

Title	Pr̥thvīrāj Rāṭhaur' s Veli
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Citation	Triveṇī. 2023, p. 129-187
Version Type	VoR
URL	https://doi.org/10.18910/94761
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Prthvīrāj Rāṭhaur's *Veli*

Aleksandra Turek

Introduction: About *Krisana Rukamaṇī Rī Veli*

The literature in the Rājasthānī¹ language is vast, rich, and diverse; however, this heritage still needs to be explored and popularised among the non-Rājasthānī public. A fragment of the text given in this book comes from a literary composition acknowledged as a masterpiece of Rājasthānī literature: *Krisana Rukamaṇī rī veli* (Poem about Kṛṣṇa and Rukmiṇī in the genre of *veli*), most probably composed in 1580, or 1581² by Pṛthvīrāj Rāṭhaur (1549–1600). The language of the poem serves as one of the best examples of what could be termed pure Ḍiṅgaḷ – a literary style of Mārvārī, and it also proves that in the 16th century, Mārvārī already had a fully developed and established literary language suitable for any kind of poetry. A high recognition of the poem resulted in a great number of commentaries (*ṭīkā*; R *ṭabā*, *ṭabbā*) in vernaculars as well as in Sanskrit; it would be difficult to find any other literary composition in Rājasthān with a richer commentary tradition.³

One of the most refined works in Ḍiṅgaḷ was composed not by a Cāraṇ poet (literature in Ḍiṅgaḷ was usually their domain), but

¹The term Rājasthānī is used in this book but it denotes Mārvārī first of all. For more information on this subject, see pp. 139–143 of this book.

²V.S. 1637, or 1638. The date of the poem's creation is absent in the first five available manuscripts from the 17th century. The oldest extant manuscript of the *Veli* is dated 1607 (V.S. 1664; other manuscripts: V.S.1667, two from V.S.1669, and V.S.1673 respectively). The date appears for the first time in the copy from 1626 (V.S.1683) of Sanskrit commentary composed a few years earlier, that is in 1621 (V.S.1678). (Svāmī 1971: 34).

³The oldest commentary was composed in Ḍhūḍārī. It was written down in 1616 (V.S.1673), but most probably it was created earlier, during the lifetime of the poet. The second commentary was written down in colloquial Mārvārī in 1619 (V.S.1676), however, it is estimated that it could also have been composed before the death of Pṛthvīrāj Rāṭhaur. The third oldest is the aforementioned *ṭīkā* in Sanskrit from 1621. (Rāmsiṃh and Pārīk 1931: 51). All together there are at least fifteen commentaries including: in Mevārī; two translations into Braj Bhāṣā in which the metre of the poem, typical of Ḍiṅgaḷ, has also been changed into *dohā* metre; and commentaries from the first half of the 20th century in Hindi: Rāmsiṃh and Pārīk (1931) and in English: Tessitori (1919).

by a Royal Rajpūt. Pr̥thvīrāj Rāṭhaur̥ was a younger brother of the Maharaja of Bīkāner, Rāy Singh (r. 1574–1612). The Rāṭhaur̥s of Bīkāner were among the first Rajpūt rulers who formed an alliance with the Mughal Empire. Since Pr̥thvīrāj was a general in the Mughal army, he was also a known figure at the court of Akbar (r. 1556–1605). He received the fief (*jāgīr*) of Gāgraun⁴ in recognition of his service to the emperor Akbar. Rāmsim̥h and Pārīk compared him with Shakespeare because he held a multitude of roles concurrently as a courtier, soldier, and a poet, while Tessitori proclaims him Horace of Dīngal.⁵ Pr̥thvīrāj Rāṭhaur̥ was a contemporary of two other eminent poets of northern India at that period: Tulsīdās (1532–1623) and Keśavdās (1555–1617). Given that it was the time when Tulsīdās prominently elevated the Avadhī language in literature, and Keśavdās did the same for Braj Bhāṣā,⁶ one can add that for Rājasthānī it was Pr̥thvīrāj Rāṭhaur̥ who deftly demonstrated how productive and potent as a literary medium this language is. Pr̥thvīrāj Rāṭhaur̥ has also been remembered as a saint, the disciple of Viṭṭhalnāth. He was believed to have possessed supernatural power and performed miracles. He, for example, predicted his own death: he spent the last part of his life outside Rājasthān, in Mathura, the holy place for Krishnaites, and there he passed away on Viśrām Ghāt.⁷ It is in such a role, as a saint poet, that he is mentioned in two seminal texts for the bhakti devotees, in the Braj language: in *Do sau bāvana vaiṣṇavana kī vārtā* and in *Bhaktamāla* of Nābhādās. In the latter, Pr̥thvīrāj Rāṭhaur̥ is depicted as a talented poet who praised the glory of Hari both in Piṅgal⁸ and Dīngal, in various

⁴ This place has also been very significant on the historical and literary map of Rājasthān. Gāgraun was a small estate in eastern Rājasthān ruled by Acaldās Khīcī (the offshoot of the Cauhān dynasty) who has been commemorated in *Acaldās Khīcī rī vacanikā* of Gādan Śivdās. This small narrative piece in rhyming prose and verse (119 in total), probably composed in the years 1430–1435, is considered to be one of the most valuable and significant works of the early period of Rājasthānī literature, and a milestone in the development of the Cāraṇ style. Interestingly, the language of the poem is already developed Mārvārī in Dīngal, free from Apabhramśa impact. (Maheshwari 1980: 45).

⁵ Rāmsim̥h and Pārīk 1931: 15; Tessitori 1919: xii.

⁶ For more about Keśavdās, see Busch 2011a.

⁷ For more about the life of Pr̥thvīrāj Rāṭhaur̥, see Sākariyā 1975: 1–43.

⁸ Piṅgal – the name used in Rājasthān for Braj Bhāṣā. This linguistic form has been *de facto* under influence of Rājasthānī. For more, see Menāriyā 2006.

metrical forms (such as *savaiyyā*, *śloka*, *dohā*, *ḍiṅgaḷ gīt*, and *veli*), and is an expert in the vernaculars and Sanskrit.⁹ He has also been mentioned as a Hindī poet in the history of Hindī literature of Miśra brothers (1909), albeit as a verse-maker of average skill (*sādhāraṇ śreṇī*).¹⁰ This statement may refer to his works in other vernaculars; nevertheless, it was in Ḍiṅgaḷ where the poet demonstrated his genuine genius, and at the beginning of the 20th century, the poem *Veli* was not widely known in the literary world of Hindī. Interestingly, the Miśras formed or contributed to the popularisation of yet another image of Pṛthvīrāj Rāṭhaur that fit into the Hindū nationalist discourse of the twentieth century. Although he is mentioned as the author of the *Veli*, the fact has been emphasised that even though Pṛthvīrāj Rāṭhaur resided in the court of Akbar, he was such a great patriot to have personally encouraged Mahārāṇā Pratāp Siṅgh of Mevār (r. 1572–1597) to refuse to accept Akbar’s suzerainty.¹¹ The latter construct of the figure of Pṛthvīrāj Rāṭhaur has been reproduced in Rājasthān until today, and his message poem to the enemy of the Mughals has been popularised, also taught at schools, which can be summarised in the following words: ‘O Mahārāṇā! If you will utter the name of “Badshah” to Akbar from your mouth, the sun will start rising from the West instead of the East. I keep my moustaches up on account of you, and if you surrender, I will have to lower down my moustaches and I would like to cut my head instead.’¹² Apart from *Mahārāṇā Pratāp rā dūhā* and the *Veli*, a number of other compositions have been attributed to Pṛthvīrāj Rāṭhaur,¹³ although the *Veli*, his most accomplished work, remains known only among narrow circles of Rājasthānī literati.

The *Veli* is based on the story of Kṛṣṇa and Rukmiṇī from *Bhāgavata Purāṇa* (10th *skandha*); however, it is neither an accurate retelling, nor a direct borrowing,¹⁴ but rather this

⁹ Sākariyā 1975: 26, 351.

¹⁰ Miśrabandhu 1926: 307.

¹¹ Miśrabandhu 1926: 307.

¹² In Bhargava 2003: 127; for the text in the form of fourteen *dohās*, see also Sākariyā 1975: 297-299; Rāmsiṅh and Pārik 1931: 29.

¹³ Such as the following works: *Ṭhākura jī rā dūhā* or *Rāma stuti* and *Kṛṣṇa stuti*; *Gaṅgā jī rā dūhā* or *Gaṅgā stuti*; *Viṭṭhala rā dūhā*; *Nakha sikha*; and other miscellaneous *padas*, *dohās* and *ḍiṅgaḷ gīt*.

¹⁴ Tessitori found only four cases in which the *Veli* coincides with the *Bhāga-*

canonical source is an inspiration, a starting point for display of a poetical skills of the poet. The choice of a genre to narrate the story is also meaningful and cannot be incidental. *Veli* – literally ‘a creeping plant, a vine’ – is quite a popular genre in Rājasthānī literature, and Prṭhvīrāj Rāṭhaur gives himself hints in his poem how it should be interpreted, or what a creeping plant has to do with a literary genre. In the following fragment, the poet also plays on the word *veli* by using it in both senses: as a plant and as the title of his literary work:

वल्ली तसु बीज भागवत वायौ The seed of this vine / *Veli Bhāgavata* [*Purāṇa*] planted
 महि थाणौ प्रिथु दास मुख। in a trench in the ground-mouth of *bhakta* Prṭhvīrāj.
 मूळ ताल¹⁵ जड अरथ मंडहे The text and rhythm [of its recitation are] the roots,
 [it] sprawled on the meaning-solid pergola
 सुथिर करणि चढि छांह सुख॥ to provide the bliss of shade.¹⁶

The image pictured above inclines us to understand the *veli* genre as a medium that endows the poet with greater freedom to interpret a particular canonical text; that the poet’s imaginative realisation of a certain subject is like a creeping plant with many branches, sprouts, and roots that grow in many directions. Of course, literature in general is prone to interpretability, but it seems that in the case of *veli* this intention is signalled *in expressis verbis*.

The choice of a literary genre to narrate the story, and of the language too (the mother tongue of the poet), draws our attention to the aspect of the poem’s locality. This turn toward locality is also discernible in the topic of the poem. Prṭhvīrāj Rāṭhaur lived in the times of dominant bhakti trends in literature in which the heroine, Rādhā, was given prominence and became one of the central characters praised by the poets. The story of the love of Kṛṣṇa and Rādhā is generally and manifestly a more popular theme in Indian literature than the love of Kṛṣṇa and Rukmiṇī. It does not mean that the motif of Kṛṣṇa and Rukmiṇī was never

vata Purāṇa (1919: ix-x).

¹⁵ डाल in the edition of Narottamdās Svāmī, so the meaning slightly changes, and the words can be paired in the following order: मूळ डाल and जड अरथ: ‘the text is its branches, the meaning its root’ (verse 288) (1971: 151).

¹⁶ Verse 291 in Tessitori 1919: 79; Rāmsiṃh and Pārīk 1931: 265. If we take the word करणि not as a verb, but as a noun (*loc* of करण *m* ‘ears’), then one gets an alternative translation: ‘[it] grew on a solid pergola-the ears [of listeners to provide] pleasant shade.’ Svāmī follows this reading. (1971: 151).

explored in Indian literature. It can also be found in the regional literatures and in Rājasthān a good number of works revolve around this theme. Among the most notable compositions from the region are: *Rukamaṇī maṅgaḷa* of Padam Bhagat;¹⁷ *Rukamaṇī haraṇa* of the Cāraṇ Sāyā Jhūlā (1575–1646), which never gained widespread popularity as it was overshadowed by the poem of Pṛthvīrāj Rāṭhaur; a very short poem by Karasamī Ruṇecā *Krisana jī rī vela* from 1634,¹⁸ and Viṭhal Dās's *Rukamaṇī haraṇa* created between 1643 and 1670.¹⁹ Therefore, the theme of the *Veli* is also a deliberate decision that highlights the locality which enables the poet to focus on a subject that was less standardised. This allows the poet to enjoy more freedom to introduce local elements into his work, including the Rajpūt projection of the world, the passages illustrating battles reflect heroic Rājasthānī literature characteristic of the Cāraṇ style; even conventional descriptions of the seasons of the year with a great emphasis on greenery and the nature turning green in spring and in the rainy season can be perceived as typical of the Rājasthānī perspective, for greenery is something much appreciated in this desert region.²⁰

There are more elements that contribute to the uniqueness of Pṛthvīrāj Rāṭhaur's poem as well as to its significance in Rājasthānī literature. In popular opinion, Ḍiṅgaḷ is the most suitable style for martial descriptions, in contrast to, for example, Braj Bhāṣā perceived as a sweet language. *Veli* disproves this stereotype by being a religious piece first and foremost, with a dominant theme of love (S *śṛṅgāra rasa*) in the vein of bhakti contemplation.

¹⁷ Its earliest, extant manuscript was written down in 1612 (V.S.1669), but it is estimated that the poem was composed between 1493–1500. The poem has been created in the genre known as *maṅgaḷa kāvya*, which was popular especially in Vishnuite literature (see, for example Nandadās's *Rukmiṇī maṅgaḷa* in Old Braj, analysed by Heidi Pauwels). Most probably the genre was copied from Bengal. However, considering its linguistic aspect, *Rukamaṇī maṅgaḷa* occupies a significant place in the literature of Rājasthān: it represents a rare example of a work that was composed not in a highly artistic, literary language, but in colloquial, spoken Rājasthānī, and it was intended for singing at night vigils (*jāgrāṇ*) (Svāmī 1977: 19–21; see also Pauwels 2007: 407–441).

¹⁸ Svāmī 1971: 21.

¹⁹ Maheshwari 1980: 83, 86; Menāriyā 1999: 108.

²⁰ I owe this information to Anna Trynkowska who drew my attention to the fact that the motif of the world turning green hardly ever appears in the descriptions of seasons in the classical Sanskrit *kāvya*.

Although the *Veli* text is composed in highly artistic Ḍiṅgaḷ, it is also Sanskritized to a considerable extent, which is a deliberate choice made by the author to refer to the *kāvya* convention of classical Sanskrit,²¹ and for the sake of the theme of the story. However, the style is natural and genuine. An homage to the classical tradition can also be discerned in the fact that the union of Kṛṣṇa and Rukmiṇī and their act of love-making are mainly against the backdrop of six seasons (*ṣad ṛtu*) and to a lesser extent in the convention of twelve months (*bārahmāsa*) so popular in vernacular literature. The composition is Sanskritized not only in the domain of the language that also uses many *tatsama* words,²² but also because of its form and floridity of style. *Veli* shares more similarities with the Sanskrit *kāvya*, particularly with the poetry of Kālidāsa (*fl.* 4th–5th century CE; such his poems as: *Ṛtusaṃhāra*, *Raghuvamśa*, and *Kumārasambhava*) than with *Bhāgavata Purāṇa*. Indeed, *Veli* is a very elaborate, ornamental, and refined poem – learned and aesthetically-pleasing court version²³ – which can be included in those first works heralding new trends in the early modern literature of North India: the upcoming period of *rīti kāl*, courtly poetry that fulfils the rules of the Sanskrit *alaṃkāra śāstra*, that is, *kāvya*s in vernaculars.²⁴ It is important to note that despite turning toward Sanskrit traditions, the poem is still rich in original, unique, and extraordinary imagery, metaphors, and similes. It resembles compositions described as *rīti granth*: each verse of the whole poem contains at least three rhetorical figures (*alaṃkāra*), and in addition to this, every line of the entire composition has been created according to the rules of alliteration – *vayaṇ sagāi* (‘affinity of words’). This is a special poetic figure invented exclusively for poetry in Ḍiṅgaḷ and, according to this, the initial sound / letter (*akṣara*) of the first and the last words in

²¹ For more about *kāvya*, see Lienhard 1984.

²² See verses 13 of the text and footnote 60, pp. 184–185 in this book. This is an extraordinary fragment of the poem, the only one that has been wholly composed in Sanskrit.

²³ Pauwels 2007: 414.

²⁴ It is interesting to note that *Veli* was composed approximately ten years before the most remarkable and elaborated works in Braj Bhāṣā of Keśavdās: *Rasik-priyā* (1591) and twenty years before *Rāmacandrikā* (1600) and *Kavipriyā* (1601). Therefore, the existence of such works in similar style in different literary cultures points towards a more general trend in literature of northern India at that time.

a verse must be identical.²⁵ Thus, this Classicist work uses both local and classical poetical resources, and as a result, an impression is created as if the poem constituted a window through which one can see Rājasthān. However, one cannot look at Rājasthān directly, but through a heavily embroidered curtain made from the poetical rules of *kāvya* and the *alaṅkāras* which are, of course, its embroidery. Furthermore, the *Veli* embodies one of the most representative styles in Indian literature (including: the aforementioned heroic, martial style; secular love poetry; religious literature), and its bhakti spirit also overlaps with the *rīti* manners; ‘the great merit of the poem is in the combination of a delightful genuineness and naturalness of expression with the most rigorous elaborateness of style’ – concludes Tessitori.²⁶

A brief summary of Prṭhvīrāj Rāṭhaur’s poem is as follows. After the introduction that includes the invocation and presentation of the main characters (1–9)²⁷, the author begins with the depiction of Rukmiṇī, the princess of the Vidarbha kingdom with its capital in Kundanpur: her childhood and adolescence (10–27). The way she has been presented is consistent with the classical poetic description of the types of heroines (*S nāyikā bheda*). Rukmiṇī falls in love with Kṛṣṇa the moment she learns of him, and it is the moment when her family decides to find the most suitable groom for her. However, her brother, Rukma / Rukmī, does not approve of her match with Kṛṣṇa because he is of the opinion that a noble like Rukmiṇī would dishonour the family by marrying a shepherd, and therefore, a marriage offer is sent to Śiśupāla, the ruler of Canderī. The candidate departs for Kundanpur and arrives there with his marriage procession (*barāt*) (28–42). Rukmiṇī, unwilling to marry Śiśupāla, defies the arranged marriage and decides to take matters into her own hands: to make Kṛṣṇa come to Kundanpur and marry her (43–66).²⁸ It is this passage of 16 stanzas that relates how Rukmiṇī’s message of

²⁵ For more about *vayan sagāi*, see Rāmsiṃh and Pārīk 1931: 121–130; Sārasvat 1986: 21–22; cf. Turek 2024 forthcoming.

²⁶ Tessitori 1919: xii.

²⁷ In published editions of the poem, such as Tessitori (1919) and Rāmsiṃh and Pārīk (1931). The numbers of verses given in this book in the brackets and in italics without the letter ‘V’ refer to those publications.

²⁸ An interesting analysis of Rukmiṇī’s agency, the lovers’ elopement, while in fact this is Kṛṣṇa who abducts the bride (*Rukmiṇī haraṇa*), has been done by Heidi Pauwels (2007).

despair reaches Kṛṣṇa, also including the description of Dvārakā, that has been given in this book as a text sample. A more narrative fragment has been chosen because of its considerably simpler language for beginners in reading texts in Ḍiṅgaḷ; however, there are more complex, beautiful, and poetic passages in the poem. The story continues and Kṛṣṇa with his brother, Balarāma, and army, arrive in the kingdom of Vidarbha. After the fragment depicting the heroine adorning herself for the meeting with beloved Kṛṣṇa, her leaving palace under the pretext of going to the temple of Devī for *pūjā*, the hero abducts Rukmiṇī by pulling her into his chariot. In such a situation, with no option other than an armed conflict left, Śiśupāla has to change his wedding attire for armour (67–116). This is the appropriate moment for an insert of martial poetry with dominating heroic taste (*S vīra rasa*), which is exactly what Ḍiṅgaḷ is traditionally meant for. It should be noted that the battle theme between Kṛṣṇa and Śiśupāla is even less popular in literature than that of Kṛṣṇa and Rukmiṇī.²⁹ The fragment of the war (*S yuddha varṇana*), which at the same time is the depiction of nature and the changing seasons of the agricultural calendar, is a real mastery of Pṛthvīrāj Rāṭhaur's poetic skills encapsulated in a mere couple of verses (117–129). Thereafter, the victorious Kṛṣṇa with Rukmiṇī return to Dvārakā and perform the remaining rites necessary to legitimise their marriage (130–158). The introduction to the part of the poem acknowledged as the most beautiful that depicts Kṛṣṇa and Rukmiṇī making love against the backdrop of the passing seasons of the year, begins with the description of the nightfall and then the break of the day, which is a traditional approach according to the rules of the classical *kāvya*; and preparations for the meeting of the couple for their wedding night (159–186). Subsequently, comes the description of six seasons (*S ṛtu varṇana*), and each season reflects a different moment of the act of love. Tessitori describes this admiring passage in an equally poetic way: 'It is like a succession of magic-lantern pictures on

²⁹ One of the most famous poems based on this episode is the Sanskrit poem of Māgha (7th century), *Śiśupālavadhā*. Due to the fact that this episode has been rarely used in literature, most probably Pṛthvīrāj Rāṭhaur was acquainted with Māgha's work. Especially, that Māgha was a poet at the court of Jālor, so in the region of north-western India. For more information about his work, see Trynkowska 2004.

a wall, each stanza is a quadretto in itself worked to perfection.³⁰ Traditionally, it begins with summer (S *grīṣma*), which symbolises the foreplay. This is the time for love games that preheat the bodies (187–192). Then there is the advent of the rainy season (S *varṣā*) connoting sexual intercourse *per se*. Heavy rain, of course, symbolises the act of conception, impregnation (193–205). Autumn (S *śaradā*) is the time to rest after a very busy and exhausting monsoon period. Descriptions of a waxing moon and clusters of lotuses growing in lakes can be understood as the formation of new life in Rukmiṇī's womb (206–216). Then winter (S *hemanta*) arrives, which is an opportunity to make love again, but this time the love is more advanced, mature, and shameless in contrast to the summer intimacy when the heroine (then *mugdā*) was still unexperienced, shy, and hesitant (217–225). The early spring (S *śīśira*) as a harbinger of spring is the premise of the advent of spring, that is, of childbirth (226–228). The spring (S *vasanta*) reflects the delivery of a child-spring: Pradyumna, the son of Kṛṣṇa and Rukmiṇī (229–268). The longest passage dedicated to spring is undoubtedly the most original of the entire poem. The growing of Pradyumna represents the process of flourishing nature and blossoming. It is important to note that the fragment of *ṣad ṛtu* should be understood in the bhakti context with the message that the God's love is all-encompassing and all-pervading; that the divine couple is also present in nature in the form of male and female elements: like sky, water, and rainy cloud denote Kṛṣṇa who unites with Rukmiṇī-the earth, the soil.³¹ As if the convention of *ṣad ṛtu* was the curtain, it rises, and the audience of the poem is allowed to have a glimpse of the fruit of the love of Kṛṣṇa and Rukmiṇī: Pradyumna (269–270).³² After mentioning Pradyumna's offspring, the final part of the poem presents the conclusions and eulogy of the composition itself, that the reading of *Veli* is more valuable than ablutions in Ganges, holy pilgrimages, or penance. That *Krisana Rukamaṇī rī veli* is the means of receiving salvation (271–305).

³⁰ Tessitori 1919: xi.

³¹ The passage of love against the backdrop of the six months was analysed by Zuzanna Górska in her unpublished M.A. thesis, supervised by A. Turek; see Górska 2020.

³² Cf. Tessitori 1919: xi.

Grammar

Rājasthānī is a general collective term for a variety of linguistic forms used in northwestern India that nowadays have been limited to the region of present-day Rājasthān; however, likewise with the names of other regional languages of North India, this term was introduced quite late – at the turn of the twentieth century. The name Rājasthānī was invented and promulgated by G.A. Grierson (1851–1941) to distinguish it from Western Hindī and Gujarātī, in his project to classify the languages of India, carried out in the years 1898–1928.³³ However, it should be remembered that the typology in general is, or rather must be, quite conventional; Grierson’s classification of Rājasthānī and its regional variants is still replicated and used *de facto* to this day.³⁴ As a result, Rājasthānī has been included in dialects that belong to the Hindī language, but classified as a group distinct from proper Hindī.³⁵ This popular association of Rājasthānī being very close to Hindī is reinforced by the fact that after 1947 it was Hindī that was designated the official language in Rājasthān, although Rājasthānīs have a strong sense of linguistic distinctiveness and cultural exclusivity. It was also Grierson’s project to divide the Rājasthānī group into four subgroups, respectively:

Western Rājasthānī	Eastern Rājasthānī	Northern Rājasthānī	Southern Rājasthānī
Eastern Mārvārī:	Jaypurī (including	Mevātī, Ahīrvātī	Mālvī, Nīmārī
Ḍhūḍhārī, Goṛāvātī,	Torāvātī, Kāṭhairā,		
Mevārī	Caurāsī, Nāgar Cāl,		
	Rājāvātī), Kīśangarhī,		
	Ajmerī, Hāṛautī,		
	Sīparī		

³³ Grierson 1968: 1.

³⁴ See, for example: Magier 1983: 5–6; Zograph 1984: 64; Masica 1991: 12–13.

³⁵ Only the so-called Western group (consisting of Khaṛī Bolī, Braj, Bundelī, Kannaujī and Hariyānī) and Eastern group (Avadhī, Baghelī, Chattīsgarhī) form the core of proper Hindī. The remaining groups (Rājasthānī, Bihārī and Pahārī) are labelled as dialects within the scope of the Hindī belt, hence considered as minor and not identical to Hindī despite the fact that, for example, Rājasthānī or Maithilī developed much earlier and have older literary traditions than Hindī.

Western Rājasthānī Eastern Rājasthānī Northern Rājasthānī Southern Rājasthānī

Southern Mārvāṛī:

Goṛvāṛī, Sirohī,

Devṛāvāṭī

Western Mārvāṛī:

Thaḷī, Dhaṭhkī

Northern Mārvāṛī:

Bāgṛī, Śekhāvāṭī,

Bikānerī

Mārvāṛī, known in the past as Maru Bhāṣā – the language of the desert region of Mārvāṛ, the heartland of Rājasthān – is the most significant of all. Mārvāṛī has the richest and most developed linguistic form and the largest number of its speakers and literature, which formed its own well-established literary tradition.

It is important to trace and better understand the origins of the Rājasthānī language and its complex relation to Hindī.³⁶ Rājasthānī and Hindī have a common, although not identical origin. Both languages originated from Śaurasenī Prākṛt and subsequently from Śaurasenī Apabhraṃśa, which, because it spread over a vast area of North India, was not a homogeneous linguistic form itself. Rājasthānī, together with Gujarātī, developed directly from the western form of Śaurasenī Apabhraṃśa that was used in northwestern India and, referred by the linguists as Gurjar or Gurjarī Apabhraṃśa while Hindī (Western Hindī more precisely) developed from the western form known as Madhya Deśīya. The peculiarity of Gurjar Apabhraṃśa lies in the incorporation of many local words (*deśī*) used in the desert region of northwestern India. Linguists agree that the western form is older than the eastern one and, therefore, a literary language first appeared in Gurjar Apabhraṃśa, also known as Nāgara Apabhraṃśa.³⁷ This probably happened due to the presence of the Jain community in the region, who are famous for their dedication to study and literature, and also traditionally their preference for non-Sanskrit linguistic media for spreading their message. These are the reasons why the history of the language(s) and literature(s) from this part of India has been better preserved than in other regions.

³⁶ See for example: Busch 2011b: 203-225; Bangha 2018: 3–39.

³⁷ For more information about the development of literary idioms in the Western and Eastern (Śaurasenī) Apabhraṃśa, see Bangha 2018: 3–39.

The existence of the Rājasthānī language (Maru Bhāṣā) is traceable, and the first mention of this language, as distinguished from Apabhraṃśa, is found in *Kuvalayamālā*, a piece dated to 778 CE (V.S. 835), composed in Nāgara Apabhraṃśa by Udyotam Sūrī. From the 10th century certain local words and wider passages in the vernacular are included in an increasing number of works no longer of the MIA period but classified by specialists as Old Rājasthānī / Old Gujarātī in the NIA form. One of the instances is the work on the grammar of Prākṛt and Apabhraṃśa – *Siddhahemaśabdānuśāsana* – composed in 1135 by the Jain scholar Hemacandra (1088-1172). Literature in Apabhraṃśa continued in northwestern India until the first half of the 13th century and even longer³⁸; however, according to Menāriyā, old Rājasthānī separated from Apabhraṃśa in the second half of the 11th century.³⁹ Rājasthānī was probably introduced to literature by the aforementioned Jains. The emergence of the new ruling class of Rajpūts between the 8th and 12th centuries seems to have contributed greatly to this process as many Jain poets enjoyed patronage at their courts. Rājasthānī bears the title of the first vernacular of the NIA period in which literature was created.

It is worth explaining that this New Indo-Aryan linguistic form is given different names by scholars. L.P. Tessitori, for example, calls it Old Western Rājasthānī (OWR)⁴⁰, while G.A. Grierson and I. Bangha prefer Old Gujarātī⁴¹, but we also find other terms because until the 15th century Rājasthānī and Gujarātī were one language, it is referred to as Maru-Gurjar as well. However, it should be remembered that this was one linguistic form which split into two separate languages only after the 15th century, when Rājasthānī received its modern form, which is still used today, and

³⁸ Maheshwari 1980: 5.

³⁹ Menāriyā 1999: 3. Not all scholars agree with this statement. For example Tessitori is of the opinion that Old Rājasthānī became independent from Apabhraṃśa in the 13th century (1914: 24).

⁴⁰ Tessitori 1914.

⁴¹ Grierson 1968: 369; Bangha 2018: 4–7. According to I. Bangha only Old Gujarātī existed not Rājasthānī, however, it is worthy a note that despite the fact that merely Jain works from the region of Gujarāt are extant, it can be assumed that literature composed by local non-Jain bards was developing concurrently with the literary activity of the Jains because some Jain poets mention the names of the bards and, moreover, they imitate their heroic style (for example, Hemacandra mentions two Cāraṇ bards – Āṇand and Karmāṇand – and cites their compositions).

Gujarātī developed independently. After the 15th century, two types of Rājasthānī – Western (Mārvārī) and Eastern – also started to develop with their own characteristic features. In Western Rājasthānī, that is, in Mārvārī, the genitive postposition रौ / रो⁴² is used (instead of the older forms of Maru-Gurjar तणउ / तणौ / तणो), while in Eastern Rājasthānī this is कौ / को. The Old Eastern Rājasthānī could be considered as an intermediate linguistic form between Mārvārī and, for example, Braj of the Western Hindī.⁴³

Some scholars also introduce the term Middle Mārvārī for the form of the language used in the literature of Rājasthān after the 15th century until the 19th century in order to differentiate it from Old Rājasthānī, or Maru-Gurjar.⁴⁴ Ḍiṅgaḷ is a literary form of Mārvārī mostly used in metrical compositions and has been accepted as the successor of Nāgara Apabhraṃśa. The grammar is the same as in Mārvārī, but the peculiarity of Ḍiṅgaḷ lies in its tendency to preserve archaic forms, both lexical and metrical⁴⁵; an extra sound (*a*, *i*, *ya*, *ra*, *r*, *va*, and *ha*; for example: राइठौड/रायठौड > राठौड; चंदेवरी > चंदेरी; अंबहर > अंबर; जंबुअहदीप > जंबूद्वीप; भ्रख > भख; सरजल > सजल; धगधगी > धगधगी) can be added to a word, usually in the middle – this is used for metrical purposes. It is also typical of Ḍiṅgaḷ to establish new meanings for words that might stand for something else in colloquial speech.⁴⁶ One should keep in mind that the richness of the Ḍiṅgaḷ lexicon is dependent on the skill of the poet. The meaning of a certain word once established by an influential poet might be repeated by others. Due to the use of the aforementioned poetic figure of *vayaṇ sagāi* in the entire poem *Krisana Rukamaṇī rī veli*, alliteration and synonymy are extensively used, and also highly developed. This is the reason, for example, why instead of the name of Kṛṣṇa, a variety of other words that stand for this figure

⁴² रौ / रु is in fact a curtailment of the form केरु (Tessitori 1914: 251).

⁴³ Tessitori 1914: 23.

⁴⁴ The term proposed by Smith (1975:433-464; see also Saran and Ziegler 2001: 24–26).

⁴⁵ One such feature is, for example, adding extra nasalisation (कनक > कनक), or consonantal germination (कनक > कनक) in order to transform a short sound into long. This method is continued in Ḍiṅgaḷ poetry from Apabhraṃśa. (Prabhakar 1976: 53; cf. Rajpurohit 2018: 288).

⁴⁶ The *Ḍiṅgaḷ kos* of Murārīdān, for example, lists fifty synonyms for the word ‘sword’, seventy for ‘horse’, and fifty-five for ‘elephant’; (Svāmī 1971: 9). For those three entries, see also Bhāṭī 1978: 174–175.

appear in a relatively short passage from the text sample given in this book: अन्तरजामी, गोविन्द, जगतपति, जादवां इंद्र, हरि, करुणाकरि and देवाधिदेव. A rich diversity of genres (such as *vacanikā*, *ḍiṅgaḷ gīt*, *veli*) with their own prosody and rhetoric also developed in Ḍiṅgaḷ over time – all of them unique – so it is justified to acknowledge it as a distinct literary culture of North India. It should be noted that although Rājasthānī generally comprises of groups of various dialects / regional idioms, which are used in everyday communication, a supraregional form developed purely as a literary style, that is, in the Ḍiṅgaḷ form. It was the Cāraṇs – the bards who attached themselves exclusively to the Rajpūts – who made the greatest contribution in inventing and propagating the style of Ḍiṅgaḷ, and in the course of time, it was their style that came to be copied by poets from other communities or castes.

It is also worth noting that a typical feature of Rājasthānī is a strong preference for retroflex sounds, including the sound *ḷa* (ळ), which is not interchangeable with the dental *la* (ल), so it determines the meaning of a word. Persistent nasalisation, especially in metrical compositions, is a distinctive feature as well. Asopā, the first modern, native author of Rājasthānī grammar (1896), was also the first one to point out that there is a distinctive pitch (high, low, and neutral) in the language for the articulation of vowels.⁴⁷ With regard to the way of spelling, although the scribes used only *anusvāra*, it denotes both a nasalized vowel and a nasal sound before a consonant. A consonant cluster with *ra* is spelt in the following way: व्रन (MSH वर्ण); ग्रब (MSH गर्व), and for the vowels *e* and the diphthong *ai* preferable are ऐ and औ, respectively. There is also a special sign (an apostrophe) to spell the voiceless *ha* in the middle of a word: का'णी (*kāhaṇī*), पी'र (*pīhar*), मो'र (*mohar*), सा'ब (*sāhab*).

The language of the *Veli* is pure Ḍiṅgaḷ in its fully developed form. However, although it was created during the middle period and the way of spelling is typical of that period, the linguistic frame of the poem is heavily based on Old Rājasthānī.

⁴⁷ Āsopā 1975[1896]: 27; Bahl 1972: 4; cf. Masica 1991: 119–120.

1. NOUNS

The noun has: two numbers – singular and plural; two cases – direct and oblique (the oblique case can be used with a postposition or without the postposition, which is then elliptic; broadly speaking, the cases of instrumental and locative are identical with the oblique form); and two genders: masculine and feminine. The remnants of the neuter gender can also be found in some cases in *Veli* (घणू instead of masculine घणौ; किसू-किसौ; तणू-तणौ), but generally, they are treated as masculine nouns. Endings with a long vowel can be shortened and endings of nouns with short vowels prolonged for the sake of metre (भुवण-भुवणी; पुर-पुरा; कोइ-कोई, पणिहारि-पणिहारी, भति-भांत, भांति; वटाउ-वटाऊ).

MASCULINES

Type I. Nouns ending in -au/ -o⁴⁸

	sg	pl
dir	-au	-ā
obl	-ā	-ā̃
loc/instr/ erg	-ai/ -e	[instr -ā̃] *

* The forms given in square brackets are not attested in the poem and, therefore, these are only suggested, possible forms, or sets of forms, but attested as existing in other works on the grammar. One should keep in mind that Rājasthānī is lacking in homogeneity, so certain forms that come from different periods and regions, can be used all at once in one single text.

Examples, sg:

direct case: nominative, accusative

तितरै हेक दीठ पवित्र गळित्रागौ then [she] saw one holy *Brāhmaṇa* (V8)
 आयौ (...) तरुणापौ रितुराउ तिणि *the youth-spring* came to her [body] (19)⁴⁹
 किहि करगि कुमकुमौ कुंकुम किहि करि [here is] *rose water* in someone's
 hand [and there is] red powder in someone's hand (102)

oblique case: ergative

मारकुअे फेरिया मुंह the defence troops turned their faces [*lit.*: faces
 were turned by the defence troops; मारकुौ → मारकुअे] (116)

⁴⁸ Both endings -au and -o are scribal variants. The ending -au is given in this book to keep consistency with the dictionary of Rājasthānī of Sītārām Lālas which follows the standard form established for Rājasthānī (which is, in fact, Jodhpurī).

⁴⁹ Numeration of stanzas written in italics as given in Tessitori (1919) and Rāmsiṃh and Pārik (1931).

Examples, pl:*oblique case: genitive*

वयण डेडरां किसो वस what is the power/ competence of the speech of frogs like [read in the following order डेडरां वयण] (5)

ग्याति किसी राजवियां ग्वाळां what is the relationship between nobles and cowherds like? [*lit.*: what is the relationship of nobles and of cowherds like?] (31)

Type II. Nouns ending in consonant or vowel other than -au/-o

	sg	pl
dir	-Ø	-Ø/ -e
obl	-Ø/ -e/ -ai/ -i	-ã/ -vã/ -hã/ -ãha
loc/instr/ erg	-e/ -ai/ -i	-e

Masculine nouns ending in *dir sg* in:

-u, -ũ in *obl pl* get the following endings: -ã or -vã

-ũ, -ũ in *obl pl* get the endings -uã / -uvã / -avã; for example

बधाऊ > बधाउआं; वटाऊ > वटाउवां

-i in *obl pl* get the ending -yã

-ī in *obl pl* get the endings -iyã or -yã; for example राजवी > राजवियां; मोती > मोतियां

Example, sg:*direct case: nominative, accusative*

(...) आयौ (...) तरुणापौ रितुराउ तिणि the youth-spring came to her [body] (19)

कन्त गुणे वसि थायै कन्ता husband [Kṛṣṇa] is in the power of [his] wife's [Rukmiṇī's] qualities (266)

general oblique case without postposition: genitive

कन्ता गुण वसि थायै कन्त the wife is in control of the qualities of [her] husband (266)

oblique case: genitive in -e

कन्त गुणे वसि थायै कन्ता husband [Kṛṣṇa] is in the power of [his] wife's Rukmiṇī's] qualities (266)

संन्यासिए जोगिए तपसि तापसिए in the ascetic practice of a saṃnyāsin, jogī [and] ascetic (288)

oblique case: instrumental case -ai

वयणै वाखाणै विदुख learned poets describe with [their] words / by [their speech] (26)

कुमकुमै मंजण करि having bathed *in / with rose water* (81)
oblique case without postposition: locative case -i
 (...) मगि (...) पंथी जोवै। भुवणि सुतन (...) [she] sees a traveller *on the road*. [Her] attractive body [stayed] *in the palace* (...) (V1)
 कुन्दणपुरि सूतौ, जागियौ जगति [he] fell asleep *in Kundanpur*, woke up *in Dvārakā* (V5)
 गृहि गृहि जगन जागवै sacrificial fires burning *in every house* (V8)
 कागळ करि दीघौ [he] gave the letter *in the hand* (V15)
 कन्त गुणे वसि थायै कन्ता husband [Kṛṣṇa] is *in the power* of [his] wife's [Rukmiṇī's] qualities
 कन्ता गुण वसि थायै कन्त the wife is *in control* of the qualities of [her] husband (266)

A more archaic ending *-e* (or *-ai* as a scribal variant) for the locative:
 ग्रहे थई गहमह [lamps] lighted up *at home* (V4)
 जागियौ परभाते [he] woke up *at dawn* (V5)
 वेदे कहियौ तेणि विसेखि in a more unusual [way] than prescribed *in the Vedas* (V12)
 अरथ मण्डहे *on* the meaning-solid *pergola*
 सुथिर करणि चढि छांह सुख [it] sprawled to provide the bliss of shade (291)

oblique case without postposition: instrumental case -i
 ताहरै मुखि *through* your mouth (V3)
 सुणि स्रवणि वयण having heard [this] speech *with* [his own] ears (V10)

Examples, *pl*:

direct case: nominative, accusative

पंच पुत्र ताइ छठी सुपुत्री [he had] five sons and the sixth [was] a beautiful daughter (11)

direct case: nominative, accusative -e

पकवाने पाने फळे सुपुहपे *vegetables, leaves, fruits* [and] *beautiful flowers* (230)

खेतिए ऊजम भरिया खाद्र [when] holes filled [with water] *farmers* took up [agriculture] (193)

oblique case: genitive

ग्याति किसी राजवियां ग्वाळां what is the relationship between *nobles* and cowherds like? [*lit.*: what is the relationship of *nobles* and of cowherds like?] (31)

कळ मोतियां सुसरि a beautiful necklace of nice *pearls* (91)

वरहासां नासां वाजति nostrils of *horses* wheeze (115)

oblique case: instrumental, ergative case -e

मोतिअे वरिखा [it] rained *with pearls* (144)

वागां ढेरवियां वाहरुअे *soldiers pursuers* stopped their horses [*lit.:* the reins (were) pulled *by soldiers pursuers*; *nom sg वाहरु*] (116)

वसुदेव देवकी सूं ब्राहमणे, कही परसपर अेम कहि *Brāhmaṇas* said to Vasuveda and Devakī in this way, having consulted among themselves [*lit.:* it was said *by Brāhmaṇas*] (152)

फूले छंडी वास प्रफूले, ग्रहणे सीतळता इ ग्रही *blooming flowers* lost [their] fragrance [*lit.:* the fragrance was lost *by blooming flowers*], *jewellery* turned cold [*lit.:* cold was caught *by jewellery*] [note additional sound *r* in the word ग्रहणे: MSH गहना) (183)

A more archaic ending of Old Rājasthānī *-āha* for *obl pl* can also be found in the poem, for example:

वाहतां हळांह while attacking with *the weapons* / while ploughing with *ploughs* (124)

FEMININES

Type I. Nouns ending in: -i or -ī

	sg	pl
dir	-i, -ī	-yā̃ / -iyā̃
obl	-i, -ī	-yā̃ / -iyā̃
loc/instr/erg	-i, -ī	-e [instr -iyā̃]

Example, sg:

direct case: nominative, accusative

पंच पुत्र ताइ छठी सुपुत्री [he had] five sons and the sixth [was] *a beautiful daughter* (11)

कळ मोतियां सुसरि *a beautiful necklace* of nice pearls (91)

वनसपती प्रसवती वसंति *nature* gives birth to *spring* (229)

वणि वणि माळिणी केसरि बीणति *a woman gardener* picking the pistils of the crocus flower in forests (257)

लवळी दहन कि लू लहर the blasts of the Lū wind burnt *plants* (191)

general oblique case with postposition

चकडोळ लगै इणि भांति सूं चाली she moved towards a litter *in such a way* (103)

Example, pl:*direct case: nominative, accusative*

अति प्रेरित रूप आंखियां अत्रिपत *the eyes* [of Kṛṣṇa] deeply stimulated by] the beauty [of Rukmiṇī] are unsatisfied (170)

oblique case without postposition: instrumental case -e

विचित्रे सखिअे समावृत surrounded by various *female companions* (161)
 ऊभी सह सखिअे प्रसंसिता अति that one so much praised by all *female companions* [i.e. Rukmiṇī] stood up (165)

Type II. Nouns ending in consonant or vowel other than -i, -ī

	sg	pl
dir	-Ø	-ā̃ / -yā̃ / -vā̃ / -hā̃
obl	-Ø	-ā̃ / -yā̃ / -vā̃ / -hā̃
loc/instr/ erg	-Ø	[instr -ā̃]

Feminine nouns ending in -u, -ū in *dir sg* get the endings -uā̃ / -uvā̃ / -avā̃ in plural, both *dir* and *obl*

Example, sg:*direct case: nominative, accusative*

कन्ता गुण वसि थायै कन्त *the wife* is in control of the qualities of [her] husband (266)

oblique case: genitive

कन्त गुणे वसि थायै कन्ता husband [Kṛṣṇa] is in the power of [his] wife's [Rukmiṇī's] qualities (266)

लवळी दहन कि लू लहर the blasts of the *Lū wind* burnt plants (191)

general oblique case with postposition

चकडोळ लगै इणि भांति सू चाली she moved towards a litter in such a way (103)

क्रीडा चौ आरंभ the beginning of love play (173)

oblique case: ergative (without marking ergativity)

लवळी दहन कि लू लहर the blasts of the *Lū wind* burnt plants (191)

Example, pl:*direct case: nominative, accusative*

वरहासां नासां वाजंति *nostrils* of horses wheeze (115)

बाहां तिकरि पसारी बेउ [as if Dvārakā] spread [its] both arms (143)

oblique case in -ā̃

वागां ढेरवियां वाहरुअे soldiers pursuers stopped their horses [lit.: the reins (were) pulled by soldiers pursuers] (116)

2. ADJECTIVES

All adjectives ending in *-au* / *-o* in masculine are declinable (they agree with the noun in gender, number, and case) in the following pattern:

	sg	pl
m dir	घणौ, भलौ, मतवाळौ, सारिखौ, सूतौ	घणा, भला, मतवाळा, सारिखा, सूता
m obl	घणै, भलै, मतवाळै, सारिखै, सूतै	<i>the same as direct case; -e</i>
f dir and obl	घणी, भली, मतवाळी, सारिखी, सूती	घणी, भली, मतवाळी, सारिखी, सूती

Example, sg:

masculine; direct case:

घणौ अंतर थियौ there was a *great* difference (94)

हेक वडौ हित हुवै पुरोहित oh Priest! It would be a *great* advantage (35)

भूंडो ताइ माहरौ भ्रम *bad* [is] that ignorance of mine (303)

masculine and feminine; oblique case:

घणै भाव हित प्रीति घणी [with] lots of [bhakti] emotions, love and *much* enjoyment (108)

Example, pl:

masculine; direct case:

सुकदेव व्यास जैदेव सारिखा सुकवि good poets *similar* to Śukdeva, Vyāsa and Jayadeva (8)

तरु ताड पत्र ऊंचा तडि तरळा long leaves of the palm tree [are] *unsteady* (242)

masculine; oblique case:

सरळा पसरंता सरणि on *straight* branches stretching out as far as the sky (242)

Other adjectives (ending in a consonant or a vowel different from *-au* / *-o* in masculine) do not inflect, for example:

पवित्र गळित्रागौ *holy* Brāhmaṇa (V2)

सरीख सद *similar* sound (V6)

जंगम तीरथ *wandering / itinerant* ascetics (V7)

विमळ ब्राह्मण जळ विमळ *holy* Brāhmaṇas [and] *holy* water (V7)

वेदे तेणि विसेखि in a more *unusual* [way] than in the Vedas (V12)

Noninflectional adjectives can also get the ending *-e* denoting *pl obl*, for example, in the case of the adjectives: सह / सहू 'all' (MSH सभी) and विचित्र 'clever, intelligent'; 'beautiful, attractive':

सहृअे सहूव उर सरग [for] *all* [husbands] heaven [was in their] wives' breasts / *all* [husbands went to] heaven [of their] wives' breasts (217)

विचित्रे सखिअे समावृत surrounded by *clever* female companions (161)

3. PRONOUNS

Personal pronouns, first person

	sg	pl
dir	हूँ, हउं	अम्ह
obl	मूं, मैँ, मइँ	अम्ह
dat / acc	मूं, मूझ, हूँ	अम्हां
erg	मैँ	—
pron poss	माहरौँ, मूं, मूझ, मो	अम्हीणौँ, अम्हीणा

Examples:

dir sg: nominative, accusative

हुअौ कृतारथ पहिलौ हूँ first *I* have accomplished a purpose (V11)
महण मथे मूं लीध महमहण having churned [the milk] ocean, you Viṣṇu, took *me* out (62)

dir sg: pron possessive

करौ करणि तौ मूझ कथ so listen to *my* story [with your own] ears (298)
मो पंडिता बीनती मोख o Paṇḍits! *My* request [is] to set [me] free (301)
भूंडो ताइ माहरौँ भ्रम bad [is] that ignorance of *mine* (303)

dir sg: adjectival form served as possessive pronoun

मति तै बाखाणण न मूं *I* have not [enough] wisdom to describe it [*lit.:* *my* wisdom is not enough to narrate the story of this] (103)

obl sg: pron possessive

माहरैँ मुख हुंतां ताहरैँ मुखि by *my* mouth through your lips (V3)

dir pl: nominative, accusative

अम्हीणा तम्हीणैँ आया *my* [words] reached your [ears] (301)

obl pl with postposition

अम्ह कजि तुम्ह छंडि अवर वर आणै [if] for me apart from you another groom was brought (60)

dir pl: pron possessive

आयौ कहि कहि नाम अम्हीणौ [go and] having said my name, tell [that] I arrived (69)

Personal pronouns, second person

	sg	pl
dir	तू	तुम्ह
obl	तुम्ह	तुम्हां
dat / acc	तुम्ह, ताहरै	तुम्ह, तुम्हां
erg	[तैं]	—
pron poss	तूझ, ताहरौ, तूं तणा, f तूं तणी	तुम्हीणौ, तम्हीणै

dir sg: nominative

ताइ तूं सोझै you search for him/her (4)

obl sg: instrumental

माहरै मुख हुंतां ताहरै मुखि by my mouth through your lips (V3)

obl pl with postposition

सीख दीध किण तुम्हां सूँ who taught you (61)

general obl pl without postposition

तुम्हां किणै सीखव्या तई then who taught you (62)

obl pl: accusative

अम्ह कजि तुम्ह छंडि अवर वर आणै [if] for me apart from you another groom was brought (60)

तुम्हां किणै सीखव्या तई then who taught you (62)

obl pl: pron possessive

अम्हीणा तम्हीणै आया my [words] reached your [ears] (301)

obl pl with postposition: pron possessive

तूं तणा अनै तूं तणी तणा त्री, केसव कहि कुण सकै क्रम yours and your wife's deeds, o Keśava, who could narrate? [MSH आपके और आपकी स्त्री के कर्म...] (303)

Third person

It should be noted that a rare distinction in North Indian languages between the masculine and feminine gender in the personal and demonstrative pronouns of the third person (he, she) is found in Rājasthānī. The pronoun आ of the third person in *dir sg* is used only with the forms of the feminine gender;⁵⁰ other forms in singular and plural, and in the oblique case, are the same for both masculine and feminine. Personal pronouns of the third person can also serve as demonstrative pronouns.

Near demonstrative (MSH यह)

	sg	pl
dir	f आ, अे, अेह, औ, <i>emph</i> ई, अेहिज / अेही	अे
obl	इण, इणि, अे, अेण, अेणि, अेह, अेहु, <i>emph</i> अेही	[इण, इणां, इणि, इयां, इहां, अेण, अेणि, अेह]
dat / acc	इअे	[इण, इणि, अेण, अेणि, अेह]
erg	[इणि, अेणि]	–
pron poss	[इणरौ, अेणरौ]	[आंरा, इणांरा, इयांरा]

Examples

dir sg:

औ पुर हरि बोलिया इम Hari said in this way: *this* city (69)

[To understand the following fragment properly, first the translation of the second line is given]:

सरसती कंठि स्त्री ग्रिहि मुखि सोभा (...), जपै वेलि त्यां अे जुगति [thanks to] *this* practice (अे जुगति) [those devotees who] recite *Veli* (जपै वेलि) Sarasvatī [resides] in their (त्यां) throat(s), Lakṣmī at home, [and] splendour in [their] mouth (...) (279)

पहिलौ ई पूछै प्रसन first, [they] ask *this very* question (149)

dir sg: feminine

देव सु आ दुआरामती oh Brāhmaṇa! That is *this* beautiful Dvārakā (V9)
वूठै वाहवियै आ वेळा after having rained *this* is [the best] time to attack/
to plough (123)

⁵⁰ This fact is also attested in: Lāḷas 1997: 60; Smith 1975: 441; Svāmī 1960: 34; Rāmsiṃh *et al.* 1934: 147–148.

obl sg:

समाचार इणि माहि सहि the whole message [is] *in this* (V14)

Far demonstrative, correlative and third person (MSH वह, सो)

	sg	pl
dir	ताइ, ते, सा, सु, सो, <i>emph:</i> सुजि, सोजि	ते
obl	तसु, तासु, तिणि, तेणि	त्यां
erg	तिणि	–
dat / acc	तसु, तासु, तै, ताइ, तिणि, तिहि	[तेह, त्यां]
pron poss	तसु, तासु, ताइ, तै, <i>f</i> तिणि तणी	तसु, त्यां

Note: the word राज is used in the sense of आप:

राज लगै मेल्हियौ रुषमणी Rukmiṇī sent [it] to *you*, [my] Lord (V14)

Examples:

dir sg: far demonstrative

सु जु दुज *that* one who is twice-born (V4)

देव सु आ दुआरामती oh Brāhmaṇa! *That* is this beautiful Dvārakā (V9)

सुख ते जाणणहार सुजि *that* happiness only they [Kṛṣṇa and Rukmiṇī] know (173)

भूंडो ताइ माहरौ भ्रम bad [is] *that* ignorance of mine (303)

dir sg: pron possessive

तसु रंग वास तसु वास रंग तण the hue [and] the scent of *her* body [तसु वास रंग तण] [were the same as] *its* [i.e. saffron's] colour [and] fragrance [तसु रंग वास] (257)

obl sg: pron pers: accusative and genitive

मन तसु भिळित the soul united with *Him* (V1)

क्रमियौ तासु प्रणाम करि after greeting *him* respectfully, [he] moved [forward] (V10)

adjectival form served as possessive pronoun

पंच पुत्र ताइ छठी सुपुत्री [he had] five sons and the sixth [was] a beautiful daughter [*lit.: his* were five sons...] (11)

dir pl: pron pers

सुकवि अनेक ते ऐक संथ many notable poets, *they* are of one [opinion] (8)

सुख ते जाणणहार सुजि *that* happiness only *they* [Kṛṣṇa and Rukmiṇī] know (173)

obl pl: pron possessive

सरसती कंठि स्त्री ग्रिहि मुखि सोभा (...), जपै वेलि त्यां अे जुगति [thanks to] this practice [those devotees who] recite *Veli*, Sarasvatī [resides] in their throat(s), Lakṣmī at home, [and] splendour in [their] mouth (...) (279)

Relative pronouns “who, which”

	sg	pl
dir	अजु, जु, [जिकौ], जेणि, जेहि, जो, <i>emph</i> जोइ	जु, जो, जिका
obl	जिणि, जेणि	[जांह, जाइ, जिक्यां, जिण, जिणि, जेणि, ज्यां]
erg	जिणि	—
dat / acc	जइ, जाइ, जिणि, जेहि, जेणि, जो	[जिणनूं, ज्यां]
pron poss	जसु, जासु	[जांह, जिका, जिन्हां, ज्यां]

Examples:

सु जु दुज that one *who* is twice-born (V4)

जाइ पूछियौ तिणि इमि जम्पियौ *whom*[ever] he asked that one replied in this way (V9)

ऊपनी *जिका* हर *whose* ardent desires grew (29)

जिणि सेस सहस फण *whose* Śeṣanāga’s hundred hoods (5)

सुर नर नाग करै *जसु* सेव *whose* worship perform gods, humans and snakes (33)

Interrogative pronoun “who?”

MSH कौन	sg	pl
dir	कवण, किणै, कुण, को	कवण, किणि, किणै, कुण, को
obl	कवण, किण, किणि, किणै	[<i>the same as singular</i> , केइ, केवि, केह]
erg	किणि, किणै	—
dat / acc	[कवण, किण, किणि, केण, किस, केह]	[<i>the same as singular</i> ; किहीं, कुणे, के, केहे]
pron poss	[कवण, किण, किणि, केण, किस]	[किणि, केह]

Examples:*dir sg: nominative*ग्रह कृण मूकै *who* returns having grasped (295)*obl sg: ergative*सीख दीघ क्णिण तुम्हां सू *who* taught you (61)तुम्हां क्णिणै सीखव्या तई *then who* taught you (62)**Pronominal adjectives and adverbs⁵¹**

near	far	relative	interrogative
इम, इमि, अेम (MSH ऐसे)	तिम, तेम (MSH वैसे, तैसे)	जिम, जेम (MSH जैसे)	किम, केम (MSH कैसे?)
इसउ (MSH ऐसा) अेरिसौ अेहिवौ	तिसउ (MSH वैया, तैया) - तेहवौ	जिसउ (MSH जैया) - जेहवौ, जेहौ	किसउ, किसौ, किसूं (MSH कैसा?); किसी (MSH कैसी?) - केहवौ (MSH कौनसा?)
इहां (MSH यहां) अत्र	तिहां, तां (MSH वहां) तत्र	-, जां (MSH जहां) जत्र	- कुत्र (MSH कहां?)
- -	तई (MSH तब) तदि	जई (MSH जब) यदि	कइ, कई (MSH कब?) कदि
इवडौ (MSH ऐसा, इतना)	-	जिवडौ (MSH जैया, जितना)	-
इतौ (MSH इतना) इतरौ अेतळौ	- तितरौ -	- - -	- - केतळौ (MSH कितना?)
इतरै (MSH इतने में)	तितरै (MSH उतने में)	-	-
			कांइ, किं, कि, किसूं (MSH क्या?)

⁵¹ Such pronouns have been named by John D. Smith as pronominals: a class of adjectives and adverbs which potentially may display all the following forms: hither, tither, interrogative, relative, and correlative (1975: 442).

Indefinite pronoun “some, someone”

dir को, कोई someone, anyone (MSH कोई)

obl किहि

किहि करगि कुमकुमौ कुंकुम/किहि करि [here is] rose water in *someone's* hand [and there is] red powder in *someone's* hand

किहि करि कुसुम कपूर करि [here,] flowers in *someone's* hand [and] camphor in the hand [of the other] (102)

केवी several, a few (MSH कई)

Reflexive pronouns “(one)self”, “one’s own”

	sg	pl
<i>dir</i>	आप, आपणौ	आप, आपाणा
<i>obl</i>	आप, आपौ, आपणै	[आप, आपाणां]
<i>adj dir</i>	आपणौ, [f आपणी]	आपाणा
<i>adj obl</i>	आपणै, आपौ	[आपाणां]

Examples:

dir sg and adj obl:

सोळ्ह कळा समाइ गयौ ससि ऊजासहि आप आपणै the full moon disappeared *himself* [आप] *in his own* [आपणै] gleam (211)

obl sg:

संप्रति कियौ आप मुखि स्यामा now Śyāmā [Rukmiṇī] applied [a crescent] on her *own* face (87)

dir pl:

अंग अनंग गया आपाणा *his own* missing limbs [of] the bodyless [Kāma] जुडिया जिणि वसिया जठरि as if were regained [when the god of love] settled in [Rukmiṇī's] womb (269)

Note the idiomatic expression आपौ आप सू in the given example:

आलोचै आपौ आप सू [the Brāhmaṇa] reflects *in the heart* / *with oneself* / *on his own* (V11)

4. POSTPOSITIONS

For alliteration (especially because of *vayaṇ sagāi*) and metrical reasons, postpositions can be placed as prepositions, for example: संदेस लगी दुवारिका 'a message to Dvārakā' (V2); सुदरसन तणौ हरि 'an audience of Hari' (V10); see also other examples below.

Postpositions of dative and accusative: -काज, -काजि, -कित, -रेसि (MSH लिए); -ने, -नइ, -नै, -प्रति (MSH को)

Examples:

अम्ह कजि तुम्ह छंडि अवर वर आणै [if] *for* me apart from you another groom was brought (60)

कमळ तणा मकरंद कजि *for* the pollen of lotus (97)

Postpositions of instrumental and ablative: -सुं, -सूं, -हुंतां, -हुंती, -हुंवां, -हुंत, -हुंतां, -हुंती, -हुंतो, -हुं, -करि, -प्रति (MSH से)

Examples:

माहरै मुख हुंतां *from* my mouth (V3)

कुन्दणपुर हुंता *from* Kundanpur (V14)

आलोचै आपौ आप सूं [the Brāhmaṇa] reflects *with oneself* (V11)

सुंदर सूर सीळ कुल करि सुघ [the groom] handsome, brave, virtuous in nature, [and] pure *by / for* [his] family (30)

वसुदेव देवकी सूं ब्राह्मणे Brāhmaṇas [said] *to* Vasuveda and Devakī (152)

Genitive postpositions:

a) *dir sg m* -कौ; *obl sg m* -कै; *dir pl m* -का; *obl pl m* -कां; *f* for both cases and numbers of the feminine gender -की. Those postpositions are not standard Mārvārī, but they are identical to Eastern Rājasthānī;

b) *dir sg m* -चौ; *obl sg m* -चै; *dir pl m* -चा; *f* -ची; not standard Mārvārī, but under the influence of Marāṭhī;

c) *dir sg m* -तणौ, -तणु; *obl sg m* -तणै; *dir and obl pl m* -तणा; *f* तणी. They are postpositions typical of Old Rājasthānī;

d) *dir sg m* -रौ; *obl sg m* -रै; *dir pl m* -रा; *f* -री. They are postpositions used in Middle and Modern Rājasthānī.

Examples:

dir sg m:

हंस चौ बाळक a baby *of* a goose (12)

क्रीडा चौ आरंभ the beginning *of* love play (173)

तणु लोहार वाम कर निय तणु the left hand of the blacksmith [in his] own body (132)

obl sg m:

करि (...) ब्राहमण तणौ in the hands of the Brāhmaṇa (V15)

देवाधिदेव चै लाधै दूवै having received the order of Kṛṣṇa (V16)

राम किसन आया राजा रै [the guests] came to the king Kṛṣṇa and Balarāma (MSH बलराम और कृष्ण राजा के [यहाँ]) (78)

obl pl m:

हळधर कां वाहतां हळांह while attacking with the weapons of Balarāma/
while ploughing with the ploughs of the farmer (124)

dir pl m:

देस देस चा देसपति kings of many countries (37)

पत्र (...) जोगणी तणा the skulls of Joginīs (122)

obl pl m:

कमळ तणा मकरंद कजि for the pollen of lotus (97)

कहि रुषमिणि प्रदुमन अनिरुध का, सह सहचरिअे नाम संखेप [concomitantly] with female companions, I say in brief the names of Rukmiṇī, Pradyumna, [and] Aniruddha (272)

f for both cases and numbers of the feminine gender:

किरि साखा स्त्रीखंड की as if branches of the sandal tree (92)

सगपण ची सनस shame of [blood] ties (133)

कमळापति तणी कहेवा कीरति telling [about] the glory of Kṛṣṇa [lit.: the husband of Lakṣmī] (3)

Postpositions of locative: -मधि, -महि, -महे, -माहि, -मै (MSH में); -परि, -वरि, -सिरि (MSH पर); -लगी, -लगी, -लगै (MSH तक, की ओर, की तरफ)

सखी समूह मांहि इम स्यामा Syāmā [Rukmiṇī was] such in the group of maids (103)

चकडोळ लगै इणि भांति सू चाली she moved towards a litter in such a way (103)

Other postpositions: -आगै, -आगळि in front, ahead; -आडा in between, in the middle; -आमुहो-सामुहै in front, facing (MSH आमने-सामने); -आरात / -नैडो / -कन्है near, close (MSH पास, निकट, समीप); -पाछै behind the back (of), after; -माथै on top, above; -साम्हा in front, facing; -हेतु for the sake (of), because.

Examples:

जण जण आगै जणौ जणौ in front of every guest every man (78)

आगळि पित मात रमंती अंगणि [Rukmiṇī] playing in the courtyard in front of [her] parents (18)

कठ्ठी बे घटा (...) समुहे आमुहो सामुहै two armies (...) appeared *face to face* (117)

पुनरपि पधरावी कन्है प्राणपति [she was] again sent to Kṛṣṇa [*lit.*: the Lord of her Life] (178)

5. CONJUNCTIONS AND PARTICLES

Copulative conjunction (“and”): अउर, अनै, नै, अरु

रुकमबाहु अनै रुकमाळी Rukambāhu *and* Rukamālī (11)

परिवार पूत पौत्रे पडपौत्रे, अरु साहण भंडार इम [in] a family sons, grandsons, grand grandsons *and* the equipment [of horses, elephants, etc., and goods in] storages in such a way [will multiply] (282)

Adversative conjunction (“or, either”): कि, किनौ, किना

संप्रति अे किना किना अे सुहिणौ आयौ कि हूं अमरावती is this real *or* a dream *or* did I come to the town of Gods? (V9)

Consecutive conjunction (“because of”): तिणि

दिणि दिणि तिणि लघुता प्रामै दिन *because of* this, day by day the days are getting shorter

राति राति तिणि गौरव राति *because of* this, night by night the nights are getting longer (212)

Other conjunctions (“as if”): किरि, जाण, जाणि, जाणे

वेणी किरि त्रिवेणी वणी [a triple braided] plait [was scattered] *as if* the confluence of three rivers was made (200)

मरुत चक्र किरि लियत मरू whirlwind *as if* musical scale has been played/beaten (246)

जाणे वाद मांडियौ जीपण, वागीण वागेसरी *as if* a deaf-mute would start making bets with the Goddess of speech [Sarasvatī] in order to defeat [her] (3)

Negative particles: न, नह, नहु; prohibitive म used with imperatives

वाचत (...) न वणै unable / *not* able to read (V15)

निसा पडी चालियौ नह night came, [so he] did *not* make a move (V4)

म म करिसि ढील *do not* delay (V3)

Emphatic particles: ई, जि, ही, the ending -ज, तो, तौ

सखी सुजि *this very one* female companion (79)

आज कहौ तो आप जाइ आवूं [if] you agree, *then* today I would go (79)

6. VERBS

Infinitive

An infinitive can be created by adding to the stem one of two possible suffixes: -णौ or -बौ (scribal variants -णो and -बो): कहणौ (कहबौ) ‘to say, to speak, to tell’; करणौ (करबौ) ‘to do, to make, to perform’; क्रमणौ (क्रमबौ) ‘to go’; जाणौ (जाबौ) ‘to go, to travel’, etc. Both suffixes are given here to maintain consistency with *Rājasthānī sabad kos*, the dictionary of Sītārām Lālas (1962-1978); however, examples for an infinitive ending in -बौ are not found in the *Veli*.

The suffix -ण (sometimes -णौ) marks the oblique case, for example: करि प्रणपति लागी कहण ‘having greeted [she] began to speak’ (V2) (कहण लागी cf. MSH कहने लगी); वाचण लागौ ब्राह्मण ‘Brāhmaṇa started to read’ (V16) (वाचण लागौ cf. MSH पढ़ने लगा); छिपाडण काज ‘in order to hide / for hiding’ (18).

THE VERB “TO BE”, “TO BECOME”

Simple present tense

	sg		pl	
	Veli	MSH	Veli	MSH
1 person	[छूँ, हउं, हँ]	मैं हूँ	[छां, हवां]	हम हैं
2 person	हुइ	तू है	[छो, हुवउ]	तुम हो
3 person	छै, थाइ, थायै, भवति, हुई, हुवइ, हुवि, हुवै, होवइ, सति	यह / वह है	भवति, संथ, हुवइ, हुवै	ये / वे हैं

Examples:

निधि सम्पति थाइ कुसळ नित the treasure *is / remains* [full] of wealth [and one] *is / remains* fortunate forever (286)

कन्त गुणे वसि थायै कन्ता husband [Kṛṣṇa] *is* in the power of [his] wife’s [Rukmiṇī’s] qualities (266)

काया कजि उपचार करन्तां, हुवै सु वेलि जपन्ति हुवि while doing medical treatment for the body [as] there *are* (हुवै) [many healings, this] *happens* (हुवि) [only] while reciting this Veli (284)

मांखण चोरी न हुवै माहव O Mādhava! This *is* not the theft of butter

महियारी न हुवै महर O cowherd! This *is* not a milkmaid! (114)

सुकवि अनेक ते अेक संथ many notable poets, they *are* of one [opinion] (8)

कोइ छै वर [if there] *is* any groom (112)

Future tense

sg			pl	
	Veli	MSH	Veli	MSH
1 person	[हुइसूं, हुइसि, हुइस्यउं, हुअेस, हुअेसि, हुअेस्यउं]	हूँगा / हूँगी	[हुइस्यां, हुअेस, हुअेस्यां, हुस्यां]	होंगे/ होंगी
2 person	[हुइस, हुइसी, हुअेसि, होइसि, होसि]	होगा / होगी	[हुस्यउ, हुइस्यउ]	होगे/ होगी
3 person	हुइस्यै, होइसइ / होइसै	होगा / होगी	हुवइ [and the same as singular]	होंगे/ होंगी

Example:

हिव रुकमणी कृतारथ हुइस्यै now Rukmiṇī will achieve [her] goals' [*lit.: will be successful*] (V11)

हिव पळ पळ चढतौ जि होइसै now [the youth] *will be* developing at every moment (15)

सेस संसकार हुवइ सहि remaining marriage rituals *will surely happen* (152)

Imperfect

sg			pl	
	Veli	MSH	Veli	MSH
m	हा, हूतौ	था	हा, हुंता, हूंता	थे
f	[ही]	थी	[ही]	थीं

Example:

राजान जान संगि हुंता जु राजा kings who *were* with the marriage procession of the king [Śiśupāla] (41)

As a predicative verb in the past perfect tense:

[one should note the order of the words हा लिया instead of लिया हा (MSH लिए थे) changed because of alliteration (*vayaṇ sagāī*). To understand this fragment properly, first the translation of the second line is given]:

हा लिया जाइ लगाया हूँता, हरि साळै सिरि थापे हत्त्थ on the head of [his] brother-in-law Hari placed [his own] hands by which [Rukmī's hair] had been pulled out [before and] were [now] put back [*lit.*: MSH जिन (हाथों ने बाल) लिए थे (उन्हीं हाथों ने बाल फिर) लगाए थे / लगाए दिए] (137)

Perfective participles used as past tense

sg			pl	
	Veli	MSH	Veli	MSH
m	थयौ, थिउ, थिय, थियौ, थ्यौ, हुइ, हुओ, हुवौ, हुह, हूओ	हुआ	थया, थायै, थिया, थ्या, हुआ, हुए, हुवा, हूवा	हुए
f	थई, थी, भई, हुई	हुई	थायै	हुई

Apart from the aforementioned forms in the text, one finds one occurrence of the subjunctive in the third person: हुवै (MSH हो / हों):

हेक वडौ हित हुवै पुरोहित o Priest! *It would be* a great advantage (35)

Some other examples:

सुणि स्रवणि वयण मन माहि थियौ सुख having heard [this] speech with [his own] ears, [he] rejoiced in [his] heart (V10)

सांभळि अनुराग थयौ मनि स्यामा having understood [it], love was born in Śyāmā's [Rukmiṇī's] heart (29)

पुंडरीकाख थिया प्रसन Kṛṣṇa [*lit.*: that one who has lotus eyes] was pleased (136)

गई रवि किरण ग्रहे थई गहमह sun rays faded away [and lamps] lit up at homes (V4)

हुओ कृतारथ पहिलौ हूँ [but] before [this] I have accomplished a purpose (V11)

हियै ध्रगध्रगी खेद हुह palpitation [and] anguish appeared in the heart (176)

कुण जाणै संगि हुआ केतला who knows how many [there] were in / joined the company (37)

OTHER VERBS

Simple present tense: indicative and subjunctive mood

	sg		pl	
1 person	-aũ, -ũ	आवूं	-ã	वसां
2 person	-ai, -i -asi	कहि, वंछइ, कळपसि	-au	कहौ, वंछउ
3 person	-ai, -i, -iyai -ati, -at -anti, -ant	आखै, कहै, कहइ, जाइ, जोवै, जागवै, आलोचै, पूछै, मूकै, वणै पिअति, सुणति, राजति, वाचत कहंति, बोलंति, भजंति, रमंति, रहंति	<i>the same as singular</i>	

Note: the forms of the present tense can also be used as imperfect and the future tense as well as they can have a modal aspect, and that of continuous tenses.

Examples:

In this complete stanza verbs are used as follows: आखै *prs 3 sg*; पूछै *the present continuous tense 3 sg*; कहौ *sub 2 sg*; आवूं *sub 1 sg*:

सीखावि सखी राखी आखै सुजि [which] female companion [Rukmiṇī] has instructed, that one says:

राणी पूछै रुषमणी । oh Queen! Rukmiṇī is asking:

आज कहौ तो आप जाइ आवूं, अम्ब जात्र अम्बिका तणी ॥ “[if] you agree, then today I would go myself, oh Mother, for a [local] pilgrimage [to the temple] of [the goddess] Ambikā.” (79)

singular second person:

कांइ रे मन कळपसि क्रिपणा o you poor mind! Why do you cause distress? (289)

प्राणी वंछइ त वेलि पढि o living creature! [If] you wish, read Veli (278)

singular third person:

जाळी मगि चढी चढी पंथी जोवै having climbed a lattice window, [she] sees a traveller on the road (V1)

कुण जाणै संगि हुआ केतला who knows how many [there] were in/ joined the company (37)

हरि हरिणाखी जाइ हरि Hari, having abducted Rukmiṇī [*lit.*: this one who has the eyes of an antelope] goes / is going (112)

राजति अक भीखमक राजा the king, Bhiṣmaka, rules (10)

plural first person:

वसां कुन्दणपुरि I / we live in Kundanpur (V14)

plural second person:

विवरण जो वेलि रसिक रस वंछउ o connoisseurs [bhaktas]! If you wish for various tastes of Veli (298)

plural third person:

वयणै वाखाणै विदुख learned poets describe with [their] words/by [their speech] (26)

गृहि गृहि जगन जागवै sacrificial fires burn in every house (V8)

आंगाण जळ तिरप उरउ अलि पिअति bees, dancing [in a delicate manner]/beating [their feet in time to music], drink/are drinking water from the ground (246)

किसन पधायो लोक कहति people say [that] Kṛṣṇa has arrived (72)

वरहासां नासां वाजति horses' nostrils wheeze (115)

भजति सुग्रिह हेमंति सीत भै (...) because of the fear of cold in winter people remain in [their] beautiful homes (...)

कोई कोमळ वसत्रे कोइ कंबळि someone with delicate clothes, another with [woollen] blanket

जण भारियौ रहति जगि [they all] live loaded [with warm raiment] in the world (219)

Imperative

Note: forms in the passive voice can be used in the sense of imperative, for example: बीजिजै 'is sown' as *imp* 'you sow!', 'should be sown':

जस-बीज बीजिजइ 'seeds of glory should be sown / sow seeds of glory!' (124)

	sg	pl
1 person	–	–
2 person	<i>stem</i> रह <i>-i</i> कहि, छंडि, जाइ, देइ, देहि, पढि <i>-isi</i> करिसि	<i>-au</i> कहउ, करौ, दियौ, वेसासौ
3 person	–	–

Examples:

देहि संदेस लगी दुवारिका convey [this] message to Dvārakā (V2)

म म करिसि ढील do not delay

जाइ जादवां इंद्र जत्र go where Kṛṣṇa [resides]

पग वंदन करि देइ पत्र *deliver* the letter after paying homage at [His] feet (V3)

रह रह कोइ वह रहे रह the wayfarer [saying to himself] “*let me have a stop*”, while travelling halted on the way (V4)

आयौ कहि कहि नाम अम्हीणौ [go and] having said my name, *tell* [that] I arrived (69)

मुखि कहि किसन रुषमिणि मंगळ [you] *recite* [this] poem about the wedding of Kṛṣṇa and Rukmiṇī (289)

प्राणी वंछइ त वेलि पढि o living creature! [If] you wish, *read* Veli (278)

विवरण जो वेलि रसिक रस वंछउ, करौ करणि तौ मूझ कथ । o connoisseurs [bhaktas]! If you wish for various tastes of Veli, so *listen* to my story [with your own] ears (298)

Future tense

Note: the present tense can also be used in the sense of the future tense

	sg	pl
1 person	-isi, -isu आविसि, कहिसु -isaũ, -isyaũ, [कहिसौं, कहिस्यौं]	-isyã, -esyã, -syã पहुचेस्यां -isai [कहिसै]
2 person	-iai [कहिइ] -isī [कहिसी] -isai, -isyai [कहिसै, कहिस्यै]	-isyau / -isyo प्रामिस्यौ
3 person	<i>the same as the 2 person</i> जीपिस्यै, वाहिस्यइ	<i>the same as singular</i>

Examples:

singular first person:

पूजा मिसि आविसि पूरखोतम o Kṛṣṇa [*lit.*: the best man]! *I will come* under pretext of [performing] pūjā (66)

किं कहिसु तासु जसु अहि थाकौ कहि what *will I say* [if even] Śeṣanāga got tired while praising his glory (272)

singular third person:

हल जीपिस्यइ जु वाहिस्यइ हाथ now who *will use the weapon* [with his] hand that *will achieve victory* / now who *will use a plough* [with his] hand that *will reap the harvest* (123)

plural first person:

भौ पहुचेस्यां किसी भति I am afraid by which means *I will reach* [the destination] (V5)

plural second person:

पूरे इते ग्रामिंस्यौ पूरौ [after listening to] as much as the whole [text],
you will acquire a complete [meaning] (298)

Participles

Participles can function attributively or as predicates.

a) Imperfective participles

I. Adjectival

	sg	pl
m	-ata / -anta पूछत, संभळत, जपंत -atau / -antau आवतौ, ऊतरतौ, चढतौ, देतौ, वणतौ	-atā तुलता, वांछता -antā पसरंता, गुडंता
f	-atī लाजती, रहती, वहती -ati वीणति -antī रमंती, त्रूटंती, करंती -iti वंछिति	<i>the same as singular</i>

Examples:

पूछत पूछत ग्यौ अन्तहपुरि *asking repeatedly* he entered the inner rooms
[of the palace] (V10)

दूरन्तरी आवतौ देखि *having seen from afar* [the Brāhmaṇa] *approach-*
ing (V12)

आगळि पित मात रमंती अंगणि [Rukmiṇī] *playing* in the courtyard in
front of [her] parents (18)

लाज करंती आवै लाज *making* [others] *ashamed* [she is herself]
ashamed (18)

आयु रयणि त्रूटंती इम *passing* in such a way the night [and] life (181)

अवलंबि सखी कर पणि पणि ऊभी *having caught the hand of* [her] female
companion [she] *stopped* at every step

रहती मद् वहती रमणि a young woman, *spreading* the smell of rut [please
note the durative aspect of the compound verb ऊभी रहती] (167)

रति वंछिति रुषमणी रमणि *desiring* love, young woman, Rukmiṇī (162)

वणि वणि माळिणी केसरि वीणति a woman gardener *picking* the pistils of
the crocus flower in forests (257)

भूप कणय तुलता भू भाति kings *being weighed* with gold shine on earth
(212)

सरळा पसरंता सरणि straight [branches] *stretching out* as far as the
sky (242)

II. Adverbial

-atai	वरसतै, वहतै, वीछुडतै, वेडतै
-antai / -anti	जपन्ति, पहरंतै, वाजंति
-atā / -atā / -antā	करन्तां, क्रीडतां, देखतां, वाहतां

Examples:

हुवै सु वेलि जपन्ति हुवि [as] there are [many healings, this] happens [only] *while reciting* this Veli (286)

हळधर कां वाहतां हळांह *while attacking* with the weapons of Balarāma / *while ploughing* with the ploughs of the farmer (MSH हळधर के चलाए हुए हल्लों [के प्रहार] से) (124)

काया कजि उपचार करन्तां *while doing medical treatment* for the body देखतां पथिक उतामळा दीठा *while watching* [the road people] saw travellers quickly [approaching] (140)

b) Perfective participles

I. Adjectival

Notes to the following table: 1. The ending *-i* can be used to create perfective participles regardless of gender and number, so the participles created in this way can be translated according to the context of a certain phrase, for example: करि, चढि, धरि, समांरि.

2. The endings *-yo/-yau* and *-yā* are added to the stem and create a consonant cluster with a consonant that precedes them, as in the example चढ्यौ given in the table.

	sg	pl
m	-o / -au लागो, पहिरायौ, वायौ -iyo / -iyau कहियौ, चालियौ, पूछियौ, जम्पियौ, मेल्हियौ, जागियौ, मांडियौ -yo / -yau चढ्यौ, टाळ्यौ, पैस्यौ, प्रवत्तयौ -āṇau [नीळांगौ]	-ā लागा, ऊभा, क्रमिया -iyā कहिया, रहिया, ऊठिया, भंजिया, मिळिया -yā खाड्या, पधार्या -e कहे, रहे, राखे, बंधे, मंजे, लगाअे -āṇā नीळाणा, मंडाणा
f	-ī आणी, रही, राखी, लागी, पडी, ऊभी, ऊपनी -āṇī नीळाणी, पीळाणी, बंधाणी	-iyā ढेरवियां <i>the same as singular</i>

Irregular forms of perfective participles attested in the poem:

	sg	pl
m	आयौ, आइयौ (MSH आया) लियौ, लीघ, [लीन्हौ] (MSH लिया) ग्यौ (MSH गया) करेउ, किउ, किघ, कियौ, कीघ, कीघो (MSH किया) दीघ, दीघो (MSH दिया) दीठ, दीठौ (MSH देखा, दिखाई दिया)	आया (MSH आए) गया (MSH गए) कीघां (MSH किए) दीघा, दीन्हा (MSH दिए) दीठा (MSH देखे)
f	कि (MSH की) गई (MSH गई) दर्ई, दीघ (MSH दी) दीठी (MSH देखी)	<i>the same as singular</i>

Examples:

With intransitive verbs in subjective construction when the subject agrees with the predicate:

sg 3 m ending in -o / -au

वाचण लागौ ब्राह्मण Brāhmaṇa started to read (V16)

sg 3 m ending in -iyo / -iyau

निसा पडी चालियौ नह night came, [so he] did not move (V4)

जागियौ परभाते जगति at dawn he woke up in Dvārakā (V5)

क्रमियौ तासु प्रणाम करि after greeting him respectfully, [he] moved [forward] (V10)

विधि पूबक कहे वीनवियौ having recited [the words from the letter] according to rule, [he] made a humble request (V16)

sg 3 m ending in -yo / -yau

मकरध्वज वाहणि चढ्यौ अहिमकर the sun entered the sign of Capricorn / the god Sūrya got in the Makara chariot of Kāmadeva (222)

sg 3 m: irregular forms of verbs

पूछत पूछत ग्यौ अन्तहपुरि asking repeatedly he entered the inner rooms (V10)

pl 3 m ending in -ā

दिन (...) क्रमि क्रमि लागा संकुडण [in winter] days gradually began to shorten (220)

pl 3 m ending in -iyā

मारगि मारगि अम्ब मौरिया on every road the mango trees blossomed (V8)

ऊठिया जगतपति अन्तरजामी the Lord of the world, [who] dwells in the heart, rose up (V12)

pl 3 m ending in -yā

किसन पधर्या लोक कहंति people say [that] Kṛṣṇa arrived (72)

pl 3 m ending in -e

रह रह कोई वह रहे रह the wayfarer [saying to himself] “let me have a stop”, while travelling halted on the way (V4)

pl 3 m ending in -ānā

देखतां पथिक उतामळा दीठा while watching [the road people] saw travellers quickly [approaching]
 झांखाणा उरि उठी झळ [so they] withered [i.e. irritated and] the fire [of worry] was kindled in [their] hearts,
 नीळ डाळ करि नीळाणा [but seeing] in the hands [of the travellers] green twigs [i.e. the signs of congratulations], they turned green [i.e. they rejoiced]
 कुससथळी वासी कमळ [like] lotuses, the inhabitants of Dvārakā (140)

pl m: irregular forms of verbs

जण जण आगै जणौ जणौ in front of every guest every man
 राम किसन आया राजा रै [they] came to the king Kṛṣṇa and Balarāma (78)

Feminines

करि प्रणपति लागी कहण having greeted [him, she] began to speak (V2)
 गई रवि किरण (...) sun rays faded away (...)
 निसा पडी चालियौ नह night came, [so he] did not move (V4)
 अवलंबि सखी कर पगि पगि ऊभी, रहती मद वहती रमणि having caught the hand of [her] female companion [she] stopped at every step, spreading the smell of rut, a young woman,
 लाज लोह लंगरे लगाअे, गय जिम आणी गयगमणि with heavy chains of shame put on [her legs], Rukmiṇī [lit.: that one who walks like an elephant] was brought as if [she was] an elephant [in rut] (167)

Neutral construction, m sg

जाइ पूछियौ तिणि इमि जम्पियौ whom[ever] he asked that one replied in the following way (V9)
 राज लगै मेल्हियौ रुषमणी Rukmiṇī sent [it] to you, [my] Lord (V14)

Objective construction

The oblique form of the semantic subject might be unmarked, or signalled as in the example of stanzas 116 and 183:

object is in sg m:

तितरै हेक दीठ पवित्र गळित्रागौ then [she] saw one holy Brāhmaṇa [lit.: one holy Brāhmaṇa seen (by her)] (V8)

कागळ दीधो अेम कहि having said in this way, [he] gave the letter [*lit.*: the letter given (by him)] (V14)

करि वन्दण आतिथ ध्रम कीधो after paying homage [Kṛṣṇa] performed a honourable treatment of the guest [*lit.*: a honourable treatment performed (by Kṛṣṇa)] (V12)

वह्नी तसु बीज भागवत वायौ the seed of this vine / Veli Bhāgavata [Purāṇa] planted [*lit.*: the seed/ Veli planted (by Bhāgavata)] (291)

object is in pl m:

कहै सु दीध ललाटि कर [they] put [their] hands to the forehead [and they] say [*lit.*: hands put...(by them)] (41)

हरि साळै सिरि थापे हत्थ Hari put [his] hands on the head of [his] brother-in-law [*lit.*: hands put...(by Hari)] (137)

देखतां पथिक उतामळा दीठा while watching [the road, people] saw travellers quickly [approaching] [*lit.*: travellers seen...(by people)] (140)

लाज लोह लंगरे लगाअे [she] put on [the legs] heavy chains of shame [*lit.*: heavy chains of shame put on (by her)] (167)

मारकुअे फेरिया मुंह the defence troops turned [their] faces [*lit.*: faces turned by the defence troops] (116)

object is of the feminine gender, both numbers:

वागां ढेरवियां वाहरुअे soldiers pursuers stopped their horses [*lit.*: the reins (were) pulled by soldiers pursuers] (116)

फूले छंडी वास प्रफूले blooming flowers lost [their] fragrance [*lit.*: the fragrance was lost by blooming flowers]

ग्रहणे सीतळता ग्रही jewellery turned cold [*lit.*: cold was caught by jewellery] [note an additional sound *r* in the word ग्रहणे: MSH गहना] (183)

लवळी दहन कि लू लहर blasts of the Lū wind burnt plants [*lit.*: plants burnt by blasts of the Lū] (191)

II. Adverbial

-ai / -e अकीधे / अकीधै (MSH बिना किए हुए), आयै, वूठइ / वूठै

-iyai मंजियै, जाणियै

-ā आयां, कीधां

Examples:

जिम सिणगार अकीधै सोहती, प्री आगमि जाणियै प्रिया like a wife looks beautiful without having adorned / beautified [herself], having known [that her] beloved is coming (228)

आयै क्रिसन मांग मग आयौ after Kṛṣṇa having arrived [the head ornament again] appeared on the line of a centre parting [of Rukmiṇī's hair] (88)

वृष्टे वाहवियै आ वेळा *after having rained* this is [best] time to attack / to plough (123)

(...) भीरि कजि आयां, धनंजय अनै सुयोधन (...) *after having arrived* to help Arjuna and Duryodhana (216)

स्रम कीधां विणु केम सरै how to proceed *without having laboured* [note an idiomatic expression 'without doing something', like in MSH बिना किए; in this case: बिना परिश्रम किए] (7)

Absolutives

Depending on context, an absolute can be translated as active or passive (for the latter see example 79 below). Usually, the action expressed in the absolute forms a background to the action expressed by the main verb, that is, the predicate. It is also noteworthy that a grammatical subject of a predicate and of a verb in the absolute form may not be the same as it is in example V14.

The following forms and suffixes added to the stem can be found in the poem:

- i करि, कहि, चढि, देखि, लिखि, सुणि, सोचि, हरि, हुइ
 करि प्रणपति लागी कहण *having greeted* [him, she] began to speak (V2)
 पग वंदण करि देइ पत्र deliver the letter *after paying homage* at [His] feet (V3)
 (...) सीस करि (...) (...) *having placed on the head* (...) (V7)
 कागळ दीधो अेम कहि *having said* in this way, [he] gave the letter [*lit.:* *having said* in this way the letter was given] (V14)
 आयौ कहि कहि नाम अम्हीणौ [go and] *having said* my name, tell [that] I arrived (69)
 दूरन्तरी आवतौ देखि *having seen* from afar [the Brāhmaṇa] approaching (V12)
 सुणि स्रवणि वयण *having heard* [this] speech with [his own] ears (V10)
 सांझ सोचि (...) *thinking* [about this] in the evening (...) (V5)
 हरि हरिणाखी जाइ हरि Hari, *having abducted* Rukmiṇī goes / is going (112)
 दूलह हुइ आगै पाछै दुलहणी the groom *being* in the front [and] the bride behind [him] (158)
- ī चढी
 जाळी मगि चढी चढी पंथी जोवै *having climbed* a lattice window, [she] sees a traveller on the road (V1)
- ai /-iai चडियै, वीखियै, लाधै, मिळियै
 वदनारविन्द गोविन्द वीखियै *having seen* the lotus face of Kṛṣṇa (V11)

देवाधिदेव चै लाधै दूवै *having received* Kṛṣṇa's order (V16)
 मिळियै तट ऊपटि (...) [rivers] *having been overflowed* [and] banks
having merged [into one] (...) (200)

-e / -eu करे, करेउ, कहे, जाणे, देखे, नीसरे, वाअे

सु जु दुज पुरा नीसरे सूतौ that one who [is] a Brāhmaṇa *having left* the town [fell] asleep (V4)

विधि पूरबक कहे वीनवियौ *having recited* [the words from the letter] according to rule, [he] made a humble request (V16)

(...) आवतौ जाणे, जोवण जावणहार जण *knowing* [that] the adolescence is coming [and] knowing [that childhood] is passing [note that both forms: जाणे and जण derive from the same verb जाणणौ (जाणबौ) 'to know'; the latter one has a shortened vowel for the metrical purpose] (17)

-āvi सीखावि

सीखावि सखी राखी आखै सुजि [which] female companion *having been instructed* [by Rukmiṇī], that one says (79)

The stem जण-, दे-, वह-

(...) जावणहार जण (...) *knowing* [that childhood] is passing (17)

(...) मुखि देजीहा (...) *having given the tongue* in the mouth (7)

रह रह कोइ वह रहे रह the wayfarer [saying to himself] 'let me have a stop', *while travelling* halted on the way (V4)

It should be also noted that the absolutive form can also be created by adding the suffix -नइ/ -नै, but this method is not found in the poem.

Passive

The endings that denote the passive voice in the present tense for both singular and plural. Such forms can also have modal functions as in the examples 66 and 124:

-iyai / -īyai पूजियै, मंडियै

पूजियै कसटि भंगि वनसपती *having put an end to* labour pains [i.e. the delivery of spring/ Pradyumna; various offerings] *are sacrificed* [to Holī] by nature [wet-nurse] (230)

मंडियै जिणि आणंद मई [the month of Kārttik] in which joyful [festivals] *are inaugurated* (214)

-ijai / -ījai / -jai कहीजै, कीजै, छाइजै, पूछीजै, बाइजै, मंडिजै

घणूं किसूं कहीजै आ घात what more [could] *be said* [about] this plot (66)

कीजै तप जाप religious observances *are performed* (V8)

जस-बीज बीजिजइ seeds of glory *should be sown* (124)

ग्रहगति (...) पूछीजै चिंता पडी anxiety appeared [and] the position of planets (...) *is enquired* (139)
 आगमि सिसुपाळ मंडिजै ऊछव (...) festivals *are celebrated* [on the occasion of] the reception of Śisupāla (...),
 पटमंडप छाइजै कुंदणपुरि pavilions made from fabrics *are being erected* in Kundanpur,
 कुंदणमै बाइजै कळस [and on them] golden, round pinnacles are being attached [note: बाइजै is not a passive form, but *prs 3 pl* of बाइणौ *nom* 'to be tied, fastened, attached'] (38)

Verbal nouns

There are several types of verbal forms that are treated as a noun. The first ending *-aṇa* creates a gerund which is identical in form in *dir* and *obl*; when *-aṇa* in *obl* is combined with the verb लगणौ (लगबौ), the expression 'to begin / to start something' is created (कहण लागौ; MSH कहने लगा). The forms ending in *-aṇa* can also be used to create agent nouns (see examples below). The suffixes *-aṇa*, *-ivā* / *-ibā* and *-evā* are also used to express purpose, like for example in MSH कहने को, गाने को, जीतने को or with the postposition के लिए. Interestingly, in only one case in the poem the stem of a verb (कर; MSH करने को; here a compound verb प्रसन कर) is used in this function.

Examples:

हालियौ मळयाचळ हंत हिमाचल, कामदूत हर प्रसन कर [first the translation of the second line is given]: *in order to satisfy* Śiva, [a spring breeze, that] messenger of Kāmdeva, blew from the Malaya mountains to Himācala (258)
-aṇa जीपण, समरण, समझण, चात्रण, बोलण
 जाणे वाद मांडियौ जीपण as if [a deaf-mute] would make bets *in order to defeat* (3)
 हरि समरण रस समझण हरिनाखी, चात्रण खळ खग्गि खेत्र चढि, बैसे सभा पारकी बोलण [the wish of] *meditation* upon Hari, *understanding* the love of Rukmiṇī [lit.: this one who has the eyes of an antelope], *destroying* enemies with sword in a battlefield, *speaking* while sitting at foreign courts (278)
-ivā / *-ibā* अणमारिवा (MSH न मारना), पाळिवा, मिळिवा, राखिवा
 अणमारिवा तणै आळोजि with the idea of *not killing* (133)
 मंदिरंतरि किया खिगंतरि मिळिवा [maids] accommodated [the newlyweds] in separate palaces for [their] meeting after some time (161)
 प्रथम अग्रज आदेस पाळिवा first, for obeying an older brother's command,

मिरिखी राखिवा मन [secondly,] *for carrying out* the wish of Rukmiṇī
[*lit.*: this one who has the eyes of an antelope] (136)

-evā कहेवा

कमळापति तणी कहेवा कीरति *for telling* the glory of Kṛṣṇa [*lit.*: the husband of Lakṣmī] (3)

-ṇau / -ṇo कहणौ (e.g. कहणौ आवै; like in MSH this is an idiomatic expression: MSH कहने में आए)

अदिठ अश्रुत किम कहणौ आवै how one could *find a description* [for this what so far has been] not seen nor heard (173)

Agent nouns:

-ana + hār जाणणहार (MSH जाननेवाला); जावणहार (MSH जानेवाला)

प्रोहित जाणणहार पथ [with] the priest [and] *the one who knows* the way (67)

अदिठ अश्रुत किम कहणौ आवै, सुख ते जाणणहार सुजि how one could find a description [for this what so far has been] not seen nor heard, that happiness only *they* [Kṛṣṇa and Rukmiṇī] *know* (173)

(...) आवतौ जाणे knowing [that] the adolescence is coming

जोवण जावणहार जण [and] knowing [that childhood] is *passing* (17)

-ṇī for the feminine forms: वाहणी (MSH बहनेवाली)

अेक देस वाहणी न आणां [you Gaṅgā!] *flow* through one region [and] not in other [parts of country] (290)

Texts

क्रिसन रुकमणी री वेलि
राठौड पृथ्वीराज री कही⁵²

जाळी मगि चढी चढी पंथी जोवै
भुवणि सुतन मन तसु भिळित।
लिखि राखे कागळ नख लेखणि
मसि काजळ आंसू मिळित ॥ /1/
तितरै हेक दीठ पवित्र गळित्रागौ
करि प्रणपति लागी कहण।
देहि संदेस लगी दुवारिका
वीर वटाऊ ब्राह्मण ॥ /2/
म म करिसि ढील हिव हुए हेक मन
जाइ जादवां इंद्र जत्र।
माहरै मुख हुंतां ताहरै मुखि
पग वंदण करि देइ पत्र ॥ /3/

⁵² The following fragment can also be found as verses 43–58 in: Rāmsiṃh and Pārik 1931: 151–158; Tessitori 1919: 12–16; Svāmī 1971: 23–30.

Having climbed a lattice window, [she] sees a traveller on the road

[Her] attractive body [stayed] in the palace,
[but her] soul united with Him.

[She] wrote⁵³ messages [with] nail-pens

[Using] ink [made from] lampblack mixed with tears. / 1/

Then [she] saw one holy Brāhmaṇa

Having greeted [him, she] began to speak.

“Convey [this] message to Dvārakā.

Oh brother! O Traveller! Oh Brāhmaṇa! /2/

Now do not cause [any] delay [and] being single-minded

Go where Kṛṣṇa [resides].

[Expressed] by my words through your lips

Deliver the letter after paying homage at [His] feet.” /3/

⁵³ The compound verb लिखि राखे is used to intensify the meaning. The auxiliary verb adds here durability and stable result to the heroine’s unstable action of writing messages by using fingers wet from quickly disappearing substances.

गई रवि किरण ग्रहे थई गहमह

रह रह कोइ वह रहे रह।

सु जु दुज पुरा नीसरे सूतौ

निसा पढी चालियौ नह ॥ /4/

दिन लगन सु नैडो दूरि द्वारिका

भौ पहुचेस्यां किसी भति।

सांझ सोचि कुन्दणपुरि सूतौ

जागियौ परभाते जगति ॥ /5/

Sun rays faded away [and lamps] lighted up at homes⁵⁴

The wayfarer [saying to himself] “let me have a stop”,
while travelling, halted on the way.⁵⁵

That one who [is] a Brāhmaṇa having left the town [fell] asleep

Night came, [so he] did not make a move. /4/

“The day of the wedding is just approaching,
[but] Dvārakā [is still] far away

I am afraid by which means I will reach [the destination].”

Thinking [about this] in the evening,
[he] fell asleep in [the vicinity of] Kundanpur

[But] at dawn he woke up in Dvārakā.⁵⁶ /5/

⁵⁴ Or: people gathered at homes (ग्रहे थई गहमह).

⁵⁵ This line is noteworthy. To fulfil the requirements of the rules of *vayaṇ sagāī*, the initial and the final words are the same, although their meanings differ. This verse should be translated in the following way: the first two words (रह रह) – uttered by the Brāhmaṇa to himself in the form of a quoted speech – are in the imperative case. कोइ (*lit.*: someone) stands for the Brāhmaṇa who while moving (वह *abs of* वहणौ / वहवौ), stopped (रहे) on the way (रह is a metrical variant of राह).

⁵⁶ The use of जगति provides a good example that illustrates creativity and the basic rules of *Ḍiṅgaḷ*. There is no space for accidentality, so the word is chosen deliberately for a perfect match of sound, meter and meaning, as well as for the purpose of the alliteration according to the rules of *vayaṇ sagāī*. This instance also shows that well-known words obtain another special meaning in the literary style of *Ḍiṅgaḷ*, which therefore becomes a subject for connoisseurs. The term जगति (*m nom*) stands for ‘the world’, ‘the universe’. Because the God is all-pervasive, present in all created things, his abode is the world (the epithet of the God as जगन्निवास). In the context of the verse under discussion, the reader has to associate the word जगति with the fact that Kṛṣṇa also dwells in Dvārakā, and thus the word becomes a synonym for the town and, moreover, changes to the feminine gender. The meaning of the noun जगति in this particular sense has not been attested elsewhere (Rāmsiṃh and Pārik 1931: 380; cf. Lāḷas 1962-1978: 1069), therefore it is the result of only the creativity and originality of Pṛthvīrāj Rāṭhaur. One should also remember that *Veli* is a religious bhakti text. The present fragment is also allegorical: the Brāhmaṇa as someone – note the use of *pron indf* कोइ in strophe 4 – who in search of the Supreme Being wakes up in the world (जगति), can hear the voice of the God, the imagery depicted in strophe 6.

धुनि वेद सुणति कहुं सुणति संख धुनि

नद झल्लरि नीसाण नद।

हेका कह हेका हीलोहल

सायर नयर सरीख सद ॥ /6/

पणिहारि पटळ दळ वरण चंपक दळ

कळस सीस करि कर कमळ।

तीरथि तीरथि जंगम तीरथ

विमळ ब्राहमण जळ विमळ ॥ /7/

जोवै जां गृहि गृहि जगन जागवै

जगनि जगनि कीजै तप जाप।

मारगि मारगि अम्ब मौरिया

अम्बि अम्बि कोकिल आलाप ॥ /8/

[In some place] the words of [the recitation of] Vedas are heard
[and] somewhere the sound of conch shells is caught

[Here] the resonance of cymbals
[and there] the beat of kettledrums.

[Because from] one [side people's] uproar [is heard and from] other
[side] the sound of waves

The sea and the town [resound with] identical noise. /6/

A dense crowd⁵⁷ of water-carriers
[whose complexion has] the colour of the petals of *campā* [flowers]

[With] water-pots placed on [their] heads
with [their] lotus hands.

On each *ghāṭ* itinerant ascetics

Holy Brāhmaṇas [and] holy water.⁵⁸ /7/

Wherever [the Brāhmaṇa] looks
[he can see] sacrificial fires burning in every house

During each offering, religious observances are performed.

On every road the mango trees blossomed

On each mango tree cuckoos are singing. /8/

⁵⁷ Both nouns पटल and दल are synonymous, so the meaning as 'a dense crowd / a large gathering' is intensified (cf. MSH वृंद के वृंद). Another translation of the line is also possible if the second meaning of the word पटल ('a veil, covering, curtain') is taken into consideration and the fact that in Rājasthān women cover their faces: groups of water-carriers [covered with] veils [look as beautiful as having] the colour [of] a cluster of *campā* [flowers] (Rāmsiṃh and Pārīk 1931:382).

⁵⁸ Rāmsiṃh and Sūryakaraṇ Pārīk suggest another possible interpretation of the last two lines: in every bathing place [with] holy water (विमल जल तीरथि तीरथि) itinerant, holy Brāhmaṇas [themselves are] pilgrimage sites (विमल ब्राह्मण जंगम तीरथ). According to the Hindū tradition there are three types of pilgrimage sites: 1. जंगम तीरथ mobile ones: ascetics, Brāhmaṇas, *saṃnyāsī*, etc.; 2. मानस तीरथ virtues such as the truth, forgiveness, compassion, etc. (सत्य, क्षमा, दया); 3) स्थावर तीरथ immovable, fixed places, for example Kāśī, Prayāga, etc. (Rāmsiṃh and Pārīk 1931: 382).

संप्रति अे किना किना अे सुहिणौ

आयौ कि हूं अमरावती।

जाइ पूछियौ तिणि इमि जम्पियौ

देव सु आ दुआरामती ॥ /9/

सुणि स्रवणि वयण मन माहि थियौ सुख

क्रमियौ तासु प्रणाम करि।

पूछत पूछत ग्यौ अन्तहपुरि

हुअौ सुदरसण तणौ हरि ॥ /10/

वदनारविन्द गोविन्द वीखियै

आलोचै आपौ आप सूं।

हिव रुकमणी कृतारथ हुइस्यै

हुअौ कृतारथ पहिलौ हूं ॥ /11/

ऊठिया जगतपति अन्तरजामी

दूरन्तरी आवतौ देखि।

करि वन्दण आतिथ ध्रम कीधो

वेदे कहियौ तेणि विसेखि ॥ /12/

“Is this real or a dream

Or did I come to the town of Gods?”

Whom[ever] he asked that one replied in the following way

“Oh Brāhmaṇa! This is that beautiful Dvārakā.” / 9/

Having heard [this] speech with [his own] ears,
[he] was happy in [his] heart

After greeting the person respectfully, [he] moved [forward].

Asking repeatedly [he] entered the inner rooms [of the palace]

[And then] there was a beautiful sight of Hari.⁵⁹ /10/

Having seen the lotus face of Kṛṣṇa

[The Brāhmaṇa] reflects in the heart.

“Rukmiṇī will now achieve [her] goals

[But] before [this] I have accomplished a purpose.” /11/

The Lord of the world, [who] dwells in the heart, rose up

Having seen from afar [the Brāhmaṇa] approaching.

After paying homage [Kṛṣṇa] performed
a honourable treatment of the guest

In a more unusual [way] than prescribed in the Vedas. /12/

⁵⁹ This verse can be understood in two ways: 1. The Brāhmaṇa enters the palace and has an audience of Kṛṣṇa and, thus, he completes his mission of delivering Rukmiṇī’s message to Kṛṣṇa; 2. The religious, bhakti meaning: the Brāhmaṇa enters the palace as it was a temple and is blessed with the *darśana* of Kṛṣṇa, that is seeing of the deity of Kṛṣṇa in order to worship the idol.

कस्मात् कस्मिन् किल मित्र किमर्थं

केन कार्यं परियासि कुत्र।

ब्रूहि जनेन येन भो ब्राह्मण

पुरतो मे प्रेषितम् पत्र ॥ /13/

कुन्दणपुर हुंता वसां कुन्दणपुरि

कागळ दीधो अेम कहि।

राज लगैं मेल्ल्हियौ रुषमणी

समाचार इणि माहि सहि ॥ /14/

“[Dear] friend! [Say] simply. From where [have you come]?
Where [do you live]? What for [have you come]?”

With whom have you got business, where are you heading?

Oh! Brāhmaṇa! Tell [me] by which person

a letter was sent, [say it] in front of me.”⁶⁰ /13/

“[I came] from Kundanpur, [I] live in Kundanpur”

Having said in this way, [he] gave the letter.

“Rukmiṇī sent [it] to you, [my] Lord

The whole message [is] in this.” /14/

⁶⁰ This is a deliberate strategy to use the Sanskrit language in this passage in order to emphasize the divine nature of Kṛṣṇa and thus the fact that in Indian tradition and literature the Sanskrit language was exclusively reserved for the upper classes of the society and for the gods as well. It is the use of Sanskrit in this cultural sense rather than in the philological one that should be taken into consideration here, because the language is grammatically corrupted. According to commentators, it is impossible that such a well-versed poet would have overlooked such a basic grammatical mistake that both Sanskrit nouns कार्य and पत्र should take the neuter gender: कार्यम् and पत्रम् respectively. Most probably, the poet’s negligence is conscient for the sake of the proper number of morae in verses and for the right rhyming of the words कुत्र and पत्र (Rāmsiṃh and Pārik 1931: 385).

आणन्द लखण रोमाञ्चित आंसू

वाचत गदगद कंठ न वणै।

कागळ करि दीधौ करुणाकरि

तिणि तिणि हीज ब्राहमण तणै ॥ /15/

देवाधिदेव चै लाधै दूवै

वाचण लागौ ब्राहमण।

विधि पूरबक कहे वीनवियौ

सरण तूझ असरण सरण ॥ /16/

[When Kṛṣṇa took the letter in his hands]
the symptoms of happiness [such as] thrill [and] tears [appeared]

[His] choked throat was unable to read [it].⁶¹

[Then] Kṛṣṇa gave that letter in the hand

of that particular Brāhmaṇa.⁶² /15/

Having received Kṛṣṇa's order

Brāhmaṇa started to read

having recited [the words from the letter] according to rule,
[he] made a humble request

“Oh you shelter for those without protection!
[I am] under the protection of yours. /16/

⁶¹ Four signs are mentioned here out of eight manifestations of happiness: natural, genuine, physical feelings (सात्त्विकभाव) – traditionally listed by Indian poetics: sweat (स्वेद); numbness, paralysis (स्तंभ); thrill (रोमांच); stammer, speechlessness (स्वरभंग); tears (अश्रु); quivering, tremor, trembling (वेपथु); change of colour (वैवर्ण्य); fainting, loss of sense or consciousness, sleepiness (प्रलय). With regard to the grammar, please note the structure वाचत न वणै, identical to MSH बोलते नहीं बनता: in negation with the adverbial present participle = to be unable to do something.

⁶² In the last two lines the word order should be interpreted in the following way: करुणाकरि तिणि कागळ तिणि ब्राह्मण हीज तणै करि दीधौ.

