० विबुध

विमल १६४

विंभिउ ४७, २०७ [ विस्मितम् ] आश्चर्यम्

विंभविय ४६ विस्मापित

°विंभल ४६ विह्वल

विरत्त १००, विरत्तय ९९ विरक्त

विरह° २४

विरहगिग २४ विरहाग्नि

विरहायण ११२ विरहकाल

विरहणि° २२ ( °हिणि ) विरहिणी

°विराम १००

√ विलग = वि+लभ्य, विलगिवि २७,  
विलगिय २८

विलत्तय १७८ ( विलि° ) विलिप्त

विलवंति ७९ विलवंतिय १३५,

विलवंती १९० विलपन्ती

विलसियय ७७ विलसित

°विलास २९

√ विलुल = वि+लुह, °विलुलंतिय १४७,  
विलुलिय ८७

°विवर° ४९

विवरीय ८७ विपरीत

विवलसिय २८ दूरीभूत (?)

विवह १९५ ( विविह ) विविध

विविह १३५ विविध

विस° १३७ विष

°विस १४५ = जल (?)

विसम° ८६ विषम

विसंतुल १३०, विसुंतलय ( विसंतुलय )  
११५ विह्वल, विह्वलंघल

विस्वाल ६३ विशाल

विसुद्धय २२ विशुद्ध

विसेस २०१ विशेष

विहंगम° १६३

विहल° १३० विह्वल

विहलंघल १०५ विह्वल

विहसंती ४८

विहाणिय १९९ विभाता ( गु. वहाणुं =  
प्रभातम् )

विहाविह १४३, १६७ ( विहाविय = विभा-  
वित ) विधविध

विहि° ३१ विधि

°वीण° ४५ °णा

√ वीसर = वि+स्मृ, वीसरह ५४

बुलीण २०४ गत, बोलीन

वेय ४३ वेद

°वेयण ९९ वेदना

°वेसि २०१ वेसिन्

वेसा° ४६ वेश्या

वेसावाडय ४६ वेश्यापाटक ( गु. वेश्या-  
वाडो )

वोमयल १३२ व्योमतल

√ वोल = व्यति+क्रम, वोलियय १८४

वोलंत ९५ = अव्रवीत्

## स

°सइत्ति १६९ मुदिता

सइवत्ती १८ ( सय° ) शतपत्री

°सउ ७९, ९९, ७४ समम्, सार्धम्

सउणि° ६२ शकुनि

°सउणियण १९३ शकुनिगण

सउन्न २४, ९८ संपूर्ण [ स+पूर्ण ? ]

सय° ६२ शत

सयण १९४ शयन

सयल ४२ सकल

सयवत्त १६१ [ शतपत्र ] कमल

सं २०१ सम्यक् (?)

संवच्छर° ११४ संवत्सर

√ संवर = सं+वृ, संवरि १०२, संवरिवि २७,  
संवरि २८

संवरण १०६

संसर्ग १३४ संसर्ग

√ संस = संस, संसियहि १३७

°संसिक्त १०७ संसिक्त

संसोसिय १९१ संशोषित

सकसाय १७१ कषाय

°सकुलिय २३ शकुलिका [ यथा, कर्णशकु-  
लिका ]

सकोमल १२३ कोमल

√ सक = शक ( गु. शकवुं ), सकउ ८८,  
१०५, सकइ १४८

सगगिर २९ गद्गद

°संकास १६३ संकास

°संख १६३ संख

संखेव ६४ संक्षेप

°संग २३

संगम ९४

√ संगह = [ सं+ग्रह ] ग्रहणे, संगहवि २०

सञ्जु १९७ सत्यम्

सञ्चविय ९६ [ सत्यापित ] साक्षात्कृत

सच्छ २८ स्वच्छ

सज्जिय १७८ [ सजित ] प्रसाधनार्थे रचितः  
( गु. सजवुं )

सज्जिय ५३ सजित

सञ्झर १४३ (?)

संचडिय १४६ [ सम्+√चड ] आरूढ

°संचर १४५

संचरिय २७ संचलित

संजाण = सम्+ज्ञा, संजाणिवि १५१ उपलक्ष्य

संजणिय २०९ संजनित

संजीवयर २२ [ संजीवकर ] पुनरुज्जीवक

संज्ञसिय २८ [ संध्वसित ? ] संभ्रमित,  
संज्ञसित

सणेह १९ जेह ( गु. सनेह )

संठविय १९५ संस्थापित

°सत्थ ४३ [ सार्थ ] सह ( गु. साथ )

°सत्थ १७५ सार्थ = समूह

सत्थर १८६ [ सत्तर ] शय्या ( गु. साथरो )

सत्थरण १३६ [ सत्तरण ] शय्या

सह १४८ शब्द

संतविय २५ संतापित

°संताउ ७६ संतापः

√ संतोस = सम्+तोषय्, संतोसिहइ १९७

संदेसय ६८ संदेश

संदेसडय ६९ संदेश

सन्नद्धय ५२ संनद्ध

सन्निह १६७ संनिधि

सपुसि ७६ सत्पुरुष

सवर १८५ शबर

सवभय २०८, सभय ११७, सभय

सम ४७ सह

°समत्थ ८०, २० समर्थ

समत्थिम ७९ सामर्थ्य

समरंत ८६ स्मरत्

समरिय १८१ स्मृत

√ समा = सम्+मा ( गु. समावुं ), समाइ  
८१, समाण ८०

समाहि ८६ समाधि

समीर ६६

°समीरण १३१

समुट्टिय १३७ °त्थित

°समूह १३०

संपडिय २० [ संप्रतित ? ] लब्ध ( गु.  
सांपडवुं )

°संपुन्न ४२ संपूर्ण

संपुन्निय १८० = भाग्यवती

संभरंत २१४ संस्मरत् ( गु. साँभरवुं )

संभरिय १८४ संस्मृत

संमाणिय ७८ [ समान ] सह, यथा - तुभ  
संमाणिअ = त्वद्युक्त

संमीस = सम्+मिश्रय्, संमीसियइ १८७

°सर ५३ शरद्

सर १४४ स्वर

°सर २७ ( गु. सर, सेर )

°सर २३ सरस



°सर° ८३ शर

√ सर=स, सरह १८३, सरंत २००

√ सर=स्मृ, सरवि ९७, सारसि १६५

स्मारयसि

सरय° १२२ शरद्

°सरय १६१ सरस

सरयासरि° १७१ शरत्+श्री

सरण ९५ शरण

सरल ६१

सरलाइवि २६, सरलयवि १२३ सरलयिस्वा

सरस १४०

°सरि १४२ सरित्

°सरि° १७१ श्री

°सरिच्छ १३३ सदक्ष

°सरिस १७६ सहश

सरिस १८८, १७९, सरिसय १८७ सह

(गु. सरसुँ)

सरीर १३६ शरीर

सरोरुह° ४२, ६४, १२०

सरोसय १३९ सरोष

सलज्जर १४३, सलज्जिर २७, सलज्जिरिय

९८ (लज्जिर = √ लज्ज+हर) सलज्ज

सलाइय १७६ शलाका (गु. सळी)

सलिल° १३३

सलिलबभ्रव ६६ [सलिलोद्भव] कमल

सवण २३ श्रवण

°सवण १०९ सवण

सवसेय १०३ [स्व+वश्य?] वशीकृत

सवि २०९ सर्व (गु. सौ, सरवे)

सवित्थरय ८० सविस्तर

सविलकख २८ विलक्ष = हीयुक्त

सविलास २९

सव्व° १८५ सर्व

सव्वइ ६४ सर्व+अपि

सव्ववार २१ सर्ववार

√ सस = शस, ससइ २५, ससिवि ६६,

ससि ११८

°ससि° ९८ शशिन्

ससिचयणि ६४ शशिवदना

ससिहर ४२, ९१ (शशधर?) चंद्र (गु. शशियर)

√ सह = सह, (गु. सहेवुँ) सहमि १६४,  
सहउ ७७, १४८, सहइ ११८,  
१३२, °सहंतिय १३१, सहपि  
१९९, सहवि १४८

सहिय १६९ सखी (?)

सहार २११ सहकार

सहीय २०२ (सहिय) सखी (गु. सही)

सा २७

साइय ९५ स्वामिन्, (हिं. सांह)

सामलिम २४ श्यामता

°सामि ७९ स्वामिन्

सारस ५३, सारसि १६५

°सारिच्छ ५० सदक्ष

सालूर १४४, सालुरि १५५ शालूर, दडुँर

°साव° २०२ सर्व (गु. साव)

सास ६६ श्वास (गु. सास)

√ साह [शास्] = कथ, साहेइ ८२, साहि  
१०४

°साह २५ शाखा

साहार° १३४ = अवलंबन, सहाय

(हिं. सहारा)

सिय° २८ °त

सियल २१० शीतल

√ सिक्ख = शिक्ष (गु. शीखवुँ) सिक्खइ २०

सिंगत्थि १९९ शृङ्गार्था

सिंगार १६७ शृङ्गार (हिं. सिंगार)

सिज्ज १३६ शैया (गु. सेज)

√ सिज्ज = सिच्, सिज्जइ १११ शुष्यते

√ सिज्ज = सिष्ण (गु. सीशवुँ), सिज्जइ  
९९, सिज्जउ १०९

सिंच = सिच् (सिच्), √ सिंचेइ २०८

(गु. सींचवुँ)

सिणेह १०० स्नेह

सित्तय ८९ सित्त

सिद्ध २२३

सिंधुभ्रम ६६ [ सिंधूभ्रम ] चंद्र  
 सिव १०५ सर्व (?)  
 सिवण १५४ ( सिविण ) स्वप्न  
 सिस्तिर १९२ शिशिरर्तु  
 सिस्तिरत्थ १३५ [ शिशिरार्थ ] शैत्यार्थ  
 सिहण २८, १३५ ( सिहिण ) स्नान  
 सिहंडि १४४ [ शिखंडिन् ] मयूर  
 सिहर ४९, १४३ शिखर  
 सिहरि १४४ [ शिखरिन् ] पर्वत  
 सीउ २१० शीतम्  
 सीयल १८६ शीतल ( गु. शीळुं )  
 सीयलंत २१० शीतलयत्  
 सीमंतिणिय १९५ सीमंतिनी  
 सीसोवरि १७८ शीषोपरि  
 सीहंड १८७ श्रीखंड  
 सु ३० सः  
 सुह ११८ शुचि  
 सुय १८ श्रुत  
 सुयण° ९५ ( सुहण ) स्वप्न  
 सुयरंत १५८ सुयरंतिय १९१ ( √ सुयर =  
 स्मर ) स्मरत्  
 √ सुण = शु ( गु. सुणुं ), सुणहु २२,  
 सुणंतय २२३, सुणवि ८२, सुणि  
 २१२, २२०, सुणिय ९९, २१२  
 सुथिर ३० सुस्थिर  
 °सुद्ध° १७१ शुद्ध  
 सुंदर १७५  
 सुंदरि १०२ सुंदरी  
 सुन्न° १९९ शून्य  
 सुन्नार १०८ सुवर्णकार ( गु. सोनार )  
 सुमरंत १०३ ( √ सुमर = स्मर ) स्मरत्  
 ( गु. समरुं )  
 सुम्मह ८३ श्रूयते  
 सुर° ५३  
 सुरय° ९४ सुरत  
 सुरइ २३ सुरति  
 सुरत्तय २१६ सुरक्तवृक्ष  
 सुरलोय ७५ सुरलोक

सुरस १६२  
 सुरहि° १८४ सुरभि  
 सुललिय १८३ सुललित  
 सुवियक्खण ८२ सुविचक्षण  
 सुविण ९४, १५१ स्वप्न  
 सुसंत ९५ ( √ सुस = शुष् ) शुष्यत्  
 सुह १३७ सुख  
 सुह १३३, २०१ शुभ  
 सुहय १००, १२४ सुभग  
 सुहाइयइ १८९ सुखाप्यते  
 सुडिय १९२ निष्ठांणित, पातित ( गु. सूडुं )  
 सुरगगउ १८१ सुरोद्गमम्  
 सेय १८४ श्वेत  
 सेरंधि १८७ सैरंधी = दासी  
 √ सेव = सेव ( गु. सेवुं ), सेवियइ १८७,  
 °सेवियय १३५  
 °सेस ११०, ११३ शेष  
 °सोअ ९५ (?) सूचक  
 सोय १०३ शोक  
 सोरंड १६८ = क्रीडाभाजन  
 √ सोस = शोषय, सोसिज्जइ १११,  
 सोसंतिय १२३  
 √ सोह = शोभ ( गु. सोहुं ), सोहइ १६१,  
 ६१, सोहहि १६३, सोहिय २१५  
 सोह १६१ शोभा  
 सोहालय ५१ [ सोह+आल, मस्वर्थाय ]  
 शोभाढ्य  
 ह  
 हउ ८०, १३४, हडं ६५, ११७ भद्रम्  
 ( गु. हुं )  
 हय ७८ हत  
 हंस १२३  
 हत्थ ८० हस्त ( गु. हाथ )  
 √ हर = ह ( गु. हरुं ), हरइ २११,  
 हरि ९५  
 °हर २२ ( < वर = ) गृह  
 हरसिय २२३ हृष्ट  
 हराविअ १९९ हारित

हरियंदण १३५ हरिचंदन  
 हरियाउल १४६ [ हरिताकुल ] सशाद्वल  
 ( गु. हरियालुं )  
 हरिणि ४३ ंणी ( गु. हरणी )  
 हरिस ४१ (?)  
 हरिसुय° १२४ [ हरिसुत ] कंदर्प .  
 °हवि° १३० अग्नि (?) यथा विरहहवि =  
 विरहाग्नि  
 √ हव (?) , हवेइ १०४ ज्वालयति  
 हसंतिय ५१ हसन्ती  
 हाम १९१ (?) धाम  
 हार १३७  
 °हार १३३ भार  
 हारलय १३५ हारलता  
 हारिज्जइ १०१ हार्यते  
 हियय ७१ हदय  
 हिआवलउ ८८ (?) = कार्याकुलः

हिंडंत १८५ = अमत् ( गु. हींडुँ, हेंडुँ )

हिम १९१

हिमंत १८६ हेमन्त

हिव ४१, ११० [ प्रा. हेवं ] अधुना, अतः  
 परम् ( गु. हिव, हवे )

हीय १६१ (?) हत

हीर° ५० हीरक

हुय १४३, १८९, ८७ हुभय ११४,

हुभय १९९, हुइय ८७, १३५, ९६,

हुई १९९, १३५ भूत

°हुयण १८ भुवन

°हुयास १०६ हुताश

हुआसण १७० हुताशन

हेम १९१ (?) = हेमंत

√ हो = भू ( गु. होडुँ ), होइ ७५, हुंतय ६५,  
 होहि ९८, होउ १०९, होइयय ११२

# सन्देशरासकान्तर्गत प्राकृतशब्द सूचि ।

अ

अहरावह ११ = ऐरावत, ऐरावण  
 अक्षरिय २२१ आश्चर्य  
 अणियत्ती १२८ अनिवृत्ति  
 \* [अ]णु ७ = पश्चात्  
 अमियक्षरण ३३ अमृत-क्षरण  
 अम्ह १२८ = अस्माकम् ( गु. अम )  
 अम्हारिस ७ अस्माद्दश  
 अवहृदय° ६ [ अपभ्रष्टक ] अपभ्रंश  
 अलजिर १७ [ अ+ √ लज्ज+इर ] अलज्ज-  
 मान  
 भारद् ३ = तन्तुवाय  
 √ आसास = आसासय्, आसासहि ३६  
 ( अप० )  
 आसोभ १७२ अभयुज्  
 इ  
 इंदोइभ १५३ इन्द्रगोपक  
 इर्दि ९३ = इदानीम्  
 इव ३६ ( द्रष्टव्य - विय )  
 उ  
 √ उल्लल = उद्+पत् ( गु. उलळवुँ ), उल्ललद्  
 १६  
 उव्विन्न ३९ उद्भम [ उद्विम ? ]  
 क  
 कद्धिय ११९ कर्षित ( गु. काळुँ )  
 कत्तार २ कर्तृ  
 √ करकराय ( काकशब्दे ), करकरायन्नु ९  
 °करळि° १० वाद्य-विशेष  
 √ कल = कल ( गु. कळवुँ, कळावुँ ) कलि-  
 ज्ञानित ३४ = दृश्यन्ते  
 °कळ° ७२ कल्य = श्वः ( गु. काल )  
 काय ९ काक  
 किरि १० किल ( प्राचीन गु. किरि )  
 किसणत्तण ३२ कृष्णस्व  
 कुकस १६ ( कुकुस ) तुष

°कुट्टि ३९ = खण्ड (?)

केम ११६ = कथम् ( अप० )

ख

खणद्धमत्त १२७ क्षणार्धमात्र  
 °खलिर° १७२ [ खल्ल+इर ] खल्लत्त  
 √ खिव = क्षिप्, खिवह २२१  
 खीरी १६ = पयस्या ( गु. खीर )

ग

°गहिळी १५ ग्रथिला ( गु. घेली )  
 °गन्धह् १२ गन्धाढ्य  
 गाम-गहिळी १५ = ग्रामीण-वधू  
 गुहिर ३७ = गभीर

च

चंगिमा १५ = चारुता  
 चुज् ११६ = आश्चर्य

छ

छम्म १५३ छम्भ  
 °छेय ५ निपुण

ज

°जलण ८४ ज्वलन  
 °जाल° १२७ ज्वाला  
 जालंधरि ३८ कदली  
 जोइक्ख ८ [ ज्योतिष्क ] दीप  
 जोह्जह् ८ द्योत्यते  
 जोह्जह् ३७ दृश्यते ( गु. जोवुँ )  
 झ  
 √ झर = क्षर ( गु. झरवुँ ), झरप् ११  
 त  
 तगंति ७२ तिष्ठन्ति ( व्याख्या ) ( गु. टगवुँ,  
 टकवुँ )

तडतडण° १५२

तद्दिह १२८ = तद्+दीर्घ (?)

तंतीवाय १० तंत्रीवाद्य

तंदुला° १६ तंडुलक ( गु. ताँडुल )

तह ३ = तत्र

ता ८ = तहि

तियलौय ५ [ \*त्रिक+लोक ] त्रिलोक  
तीय (= तीए ) ४० तस्याः

थ

थङ् ३६ स्तब्ध

द

दडव्वडड १६ = शब्दं करोतु

दियह १२६, १२७ दिवस

दिवस १२८

°दिव्व° २ [ दिव्य ] = देव

दीउन्हय ९० दीर्घोष्णक

दीहर ३४ दीर्घ

°दुप्पिच्छ ११ [ दुष्प्रेक्ष ] आढ्य

दुम्मं २१३ = दूये

दुसह १५३ दुस्सह

दूह्य २१३ [ \*दूतिक ] दूत

दूसइ ४० दूषयति

दोहाइय ३५ द्विधाकृत

घ

भूमइण ९० ध्रुवं न ( भवचूरिका ) धूमेण  
( व्याख्या )

ण

णयरे २ नागरिकाः ( व्याख्या )

णज्जइ ३४, ३५ [ ज्ञायते ] उपप्रेक्षायाम्

णट्टवरह २१३ नाट्य-बर्ह

णिइ ११६ निद्रा

निदिट्ट ५ निर्दिष्ट

णिच्छड १२८ निश्चितम्

निवइ ११६ निवृत्ति

णिसि ८ निशा

णिसुय १० निश्चुत

प

पच्चाएस ३ [ प्रत्यग्र+देश ] = पश्चिम-दिश  
( व्याख्या )

पडिवट्ट १२६ प्रतिपट्ट

परहुअ ९ परभृत

पसयच्छी ९० प्रसृताक्षी

°पहर° ७२ प्रहार

पड्डअ ३ [ प्रभूत ] प्रधान

पाइय° ४ प्राकृत

पावस १५३ प्राष्ट्व ( म. पावस )

पिंहीर° ३४ दाबिमी

°पिहुण ३२ प्रधान ( व्याख्या )

पुणरुत्त ४०, १७२ [ पुनरुत्त ] पुनःपुनस्तदेव

पेसाइय ६ [ पैशाचिक ] पैशाची भाषा

फ

फलिह° ३९ स्फटिक

फुल्लइ १२ = विकसति [ गु. फूलवुँ ]

ब

बाह ९० बाष्प

भ

भणिय १७ भणित ( म. म्हणोँ )

भुअण ८ भवन

भुवण ९ भवन

म

म ११ मा ( गु. म )

मयगल ११ [ मदकल ] हस्तिन् ( गु. मेगल )

मच्चंतु ११ माद्यन्तु

महल १० [ मर्दल ] मृदङ्ग ( हि. मंदल )

मा ९

माइ ३२, ३३ मात्रा ( व्याख्या )

माणुस्स २ [ मानुष्य ] मनुष्य ( गु. माणस )

मिय ३७ इव ( द्रष्टव्य-व्व )

मिच्छदेस ३ म्लेच्छदेश

र

रब्बळिया १६ = यवागू ( गु. राबडी )

°रमण १० क्रीडा

रविंद° ३४ अरविंद

रसिऊण १७२ रसिरवा, स्वरं कृत्वा

राइल्ल ३४ [ \*रागिल्ल ] रागाढ्य

राम° १० रामा

°रासय ४ रासक ( गु. रासो )

रुयाविय १७२ रोदित

रेहंति ३२ शोभन्ते

व

वच्चइ १३ व्रजति

वरहिणी २१३ बर्हिणी

वरिइण ८४ वर्षण

वाडि १४ वृत्ति ( व्याख्या ) ( गु. वाड )

वासरणाह ३३ [ वासरनाथ ] चंद्र  
 विभसिभ १४ विकसित  
 विय ८४ = इव ( द्रष्टव्य = मिय )  
 विच्छेय° १२७ [ विच्छेद ] वियोग  
 °विहवण ३३ = विद्रावक  
 °विरहणी ११६ विरहिणी  
 विवज्जह ९० विपद्यते  
 विहडंति ७२ विघटन्ते  
 व्व ३२ इव

स

सयलज्ज ( सहलज्ज ) ४० शैलजा  
 °सक्य° ६ संस्कृत  
 सहसत्थ° ५ शब्दशास्त्र

संनेहय° ४ संदेशक  
 सपुण्ण ३३ सम्पूर्ण  
 °समुह १३ संमुख  
 संमीलिय १६ [ संमीलित ] संमिश्रित  
 सरवर १४ सरोवर ( गु. सरवर )  
 °सरिच्छ ३६ सदक्ष  
 ससहर ८ शशधर  
 सिरिय १ = सृष्ट  
 सिरेविणु ४० सृष्ट्वा  
 सिहण ३६ स्तन  
 सुयण° ३६ स्वजन ( व्याख्या )  
 सुकइत्त ६ सुकवित्त  
 सुम्मउ १० श्रूयताम्

## सन्देशरासकान्तर्गत वनस्पतिनाम सूचि ।

|   |                               |
|---|-------------------------------|
| <b>अ</b>  | <b>गुह्य ५८ ( हिं. गूलर )</b> |
| अयर ५६ [ अकरा ]   | <b>घ</b>                      |
| अयरुय ६१ अगरु ( गु. अगर )                                       | घणसार ५७ घन°                  |
| अभय ५८ [ अभया ] हरीतकी  | <b>च</b>                      |
| अम्बिलिय ५७ अम्बिका ( गु. आम्बली )                              | चम्बा ५५ ?                    |
| असोय ६० अशोक  | चिनार ५९                      |
| <b>आ</b>  | चीड ६२                        |
| आमरुय ५८ ( हिं. अमरुद ? )                                       | चूय ५७ चूत                    |
| आमलि ५८ ( गु. आमलकी )   | चोय ६० चोच                    |
| आरिद्रिय ६१ अरिष्टका ( गु. अरीठी )                              | <b>छ</b>                      |
| आरु ५६ आरु  | छम्म ६३ ?                     |
| <b>ई</b>  | <b>ज</b>                      |
| ईखोड ५६ अक्षोट ( गु. अखोड )                                     | जम्बीर ६१                     |
| एल ६० एला ( गु. एलची )  | जम्बुय ६० जम्बू ( जाँबु )     |
| <b>क</b>  | जूही ५५ यूथिका ( जूह )        |
| कहर ६० करीर ( गु. केर-डो )                                      | <b>ड</b>                      |
| कयम्ब ६० कदम्ब  | डवण ६२ ( द्रष्टव्य-दमणय )     |
| कणयचन्दण ५७ कनकचन्दन  | <b>ढ</b>                      |
| कणथार ६० कर्णिकार ( गु. कणेर )                                  | ढक ५७ ( हिं. ढाक. गु. खाखरो ) |
| कन्दुट्टय ५५ कन्दोट ( कंदोटं नीलोत्पलम्<br>कंदुट्टं = उत्पलम् ) | ढल्ल ५५ ?                     |
| कवोल ५९ ?   | <b>त</b>                      |
| कंकिलि ५९ कंकिलि  | तम्माल ५६ तमाल                |
| किंसुथ २०९ किंशुक ( गु. केसु-डो )                               | ताल ५६                        |
| कुंकुम ५९   | तुज ५७ ?                      |
| कुन्द ५५  | तुम्बर ५६ तुम्बरक             |
| कुरबय ६० °क   | तुलसी ६२ ( गु. तलशी )         |
| केवह ५५ केतकी ( गु. केव-डो )                                    | <b>द</b>                      |
| <b>ख</b>  | दक्ख ५६ द्राक्षा              |
| खयर ५६ ( खहर ) खदिर ( गु. खेर )                                 | दमणय ६२ °नक                   |
| खजूरि ६२ खजूरी ( गु. खजूरी )                                    | दाडिम ५१ ( गु. दाडम )         |
| खट्टण ५५ ?  | देवदार ५९ °ह ( गु. देवदार )   |
| खतंग ६० ?   | <b>ध</b>                      |
| <b>ग</b>  | धय ५७ धव                      |
| गिह ६२ ?  | <b>न</b>                      |
|   | नन्दण ६१ °न                   |
|   | नाएसरि ६३ नागेश्वरी           |

नायरंग ६१ [ नागरंग ] नारङ्ग ( गु. नारंगी )  
 नायवेलि ५८ नागवल्ली ( गु. नाग-र-वेली )  
 नालिपर ५७ °केर ( गु. नालिपर )  
 निम्ब ५७ ( गु. लीं-डो )  
 निम्बू ५९ ( गु. लींडु )  
 निम्बोय ५७ ?  
 निर्विजिय ५७ निम्बवीज ?

प

पलास ५७ °श  
 पाडल ५७ पाटल  
 पिप्पल ५७ ( गु. पीपको )  
 पुय ५७ ?  
 पूा° ६३

ब

बउल ५५ बकुल  
 बिजउरिय ५५ बीजपूरिका ( गु. बिजोरी )  
 बिभीय ६० बिभीतक  
 बेरि ६२ बदरी  
 बोहेय ६२ ?

भ

भम्भ ५६ ?  
 भाहण ६२ ?  
 भुज्ज ५७ भूर्ज

म

मंजिट्ट ५८ मञ्जिष्ठा ( गु. मजीठ )  
 मरुअह ६३ मरुत ( गु. मरवी )  
 महुय ५८ मधूक ( गु. महु-डो )  
 माउलिंग ५६ मातुलिङ्ग  
 मायन्द ५६ माकन्द  
 मालइ ५५ °ती  
 मालिय ५५ मालिका

मालूर ५६  
 मुर ५६  
 मोय ५६ [ मोदा ] अजमोदा ( गु. अजमो )  
 मोडिम ६३ = मोटा ?

र

रत्तजण ६० रक्ताञ्जन  
 रत्तबल ५५ रक्तबला  
 रत्तसाल ६१ °शाल

ल

लवंग ६०  
 लेसूड ६० ?

व

वड ६७ वट ( गु. वड )  
 वंस ५७ वंश  
 वायम्ब ५९ ?  
 वालू ५५ एलवालु ?

स

सयवत्तिय ५५ शतपत्रिका  
 सरल ५९  
 संजिय ५६ = सर्ज ?  
 सलइ ५९ °की  
 साय ५९ शाक ( गु. साग )  
 सियर ५६ ?

सिमि ५९ शमी  
 सिरीस ५६ शिरीष ( गु. सरस-डो )  
 सीसम ५६ शिशपा ( गु. सीसम )  
 सुरयार ५९ [ सुरदार ? ] देवदार  
 सुहंजण ६१ [ शुभाञ्जन ] शिष्टु

ह

हिरन्न ५७ [ हिरण्य ] धत्तूर



## सन्देश रासकान्तर्गत विशेषनाम सूचि ।

|   |  |
|---|--|
| अ | अहहमाण° ४ अब्दुल रहमान (?) ( व्याख्या )            |
| ख | खंभाइत्त ५५, ६७ = स्तम्भतीर्थ ( गु. खंभात )        |
| त | तवणतिस्थ ६५ [ तपनतीर्थ ] = सूर्यकुण्ड ( व्याख्या ) |
| न | नलचरिय ४४ नलचरित                                   |
| भ | भरह १५ [ भरत ] = भरत-नाट्यशास्त्र                  |
|   | भारह ४४ भारत                                       |
| म | मिच्छदेस ३ म्लेच्छदेश                              |

|  |
|--|
| मीरसेण ३ मीरसेन  |
| मूलस्थान ६५ [ मूलस्थान ] मूलतान                                  |
| र  |
| रामायण ४४  |
| व  |
| विजयनथर २४ °नगर=विक्रमपुर ( व्याख्या )                           |
| स  |
| संनेहरासय १९, संनेहय रासय ४ संदेश-<br>रासक                       |
| सामोर ४२ [ शाम्बपुर ] = मूलस्थान                                 |
| सुदयवच्छ ४४ सद्यवत्स-कथा ( व्याख्या )<br>( गु. सदेवंतनी वार्ता ) |

## सन्देशरासकान्तर्गत छन्दोनाम सूचि ।

|   |  |
|---|--|
| अ | अडिल्ल १०४, १८१  |
| ख | खडहडउ ११३  |
|   | खन्धउ ११८, १२१   |
| ग | गाह ३१, ४१, ७१, ७४, ८३, ८५, ८८, ९२, ११३,<br>१२५, १४७, १७०, २१२, २१४, २२० |
| च | चउपहय ८५   |
|   | चूडिल्लउ ११०, चूडिल्लउ ११३   |
| ड | डोमिल्लउ ९२, ९६  |
| द | दुवह ११८, १२१  |
|   | दोहा ८८, ७४, दोहउ १३६, १४७, १५१, १५५                                     |

|   |                                   |
|---|-----------------------------------|
| न | नन्दणि १७० ( °निद° )              |
| फ | फुल्लउ १०७                        |
| भ | भमरावलि १७०                       |
| म | मडिल ११०                          |
|   | मालिणि-विसु ९९                    |
| र | रवणिज-रूउ २०७                     |
| ल | लंकोडउ २०३                        |
| व | वत्थु ९२, १३६, १४७, १८१, १९०, १९८ |

