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A HISTORY OF MAITHILI LITERATURE

VOL. II

(MODERN PERIOD")

OTHER WORKS OF THE AUTHOR

A HISTORY OF MAITHILI LITERATURE
(Vol. I Early and Middle Periods)

THE FOLK LITERATURE OF MITHILA

A SHORT HISTORY OF MITHILA

A HISTORY OF MAITHILI LITERATURE

VOL. II

(MODERN PERIOD)

By

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PREFACE

The second volume of my history of Maithili literature is being published with full consciousness of its limitations. There is an adage in Sanskrit: जीवितकवेराशयोऽवर्णनीयः (The intentions of living poets should not be interpreted.) It embodies a great deal of wisdom and caution in it. Not only are there chances of misunderstandings, reversed judgments, unnecessary underlinings or under-evaluations in writing on the works of one's contemporaries, but the materials also can never be expected to be complete. It is quite likely that many a good author escapes one's notice or is partly discussed while many a minor one is dealt with at length.

I have tried to omit no author or work of any importance. Still I am conscious that works like Kumar Gangananda Sinha's almost meticulously perfect one-act play *Jivana Sangharsha*, Raghavacharya Shastri's inspiring patriotic lyrics, the stories of *Galpanjali* (published from Allahabad), Arundhati Devi's *Mithilaka Vidushi Mahila*, almost all work that has been done on Vidyapati criticism (given in Vol. I) or on folk lore (given in my work on the Folk Literature of Mithila) and so on have been inadvertently missed at their appropriate places. Some effort has been made to supplement the work by adding the Biographical Notes, but for various reasons even they could not be exhaustive. It should, however, be taken that the information contained in the Biographical Notes is generally more correct and complete—it may be supplemented if necessary by reference to the text. Some authors have been omitted in the Notes too because no information about their Hf* could be obtained in spite of my best efforts.

In spite of all this, I think I should make bold to say that no author of importance or repute has been ignored or left out of my survey. As regards my evaluations, I have generally said nothing without having sympathetically read and sincerely felt a fact—never actuated by any kind of prejudice or fear.

It will be readily seen that the treatment of the period here is such as to show the influence of English on Maithili literature. It will not be out of place to say a few words regarding this. There has been less of English influence directly on Maithili Literature than, say, on Bengali or on Hindi. It has been neither so deep nor so extensive. The reasons for this are obvious. English education started in Mithila very late—it is hardly 75 years old—and as yet Sanskrit education is more widespread; the people of Mithila are extra-ordinarily conservative and orthodox and hence have been slow—even reluctant—to imbibe the new influences. Finally, the somewhat neglected character of Maithila people's political entity after the conversion of the Kingdom of Mithila into a zemindari in about 1790 A.D. has had the effect of keeping them backward in the race of acquiring western culture and has allowed her indigenous culture to remain comparatively uncontaminated and intact till this day.

Further it may be emphasised that since in the beginning the University and the seat of administration lay in the city of Calcutta and later on in Patna—both of which were quite away from the cultural centres of Maithili speaking area, a large part of English influence came to Maithili literature indirectly. Calcutta being a centre of Bengali and Patna being a centre of Hindi—a number of factors that may be called the results of English influence, have come in Maithili through Bengali and Hindi.

Nonetheless as a result of **the** contact **with**

Western ideas and manners of writing, well-marked out results did come in Maithili literature which can be separated and studied. A unique feature of the English influence on Maithili literature was the revival of old traditional forms with added vigour. For the rest, generally the same results were obtained in Maithili literature as in other modern Indian literatures.

As promised in the preface to Volume I, the index has been given now, but the bibliography was thought to be superfluous in view of the extensive footnotes that have been given.

I am extremely thankful to Professor Priyaranjan Sen of the Department of English and Modern Indian Languages in the University of Calcutta for having kindly written the Introduction to this volume.

May 6, 1950.

JAYAKANTA MISHRA

INTRODUCTION

It is a happy event that Prof. Jayakanta Mishra has brought his History of Maithili Literature up to date by continuing his narrative down to modern times. Poetry, drama, prose—in all these forms there have been innovations and new creations as well, mainly due to Western influence. The influence of English administration, with literature trailing behind the administration, has borne fruit in changing the spirit and temper of the people, and the changed attitude is reflected in literature too.

It is true, Mithila has not been in the lime-light in modern times; a land of old-world scholarship, which modern communications have not opened up successfully. Yet, it has tried to conserve the ancient heritage. Sanskrit education is fairly well spread; the people have clung to the old ways of life, and they have been even reluctant to imbibe the new influence. The conversion of Mithila into a zemindari, meant building a wall round the people, warding them off the trend of modern life, life around them. Bengal, with Calcutta as the capital not only of the larger province but also of India, had taken in more of the influence than the rest of India. Patna, the seat of provincial administration since 1912, absorbed the spirit of modern times, but within limits. But who can escape the influence of the environment? The new spirit filtered through Calcutta and Patna, and it meant accession of new forms and ideas for Maithili.

The changes were most remarkable in prose. Journalism, fiction, literature of travel, essay, biography—these are some of the forms into which the new literature is being cast. Standardisation of spelling, use of punctuation

marks and division into paragraphs had to come, along with the facilities, in printing and publication, for reaching a large number of readers. But all these indicated, at the beginning, noticeable changes. In most cases it was a matter of new creation.

In verse, the traditional lyric types were revived, but along with them came modern lyric forms like the sonnet, the ode, the marching songs and new versification like the blank verse and *vers libre*. The popularity of one-act plays has been a phenomenon; the old model is yielding place to new.

Dr. Mishra's work should be welcome to scholars and to readers in general throughout India. The more we know of each other through literature and other media, the better for us for the development of good neighbourly feelings, eradication of provincialism and promotion of our cultural life. I am confident that books like Dr. Mishra's will bring home the fact of the unity of Indian literature; they will show that there has been a harmonious development in the linguistic areas in our country on lines which are clearly marked out and are similar in their course.

The independence of India has brought about a new stage, and the adoption of Hindi as the State language may well let loose forces which are bound in course of time to affect Maithili language and literature and afford materials for speculation. Dr. Mishra's chapter on Assessments and Anticipations deserves careful perusal in this connection.

Dr. Mishra in his summing up has harped on "the vast undone", but there is no need to feel dispirited—modern Maithili must be conceived not as a mere offshoot of Western influence, but as moulded by new ways of life, fashioned by Mithila in its new setting—new, but not altogether cut off from its glorious past.

The University of Calcutta had recognised the importance of the study of Maithili, not only in theory or principle but also in practice. As an humble worker in that University, I welcome this volume carefully prepared by Dr. Mishra and commend it to the notice of all persons interested in our literature—modern Indian literature.

PRIYARANJAN SEN

CHAPTER I

CHANNELS OF ENGLISH INFLUENCE

Like all modern Indian literatures, fresh impetus came to Maithili with the impact of the West. The spirit of freedom, of inquiry and scientific search for Truth, and of Progress (especially material Progress) were the gifts of the New Influence. It is true, some undesirable appendages of the New Culture also found their way along with them. But after a time, the inner strength and solidarity of the Indian Culture asserted itself. The New Influence was thus able to add and modify, and not overthrow it. A practical and realistic humanism, a sincere and devoted service to the languages and cultures of India, a re-orientation of all conventions and values, and a search for new *Forms* and *Techniques* of self-expression were the outcome.

Now, in all this English language and literature have played—both directly and indirectly—an important part. Other literatures of the West have also been read and appreciated, but by virtue of the continued association of the speakers of English, it has exercised the most palpable influence, especially on the development of modern Indian literatures. Dr. Abdul Latif has rightly pointed out :

" It may...be safely assumed that all that we may discover in Urdu, or...in any...Indian literature, as belonging to the West has come almost entirely through English agencies, the most important of which has been English literature. Because of this enormous share which English has taken in the spread of Western thought we may with every justification speak of Western Influence on (Modern

Indian) literature as the influence of English literature *par excellence*"¹

In spite of great contributions to the vernacular in the past, the Maithilas (especially the scholars among them) always regarded it to be a mere Apabhramsha or Prakrita (= fallen or common speech), a fit medium for 'belles lettres' or Sukumara Sahitya-Kavya, but not for scholarly or critical study and appreciation.² Indeed Literature (Sahitya) itself was regarded as a non-serious branch of learning to which men might devote their attention in their leisure. The proper subjects of study according to them were Philosophy (especially Nyaya and Mimamsa), Jyotisha, Dharmashastra, Ayurveda, Vyakarana, etc. Their attitude towards the vernacular literature under such circumstances can be paralleled by the contempt in which the English language was held by the scholars in England and by the delay it had in taking the place of the Classics in training the mind of the young.

This attitude received a death-blow when people saw and learnt that English literature, a vernacular literature, and not even a Classical literature,³ could give the necessary training of mind.³ Of course, even this realization came late in Mithila. For, Mithila has been an extraordinarily conservative country and the Western system of education was introduced there very late. When, however, the Western

1. "Influence of English Literature on Urdu Literature", p. 32.

2. Cf. Canda Jha's Introduction to his translation of *Purushapariksha*: "भाषा मे अनन्तर बुद्धि मिथिला के विद्वान करते थे"

3. In all schools and colleges of modern India the study of English language and literature occupied an important place from the very beginning of the introduction of the new system of education.

system of education, where great importance was attached to the study of vernaculars and their literatures⁴ and where the study of English was compulsory, was introduced, the warmth and glow of a renaissance was felt and new lines of literary development were witnessed.⁵ The only drawback was the obstinate

4. See f. n, 3 above. Later, the study of vernacular language and literature came to be of equal importance.

5. Cf. Ramanatha Jha, Raj Library, Darbhanga :

(i) "मैथिली साहित्यक इतिहास" p. 44 : 'महाराज (रमेश्वर मिश्र) दुहु भौह उदार शिक्षाक पक्षपात करए लगलाह ओ अपन आश्रित नवयुवककेँ उच्च अंग्रेजी शिक्षाक देअएबाक अनुरोध करए लगलाह तथा स्वतः अंग्रेजी शिक्षाक प्रचार होमय लगल तथा ओहि प्रथम प्रयत्नक सभसँ पैघ विद्वान मिथिलाकुलभूषण दा० गंगानाथका छथि । एहि उदार अंग्रेजी शिक्षाक फल ई भेल जे भाषाक प्रति सभक दृष्टि आकर्षित भेलैन्हि तथा प्राचीन साहित्यक प्रसंग अनुसन्धान भेल ।' and p. 52 : 'जतन दिन मिथिलामे संस्कृत शिक्षाक प्रचार छल सभ जनैतछी जे संस्कृत विद्याक समस्त, भाषा विद्यामे परिगणित नहि होइत छल । आधुनिक युगमे भाषा विद्यामे मानल जाइछ । पूर्वक पण्डितकेँ भाषा-ज्ञानक परीक्षा नहि होइत छलैन्हि । आइ कहिह अंग्रेजी पढ़निहारक कथे कोन संस्कृतक परीक्षासभहुमे भाषाक परीक्षा होइत छैन्ह ।'

(ii) "मैथिली-शब्दसंग्रह" (परिषद्, दरभंगा) p. 133 (१) 'मिथिलामे पूर्वमे अध्ययन ओ विचारक समस्त साहित्य गौण बुझल जाइत छल । साहित्यक विचार यदि होइत छल तँ संस्कृतक साहित्यक सोझाँ भाषाक साहित्यकेँ केँ पुछैत अछि ? भाषाक साहित्य मनाविनोदक वस्तु बुझल जाइत छल । एकर सरसता ओ चमत्कार... केवल सहृदय संवेद्य बुझल जाइत छल । केसो पंडित एकरा अध्येतव्य अथवा विचारणीय नहि बुझैत छलाह; एकर प्रचारो विशेषतः स्त्रियाणामध्य अथवा रसिक समाज मे छल ।' (२) 'अंग्रेजी शिक्षाक संग संग देशमे भाषाक गौरव बढल परंच अंग्रेजी शिक्षाक प्रचार मिथिला मे बढ बिलसलसँ भेल तथा एहि शिक्षा-पद्धति मे मिथिला भाषाकेँ कतहु स्थाने नहि रहल ।'

Cf. also the views of Prof. Jayadeva Mishra, Lecturer in Maithili, Patna College, in his Introduction to the Short Story Collection Edited by Yogananda Jha (reproduced in *Mihira*)

refusal of the rulers of the land, to give proper encouragement and recognition to Mithila's native vernacular in educational and administrative spheres. There is, therefore, a paucity of channels wholly English in disseminating the New Influence.

The gradual expansion and consolidation of British Administration in Mithila, first led to the development of various new elements in the cultural and economic life of her people. She "passed with the rest of Bihar under the British rule in 1764.....Since that time, the history of the (land) has been confined to the establishment of order, the progress of settled government, the growth of cultivation, and the general advance of civilization. The correspondence of the first 20 years of British rule presents an extraordinary picture of lawlessness. The difficulties...were increased by external trouble owing to the incursions of the Nepalese.. "6 By the time of Maharaja Ghatrasimha (1808-1839), all land came under British Administration directly.

In 1860 Maharaja Maheshvarasimha died, leaving two minor sons, the elder being Lakshmislivarasimha. The British Government placed the administration of the land "under the charge of the Court of Wards which, during nearly 19 years, directed the education of the young chief...."7 Now, during these years the first stirrings were felt from the contact with the West. Unfortunately, however, they abolished the use of the Maithilī language and script, and established Urdu and Persian in public life. When the new Maharaja, Lak-

6. *Darbhanga Dist. Gaz.* p. 20.

7. SINGH, p. 226.

shmishvarasimha, was reinstated⁸ he was advised to make Hindi instead of Persian and Urdu, which remained nevertheless to be the medium of the lawcourts, to be the language of the Darbhanga Raj. The result of this was that the progress of Maithili was retarded by at least about fifty years.

In spite of this, "the Maharaja of Tirhut" along with his younger brother Sir Ramesh-varasimha Bahadur,

"first encouraged English education in Mithila. His regime infused fresh energy into the social, cultural and literary life of the people. His charming personality, kind treatment, love of scholarship, and unbounded patriotism and generosity attracted scholars and literary persons from far and wide. There was an all round awakening in Mithila. The scholarly atmosphere of the court spread its influence all over the province. The latent creative faculty of the people was aroused, and contributions began to enrich Maithili literature in all its different branches. Some well-known writers of the Twentieth Century, for instance, Canda Jha, Raghunand, anadasa, Mm Dr. Sir Ganganatha Jha and his brothers, Vindhyanatha Jha and Gananatha Jha started their careers during this regime. Thence forward new literature began to appear on almost all subjects, such as philosophy and ethics, history and geography, travel, mathematics, grammar, rhetoric and prosody. Novels, stories and fables were also produced. Separate literature for women and children came into being. The scholars of Mithila now began to take keen interest in the growth of their own mother tongue."⁹

The growth of the new system of education in Mithila is an interesting study. After the famous Educational Despatch of 1854, the Government of India began to take active steps to encourage it. In 1860 it founded a number of schools in the province. The Maharaja of Darbhanga founded a school at Darbhanga in

8. So says Raghunandanadasa in MITHILA Vol. I, No. 9, p. 376.

9. P. E. N., p. 7%.

1880, and offered to those who intended to carry on higher 'studies' at Benares or elsewhere suitable scholarships. The "Maithila Mahasabha" undertook the task of awarding scholarships to suitable students in all Faculties, since it was founded in 1910. Even Sanskrit scholars, like Mm. Muralidhara Jha and Khuddi Jha, came forward with pleas in favour of the English education.¹⁰ Consequently, it spread rapidly: by 1895 the District of Darbhanga had 5 High English Schools, 4 Middle English Schools, 9 Middle Vernacular Schools and 507 Primary Schools;¹¹ by 1895 the District of Muzaffarpur had 4 High English Schools, 7 Middle English Schools, 8 Middle Vernacular Schools and about 898 Primary Schools;¹² by 1907 the District of Champaran had 2 High Schools, 7 Middle English Schools, and 2 Middle Vernacular Schools;¹³ and by 1891 the District of Purnea had 1 High English School, 6 Middle English Schools, 4 Vernacular Middle Schools and 597 Primary Schoole;¹⁴ and so forth. Maithila students were educated in Calcutta, Benares and Allahabad too. Pandit Yogananda Kumara recorded the names of about 300 students who had passed the Matriculation and other higher examinations among the Maithila Brahmanas alone by 1914. Unfortunately, no sooner the University of Calcutta had given recognition to the vernacular of Mithila in all its examinations, than the new University of Patna came into being (1917) and the Schools

10. Albeit because it brought money ('अर्थकी') that English education along with traditional Sanskrit education was backed, Cf. MODA 50, p. 1; MODA 44, p. 8; MODA 141.

11. Darbhanga Dist. Gaz. pp. 136, 137, 138.

12. Muzaffarpur Dist. Gaz. p. 134.

13. Champaran Dist. Gaz. p. 145.

14. *Mithila Directory (Purnea)* by N. Kumar, p. 17,

and Colleges of Mithila were deprived of the advantages of it.¹⁵

Another feature that brought about a literary renaissance in Mithila was the foundation of several important cultural Societies and Associations. The chief of them was the "Maithila Mahasabha" (known also in its early days as 'the Maithil Conference') which was established in 1910 as a result of the propaganda carried on by the *Mithila-Moda*. We cannot fully understand to-day the tremendous influence it exercised upon the people in its early days. Everywhere a stream of discussions was inaugurated : how should education spread among Maithilis; how should greater encouragement be given to the cultivation and preservation of Maithili culture ; and how should the industries and the wealth of the people increase. The Mahasabha gave stipends to hundreds of students every year and enabled men from all parts of Mithila to meet at a particular place to discuss common problems. Above all, it gave importance to Maithili language and Maithili literature from the very beginning. No less important than the work of the main body, was the work of several of its District branches.

Similar other social and cultural bodies which brought about an awakening in Mithila during the present century have been "Maithila Śikṣita Samaja" (Calcutta, 1919), "Maithila Sammelana" (Calcutta 1923, Patna 1924), "Subodhini Sabha" (Purnea), "Bangastha Maithila Brahmana Samiti" (?), "Maithila Chatra Sammelanas" (Bhagalpur 1910, Benares 1920, Muzaffarpur 1924, Patna 1934 etc.), "Maithila Yuvaka Sangha" (Purnea 1930 and Aragaında (Dist. Dinajapur)

15. Cf. "Hama Maithili Kshetra.me.Kona Ailahun" by Babu Bholalaladas (*Mihira* 22-9.1945).

and Benares), "Maithila Taruna Sangha", and various exclusively Prabasi Maithila Societies, such as, "Bangiya Maithila Brahmana Sabha" (Malda), "Samyukta-Prantiya Maithila Brahmana Mahasabha" (Agra 1889 ; Ajmer 1896 ; Alwar 1898 ; Jubblepore 1908 ; Itawa (Banthara) 1925 ; Jhansi ; Hatharas ; Mathura etc.). The activities of these Societies have been manifold. They have been holding Conferences in different parts of India, presided over by such eminent men as Dr. Sir Ganganatha Jha, Kumara Gangananda SinVa, Ramabhadra Jha, Bhuvaneshvarasingha 'Bhuvan' and others.

Besides these organizations several Research Societies on the lines of the Royal Asiatic Society of Bengal, the Bihar and Orissa Research Society, the Bangiya Sahitya Parishad, the Hindi Sahitya Sammelan and the Nagari Pracarini Sabha, were established inside and outside Mithila which accelerated the pace of her awakening : "Mithila Research Society", "Maithila Club", "Mithila Publishing Company", "Maithili Sahitya Sabha", "Maithila Vidvad-Samiti" (Benares and Darbhanga), "Maithila Printing Works" (Madhubani), "Mithila-Granthamala" (Darbhanga and Benares), "Maithili Sahitya Parishad" (Darbhanga), "Maithili Sahitya Bhavana" (Purnea), etc.

The cumulative effect of all these efforts was to make the people of Mithila conscious of their unity and their past glory. They soon realised that the rise of New Mithila depended solely on the growth of their mother-tongue. They turned their attention to the study and the publication of old classics of Maithili and also to the writing of new types of literature. This work of regeneration was immensely helped by the works of Sir George Grierson and other scholars of Indian languages. But among Maithilis themselves it was carried on in four different centres : (i) Benares ; (ii) Darbhanga ;

Madhubani ; (iii) Jaipur-Mathura ; and iv) Calcutta.

In many ways the most important work in the first decades of the present century was done at Benares under the leadership of the veteran scholar Mahamahopadhyaya Muralidhara Jha. Benares attracted Sanskrit scholars of Mithila from about the beginning of the Seventeenth Century.¹⁰ In the beginning of the Twentieth Century they founded an Association called Maithila Vidvajjana Samiti and started in 1906 the publication of a monthly Journal, the *Mithila-Moda*, which succeeded in establishing a tradition of its own. It had the good fortune of obtaining the active help of such men as Dinanatha Mishra, Jivana Jha, Chakradhara Jha, Kaliprasadasimha ChaudharL and others. The influence of the *Mithila-Moda* in popularising the cause of Maithili cannot be exaggerated. The only mistake, if at all, it committed was to adopt in print Devanagari as an alternative script of Maithiji.

In Mithila proper, the Maharajadhiraia of Darbhanga was the inspirer. Under his patronage, Mahamahopadhyaya Parameshvara Jha, Canda Jha, Vindhyanatha Jha, Cetanatha Jha, Sir Ganganatha Jha and others enthusiastically devoted themselves to the task. Old Maithili classics were edited, such as, Umapati's *Parijataharana*, Ramadasa's *Anandavijaya* and Bhanunatha Jha's *Prabhavatiharana* and, new books, like Canda Jha's *Ramayana** were written. In January 1908 the Maharajadhiraja sanctioned the publication of a monthly magazine significantly named the *Mithila-Mihira* which was later turned into a weekly, and has been since then doing great service to the language.

At Madhubani Ramananda Thakura estab-

16. Vide—J. Mishra : “विदेशमे मैथिलिक कीर्ति”

lished with the help of the Banaili Raj the Maithila Printing Works in 1905 and not only himself wrote works in Maithili but made people discover and write old and new works respectively.

Another group of workers gathered in the distant city of Jaipur under the guidance of Pt. Ramabhadra Jha (the Ex-Judicial Minister of the Alwar State) and Vidyavacaspati Madhusudana Jha. They brought out a well-edited monthly Journal, again significantly named, *Maithila-Hita-Sadhana* (1905). Though this centre was short-lived and is extinct today yet it may be said that it contributed very solidly to the development of Maithili. A group of western Prabasi Maithila workers, which has continued to work to this day, had Ramacandra Mishra "Candra" of Mathura as its leader. It attracted people from all sides—Ajmer, Mathura, Aligarh, Hatharas, Mandala, Jhansi etc. They published *Maithila-Prabhakara* (1929) and *Maithila-Bandhu* (1934) among several other Journals.

In Bengal, the metropolis and the University of the Province was situated. Hence Maithila scholars were attracted there too. Eminent Bengali scholars like the late Justice Sharadacharan Mitter, Babu Nagendranatha Gupta and others helped immensely the cause of Maithili studies by their writings and speeches. "The late Sir Ashutosh Mookerji may be called the patron of Maithili in Calcutta. It was through the efforts of Kumar Gangananda Sinha, Babu Gangapati Singha, Pandit Brajamohana Thakura, Vidyananda Thakura and others that a Chair for Maithili was founded in the University of Calcutta in 1917 with the generous help of Raja Kirtyananda Simha Bahadur of Banaili. The University recognised Maithili as an independent language for its M.A. examination in 1919. This gave an impetus to the growth and development of Maithili literature. They (?)

succeeded in casting a new type fount of Maithili script and also published a few works in Maithili. It is through their efforts that today we have a fine edition of the *Vamana-ratnakara*, the oldest Maithili prose classic of Jyotirishwara Thakura, by Dr. S. K. Chatterji and Pandit Babuaji Mishra."¹⁷

"During the last few years there has been much change in the (centres) mentioned above. After the death of Mm. Muralidhar Jha in 1929^k, the centre of activity shifted to the Benares Hindu University which, chiefly owing to the efforts of the local Maithilas led by Kanci natha Jha and Prabodhanarayana Chaudhari, recognised Maithili as an independent subject for its examinations. They founded an Association called Maithili Sahitya Samiti in the University with Mm. Balakrishna Mishra as its President (and Pt. Madan Mohan Malviya as its Patron), published standard works, and brought out a correct version of a number of poems of Vidyapati. It is still doing good work, though it does not have the ungrudging support of the Sanskritists, who have founded another association of their own in the city for similar work."¹⁸

In Mithila proper great work has been done in recent years. The Maithili Sahitya Parishad was founded by Shashinatha Chaudhari, Narendranathadasa, Bholalaladasa and others in 1931. The present Maharajadhiraja Sir Kameshvarasimha Bahadur has continued his family's traditional interest in Maithili and has donated generously to the University of Patna for a Maithili Chair. Numerous periodicals have been started and the style of spelling Maithili words has been scientifically determined. Tirhuta types were caused to be cast by the

17. P. E. N., p. 75.

18. *Ibid.*

efforts of 'Mithilaksharankana-Samiti' under the guidance of Shrinatha Mishra, Jivanatha Raya and others. The types have not been, however, considered to be fully correct. The University of Patna has partially recognised the language through the personal influence of the present Maharajadhiraja of Darbhanga and the atmosphere is increasingly becoming favourable to Maithili. There are now workers all over the province at Madhubani, Muzaffarpur, Patna, Purnea, Bhagalpur, Monghyr and various other towns and villages.

Though to-day the old Prabasi centres of work at Jaipur, Mathura and Calcutta are practically extinct yet at Ajmer under Pt. Raghunathaprasada Mishra and at Dohada (Baroda) under Pt. Vedamitra Mishra some work is still being done.

Thus, Renascent Mithila is an outcome of "an improved form of British administration, through the new system of Western education and the various movements which it has given rise to, as well as through the Press". The changes in literary standards and conventions of Maithili literature were immense. The following pages attempt to describe them in some detail.

CHAPTER II

MODERN HAITHILI PROSE

I

BEGINNINGS OF MODERN PROSE

The most direct and the most important results of the New Influence were witnessed in the field of Prose. Early and Medieval Prose were unsuited to the requirements of the New Age. Early Prose was too poetic and too full of mannerisms ; Medieval Prose lacked the power to mould the language to whatever purpose one liked. A Prose was necessary in modern life that could be easily read at length and enjoyed, that could be a proper medium for newspapers, magazines, films, novels, advertisements, and at the same time for scholarly essays and books.

The beginnings were artificial, uninspiring and lifeless, as in Tulapati Singha's and Canda Jha's translations. See for example the following sentences :

(i) छलाह राढ़ापुरी में श्रीकण्ठ नामक ब्राह्मण से सकल शास्त्रवेत्ता नीतिविद्या-निपुण पुनः सकल कला परिपूर्ण ओ गुण बिख्यातार्थ उपयोगार्थ पूजार्थ लाभार्थ नाना देश दर्शन कुतूहली देशान्तर भ्रमण करयित एकदा सूर्यग्रहण काल गंगा यमुनाक संगम में ग्राह सौं मस्ता गाय प्राण बात व्यग्रता सौं अतिकातरा जल में मग्रा देखल देखि प्राप्तकरुण चिन्ता करयित भेलाह ।'

—Canda Jha (1889)

(ii) परिचारिका—सरकार-मध्य आज एक तपस्वी लक्ष्मी-कान्तशर्मा अपन अनेक कालक तपस्याक परिणामस्वरूप ई फल

समर्पण कयलन्हि जकर पुरस्कार ततबा भेटलन्हि जे ओ भनाद्वयभय दूह सरकार ओ कुमारी ओ कुमार साहेब केँ आशीर्वाद दैत घर गेलाह । ओ ई फल श्रीकुमार साहेब केँ भोजनार्थ भेटलन्हि, ई सुनि कुमार अपन किशोरावस्था सुलभ नयन आनन्दकर चपलता सँ दौड़ि अपन माइक कोर जाय “हूँ हूँ सत्य थीक” ई कहि अनेक चेष्टा सँ माताकेँ सुख दैत भेलाह ।”

—*Tulapatisinglia*

It gradually acquired suppleness. The following quotation is from the classical work of Mahamahopadhyaya Mukunda Jha Bakhshi, *Khandavalakula-Itihasa* :

ताहि समय रघुनन्दन मा दूरहिसँ हुनका देखि गजाबरोहण कय (हाथी सँ उतरि) पूर्वतः कृतोपायन (१) सहित हुनक समीप आवि चरण निकट हुनक योग्य वस्तु (उपायन) समर्पित कयल जे देखि सन्तुष्टा ओ अन्तर्लज्जिता भय ओ पुनः स्वन्तःपुर बैसिलीहि ।

(१) पहिनहिसँ ओरियाय कय राखल-संदेश लय ।^२

This passage shows the intermediary stage. It rose gradually to the level of the prose of such writers as Mm. Muralidhara Jha and Mm. Parameshvara Jha. An illustration from each of the two is given below :

(i) की एही मिथिलासँ देशोन्नतिक आशा !!! अगुतैने बेटा-बेटी नहि, अगुतैने अन्न फल इत्यादि किछु नहि, अपन-अपन समय पाबि सब होइत छैक, से होएवे करत, तावता एतेक तेज ‘स्पीड’ सँ जनु हॉकल जाए, एहिमे बहुधा एक्सिडेन्सक (accident) भयक संभावना^३ ।

—*Mm. Muralidhara Jha*

2. *Madanarajacarita Upanyasa*, reprinted in *Pra- veshika Maithili Sahitya (Sangraha)*, Pustakabhandara, Laheriasera.

3. P. 60.

4. *Mithila* Vol. I, No. 7, p. 308.

(ii) एहि बयःसन्धिक शुभ अवसरमें एक दिन अपने सखी सभक सङ्ग बैसिकेँ सीमन्तिनी गपसप कय रहलि छलीहि कि ताहिमे प्रसङ्ग वशें बाजि उठलीहि जे है-लोकनि ! हमरा अपना शरीरमें थोड़ेक दिन सँ किछु बिकार बूझि पड़ैत अछि अर्थात् अधिक काल अन्यमनस्का रहैत छी । चलबा फिरबामे आलस्य होइत अछि । कहुखन शरीरमे गुदगुदी जकाँ लागि उठैत अछि । एकठाम अधिक काल मन नहि लगैत अछि । इच्छा होइत अछि जे कहुखनककें फुलबाड़ी आदि मे टहली ।"

—Mm. Parameshvara Jha

The final development of Maithili Prose of Today can be seen in the writings of Mm. Dr. Umesha Mishra, Kumara Gangananda Sinha, Bhuvaneshvara Singha 'Bhuvana' and Ramana Jha.

The difference between the first and the last stages of Modern Prose is so marked that none can question it. The stages through which Maithili had to pass through, before the change could corpe about, are many. The chief instruments which helped its growth were (a) the rise of Journalism, (6) the anxiety to make suitable speeches in Maithili, (c) the translations of prose works from other languages, and (d) the adoption of a scientific system of spelling and writing Maithili words All this facilitated the introduction of New Forms of Prose in Maithili

The Rise of Journalism

The history of modern Maithili literature is closely allied to the history of Maithili Journalism. Maithili Journals disseminated knowledge, encouraged light reading in the mother.tongue, created a reading public, and attracted and even trained a large number of young writers.

The *Maithila-Hita-Sadhana* (1905) was the first monthly periodical in Maithili. It lasted only for about three years. It was a very ambitious project inasmuch as it aimed to publish suitable elementary works of permanent value in different branches of learning : such as, hygiene, philosophy, grammar, arithmetic and geography, along with songs, poems, notes on the merits and defects of the people of Mithila and comments on current topics. Among its contributors were Kavishvara Canda Jha, Madhusudana Jha, Sonelala Jha, Ganeshadatta Pathaka, Ramabhadra Jha, Yadanatha Jha 'Yaduvra' and Jivana Jha Yajjvalaya. The serious nature of its contents is clear from the following statement of its policy :

अनिकासबहिकेँ हाहा-हीही, लल्लो-चप्पो गीत-कवित्तक
अतिरिक्त गम्भीर लेखसबहिक रसास्वादक योग्यता नहि छैन्ह तादृश
व्यक्तिक ग्राहक नहि रहबा सँ हित-साधनक कोनो नुटि नहि ।^६

Next year (*i. e.* in 1906) came out another monthly, the *Mithila-Moda* from Benares. It was edited by Mm. Muralidhara Jha (1906 to 1920), Anupa Mishra and Sitarama Jha (1920 to 1927) and Upendranatha Jha (especially, the New Series 1936 to 1941). It stopped for some time, and is extinct today, but it had an enviably long life among Maithili monthlies. It published powerful essays on all topics, speeches, stories, poems, long translations, and comments on current topics. A number of new writers were encouraged to write in it: such as, Trilocana Jha, Ramacandra Mishra, Anupa Mishra, Kusheshvara Kumara, Sitarama Jha, Jyotishi Baladeva Mishra, and Umesha Mishra. The '*Moda*' (as it was popularly called) was one of the greatest champions of Maithili and succeeded to some extent

6. *Maithila-Hita-Sadhana*, Vol. II, p, 3 "Nootana Vatsararambha".

in creating a reading public. Its voice was heard and even feared throughout the land. Its witty and sarcastic replies and comments had an immense influence.

Two years later in 1908, a monthly magazine, which was destined to function as one of the longest lived Maithili weeklies from Mar cit, 1911, called *Mithila-Mihira* (literally, the sun of Mithila), was started from Darbhanga under the patronage of the Maharajadhiraja of Darbhanga. It has had Maithili, Hindi and even English (during 1930-31) editions. It has survived to this day and has the credit of being the longest lived paper in Maithili. Its editors have been Vishnukanta Jha Shastri (1908 to 1911/12), Mm. Parameshvara Jha,⁸ Jagadisha Prasad Ojha, Yogananda Kumara (1911/12 to 1919), Janardana Jha Manasidana' (1919 to 1921\ Kapileshvara Jha Shastri (1922 to 1935) and Surendra Jha 'uman' (1935 to this day.) It has published several important essays and in general fulfilled the founder's wish ("to create an awakening among the great Maithil community"). Its editorial policy has been peaceful and orderly advocacy of Progress. In recent years, it has published important Special Numbers on several occasions- Among them the *Mithilanka* (Vol. XXIX, 1935) is indeed a storehouse of information on Mithila and her culture. It has shown half-hearted enthusiasm for the cause of Maithili according to some people because of its bilingual or even trilingual character—but on the whole, it has kept the torch of awakening burning in Mithila all through these decades of the present Century.

The second period in Maithili Journalism

7. Shashinatha Chaudhari's article on " Mihira-ka Sampadaka " (*Mihira*)

8. Surendra Jha 'Simian' (*Mihira*, 1935).

9. See referene in f. n. 7 above.

began from the end of the Great War of 1914. The Maithilis outside Mithila were, as in the first period, the first to start. Their leader was Ramacandra Mishra 'Jait' of Mathura who ably edited two monthlies in succession : *Maithila Prabha* published from Ajmer (August 1920 to December 1924) and from Agra (June 1925 to June 1926) and *Maithila-Prabhakara* published from Aligarh (October 1929 to January 1930). These Journals were for the most part concerned with the establishment of contact among Maithilis of all parts of India, especially the Pravasi Maithilis, and were social rather than literary. They were also bilingual (Maithili and Hindi) papers so as to be intelligible to those Maithilis whose ancestors had left their homeland generations ago and settled in Hindi speaking areas and had forgotten their mother-tongue. Maithili writers who contributed to these Journals were Pulakitalaladasa 'Madhura', Chedi Jha 'Madhupa' and Yadunatha Jha 'Yaduvara.' Occasionally the writings of Kumara Gangananda Sinha, and Jha, Raghunandanadasa, Bhuvaneshvarasingha 'Bhuvana', Pramathanatha Mishra and others also found place in them. They succeeded in reviving Maithili among the Pravasi Maithilis.

In Mithila proper, the efforts of two Kayastha scholars, Uditanarayanadasa and Nandakishoralala, led to the publication of a Magazine called *Shri Maithili* (1925 to 1927). The editors clearly felt the necessity of creating a work-a-day prose style. This is why they wrote :

“मैथिली”क प्रकाशनक प्रथम उद्देश्य थीक मिथिलाभाषाक प्रौढ़ता सम्पादन । ... जाहि भाषामध्य सर्वप्रथम हृदयमध्य हर्ष-शोक गौरव-धृष्टा आदि नाना भावक उत्थान होइत अछि ताहि भाषाक रत्ना ओ श्रद्धि करब हमरालोकनिक प्रथम कर्तव्य ।¹⁴

They encouraged literary criticism and longer essays on useful subjects. Its influence on the language was to widen the scope of the language so as to include non-literary subjects.

The task of *Shri Maithili* was carried on by perhaps the best edited Maithili monthly of this period, *Mithila* (1929 to 1931). It was edited by Kusheshvara Kumara and Bholalaladasa. It was mainly a literary Journal in the beginning but later on it became more and more inclined to social subjects. The result was that it aroused bitter controversies and met with its end. Kusheshvara Kumara had received inspiration from Mm. Muralidhara Jha, and Bholalaladasa from Munshi Raghunandanadasa and, therefore, they were able to maintain throughout a high standard. The part that this magazine played in creating new types of literary prose cannot be exaggerated. It can be safely asserted that but for *Shri Maithili* and *Mithila*, the literature of the late Thirties would not have achieved the enormous popularity it had. Writers like, Narendranathadasa, Harimohana Jha, Kalikumaradasa 'Maithili Vacaspati', Shrimati Shambhavi Devi and others were encouraged, and they revealed their latent capacities through them.

Unfortunately, both these magazines were very short-lived. Another periodical, started under the patronage of Kumara Krishnananda Sinha of Krishnagarha Banaili, tried to follow their line. It was called *Mithila-Mitra* (1931 to 1932) and began its career as a Fortnightly with Gaurinatha Jha, Dhanukhadharilaladasa, Mahesha Jha and Shashinatha Chaudhari as its editors in succession but had to turn into a monthly in about eight months. It was not, however, fully "alive" to the problems of the Maithilis; its efforts to voice independent views were tame. Nevertheless, one great service that it rendered was to make Maithilis realise the

importance of celebrating 'Janaki-Navami' (the Birthday of Sita) as their National Day. Since *Mithila-Mitra* published a Special Number ('Janaki-Navami-Anka') it has more or less come to be regarded as such. Some writers who rose into prominence by contributing to this Journal were Mahavira Jha 'Vira', Valiabha Jha, Jivannatha Jha Vidyabhushana 'Jiva,' and Shyamananda Jha.

These papers had to be suspended because the number of their subscribers was always small. The most important cause of this was the step-motherly treatment meted out to Maithili in the home University of Patna. The University of Calcutta recognised the language in 1917, but the creation of a separate Bihar Province, and the creation of a new University at Patna did not allow Maithilis to use this recognition with any advantage. Since then their efforts have been concentrated on getting Maithili introduced in the system of Primary, Secondary and University education in Bihar. The men at the helm of affairs have obstinately refused to do much in the matter. The result has been that the common people began to lose hope in the future of Maithili and did not consider it worth while to subscribe or to contribute enthusiastically to Maithili papers. This is proved by the enormous vogue of several papers in Urdu, English, Bengali and Hindi which languages have been recognised and given prominent place in the educational and administrative spheres of the Province.

The third period of Maithili Journalism followed the constitutional changes that were introduced by the Government of India Act of 1935. Elections to the various Legislatures and Public Bodies were held and the hopes of the inauguration of provincial autonomy filled people's hearts with fresh enthusiasm. In Mithila they began to feel that their mother-tongue would

now get its proper place. A number of old periodicals were revived and several new ones were started with this hope.

The first to make its appearance, as usual, was a Pravasi paper, called the *Maithila-Bandhu* (1935-1943 ; New Series 1947 to the present day) from Ajmer. Its editors have been Raghunathaprasad Mishra and Laksmipati Singh. Since 1939 it began to give space to Maithili regularly and some interesting "Lives of Eminent Maithilis" and valuable research articles have appeared in its pages. The greatest work that it has done, besides creating interest in the reading and writing of Maithili among Pravasi Maithilis, is to have published Special Numbers, especially the "Vibhuti-Anka," of permanent value.

The Maithila Yuvaka (1938 to 1941) from Ajmer under the editorship of Cunnilala Jha, and the *Jivana-Prabha* (1940 to 1950) from Agra (and later Jhansi) under the editorship of Braja mohana Jha, were some other papers patronised by Pravasi Maithilis.

They were all first merely "communal" papers of Maithila Brahmanas of the west but later on they devoted themselves to the cause of Maithili to show their affinity with the people of Mithila proper.

More important for Maithili were the New Series of the *Mithila-Moda* (1936 to 1941), the *Bharati* (1937), and the *Vibhuti* (1937 to 1938). The *Bharati* and the *Vibhuti* were high water-marks of Maithili Journalism.

The *Bharati* was published by the Maithili Sahitya Parishad (Darbhanga) and was edited by Babu Bholalaladasa. Its contributions were serious essays in literary criticism, travel, fiction etc. It began to publish old Classics of Maithili also, such as Jyotirishvara's *Varna-Ratnakara*. Its editorial notes were

marked by commonsense, sobriety and breadth of outlook.

The *Vibhuti* began well. It was priced very low considering that it promised to give very interesting, though at times provocative, matter and that an established writer like Bhuvaneshvarasingha 'Bhuvana' was associated with it. Its articles were revolutionary in spirit and envisaged a new line of work—that of ready-wit and humour. It met with its end soon because its style of spelling was new to Maithili readers, because it went too far in, criticising old institutions and because it gave an impression of malicious propaganda. The chief cause, however, why *Bharati* and *Vibhuti* ceased to come out was that the public were disillusioned even on the installation of the popular ministries in the province so far as the case of Maithili was concerned.

The greatest landmark in the development of Maithili prose was the publication of the *Maithili Sahitya Patra* (1937 to 1939), a quarterly journal which professed to publish works of permanent value only. Its publication gave popularity to the scientific and traditional style of spelling Maithili words in print. The change to Devanagari script which was closely associated with Hindi (from which it became emphatically desirable to distinguish Maithili because some people began to call it to be a mere dialect of Hindi); the necessity of printing in types which were most easily available (Maithili came to be written more in Devanagari in print only); the added prestige which Devanagari had obtained from its being curiously associated with Sanskrit (the Devavani) and from its recognition as the All-India native script and from its adoption by Gujarati and Marathi languages—all these had complicated the problem of a correct "Shaili" (as it was wrongly styled, instead of "Lekhanashaili" =

style of spelling words) for Maithili¹¹ In the year 1936 Mm. Dr. Umesha Mishra propounded the principles of a scientific " Shaili " from the Presidential Chair of a Shaili Nirdharana Samiti at Muzaffarpur.¹² After a careful consideration of all current views on 'Shaili' and after issuing a questionnaire, these principles were worked out and adopted by the editor of this Journal, Pt. Ramanatha Jha. Since then a majority of Maithili prose writers have adopted it with a very few modifications.

The New Influence entered very prominently into Maithili through Journalism. People were awakened ; new lines of creative writing were introduced ; old lines were revived or modified ; such little things as punctuation, paragraphing, spelling etc. received a definition; and a gradual adaptation of Maithili literature to a new mode of writing, more suited to printing and to the wider reading of Maithili, & a spirit of service to the land was inculcated ; and in fine, modern Maithili literature came into being.

II

TRANSLATIONS

"A great age of literature," says Ezra Pound, "is perhaps always a great age of translation; or follows it".¹⁸ Translations affect a generation by naturalising a foreign

11. See on this controversy MODA Udgara 44 (p. 4) 173.179, 180.83 (p. 21), 184.85 (p. 10) ; *Mihira* 21.4.1923, 24.2.1944 and *Bharati I* 'Vasantanka'. See also special views on the subject by Pt. Jivanatha Ray in *Lekhashaili* (published by Pusiakabhandara Laheriasera, Darbhanga). The views of Mr. Ray are in some respects far fetched and unconvincing.

12. The address is available with the author.

13. Make It New, pp. 101,125.

or ancient work and by giving its authors training in new and old methods of literary-expression. This can be illustrated in the history of ail literatures. Modern Maithili literature also took to it as the easiest and the quickest way to imbibe and assimilate the new influences and to popularise the cause of Maithili.

Unlike Assam, Bengal and other places, the efforts of Christian missionaries do not seem to have been much fruitful in Mithila. They perhaps met with a rebuff or an indifference and exerted little or no influence upon the public of Mithila for there is no trace of any Christian influence upon the orthodox and conservative character of her people. Grierson says :

"The first translation of any portion of the Bible into a vernacular language of Northern India of which we have any record was made into it (Maithili)¹⁴ but subsequent to it no other translation of Bible was probably made nor is Maithili included among those languages into which Serampore Missionaries used to translate the Scriptures.

This translation was made at the end of the Eighteenth Century by Father Antonio, a Roman Catholic Missionary at Bhagalpur in the Chika-Chiki dialect of Maithili. Grierson searched for a copy of it thoroughly in the European and Indian libraries but he could not get any trace of it.¹⁶

The translations that were made from English were generally of different character. They range from Dinanatha Jha's *Vekaphilda-ka Padari* (Goldsmith's Vicar of Wakefield) and Jaleshvarasimha's *Sheksapiara-Natya-Katha* (Lamb's Tales from Shakespeare) and

14. LSI V ii. p. 96.

15. But see LSI *Addenda Minora* to Vol. V. ii. ; Grierson says that the said volume is not in Maithili.

Umanatha Jha's translation of Capek's *Mother* to Kamananda Thakura's translation of the *Aesop's Fables*.¹⁶

The translations have not been limited to English ; they have been from Sanskrit as well as from various modern Indian languages. Translations from Sanskrit are numerous Upanishads, Epics, Puranas, Fables, Dramas, Gnostic Works, Dharmashastra-Karmakanda, Philosophy, Kavya, Poetics, etc. have been directly or indirectly rendered into prose and verse. Translations from Bengali are mainly of the works of such novelists as Bankim Chandra, Ishvara Chandra Vidyasagara, Sharad Chandra, Rabindranatha, and of essays and poems such as those of Michael Madhusudana-datta. Lastly, translations from Hindi are of various essays, poems and short stories.

These translations form but a fragment when compared to a large number of works which are not translations but derive their substance and spirit from literatures in foreign or Classical languages.

The greatest difficulty which Maithili writers have felt in translating new ideas and terms has been to find suitable technical words. Though most of them have satisfied themselves by using English or foreign words in brackets and by more or less carelessly advancing Maithili equivalents and by even incorporating them with occasional phonetic and grammatical changes (such words as "minutes" or "Conference" or "college") yet there are others who have devoted great attention to this aspect of their work and have coined appropriate words {such as "transitional period" was translated as सन्धिकाल, "man and his environment" as मनुष्यक स्वभाव औ वातावरण, "Romantic Literature" as कल्पनाशील साहित्य, and so forth).

16. All are published except the *Mother*.

The major result of the translations was not modification and addition to the vocabulary and the introduction of various kinds of stops and punctuation marks merely, but the formation of new literary forms. So far as prose is concerned the new forms were :

A. *Prose of Entertainment:*

- (i) Fiction
- {ii) Travel
- (iii) Essay

B. *Prose of Information :*

- (i) Criticism and Scholarship
- (ii) Philosophy and Religion
- (iii) Biography, History and Geography

III

PROSE OF ENTERTAINMENT

Fiction

The history of fiction is not encouraging in the beginning. The first works in the field were translations and adaptations of Sanskrit tales. Canda Jha's *Purusha-Pariksha* (1889)¹⁸ Mm. Muralidhara Jha's *Mitralabha-Hitopadesha* 1906-09, 1921) (completed in the end by Anupa Mishra),¹⁹ and *Mahabharata-Anushasana-Parta*²⁰ (1906), Umesha Mishra's *Nalo-*

18. Published 1889 and reprinted in part in early numbers of MODA. Recently Kashinatha Thakura. 'Kalesha' has also translated portions of *Purusha-Parikshti* in 'Mihira',

19. In MODA (up to Udgara 32 by MM Muralidhara. Jha ; ended by Anupa Mishra in Udgara 161).

20. Ibid 9,10,12,38 and Vanaparva Udgara 12.

*pakhyana*²¹

(1919) and *Yaksha-Pandava-Samvada*²² ; Trilocana Jha's *Udyogaparva*²³ and Gananatha Jha's *Adiparva*²⁴ Gunavantalaladasa's translation of four Parvas of the *Mahabharata*²⁵ were some of the earlier attempts. While some of the first works erred in being merely literal, word for word translations and cared not for grace and speed in their vernacular sentences, the later works showed a mastery of the medium. In recent years, the task of translating Sanskrit stories into Maithili prose has continued : *Megliaduta*²⁶ by Bhuvane-shvarasingha 'Bhuvana', *Valmikiya Ramayana*²⁷ by Jagadisha Mishra (in his *Ramayanacaritamrita*), *Kadambariby Chedi Jha*,²⁸ Paramananda Dutta²⁹ and Dr. Subhadra Jha³⁰ separately, *Shivarajavijaya*³¹ by Upendra Jha, *Naishadha*³² by Jivana Jha and portions of *Kathasaritsagara* (such as the story of Udayana : *Udayanakatha*³³), Puranas,³⁴ and Vedas ? (such as *Harishcandra-hatha*³⁵) by wamanatha Jha. The works of Ramanatha Jha are the best of these, because

21. Ibid, 142 if.

22. *Mihira*.

23. Ms. with the author's heirs. MODA 113.

24. SINGH p. 204. (But other accounts seem to say that he translated Vanaparva MODA 113,164).

25. Noticed in MODA 165.

26. *Mihira*.

27. Noticed in MODA 95.

28. Unpublished.

29. Partly published in *Mihira*.

30. Ms with the author.

31. *Mihira*.

32. Ms. with the author.

33. First published in *Sahitya Patra*; 2nd Ed. published by the Maithili Sahitya Parishad, Darbhanga.

34. Unpublished.

35. *Mihira*.

he has been able to bring to conclusion the tendency of previous translators to devote the same attention to the smoothness, ease and graceful flow of their v 'macular sentences as to the conveying of the ideas of the original

A second development was the publication of stories based on Sanskrit Upakhyanas, such as, those contained in Laladasa's collection of tales of Pativrata women : *Pativratacara* or *Strishiksha*,⁸⁷ and Shrinandana Jha's *Satisapta-kopakhyana*,⁹³ MM Muralidhara Jha's *Arjuna-Tapasya*,³⁹ Trilocana Jha's *Shakuntalopakh-yana*,⁴⁰ one Mukunda Jha's *Adarsha-Sati*⁴¹ and *Kumari-Tapovrata*⁴² Ramabihari Mishra's numerous tales from the Puranas in modern garb, such as, *Durga Upanyasa*,⁴³ *Yugalavira*⁴⁴ *Apurva Rahasya*,⁴⁵ *Anokhi-Kanya*⁴⁶ *Kathina-Sadlw.na* or *Kuberacaritra*⁴⁷ *Sharmishtha-Devayaniy*⁴⁸ *Dandanripacaritra*,⁴⁹ *Priyavratopakh-yana*,⁵⁰ *Adbhutajanma*,⁵¹ *Tapasvini Vedavati*⁵² etc., Gangadhara Mishra's *Eka Pracina Samayaka Raja Sliasanaka Prahasha*,⁵³ Kulanandadasa's

37. Published by the author's heirs.
38. Published by the author, Benares.
39. Published in **MODA**.
40. Published in **MODA** 34 (1909).
41. Published in **MODA** 67.
42. *Ibid* 69.
43. Publised in Mihara.
44. *Ibid*.
45. *Ibid*.
46. *Ibid*.
47. *Ibid*.
48. *Ibid*.
49. *Ibid*.
50. *Ibid*.
51. *Ibid*.
92. *Ibid*.
53. *Ibid*.

Nala-Damayanti-Katha,⁵⁴ Chatradhari Thakura's *Sukanyopakkyana*⁵⁵ these are not- translations of the original Sanskrit stories, but they merely derive their subject-matter directly from them- The best work from the point of view of the development of prose style was, however,, Ramananda Thakura's *Sankshipta Maliabhara-tusara* (1920)⁵⁶. The verse translation of *Gulistan*⁵⁷ by Tulapatisingha was written in pursuance of this very trend in the development of Maithili fiction.

The next stage was the composition of more or less independent Kathas and Akhyayikas on the lines of the tales in *Dashakumaracarita* and *Kathasaritsagara*. Two most important works of this kind were. Harinara-yana Jha's *Sudarshanopakhya*⁵³ (translation of a story from Bhavishya Purana in an independent form) and MM Parameshvara Jha's *Simantini-akhyana*⁵⁹ (incomplete).

The plot of *Sudarshanopakhya* is slender and devoid of any skill. A king of Ayodhya Dhruvasindhu meets his death in a hunt and leaves two widows, Manorama (daughter of Virasena) and Lilavati (daughter of Yodhajita). Each has a son, named Sudarshana and Shatiujit respectively. Yodhajita is the villain of the story ; he places his daughter's son on the throne of Ayodhya and pursues Sudarshana to the Ashrama of Bharadvaja where he and his mother fly away as refugees. Finally, the

54. Published by Maithili Academy (now extinct)) Patna (as noticed in *Mihira*).

55. Published by the author.

56. Published by the Maithila Printing Works, Madhubani.

57. Noticed in MODA 92.

58. Published in MODA.

59; *Ibid*.

story centres round the love and marriage of Sudarshana and Shashikala, daughter of Subahu King of Kashi. Yodhajita does all that he can to prevent this union. But Sudarshana is helped by the Goddess in this. The devices of introducing the explanatory story, adventure and war and bold but didactic description of events in the manner of Sanskrit collections of stories, are used throughout the story.

The *Simantini Akhyana* is not known to have been written beyond a very small portion. It is not based on any known work but derives its inspiration from Puranas (Devibhagavat ?) and Akhyayikas of Sanskrit, Simantin: is the daughter of King Citravarma of Aryavarta, who is destined to become a widow at the early age of fourteen. We are told elaborately how she grew up to the age of fourteen and was married to Kumara Candrangada, son of King Indrasena. The extant story is left incomplete at this stage. The importance of the work then does not lie in its plot. Its prose is dignified though marred by artificial and cumbrous details. The dialogues are unnatural and unrealistic. The descriptive passages alone merit some commendation.

Shrikrishna Thakura's *Candrabhaga*⁶⁰ is a small work in the old manner of tales found in Sanskrit collections of Fables. It begins with a Sanskrit verse which a princess is taught to understand with the help of several illustrative stories. These stories are imaginary, though they are all full of apparent worldly wisdom. They are substantially very much like the Romantic Maithili folk tales. It was much in this very style that Tulapati Singh wrote *Madanarajacarita Upanyasa*.⁶¹

60. Published by Maithila Bandhu Karyalaya, Ajmer.

61. Published in *Mihira* Vol. I.

Sanskrit "Akhyayikas" and "Upakhyanas" or their imitations did not give Maithili fiction any idea of characterization or plot-construction, which are the keynotes of modern story-writing. Translations from English ranging from Aesop's Fables (by h'amananda Thakura⁶²) and Shakespeare's Tempest (in prose by Umesha Mishra as *Kamala*) to Goldsmith's Vicar of Wakefield (by Dinanatha Jha⁶³) and more from Bengali, such as *Kapalakundala*⁶⁴ and *Mrinmayi*⁶⁵ by Shivananda Ohaudhari, *Mayashankara*,⁶⁶ *Yugalanguriya*⁶⁷ and *Rajaputa-Jivana-Sandhya*⁶⁸ by Kashinatha Jha, *Bameshvara*⁶⁹ and *Vicitra Ra'iasya*⁷⁰ by Jivaela Mishra, *Mahgraslitrajivauaprabhata* and *Sitarā Banavasa*⁷² by Chedi Jha, "Darpa-Curna"⁷⁸ and "Nishkrti"⁷⁴ and *Yugalanguriya*⁷⁵ by Surendra Jha "Sumana", and *Vishavriksha*⁷⁶ by Bhuvanesvarasingha "Bhuvana" acquainted Maithili reading public with them. These renderings stirred its imagination. It was, however, supple-

62. Published by Maithila Printing Works, Madhubani, and called as *Balopadesha*.

63. Published in *Sahitya Patra* C/o R. Jha, Raj Library, Darbhanga.

64. Published in MODA 136 ff. (1918).

65. Published in part in MODA 191.

66. Published in *Gadyakusumanjali* (Parishad, Darbhanga)

67. Ms with the author.

68. Published in part in MODA 191.

69. Published by the author.

70. Ms with Harishchandra Mishra Benipur, P. Q. Bahera, Dist. Darbhanga.

71. Ms with the author-

72. Published by Pustakabhandara, Patna.

73. Published in *Mihira*.

74. *Ibid.*

75. *Ibid.*

76. Published in part in *Maithila Yuvaka*.

mented by readings in foreign languages encouraged by the gradual spread of Western system of education.

The first attempts to write original novels and stories were made during the Twenties. They were, however, not very successful. Most of them were just begun and never completed.. Though most people had a vague grasp of really suitable subjects for Maithili fiction yet they could not fully exploit them. They were conscious of the immense possibilities of humour and characterization in the social and cultural life of Mithila. It was in the next decade that the new types of literature could fully become familiar to Maithili writers, but they acquired mastery over the art of fiction early. They realized also then the medium of the modern age is prose and that their literature could spread, even in adverse circumstances created by the non-recognition of Maithili and the encouragement of non-Maithili languages by the Government and the Educational Bodies, as rapidly as good fiction was written and circulated among the masses. In spite of all this, the final flowering of this type of literature, came only in the next generation when immense progress was made in the political conditions of India generally and in the Western system of education in Mithila particularly.

Such earliest fiction writers were Rasabiharilaladasa, Janardana Jha "Janasidana", Bhola Jha and Punyananda Jha. Rasabiharilaladasa's *Sumati* (1918) is an allegorical and didactic story. The lessons from the life of the hero one Manorathalabha are that extravagance in marriages, and other unnecessary pomp bring disaster upon men in this world. When

the heroine Sumati, the daughter-in-law of Manorathalabha, arrives, she manages things so well that his fortunes turn for the better, the education and the bringing up of the child are done in the right and the scientific manner, and all ends happily. The whole work looks like an allegory on the following verse of Tulasidasa :

जहँ सुमति तहँ सम्पति माना ।

जहँ कुमति तहँ विपति निदाना ॥

Almost all stages of the story are commented upon by directly addressing to the readers or by making a character called "Ucita-Yakta" (= the impartial speaker) appear like the Greek Chorus at intervals. There are quite elaborate descriptions of a rich Kayastha family in Mithila in the earlier Chapters of the novel. But there is, hardly any skill displayed in narrating the story or in weaving the plot. Characterization is very vague and indistinct. Indeed, the work is a typical example of immature novel writing in Maithili: the situation is Maithila and the idea is worthy of being the subject-matter of a Maithili novel but the handling is crude,

Janardana Jha "Janasidana" showed from the very beginning a greater grasp over a "situation" and knew how to handle a "theme". His numerous translations and wide reading in novels of other Indian languages had made his imaginative faculties fit for writing novels in his mother-tongue. His first successful work appears to have been *Shashikala* (1915)⁷⁸ Only seven Chapters of it were published. It begins with the birth of a son to one Gangeshvara Jha the father of Shashikala. He gets leave from his duty with difficulty to see his newborn child—he was a court-Pandit of a Raja—and has to go back. He is made to realise the necessity of arranging his daughter's (Shashikala's)

78. Published in *Mihira*.

marriage. One Sundara Thakura, a Ghataka, talks of this to the people of her prospective husband. This is all that we have of this novel; the later portions were either not written or never published. But even in so small a space, the author shows his skill in planning the beginning of a novel, the growing desire in Mithila to educate girls as well as boys, the increasing influence of the Western system of education and the adverse conditions of service at an Indian Ruler's court. He shows great familiarity with his subject and a tolerable command over his language.

Earlier, he had written *Sati Sarvasva* and *Nirdayi Sasu*⁷⁹ (1914). The latter begins with the marriage and the Dviragamana ceremonies of a well-behaved Brahmana whose mother shows a natural jealousy towards her daughter-in-law in that she fears that her son is "lost" to her.

Later, he wrote *Kaliyugi Sannyasi Va Dhakosalananda* (1921)⁸⁰, *Punaryivaha* (1926)⁸¹ and *Dviragama-Rahasya* (1945).⁸² Of these, *Punarvivaha* is perhaps the best work. It relates the degeneration in the life of Jyotishi Bhavanatha Jha, who marries for the second time at an advanced age, in spite of the remonstrances of his first wife on her death-bed. It suffers from a surfeit of dialogue in the beginning, but on the whole, it portrays successfully the contrast between the earlier and the later life of the Jyotishiji. The scene that he creates with the drum-beaters on the occasion of the 'Mundana' ceremony of his son from the first wife is carefully introduced to reveal the change.

79. *Ibid.* The *Siti Sarvasva* is noticed in MCDA 93.

80. *Ibid.*

81. Published by Maithila Printing Works, Madhubani.

82. Published in *Mihira*.

Pandit Janardana Jha showed that the life of a Maithila was full of matter which could be exploited for writing successful novels. His novels are always realistic and unlike Rasabiharilaladasa's *Sumati*, he has the skill of narrating a story charmingly. At the same time, it must be pointed out that his defects are many. Characterization is immature, motivation is meagre and psychological progress of a story is unknown to him. Often it seems that the author has never thought as to how he would complete his novel; he appears to start well but ends, if at all, well only by accident. This might have been the necessary consequence of publishing his works in instalments in the weekly *Mihira* and not as books.

"Bhola" Jha shows a better motivation of his plots. His two published stories are *Manushyaka Mola*⁸³ (1924) and *Vivaha*.⁸⁴ The first describes the unhappy end of Manorama the young wife of one Harshanatha. His parents had sold away all their property in order to marry him in a high ('Bhalamanusa') family. So he leaves his home to earn in Calcutta, after sending his wife to her father's home. The poor lady is taunted by her people and she writes a wrongly addressed bearing letter' to her husband. The letter comes back undelivered and her parents punish her for writing to her husband all about their treatment towards her. She is so pained that she commits suicide. Harshanatha learns of this in Calcutta and turns a Sannyasi. The story is moving and the purpose of the novelist—the condemnation of the vicious practice of spending huge sums in order to marry in Kulina families—is effectively brought home to the reader.

83. Published by Kanhaiyalala Krishnadasaj Rameshwar Press, Darbhanga.

84. Ibid, 2nd Ed., 1935.

The *Vivaha* depicts the tragic end of a girl who was married at an immature age. It is artistically inferior to the first work of the author. "Bhola's" work shows better plot construction, but his command over language and style is much inferior to that of Janardana Jha. His works are really short stories and not novels.

Punyananda Jha wrote in 1914⁸⁵ a pair of novels called *Mithila-Darpana* but could publish only one volume of it in 1925.⁸⁶ The story is influenced by Bengali novels in its treatment but its subject-matter is well suited to Maithili. Santalala has three widow daughters and one unmarried (Yogamaya) whom he arranges to give away in marriage to an idealistic youth Yogananda. There are numerous episodes and sidelights introduced in the middle, such as, a pilgrimage to Benares, the death of his third daughter's son and that of her husband, the relation between a master and a servant in Mithila, and so forth. The device of introducing a mysterious sentence in the mouth of one of the characters on hearing which another is embarrassed and upset, is also introduced after contemporary Bengali mystery novels. There are long and apparently unnecessary discussions on current problems of Mithila, generally inspired by the founding of the Maithila Mahasabha*. Yogananda is an ideal and thoughtful youth educated on Western lines. On the whole, the novel is one of the good examples of early attempts at novel writing.

The next phase in the history of Maithili novel was dominated by Harimohana Jha, Kancinatha Jha "Kirana", Harinandana Thakur "Saroja", Kumara Gangananda Sinha and Lakshmipatisingha.

85. Vide Preface to his novel *Mithila.Darpana* Vol. I,

86. Published by the author, Vill. Jahanapur, P.O. Palasi, Dist. Purnea.

Harimohana Jha is the most widely read novelist of Mithila today. His *Kanyadana*⁸⁷ (1930-33) and *Dviragamana*⁸⁸ (1943) together form a pair, though according to the original plan the first was never thought to be succeeded by the second. The story is that of a youth, Candicarana Misra who has filled his mind with Western ideals of woman by reading English novels and other books. His dreams are shattered when he sees his wife Bucci Dai—a poor little village girl, unsophisticated, quiet, inept in modern manners,, and leaves her on the night of the fourth day of his marriage. In the next volume he is reconciled and he agrees to live with her if she receives training in the Western manner. She is taken by her brother Revatiramana to Benares on a pretended pilgrimage, and there the two educate her. Finally, Candicarana performs his Dviragamana ceremony in a peculiarly funny way when a meeting with the father of his father-in-law (who had long left family life and turned an ascetic) takes place. The latter convinces him that education of girls ought to be conducted on Indian lines and not on Western lines.

The story does not reveal the real reason of the popularity of Harimohana Jha. His strong propaganda in favour of educating girls on Western lines {in the first volume (*the Kanyadana*), indeed, excited criticism and he tried to justify his "disinterested" role in the introduction to the *Dviragamana*. He pleaded that he did not satirise or criticise the old ways of living but merely delighted his readers by presenting in a humorous fashion the conflict between the old and the new⁸⁹.

87. First begun in Mithila Vol. I No. 2 ; later published by Pustakabhandara, Laheriaseraï.

88. Published by Pustakabhandara, Laheriaseraï.

89. Preface, p. 2.

Indeed, the hero and the heroine sink into the background when one tries to recall the most interesting characters of these novels. The trumpet-tongued Dhunamuna-kaki; the ever-welcoming Avesharani; the poor simple mother of the heroine, Lalakaki and the "up-to-date" Baḍakagamavali; and among men characters Batukaji who, like Meredith's Austin Wentworth, appears to be the author's mouth-piece,⁹⁰ Jharakhandinatha the immortal simpleton who goes to a Doctor to get a telegram translated to him,⁹¹ Tunni Jha the Ghatakaraja who classifies the settlement of marriages into three classes: 'Khanakhanaua', 'Tanatanaua' and 'Thanathanaua',⁹² Lalakaka who passes the bounds of the comic and reaches the outskirts of the tragic world,⁹³ and Revatiramana *alias* Kantira who is anxious to marry his sister to a "modern" gentleman with prospects of high position in life and is always ready to reconcile what has gone astray—are one and all masterly creations. Rightly Prof. Shrikrishna Mishra observes :

हमरा मन अछि जखन ई पुस्तक हमरा प्रथम बेरि उपलब्ध भेल तँ हम एके बैसिकीमे तीन आवृत्ति एकरा पढ़ल आओर विशेषता ई जे तीन बेरि घटकराजक ठनठनौआ, ठनठनौआ, खनखनौआ वाला घटकैतिक विभाजन, आखण्डीक 'आइन में पेट फुलता हए,' पुरोहितक शोल लगनाइ, बटुकजीक बोली ईसब प्रियगर लगवे कएल।⁹⁴

It is here that we realise that Harimohana Jha is a master of comedy and that his glory lies in the field of humour.

The weakness of the novelist lies in his plot. He reveals this in the *Doiragamana* more

90. Cf. "ओ मऊनीमे मगइ छथ"

91. Cf. Lis : "ओर उमिरमें सरकार सब भाईसँ छोट हए"

92. Cf. *Kanyadana*, Chapter called 'Sabhagaohi'.

93. Cf. "कटोरक नेनमतिमे पढ़ि हमहुँ अगुता गेलहुँ।"

94. *M'hira* 16.10.1943.

than in the *Kanyadana* which remains to be the author's finest work. He builds the entire plot in the second volume on the assumption that Mr. C. C. Misra could remain the old idealist that he was even after his bitter experience at the hands of Miss Bijuli. It has been shown in the first volume that he is a supremely sensitive individual. His dreams of a modern wife are shattered and he does not hesitate to leave his wife for ever, he does not consider even for a moment as to what her fault was in her being not "modern", and easily shakes off his responsibility as a member of society to train her when an opportunity comes.. But when Miss Bijuli teaches him a lesson, he does not show any sensitive reaction, he does not become an ascetic or commit suicide or even seriously realise his mistake. He continues to dwell in his ideal world of romance and tries to bring up his wife in the Western manner. His return to normality is forced by the petty device of introducing a Mahatma in the end.

This pair of novels forms nevertheless an important contribution to Maithili literature. In his use of English and dialectal forms of Maithili in the speeches of some characters, Mr. Jha follows the line of Shakespeare's *Henry V* or that of Hardy's novels. His command over the idiom of the language is extra-ordinarily great and contributes not a little to his success. It must be realised, however, that in some respects his narrative methods are a development of those of his predecessors, especially his father Janardana Jha "*Janasidana*".

Harimohana Jha did not become popular at once ; his successful beginning of the *Kanyadana* in the monthly *Mithila*, finally made people realise that good novels could be written in Maithili. But among the works

which aroused wide interest in novel-writing immediately, Kancinatha Jha "Kirana's" *Candragrahana*⁹⁴ (1932) ranks high. "Its theme is the rescuing of a lady from the hands of a Mussalman goonda (ruffian) at the Simaria-ghata where she had gone to take a bath in the Ganges on the occasion of a lunar eclipse"⁹⁵ It showed, even before the *Kanyadana* and the *Dviragamana*, the importance of appropriate descriptions such as those of the cold weather or of the crowd, in a novel.

Lakshmipatisingha's historical story *Oamunda*⁹⁶ (1933) was published during this very period. The thrilling and miraculous disappearance of the daughters of one Vardhamana Upadhyaya to save their honour from a Moghul official forms its subject-matter.

*Madhavi-Madhava*⁹⁷ (written in 1929 and published in 1935) by Harinandana Thakura "Saroja" is less successful in creating living characters, but in thinking out an interesting romantic plot, it shows unusual skill. The novel relates the progress of an accidental love between a young student, Madhava, and Madhavi, the daughter of a telegraph clerk who is his father's old friend. They undergo several crises in their emotions but ultimately they are united in marriage.

Perhaps the greatest fiction writer of the decade is Kumara Gangananda Sinha, the author of the incomplete novel *Agilahi*⁹⁸ (the Agile Girl) (1935). It portrays with gentle humour and great skill the character of a girl as she grows up. It is written throughout in good taste, is true to the life in Mithiia, and

95. P. E. N. P. 82.

96. Published in *Mihira*.

97. Published by the author, Village Bhachchi, P. O. Madhubani, Dist. Darbhanga.

98. First begun in MITHILANKA (p. 21) and later published in *Sahitya Patra*, Darbhanga.

would have been a very successful work if it had been completed.

The third stage in the history of Maithili novel came in round-about 1940. The outstanding writers—young and old—were Gangapatisingha, Vaidyanatha Mishra "Yatri", Upendra Jha "Vyasa", Brajanandana Jha and Yogananda Jha.

Gangapatisingha is a veteran Maithili writer. He has written *Jayacanda-Parajaya*" (the Defeat of Jayacanda the famous King of Kannauj) and *Sushila*¹⁰⁰ (published later in 1943). *Sushila* is a social novelette portraying the life of a childwidow. The author's genius lies in other fields and hence all told the novelette is not very successful.

Vaidyanatha Mishra "Yatri" is one of the leading novelists of the present generation. His novel *Paro*¹⁰¹ (1946) has excited some adverse criticism because it somehow insinuates incest. The story is described in the first person by the hero Biraju. Paro (Parvati) is the daughter of Biraju's father's sister. The tender and intimate relations between the two are the subject-matter of the novel. The author does not even hint anywhere anything beyond the limits of decency but suggestion is thrown out as regards the delicate feelings which the hero and the heroine have towards each other. Paro is married to a heartless person, she suffers a lot and ultimately dies in the throes of child-birth.

Colloquial and concise, racy and concrete, pointedly suggestive and neat in idiom and

99 Unpublished Ms. with the author and in the Maithili Sahitya Parishad.

100. Published by Maithili Sahitya Samiti, Patna College, Patna, 1943.

101. Published by Granthamala Karyalaya, BankL pore, Patna.

vocabulary, vivid and lively, graceful and even sublime—these are the qualities of Yatri's style. The greatest defect of his style is the excessive use of suggestion and inversion; it makes easy reading difficult, it becomes a mannerism and degenerates into artificiality. Besides, he has not been able to keep himself completely free from the use of such foreign idiom and vocabulary as do not form a part of the Maithili language.

Upendra Jha "Vyasa" wrote his *Kumara*¹⁰² in 1943 but could publish it in 1946. The main purpose of the novel is to show the rise and fall in the emotions of a young man Vimala when he comes into contact with a Pravasi Maithila family of Manabhumi. He is disappointed in his love, and decides to remain a bachelor ("Kumara"). In the end, however, he marries another girl in order to fulfil the wishes of the ailing wife of his elder brother. The latter half of the novel is excellently managed, especially in the study of the 'bachelor-mind' of Vimala when he begins to feel: "I was a fool not to marry in my youth !" The theme is dear to the author as is clear from his attempt to introduce it first in his short stories,¹⁰³ and he succeeds in giving it a full expression here. The little sketches of home life in Mithila, of village life, of college life, of life at Puri and of love and romance, and the characters of Kumudini, Kamala, Shishira and Minn are other sources of interest in the novel.

Brajanandana Jha's *Asaluiya Jaya*¹⁰⁴ (published partly in 1946) depicts the pathetic

102. Published by Shri Balabhadra Jha Ramabag, Darbhanga.

103. Such as, in "Debu."

104. Published in *Mihira* 22.12-45.

life of a quiet, sincere and affectionate lady called Jaya.

Yogananda Jha's tragic novel *Bhala-manusa*⁸⁵ (1944)- attacked false Kulinism in Mithila and advocated that real qualities should raise the social status of men. The story is that of a modern young man, Jagadisha, who waives aside his parents' pressure to nullify his marriage in a family of lower status and to marry instead in a higher family. Eventually the poor lady dies, forsaken by the people of her husband's family, and the implication is that the system of Kulinism is an important cause of her death.

The novel became popular as soon as it was published and aroused interest in the problem. But the promise of a novelist of the first rank—which has not been fulfilled as yet—was given rather in the small touches which the author gave to his story : in the first meeting of the hero (Jagadisha) and the heroine (Nirmala), the behaviour of Jagadisha when he comes home after having married, and in the excellent little scenes, such as those in the tank where Urmila, Durga and Kamala talk and in the end where Pancati Jha, Udaya and Muse enjoy an evening—which are used like some of the side-scenes in Shakespeare's dramas where the main action of a drama is seen through the eyes of some disinterested outsiders.

Sharadananda Jha's *Jayabara*¹⁰⁶ (1946) was written in reply to the charge against Bhahamanusas made in the above novel. He attempted to describe the evils that are generally found among the Jayabaras, the lowest strata

105. Published by Pustakabhandara* Laheriaseraï.

106. Published by Raghubara Singha, Madhubani, Darbhanga.

of Maithila Brahmanas. Some of the facts which he insinuated were one-sided, such as, sexual immorality or the forgeries of Jayabara zemindars. In spite of a few interesting episodes such as the one where the 'Bariatls' arrive at the house of Banamali Jha, and some descriptions which are true to life, and the creation of of such living characters as Banamali Jha and his sinful daughter Uma Dai and his Barrister son Bindu, there is a great immaturity in his narrative skill and a total ignorance of what is correct language.

*Banamanukha*¹⁰⁶ (1947), a novel intendied to be a reply to the novel of Sharadananda Jha, by one Avadhanarayana Jha has not even the saving graces of *Jayabara*. It is full of vulgarity and does not at all succeed in proving that the Bhalamanusas are really "Banamanukhas", or in defending the Jayabaras. As regards its language and style the less said the better; they are even inferior to those of *Jayabara*.

Several Maithili novels are still unpublished. The important ones of them are Chedi Jha's *Urmila*,¹⁰⁷ Surendra Jha's *Mala*,¹⁰⁸ Ishanatha Jha's *Seva*,¹⁰⁹ Bhuvaneshvarasingha "Bhuvana's" *Samaja*,¹¹⁰ Giridhara Jha "Vikalavisharada's" *Bhama*, *Krandana* and *Samaja*,¹¹¹ Alakhaniranjana's *Samaja* and *Vamamarga*,¹¹²

106a. Published by Raghubara Singh, Madhubani, Darbhanga.

107. Ms. with the author.

108. Published in part in *Mihira* under the pen-name Kashyapa.

109. Noticed in *Mihira*.

110. Advertisement, Bhuvana Smrti Mandira, Kama, **lalaya**, Muzaffarpur.

111. Ms. with the author.

112. Ibid.

Chandranatha Mishra "Amara's" *Virakanya*
and Kunjabihari Jha's *Sumukhi*.¹¹³

The modern short story is also a new thing. It came in the wake of Maithili Journalism. The early Maithili novelists did not appreciate the difference between the art of short story and that of novel. It was only by the year 1930 that a clear distinction came to be made between the two forms.

The earliest short story writers were Vaidyanatha Mishra "Vidyasindhu" (collection of simple stories *Kathasangraha*¹¹⁴ and of humourous stories *Gaptta-Sappa-Ka Kharihana*),¹¹⁵ Kalicarana Jha (*Navaratna*),¹¹⁶ Mahananda Mishra (*Tirtha-Yatra*),¹¹⁷ Jagadisha Mishra "Maithila," Kalikumara Dasa (*Bhishana Anyaya*¹¹⁷ 1923, *Kamala*¹¹⁸ 1929, *Ganoasnana*¹¹⁹ 1929, *Adala-ka-Badala*¹²⁰ 1930 and a collection called *Kaminika Jivana*¹²¹ 1927) Lakshmipatisingh, Gunavantalaladasa (*Mayapuri*¹²²), and Harinandana Thakura "Saroja" (several stories, *Karnaphnla*¹²³ and *Kaviji-ka-plata*,¹²⁴ are representative stories)- Of these, the two most prolific writers were Kalikumara-dasa and "Saroja". Rarely did, however, they

113. Noticed in MODA 93.

114. Partly published in MODA.

115. Published by the author; t'ide. List of Shashinatha Chaudhari, published in *Mihira*.

116. Published in *Mihira* ; see P. E. N. p. 82.

117. Published in *Mihira*.

118. *Ibid.*

119. *Ibid.*

120. *Ibid.*

121. Published by the author Vill. Bhachi, P. O. Madhubani, Dist. Darbhanga.

122. Published in *Maithili Gadya Kusumanjali* (Sahitya Parishad, Darbhanga).

123. Published in *Mihira*.

124. *Ibid.*

show any great skill. They generally endeavoured to point out some evil or other in society or to describe a colourless love story.

Round about 1940 a large number of story writers made their appearance. There was in their works a greater grasp of the real problems of life and a more thorough understanding of the nature of a short story. Immediately before 1940, the chief persons of this group were K. N. Thakura, Tagala or Vikshipta, Kancinatha Jha "Kirana", Yadunandana Jha "Praiayankara", Nanda-kishoralaladasa, Parmananda Dutta "Paramar-thi", Bhuvaneshvarasingha "Bhuvana", "Bharatiya", Kuianandadasa "Nandana", Alakhaniran-jana, Valiabha Jha, Shashinatha Chaudhari, etc. Among these Bhuvanaji's and Alakha-niranjana's stories used to be especially powerfully conceived; for example, Bhuvana's *Visarjana*¹²⁵ and Alakhaniranjana's *Bisarala Bcita*¹²⁶ and *Iho Siti Gela*¹²⁷ each built up a gripping though grim atmosphere. So too K. N. Thakura's *Davde-Dila-Ka Saukha*¹²⁸, 'Kirana's' *Iho Cari Khima Kitjeka*¹²⁹ and "Bharatiya's" *Patadn-Ka Shubhadina*¹³⁰ are important inasmuch as they express admirably a tense situation with the help of a sound knowledge of human character. Most of the stories that appeared during this period in papers like *Mihira*, *Vibhuti* and *Bharati*, however, tried to play upon stock emotions and rarely gave an evidence of being carefully selected and planned.

After the year 1940 some of our great short stories were written. The prominent

125. Published in *Vibhuti*.

126. *Ibid*.

127. Published in MOD A (New Series).

128. Published in *Mihira*.

129. *Ibid*-

130. Published in *Bharati*.

names of short story writers during these years are : Prabodhanarayana Chaudhari (collection *Bichala Phula* 1940),¹⁸¹ Surendra Jha "Humana" (collection *Kathamukhi*),¹³² Harimohana Jha (collection *Pranamy Devata*)¹³⁸ 1945 and several other stories), Bhimeshvarasingha, Nagendra Kumara (collection *Sasaraphani* 1947),¹⁸⁴ Upendra Jha "Vyasa", Buddhidharisingha "Ramakara" (collection *Prayasa* 1946),¹⁸⁶ "Shekhara" (collection *Bharati* in Ms.)¹⁸⁶ Yogananda Jha (edited collection *Bucci Dai*),¹³⁷ Jayadeva Jha, Kumara Gangananda Sinha, Giridhara Jha "Vikala—Visharada", Umanatha Jha, Manamohana Jha (collection, *Ashrukana* 1949), Amaranatha Thakura, Shatanjiva Jha, Ashutosha Jha and others.

Prabodhanarayana Chaudhari's stories are not remarkable for any particular quality ; they betray immaturity of style and theme. But Surendra Jha "Sumana" is easily one of our good story writers. He writes sometimes under the pseudo-names of "Kashyapa", "Madhhukara"¹³⁸ and "Dvirepha". His *Kala-ka Puraskara* shows the contempt in which the self-centred bourgeoisie hold the claims of a genius among the working classes; his *Madhush-*

131. Published by Maithili Sr.hitya Samiti, Benares, Hindu University, Benares.

132. Published by Maithilii-Mandira, Darbhanga.

133. Publishsd by Pustakabhandar, Patna.

134. Published by Sahitya Karyalaya, P.O. Kumara. bajitapun District Muziffarpur.

135. Published by the author, Madhubani, Darbhanga.

136. MS. with the author.

137. MS. in Pustakabhandara, Laheriasera; noticed in *Mihira*.

138. Published in *Mihira*.

ravani ¹³⁹ is based on a rich situation connected with the famous festival of Madhushravani; and perhaps his best story in print is *Brihaspati-Ka Shesha* ¹⁴⁰ where the central situation is based on the superstition that the evening of a Thursday is unlucky for doing any auspicious thing.

Harimohana Jha is the popular author of the *Kanyadana* and his first collection of stories *Pranamy Devata* revealed him as successful a short story writer as a novelist. He tries to continue his usual motive of presenting humour and satire through delightful situations. In these stories he derides too close imitation of the Western manners among modern students, the dream of a fashionable wife, the weakness of men in suspecting the character of their beloved while not caring about their own, the tragedy of an uncultured husband being tied to a cultured wife, the temptation of permanently residing at the house of one's father-in-law, etc. But unlike his novels his stories lead to broad humour. His parody of Jyotisha and Dharmashastra has been considered by the orthodox readers of Maithili as sacrilegious and extremely undesirable targets for exercising powers of wit and humour. On the whole, Harimohana Jha's stories are marred by his obsession with finding fault with even some of those things which form the really noble, sublime and good in our culture. While he seeks to shake our confidence in their values, he does not succeed in offering with any force other alternative values of life. His greatest gift that attracts his readers in spite of this is his command over the language which he can mould, modify and run as he pleases.

139. *ibid.*

140. *Ibid.*

Among his unpublished stories mention may be made of *Cikitsaka Cakkara*, *Sajhika Gangasnana*, ' *Inter-class'-ka Yatra*, *Sasuraka Cinha*, ' *Second-class'-ka*, *Romansa*, *Appana Totama*, *Ama-ka Jalakhai*, *Rela-ka*, ' *Anubhava** *Siddhanta-vadika Phera-me* and "Dui Paya-shara Camacama."

Nagendra Kumara's early stories were wholly removed from life as lived in Mithila.¹⁴² In *Sasaraphani* (the Noose) he freed himself from this defect. There the stories are full of references to actual life. Some of them are, however, directly inspired by the stories of *Pranamya Devata*,¹⁴⁸ but a few of them are a great success, such as, *Kaleja-Ka Vidyarthi* (which in spite of its vulgarity contains a very true account of the nature of discussions among College students), *Mastara Saheba* and *Sasara-phani* (the Noose).

Kumara Gangananda Sinhas *Bihadi*¹⁴⁴ (the Storm) which describes the spirit of revolt that has spread among the lower classes of Mithila; *Umanatha Jha's Adha Ghanta*¹⁴⁵ which attempts to reveal the activities of the mind of a young student during an half hour; *Manamohan Jha's* several pathetic stories especially the *Jhagara*¹⁴⁶ (the Quarrel of Love); *Yogananda Jha's* several stories such as *Ama Khaeba-ka Muha*¹⁴⁷ and *Sannyasi*;¹⁴⁸ *Amaranatha Thakura's "Galpa"*¹⁴⁹; and above all *Upendra Jha*

142. Published in MODA (New Series).

143. Such as 'Kumaramaka Bhoja'.

144. Published in *Maithili Navina Sahitya Mala*, Vol. I (Prabuddha Maithila Samaja, Fatna).

145. Ibid.

146. In *Ashrukana* (Published by the authour).

147. See f .n. 144.

148. Published in *Mihira*.

149. Published in *Maithili Navina Sahitya Mala* I, Patna.

"Vyasa's" *Debu*,¹⁵⁰ *Bakari*¹⁵¹ (which gives the psychological revelations of a mind on the appearance of a goat), and the celebrated *Rusala Jamaya*¹⁵² (the Sulky Son-in-law) after his first unsuccessful attempts in the manner of Hari-mohana Jha¹⁵⁹—all these represent some of the very best of our present-day short stories.

Both translated and original stories in the *Prayasa* of Buddhidharisingha "Ramakara"¹ are remarkable for their sobriety and correctness of language.

"Shekhara", Jayadeva Jha {e.g. in *Dhupa-chahi*},¹⁵⁴ "Vikala Visharada". Shatanjiva Jha (eg. in *B'dasangt*),¹⁵⁵ Ashutosha Jha, and "Bhramara" are writers of the younger generation who promise to show better work in the coming years.

Women writers have succeeded nowhere more than in the field of short story writing. Shrimati Shambhavi Devi's *Sodara Sneha*¹⁵⁶ is perhaps the most finished work. The love of a sister for her brother, the grace and charm of style, the unity of situation and atmosphere and the classical perfection of design all combine to make it a success. Annapurna Dai's *Sasu-ka Sneha*¹⁵⁷ and Lakshmiwati Devi "Lila's" *Gahanaka Sihenata*¹⁵⁸ deal with subjects dear to women.

Maithili fiction has been written best when it deals with social subjects, especially with

150. Published in *Mihira*.

151. *Ibid*.

152. *Ibid*.

153. E.g. in 'Uttaradayittva' (Published in *Mihira*).

154. Published in *Mihira*.

155. *Ibid*.

156. First published in *Mithila*.

157. Published in MODA (New Series).

158. Published in *Maithila-Bandhu*.

the system of Maithila marriage. The institution of "Kulinism" and that of the Panjikara provide ample scope for the story-teller. Girls' education, the clash between Western (new) culture and Eastern (old) culture (especially Brahmanic Hinduism) or between "the haves and the have-nots," and such other topics have been successfully exploited. But, perhaps the greatest achievement of Maithili fiction has been to cultivate genuine humour and to unify varied experiences of life. All told though small in volume, Maithili fiction has proved itself to be worthy of being called as a highly promising genre.

Travel

The literature of travel in Maithili is not even as extensive as that of fiction. The scholars of Mithila travelled up and down the sub-ontinent of India in the past. We know of several Maithila priests, scholars, politicians and musicians in the past who went to Tibet, Nepal, Moranga, Assam, Bengal, Orissa, Tripura, Bundelakhanda, Benares, 'Braja/¹⁵⁹ Rajputana States, Hyderabad, Poona, etc. But unfortunately none have left any account of their wanderings. Rightly Mr. A. C. Ward observes :

"Of millions who have wandered up and down the world and of thousands with travel stories worth telling, only the tens have had the ability to write of their wanderings in enduring form."¹⁶⁰

We know the exciting experiences of the ancestors of the present Maharajadhiraja of Darbhanga and their companions in the

159. See J. K. Mishra, "Videshame Maithila-ka Kirtti" Paper read in the Maithili Sahitya Parishad, Madhubani session, 1947.

160. A. O. Ward, *Twentieth Century Literature*, p.222

forests of Bundelakhanda and in their journey to Delhi when Mahesha Thakura obtained the grant of Darbhanga Raj from Akbar the Great.¹⁶¹ We also know of the thrilling account of Mm. Sachala Mishra when he was brought to the temple of Raja-Rajeshwari for being sacrificed at Benares¹⁶² and the proud privilege he had of being carried on the shoulders of the then Peshwa himself.¹⁶³ But unfortunately no contemporary description of these are available.

For the most part the Maithilas confined themselves to visits to kings and patrons of learning and culture and to holy places inside India. So, when under the influence of English, Maithili writers began to write about their travels, their accounts were limited to Indian places, especially to places of pilgrimage. The earliest of them was Mm. Muralidhara Jha. His first attempt was to describe the journey of Mm. Sudhakara Dvivedi of Benares to Janakapura (*Mithila-Yatra* 1907).¹⁶⁴ Far more enchanting was the account of his own journey to Mithila (*Mithila-Matribhumi Yatra* 1916).¹⁶⁵ He remembers lovingly the various men and places he happened to see during his journey. Perhaps the most enthralling travel experiences he recorded was in a series of essays on *Kashmira-Yatra* (1922).¹⁶⁶ Here he compares and contrasts his experiences in the hills with those in the plains with wonderful ease.

161. See BAKHSHI, pp. 11.65.

162. Foreword to Keshi Mishra's edition of *Qovar-dhanacaryas Aryasaptashati*.

163. *Ibid.*

164. Published in MOD A.

165. *Ibid.*

166. *Ibid.*

A whole work devoted to travel was written by Cetanatha Jha (*Jagannatha-Puri-Yatra* 1910).¹⁶⁷ It is a sort of handbook on the journey to Jagannatha Puri based on his personal experiences as well as on Puranas and Histories. Similar attempts to describe pilgrimages were made on a small scale by Ramaballabha Sharma (*Naipala Bhramana O Pashupati Darshana*),^{167A} by Bhuvaneshvara Jha (*Manasarovara-Yatra-ka Dayari*,¹⁶⁸ translation), by Ananda Jha (*Haridvara-Kumbha O Paribhramana*)¹⁶⁹ and the excellent little essay by Ramanatha Jha (*Kashi-me Vishvashantyartha Yajna*).¹⁷⁰

When the present Maharajadhiraja of Darbhanga undertook a voyage to England for the first time among orthodox Maithilis a change in their attitude towards journey beyond India came. Kumara Gangananda Sinha published an interesting account of it as *Maharaja-ka sanga* in 1929-30. But a more valuable and a longer series of essays dealing with the experiences of a Maithila in foreign lands have been recently written by Dr. Subhadra Jha. He describes the difficulties of the war-stricken people in Europe and his impressions of the character of people there in *Hamara Videsha Yatra* (1947).¹⁷² Similar attempt was made by Vaidyanatha Mishra "Yatri" in his essays on his sojourn in Tibet as a wayfarer (*Tibbata-me Teraha Dina* 1938).¹⁷³

167. Published by the Maithil Printing Works, Madhubani.

167a. Published in *Mithilamitra*.

168. Published in *Bharari*.

169. Published in *MODA*.

170. Published in *Mihira*.

171. *Ibid.*

172. *Ibid.*

173. Partly published in *Mihira*.

In recent years accounts have also appeared where people like Pulakitalaladasa 'Madhura' and Shashinatha Chaudhari have described their tours inside and outside Mithila to further the cause of Maithili¹⁷⁴. They reveal their enthusiasm and also the true picture of the countryside with special reference to literacy and the revival of Maithili.

Essay

The essays were in the beginning didactic and satirical. Mm. Muialidhara Jha wrote the best of them. In "Deshonnati-Vada-Prativada"¹⁷⁵ "Mithila-ka Arttanada,"¹⁷⁶ "Dharma-Vicara,"¹⁷⁷ "Shikshapranali,"¹⁷⁸ "Stri-shiksha,"¹⁷⁹ "Savinaya-Nivedana,"¹⁸⁰ "Umiati-ki ?"¹⁸¹ "Vyārtha-Vyaya-Parihara," "Maithila-Shrimana O Sadharana Janata,"¹⁸² "Svatantrata Va Svachchadata,"¹⁸³ "Tratisthita Budi,"¹⁸⁴ and "Shiksha Tatha Acara,"¹⁸⁵ he powerfully condemned various social evils, such as accepting money for giving away a Kulina girl in marriage, deviation from truthful simple and honest life and advocated the right cultural and literary education of the young. Of course,

174. Each published in *Mihira*.

175. Published in *MODA*.

176. *Ibid*.

177. *Ibid*.

178. *Ibid*.

179. *Ibid*.

180. *Ibid*.

181. *Ibid*.

182. *Ibid*.

183. *Ibid*.

184. *Ibid*.

185. *Ibid*.

186. *Ibid*.

most of these essays were on the same topics as the ideals of the Maithila Mahasabha. A series of essays on *Atma-raksha*¹⁸⁷ (self-preservation) was the work of his mature age. It contains some of his most penetrating remarks on life and shows his extraordinarily acute faculty of observation. His essays bristle with irony and satire. With the coming of the new influences, the striking contrast in the old and the new ways of living; the mood of reflection and even of disillusionment on the fate of Mithila, Maithila and Maithili; the insistence on good manners as understood by the Law-givers of Ancient and Medieval Mithila; the note of warning and restraint ('सहसा विदधीत न क्रियाम्')—all these are found in his writings. In outspokenness, sharpness of criticism and strength of style, Mm. Muralidhara Jha's prose has remained unparalleled to this day.

The writers who followed him mainly engaged themselves in handling themes like *Deshonnati", "Vidyapracara", "Yuvaka-sangathan", social problems (such as, the rights of women, the evils of Maithila marriages and the social structure of Mithila), etc. Most of them wrote in the form of speeches, editorial notes and dialogues.

Among those whose speeches were remarkable the late Maharajadhiraja of Darbhanga, Ramabhadra Jha, Kumara Gangananda Sinha, Pramathanatha Mishra, Rajapandita Baladeva Mishra, Bhuvaneshvarasingha 'Bhuvana,' etc may be mentioned. The editorial notes of Mm. Muralidhara Jha, Anupa Mishra, Janardana Jha 'Janasidana', Bholalaladasa, Kapileshvara Jha Shastri, Surendra Jha 'Sumana', Upendra-natha Jha, and Bhuvaneshvarasingha 'Bhuvana,' and the monologues and dialogues of Mm.

187. *Ibid.*

Muralidhara Jha, Candrashekhara Jha, Kedarnatha Jha and Jivanatha Raya deserve to be noticed.

Of all these writers, Ramabhadra Jha deserves foremost consideration. Unlike Mm. Muralidhara Jha, he is not satirical or ironical. His series of essays in *Maithila-Hita-Sadhana* on the good (*Ounadarsha*) and the deplorable (*Doshadarsha*) aspects of the life and character of the people of Mithila occupy an important place in the development of Modern Prose. Wise and genial, critical and expository, clear and simple, familiar but not plain, and above all picturesque—these are the important qualities of his style. The following passage is quoted to illustrate them :

एहि महाशयलोकनिक अध्यवसाय सुनु—तास चौपड़ि आदि दुर्व्यसन में दिन भरि विता कऽ देलोकनि जखन सैल सर्पट्टक हेतु संध्याकाल घर सँ बहराइ छथि तखन मण्डलीक मण्डली हाया हाथी कएने लाल धांती सिटने लाल तौनी कन्हा पर धयने, पिलकौआ पनही केँ मचमचबैत हा-हा ही-ही करैत बान्ह पर टहलै छथि । गोटेक काल महाकविक अनुप्रास अनुकरण करवाक इच्छा होइ छैन्ह परन्तु असामर्थ्यात् ओहिमे अक्षम भय केओ व्यक्ति कहै छथि “ओ मित्र ! देखू ई कदम्ब” । दोसर गोटे बजै छथि “आब जनु करू बिलम्ब,” तेसर मिलवै छथि “ओता आब हेरम्ब” इत्यादि नानातरहक व्यर्थ वाक्यक जोड़ मिलबैत अपना केँ कृतकृत्य मानैत आनन्द सागरक तरङ्ग में भसिआइ छथि । 168

Kumar Gangananda sinha and Bhuvanesh-varasingha 'Bhuvana' are advocates of the Youth Movement and their voices are those of the reformist and even of the revolutionary. Their writings are, therefore, marked by speed and sweeping force.

The late Maharajadhiraja and Rajapandita Baladeva Mishra are, on the other hand, primarily great supporters of the culture and the

manners of the ancients, but they like to introduce a few changes so as to enable the inhabitants of Mithila to raise their economic and cultural life. Their views are consequently expressed in a balanced and comparatively quiet style. The oratory of the Rajapandita, however, has no equal to this day in Mithila.

The dialogues of Candrashekhara Jha¹⁸⁹ bring out the various evils of "Kulinism" (Bikauas), "Kanya.vikraifa," "Vriddha-vivaha"; those of Kedaranatha Jha¹⁹⁰ discuss the advantages and the disadvantages of the old and the new values of life ; and those of Jivanatha Raya reveal contemporary life in its true colours {*Deslia-Dasha*}.¹⁹¹

Many writers in later years took these very subjects and developed them in a little different mood: Sonelala Jha (*Mithila-Vilapa*)¹⁹², Dhanushadharilaladasa (*Jatiasabhaka Shraddha*)¹⁹⁸ and Dukhamocana Jha (*Mithilaka Dasha*).¹⁹⁴

Babu Bholalaladas's writings in *Mithila* have been considered very helpful in awakening the youth of the land.

All these writers were inspired by the nine-point programme of the Maithila Mahasabha : "Raja-Bhakti" (Loyalty), "Sadacara" (Good Manners), "Vidyapracara" (Literacy) "Krishi-Vanijya Unnati" (Industrialisation and Trade),

189. "Mithila-Sumati-Samagama," published in MODA and reprinted in *Gadyakusumamala* (Published by the Maithili Sahitya Parishad, Darbhanga).

190. "Pracina O Arvaoina Samvada" in MODA.

191. One Dialogue published in *Maithili Gadyakusumanjali*, Maithili Sahitya Panshad, Darbhanga. The rest of the MS. is with the author containing 10 Dialogues.

192. Published by Suryanarayana Jha, Alwar, 1927.

193. Published in *Mihira*.

1 94. *Ibid*.

"Vyarthā-Virodha-Parihara" (Avoidance of Useless Opposition), "Vivahadi-Samajika-Dosha-Nivarana", "Mitavyaya" (Frugality), "Sharirika Unnati" (Physical Development), "Maithila-ka Svattva Raksha" (Preservation of the Rights of the Maithilis), and "Mithila-Maithila Maithili-Hita-Sadhana" (Advancement of Mithila, Maithila and Maithili). While in some cases more attention was given to the style, the sole concern of a majority of these writers was to impress upon the public their enthusiasm for reformation and re-organisation.

The next group of prose writers, allied to the above, concentrated their attention on the uplift of the Maithili language and literature as the key to all progress. Among them, the names of Mm. Muralidhara Jha, Trilocana Jha, Gangapatisingha, Umesha Mishra, Bholalaladasa, Shashinatha Chaudhari, Narendranathadasa, Ramanatha Jha, Mahavaiyakarana Dinabandhu Jha, and Adhyapaka Suryanarayanasingha may be mentioned. They have examined the problems of primary education and the question of introducing Maithili as the medium of instruction in Schools and Colleges as it is unofficially that of Tols and Vidyalayas and of the necessity of enriching Maithili literature. They have encouraged the younger generation and have indicated the lines along which Maithili writers should proceed.

Of the essayists who have produced the short thoughtful essay in personal style, Jyotishi Baladeva Mishra is a prominent representative of the earlier generation. His essays cover a wide range of interest, such as, "Vidya", "Brahmana", and "Vicari Karaba Ucita". But his best writings are those which aim to uphold some virtue or moral lesson on the basis of some character or episode of the past. These

he has collected in *Shishushiksha*,¹⁹⁵ *Ramayana shiksha*¹⁹⁶ (1939), *Mahabharata-shiksha*¹⁹⁷ and *Gappa-Sappa*.¹⁹⁸

Mm. Umesha Mishra began writing essays in serious style as early as 1917 "Cori Vidya"¹⁹⁹ "Shastrartha-Paripati"²⁰⁰ and "Karttavya"²⁰¹ represent one kind of them : argumentative and expository, concrete and concise. In his recent essays, however, he has shown himself at his best. They are descriptive, giving either the outward descriptions of men (as in *Deshadasha*)²⁰² and nature (as in *Prabhatavarnana*)²⁰³ or the inward descriptions of mind during an 'aesthetic experience' (*Anand Ki Thik*).²⁰⁴ In these essays he shows himself eminently to be a creative critic of life and literature. He is happy in building up long sentences rolling with copious details—homely and philosophical in the same breath, diffuse and concrete, elevated and grandiloquent. In explaining the sources of aesthetic pleasure his style becomes sometimes very terse, but it never loses vividness. His vision is so wide and piercing that little escapes his notice. But this very thing becomes his defect, when he tends to become prolix, wearisome and tedious and his style degenerates into a mannerism.

195. MS with the author.

196. Published in *Sahitya Patra*, Darbhanga, and also by the author.

197. MS with the author.

198. *Ibid*.

199. Vide : *Maithili Qadya Kusumamala*, (Maithili Sakitya Parishad, Darbhanga).

200. Published in MODA.

201. Published in *Vaidehi* (Basantanka), Banaras.

202. Published in *Mihira*.

203. Vide : *Maithili Gadya Sangtaha* (Maithili Sahitya-Parishad, Darabhang). It is a part of his book *Rituvarnana* in Ms.

204. Ms with the author.

Rarely does he realise the importance of wit, irony or humour to relieve monotony.

Jivacha Mishra (*Bhava*),²⁰⁵ Navati Jha (*Guru-Shishya Bhava*),²⁰⁶ Manamohana Mishra (*Pandit-ka Adara and Samaja*),²⁰⁷ Muralidhara Thakura (*Paropakaraya Satam Vibhutayah*),²⁰⁸ Buddhinatha Jha (collection *Unnati Sopana*,²⁰⁹ describing female education, celebacy etc. as steps to progress), Upendranatha Jha (*Manushyata Upasana O Samaja*)²¹⁶ and Ashlila O Vibhatsa)²¹⁶ have written successfully on subjects dear to them. Harinatha Jha's *Lajja*²¹⁷ Mahendranarayana Jha's *Samaja O Vivaha*,²¹³ Bhimeshvarasingha's *Dhana*,²¹⁹ and Kulananda Mishra's *Vivaha*²²⁰ are essays which can claim to rank with first rate impersonal essays in any language, though their authors are not known to have pursued their interest in this form.

Kulanandadasa "Nandana" who is at his best in his essays such as those which are grouped as *Saphala Jivana*²²¹ Giridhara Jha "Vikala Visharada" and Alakhaniranjana have written essays dealing with the problems of art and life.

The essays of Prof. Shrikrishna Mishra are born of personal experiences and have set a

205. Published in MODA.

206. Ibid.

207. Ibid.

208. Ibid.

209. Ibid.

214. Ibid.

215. Ibid.

216. Ibid.

217. Published in *Mihira*.

218. Ibid.

219. Published in *Vibhuti*.

220. Published in MODA (New Series).

221. Published serially in *Mihira*.

unique example of personal essays in Maithili. Unfortunately these have not yet come to light in large number.

The essays of Kashinatha Jha, Madhusudana Jha (e.g. *Rudhivada O Buddhivada*), Gauri* shankara Jha, Divakara Jha (*Adhunikata*)²²² and Tejanatha Jha are serious and philosophical. They attempt to give a reasoned account of some problems of Indian Thought in easy but sententious style.

The success of the writers of this group is mostly due to their effort to bring together unity of conception, lucidity and perspicuity of style, logical and detached view of life, and a personal attitude towards their subjects.

The most delightful part of modern Prose is made up of humorous essays, light sketches and skits. The most voluminous writer in this field is Prof. Harimohana Jha. The important works of his are *Khattara Kakaka Taranga*,²²³ *Caudharijika Citthi*,²²⁴ *Bholababaka Gappa*²²⁵ and such sketches as "VidyavaTidhiji," "Manahusalaladasa," "Kripanacarya," "Angarejia Pandita," "Ghutara Mama," "Mausi" and "Alagi." The scope of *Khattara Kakaka Taranga* is very wide. In his unbalanced state of mind having taken large doses of the *bhanga* Khattara Kaka gives queer interpretations of men and matters. He flings irony and satire on subjects like "Durga-Patha," "satyanarayana-Katha," "Devata-ka Caritra," "Pauranika

222. Published in *Maithili NaVina Sahitya Mala* No I.

223. *Ibid.* Published in book form by the **Pustaka-bhandar, Patna.**

224. **Ms with the author.**

225. *Ibid.*

Adarsha," " Ahimsa-ka Siddhanta" " Macha-ka Shastrartha," " Dahi-Cuda-Cini-ka Vijnana " and " Adhunikā Risarca." The *Caudhari-ka Citthi* is a collection of essays on social problems similar to the famous Hindi work *Shiva-Shambhu Ka Cittha*, and the *Bholabaha-ka Gappa* contains a series of essays purporting to be the report of a club of gossip-mongers, full of caricatures. Harimohana Jha reveals himself here to be a master of 'parody' (humorous, yet controlled exaggeration). His views may not be acceptable to all of us ; but none can deny him the credit of successfully moulding the language in this genre.

Earlier attempts in this form are found in Vaidyanatha Mishra " Vidya-SindhuV " Dharkata-Markata-ka Katha," ²²⁶ Anonymous " Viyakarni ? Jotakhi,"²²⁷ Anonymous " Muhapurukha " and " Muhapurukhaka Sipharisa," ²²⁸ Govinda Caudhari's " Cumao-na" ²²⁹ and Kashinatha Jha's "Naraka-Nivara-na-Relve-Kampani" ²³⁰.

The character sketches of humorous kind are wonderfully done by Ishanatha Jha in his "Tatai Jha"²³¹ and "Dharakhana Jha-ka Nosidani," ²³² and by Lakshmipatisingha in his "Paricayavali."²³³ They do not seek to offer any lessons or criticisms by their carica-

226. Published in *Mihira*.

227. Published in *Maithilaprabhakara*.

228. Published in MODA (New Series).

229. *Ibid*.

230. *Ibid*.

231. Published in *Mihira*.

232. MS with the author.

233. Published in *Maith labandhu*, VIII.

tures; their aim is rather to please than to instruct us.

In an essay entitled *Ilarnara Thenga*²³⁴ Prof. Tantranatha Jha tries to imitate the genial smile and frolicsome humour of Charles Lamb in Maithili prose; while Shyamananda Jha presents an excellent parallel to Chaucer's *Parlement of Fowles* in *Benga-ka Rashtriya Sabha*.²³⁵

Good humoured writings degenerated in the case of some articles that were written in Maithili Journals like the *Vibhuti*. But "Jhaji-ka Patrika", "Gonu Jha-ka Nosidani", "Parihasa Vijalpitam Sakha", "Kaneka-Sunuta", and "Bhana Jha-ka Bhanita" provide excellent reading in them. They contain comments on current problems in good taste.

Maithili Essay is richer than Maithili Travel. It has not as yet many great writers, but nonetheless a variety of style and achievement can be witnessed. It has successful examples in all veins—serious, philosophical, satirical, and humorous.

IV

PROSE OF INFORMATION

and Scholarship

The first efforts to study and appreciate Maithili a language and literature were made by European and Bengali scholars. Its words, idioms and proverbs were collected, its specimens, literary as well as folk, were published

234. MS with the author.

235. Published in MOD A (New Series).

and its philological position was determined by scholars like Colebrooke²³⁶ (1801), Aime Martin²²⁷ (1840), Campbell²³⁸ (1874), Fallon²³⁹ (1875), Beams²⁴⁰ (1878), Hoernle²⁴¹ (1880), Grierson²⁴² (1880-84) and Kellogg²⁴³ (1893). The credit of making extensive studies in Maithili for the first time goes to Sir George A. Grierson. Not only did he free it from being considered as a mere dialect of Bengali or Hindi (by writing his monumental *Maithili Grammar*)²⁴⁴ but he also published and translated a large number of Maithili poems in *Maithili Chrestomathy*²⁴⁵ *Twenty-one Vqishnava Hymns*,²⁴⁶ *Umapati's Parijataharana*,²⁴⁷ *Gita Dinabhadrika and Nevaraka*²⁴⁸ and *Manabodha's Krishnajanma*²⁴⁹. He showed the way to study along modern lines Maithili as a modern Indian language and in a number of ways dominated the critical study of Maithili literature until recently.

Bengali scholars approached Maithili primarily through Vidyapati. A host of them

236. *Asiatic Researches*, VII. 1801 pp. 199 ff.

237. *Lettres edifiantes et curieuses*, Paris 1840 Vol. II p. 95.

238. *Specimens of Languages*, Calcutta, 1874, pp. 60 ff.

239. IA Vol. IV. 1875, p. 340.

240. IA 1873, Vol. II, p. 37.

241. *A Grammar of the Eastern Hindi Compared with Other Gaudxan Languages* 1880.

242. See various works enumerated below.

243. *A Grammar of Hindi in which are treated Maithila etc.* 1893.

244. Published from Royal Asiatic Society of Bengal, Calcutta.

245. Published in JASB 1881.2.

246. *Ibid*, liii, 1884 pp 76.94.

247. Published by Bihar Research Society, Patna.

248. Published in Z.D.M. G. XXXIX Pt. 2, 1885, pp. 468.524.

249. Published in JASB 1884.

wrote on Vidyapati and his contemporaries even when he was no longer known to be a Bengali poet. The chief of them were Mr. Nagendranatha Gupta and MM. Haraprasada Shastri. Mr. Gupta made intensive efforts to consult various Maithili Anthologies of Vidyapati and his successors. As a result later on he "discovered" Govindadasa Jha. MM. Haraprasada Shastri unearthed Vidyapati's Avahattha works and published *Kirttilata* with an elaborate introduction. The epoch-making discoveries of Jyotirishvara's *Variiratnakara* and *Bauddha Gana 0 Doha* (though he did not say that the latter belonged to Maithili) were made by him. Dr. Prabodha Chandra Bagchi wrote a critical account of Maithili Dramas in Nepal and Babu Nanigopal published some of them as *Nepale Bkasha Nataka*. Dr. Suniti Kumara Chatterji analysed the language and the subject-matter of *Varnaratnakara* and stressed from time to time the independent position of Maithili in the comity of modern Indian languages. His works and Dr. Sukumar Sen's valuable studies especially on the Influence of Maithili in Bengal (in his *Vidyapati-Goshthi*, *History of Bengali Literature* and *History of Brajabuli Literature*) have further inspired the study of Maithili literature in recent years.

Among the early Maithila scholars who realised the necessity of studying Maithili literature on modern lines, Canda Jha stands pre-eminent. He himself wrote works in all forms—old and new—and studied the Vidyapati School of Music. His appreciation of Locana's *Ragatarangini*, Vidyapati's *Padavali* and Govindadasa's *Krislma-kelimala* was great. He collected the works of a large number of old Maithili poets and interpreted many of them to Nagendranatha Gupta and Grierson.

His scholarship was not equalled by anybody in his generation. MM. Muralidhara Jha

was greater only in that he realised at the same time the necessity of creating modern Maithili prose; his efforts were, however, also directed towards the collection of Vidyapati's poems and to the writing of a grammar and a dictionary of Maithili. Cetanatha Jha wrote a connected survey of the leading Maithili poets of the past in the introduction to his edition of Umapati's *Parijataharana*, but he knew very little about the variety and richness of Maithili literature. The work of editing older classics has been continued by Sir Ganganatha Jha, Dr. Amaranatha Jha, Dr. Umesha Mishra and Narendranatha Das.

The next generation of Maithili scholars busied itself bringing to light the forgotten poets of old, and collecting materials about their life and times. Yadunatha Jha "Yaduvra" published a comprehensive descriptive list of Maithili works in all branches,²⁵⁰ which was classified and augmented by Raghunandana-dasa some years later.²⁵¹ Shashinatha Chaudhari,²⁵² Dr. Umesha Mishra,²⁵³ Bholalaladasa²⁵⁴ and Gangapatisingha²⁵⁵ published additions and modifications to it. Kulanandadasa,²⁵⁶ and finally in 1946 Jivanatha Jha Vidya-bhushana²⁵⁷ published almost a complete list of the published and unpublished books.

250. Published in MODA 93 and Mihira.

251. Published in *Mithila* I, 9.

252. Published in *Mihira*.

253. Third Presidential Address, Maithili Sahitya Parishad, Ghongharadiha, Darbhanga.

254. Published in *Mihira* and reprinted by Maithili Sahitya Parishad, Darbhanga as *Maithili Grantha-ka Suchi* (1936).

255. In an essay in *Mihira* and in MS with the author.

256. Published in **JAYANTI**.

257. Published in *Mihira*.

Meanwhile Kumara Gangananda Sinha, Prof. Gangapatisingha and Dr. Umesha Mishra began to study Maithili classics seriously. In 1922 and 1925 Mr. Sinha discussed the language and the contents of the Maithili dramas of Nepal. In 1923, along with Prof. Gangapatisingha, he prepared a Typical Maithili Selection on the lines of the Bengali Selection called "Banga Sahitya Parichaya" edited by Rai Bahadur Dr. Dinesha Chandra Sen. Unfortunately, the University of Calcutta could not publish this work. Its arrangement of the periods of Maithili literature was comprehensive. The first volume began with Jyotirishvara and ended with Locana; the second with Manabodha and the Nepal dramas and ended with the 'Bhajana' writers of the latter half of the Eighteenth Century; and the third with the reign of Chatrasimha and came up to the present day. In the appendix they provided for selections from obscure writers and from folk literature. Though the arrangement was not fully correct yet its importance lay in conceiving so early an outline of the growth and development of Maithili literature. Dr. Mishra brought out a full edition of Manabodha's *Krishnajanma* (in 1934) and re-constructed a part of the history of Maithili literature in a series of articles.²⁵⁸

For a number of years (roughly '924 to 1938), however, the main work of scholars lay in showing the place of Maithili in modern Indian languages and in establishing its independence. The speeches and writings of scholars like Sir Ganganatha Jha, Bholalaladasa, Ramabhadra Jha, Dr. Sudhakara Jha and M.M. Umesha Mishra established fully and finally Maithili as an independent language having more affinities with Bengali, Assamese and Oriya than with

258. Published in *Hindustani*, 1934.37, Allahabad.

Hindi. Others like Mahavaiyakarana Dinabandhu Jha, Shivanandana Thakura, and Dr. Subhadra Jha joined hands with previous scholars in this.

Since then, scholars of the present generation have engaged themselves in applying modern standards of criticism and scholarship to the study of Maithili poets and writers. Among them Ramanatha Jha (*Maithili Sahitya-ka Itihasa*),²⁵⁹ Shivanandana Thakura (*Carya Padas*,²⁶⁰ and *Vidyapati*²⁶¹), Shashinatha Chaudhari (*Canda Jha's Ramayana*²⁶² and *Kanyadana-Dviragamana*²⁶³), Jyotishi Baladeva Mishra (*Canda Jha*, Published 1948), Narendranathadasa (*Caryapada*,²⁶⁴ *Vidyapati Kavyaloka*,^{264a} *Krishnajanma-samiksha*²⁶⁵, *Govindadasa*²⁶⁶ and *Maithili Kirtaniya Stage*²⁶⁷) Lakshmipatisingha (*Maithili Gramya - gita-vari* and *Adhunik Maithili Kavi*)²⁶⁸ and Prof. Shrikrishna Mishra (*Manabodha*²⁶⁹ and *Kanyadana Samiksha*²⁷⁰) may be mentioned as successful writers.

259. MS with the author.

260. Published in the author's *Mahakavi Vidyapati*,

261. Ibid, and in an essay deposited in Maithili Sahitya Parishad, Darbhanga.

262. Published in *Mihira*.

263. Ibid.

264. Published in *Mithilamitra*.

264 (a). MS with the author; published in part in *Mithila*, and in Hindi translation from Pustakabhandara, Lahenāserai.

265. Published in *Mihira*.

266. MS with the author (incomplete ?).

267. Introduction to his edition of Ramapati's *Ruk-miniharana* which is in MS with the author.

268. MS with the author.

269. Published in *Mihira*.

270. Ibid.

All these writers have more or less **formed** their standards of judgement along Western lines. Works on principles of Literary Criticism, however, have been generally based on Sanskrit works. Dr. Umesha Mishra's translation of *Sahityadarpana*,²⁷¹ Upendra Jha's translation of *Kavyaprakasha*²⁷² Vedananda Jha's *Kavya-Kaumudi*,²⁷³ Shyamananda Jha's *Kavya-Kalpadruma*²⁷⁴ and Kiddhinatha Jha's *Vishva-Bhushana*²⁷⁵ (1944) are the well-known works on the subject. Of these, *Vishva-Bhushana*, besides giving a thorough discussion of the Rasas, presents illustrations of all Rasas from Maithili works. Essays on "Short Story," "Literary Criticism", "Principles of Literature", "Poetry" etc. on Western lines have been directly and indirectly inspired by works in other Indian languages.

The study of the Maithili language as language has been best done by Dr. Subhadra Jha in his work called *Formation of Maithili Language*.²⁷⁶ Maithili Grammars have been attempted from the beginning of the present century. Grammars by Halli Jha,²⁷⁷ Vidyasindhu Vaidyanatha Mishra,²⁷⁸ Ganeshadatta Pathaka²⁷⁹

271. MS with the author.

272. *Ibid.*

273. *Ibid.*

274. *Ibid.*

275. Published by the author.

276. MS being published by the University of Patna.

277. MS with the author's heirs.

278. MS with the author.

279. Published in *Maithila Hita Sadhana* (incomplete).

Mm. Muralidhara Jha,²⁸⁰ Mm. Mukunda Jha Bakhshi,²⁸¹ Gangapatisingha,²⁸² Hirala Jha "Hema,"²⁸³ Kalikumaradasa,²⁸⁴ Jivanatha Raya,²⁸⁵ Akshayalala Jha,²⁸⁶ Chedi Jha,²⁸⁷ and others were written in the style of grammars written for English and Indian vernaculars current in Indian schools and colleges. 'Advanced essays and works in Maithili grammar have been written by Dr. Subhadra Jha,²⁸⁸ Bholalaladasa²⁸⁹ and Dinabandhu Jha "Mahavaiyakarana." ²⁹⁰ The latest and the most comprehensive work is, of course, that of Dinabandhu Jha. "His *Bhashavidyotana*, written in old sutra form with a lucid running commentary, is unique in the history of modern Indian languages. It may be said to be the most scientific and exhaustive grammar written in any modern Indian language. It can be easily classed with any of the old Prakrit grammars/*²⁰¹

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280. Published in part in MODA (incomplete).
 281. MS with the author's heirs.
 282. Second edition published by the Maithili Sahitya Parishad, Darbhanga.
 283. Published by Kanhaiyalala Krishnadasa, Dnr~
 bhanga.
 284. MS with the author.
 285. *Maithili Lekhashailh* published by Pustakabhan-
 dara, Laheriasera. ²⁸⁶
 286. Published by Pustakabhandara, Laheriasera. ²⁸⁷
 287. MS with the author.
 288. Published in *Uihira* and MODA (New Series).
 289. (i) *Vyakarana Prabodha*, Published by the
 author ;
 (ii) *Vyakarana Candrika*. MS with the author.
 290. Published by Maithili Sahitya Parishad, Dar-
 bhanga.
 291. P.E.N., p. 85.

Scholars have also devoted themselves to the compilation of dictionaries of Maithili. The earliest attempt after Grierson,²⁹² was made by MM. Muralidhara Jha²⁹³ who tried to translate all Sanskrit words into Maithili. The translation of *Amarakosha*²⁹⁴ by Mukunda Jha, Bhavanatha Mishra's *Mithila-Shabda-Prakasha*²⁹⁵ and Sadashiva Jha's *Pancabhashiya Prakasha*²⁹⁶ in five languages and Badarinatha Jha's *Maithili Shabda-Sangraha*²⁹⁷ were similar efforts.

The lexicons giving Maithili meanings of Maithili words have been compiled by Harikanta Jha,²⁹⁸ Muktinatha Mishra,²⁹⁹ Vaidyanatha Mishra "VidyasindhiT,"³⁰⁰ Vaidyanatha Mishra "Yatri,"³⁰¹ Jayanandana Jha Shastri,³⁰² Phani-natha Jha³⁰³ and Surendra Jha "Sumana,"³⁰⁴ Unfortunately none of these have been published. Pandit Dinabandhu Jha's *Sliabdakosha*³⁰⁵ and *Dhatupatha*³⁰⁶ are expected to be out before long

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292. Published in his Maithili *Chrestomathy*.
 293. Published in part in MODA (incomplete).
 294. Published by Maithila Printing Works, Madhubani, Darbhanga.
 295. Published by the author (incomplete).
 296. *Ibid*.
 297. Published in *Mihira*.
 298. MS with the author (incomplete).
 299. *Ibid*.
 300. *Ibid*.
 301. *Ibid*.
 302. *Ibid*.
 303. *Ibid*.
 304. *Ibid*.
 305. Published by the author. ,
 306. Published by Maithili Sahitya Parishad, Darbhanga.

Efforts have been made to study the evolution of Maithili script by Dr. Umesha Mishra³⁰⁷ and Jivanatha Raya.⁸⁰⁸

Philosophy and Religion

Most of the works in this group are devoted to translation and interpretation of ancient Sanskrit texts on the subject.

The earliest works of Philosophy were the translations of the *Bhagavad-gita*³⁰⁹ the *Durga-Saptashati*,³¹⁰ and the Upanishads, such as, selections like *Upanishad-Dipaka*³¹¹ (1937) by Vidyananda Thakura, *Kathopanishad*³¹² by Devananda Jha, *Ishavasyopanishad*³¹³ by Chedi Jha and *Chandogya*³¹⁴ and *Brihadaranyaka*³¹⁵ by Ramanatha Jha and parts of *Yajurveda*³¹⁶ by Vedamitra Mishra and *Yogavasliishtlia*³¹⁷ by Bhuvaneshvara Jha Vaidya. Synthetic studies in Vedanta were embodied in *Prakrita-Darshana*³¹⁸ by Madhusudana Jha Vidyavacaspasi and in a popular hand-book *Vedanta-Dipaka*³¹⁹ (1936) by Sir Ganganatha Jha.

307. Essays published in MODA.

308. Essays published in Mi'hira and *Bharati*.

309. e.g. Mukunda Jha's and Trilocana Jha's.

310. e.g. Laladasa's *Sangadurgaparakashika*.

311. Published by the author.

312. *Ibid*, 4 Raja Brajendra Narayan Street, Bara. bazar, Calcutta.

313. MS with the author (incomplete ?).

314. *Ibid*.

315. *Ibid*.

316. *Ibid*.

317. *Ibid*.

318. *Ibid*.

319. Published by Maithili Sahitya Parisad, Darbhanga.

Sankhya Philosophy has attracted many Maithili writers. "The *Sankhya-Khadyotika*³²⁰ (1937-1943) of Kshemadharisinha of Madhubani is based on the *Sankhya-sutras*. It explains the system (for the less learned) in a very popular way"³²¹. Durgadhara Jha's excellent monograph on *Sankhya-Shastra*³²² based on Ishvara-krishna's *Karikas* suffers from a serious defect but perhaps it cannot be helped : its style is not easily intelligible to the uninitiated, it is full of technical jargon. Some doubts in Vacaspati Mishra's interpretations of *Sankhya-Karikas* raised in 1944 by MM. Dr. Umesha Mishra were made available in Maithili by Ramanatha Jha,⁸²⁸ and scholars like Dinabandhu Jha³²⁴ and Rajapandita Paladeva Mishra³²⁵ attempted to allay them in series of essays.

Essays on 'Nyaya'³²⁶ (by Ananda Jha) 'Sarva-Darshana-Sangraha'³²⁷ (by Ugrananda Jha) and Traeina Vaishnava Sampradaya³²⁸ (by MM Dr Umesha Mishra) are other writings explaining the principles of Indian Philosophy.

Kshemadharisinha's *Manovijnana*³²⁹ is the only work on a large scale which attempts to incorporate Principles of Western Philosophy.

320. *Ibid.*

321. P.E.N., p. 84.

322. Incomplete. Published in *Sahitya patra*, Darbhanga. C/o R. Jha, Librarian, Kaj Darbhanga.

323. Published in *Mihira*.

324. *Ibid.*

325. *Ibid.*

326. Published in MODA (New Series).

327. *Ibid.*

328. Published in part in *Bharati*.

329. MS with the author,

Numerous Sanskrit Karmakanda and Acara works and essays³³⁰ have been rendered into easy Maithili prose. MM Mukunda Jha Bakhshi's essays published in various periodicals on subjects connected with Karma-kanda are very instructive.

Among works specially meant for women mention may be made of *Stridharmashiksha*³³¹ by Laladasa, *Stridharmaprakasha*³³² by Yageshvara Jha of Baliase and *Nari-acaramala*³³³ by Yagehsvara Jha of Hanumananagara.

*Parvanirnaya*³³⁴ (1937) and *Aticaranirnaya*³³⁵ (translation of MM. Mahesha Thakura's *Aticaranirnayd*) (1939) by Sitarama Jha ; *Maithilacarucarya*³³⁶ by Jagamohana Jha ; the monumental work *Vyarahara Vijnana*³³⁷

330. Sandhyatarpanavidhis (several),
 Ahnika-Krtyas (Vajasneyi and Chandogya),
 Parvuia-Paddhati (")
 Ekodista-Paddhati (") 1945.
 Vivaha-Paddhati ("), 1949.
 Upanayana-Paddhati ("), 1945.
 Grhotsarga.Paddhati ("), 1931,
 Abhyudayikasraddhapaddhati, 1949,
 Grhasthaoaradarpana (Suddhiprakasa) by
 Yagesvara Jha
 Paurohityakarmasara (3 vols.),
 Satyanarayanapujapaddhati, 1944,
 Kuladevatasthapanavidhih, 1931. etc.
 (Mostly Published by Master Kheladiial and
 Sons, Benares City).
331. Published by the author's heirs.
332. Published by the author.
333. Published by Jayakrishnadasa Gupta, Thatheri
 Bazar, Benares.
334. Published by Master Kheladi Lal and Sons.,
 Benares.
335. Ibid.
336. Published in *Maithila Hita Sadhana*.
337. Published by the author, C/o Deorhi Ranti.,
 P. O. Madhubani, Dist. Darbhanga.

(1943) giving an elaborate account of the practices and customs and religious activities of Mithila by Bhekhanatha Jha written after a labour of about two decades ; and notes-and essays by Madhava Jha Shaatri represent 'Dharmashastriya' and 'Ethical' writings in Maithili.

The *Ghatakaraja*³³⁸ by Ghanananda Jha is a valuable handbook on the social system of the Brahmanas, and Kayasthas of Mithila as it exists today after the name of Maharaja Harisimhadeva.

Biography, History and Geography

The Sanskrit " Panji " Mss of Mithila embody the earliest efforts to preserve the identity of Maithila men and women. The modern manner of writing short or long biography was not known ; they wrote 'Prashastis,' 'Kirttis', 'Caritas,' and 'Vamshavalis' in Sanskrit limiting them to their patrons and superiors. Modern Maithili has also, therefore, works like Ananda Jha's *Candravati-Caritam*³³⁹ (1935-39) and *CandrapatikulaPrashasti*³⁴⁰ (1940) by Jivananda Thakura.

The first attempts to write biographies properly so called were made of scholars, saints and heroes of the past, such as those of Shankara Mishra,³⁴¹ Lakshminatha G-osain,³⁴² Pakshadhara Mishra,³⁴³ Panditaraja Jagan-

338. Published by Janardana Jha, Cikitsabhavana, P. O. Ranitola, Dist. Darbhanga.

339. Published by the author, Benares.

340. Published by the author, Raj Library, Darbhanga.

341. Published in MODA..

342. Published in Mithila.

343. Published in *Mihira* (written by Baladeva-Mishra Jyotishi).

natha,³⁴⁴ *Sita Dai*,³⁴⁵ *Sikandara*,³⁴⁶ etc. Good short biographies have appeared on *Sudhakar Dvivedi* by MM, *Muralidhara Jha*;³⁴⁷ *Jivana Carita* by *Trilocana Jha*³⁴⁸ (life of *Harimohana Jha*, brother of *Trilocana Jha*); *Babua Khan*;³⁴⁹ *Pitambara Jha Tantrika*;³⁵⁰ *Shankaradatta Jha*;³⁵¹ *Jivanika*³⁵² (biography of the late *Maharajadhiraja Kameshwarasingha*); *MM. Muralidhara Jha* by *Aoyutananda Datta*;³⁵³ *MM. Dr. Sir Ganganatha Jha* by *Kamanatha Jha*;^{8 4} *MM. Balakrishna Mishra* by *Kamanatha Jha*;³⁵⁵ *MM. Mukunda Jha Bakhshiby Bhuvane-shvara Singha Bhuyana*;³⁵⁶ *Satyanarayana Jha* by *Ramanatha Jha*³⁵⁷ and others. Some of these merely describe their life and work in concise and readable style (such as those written by *Acyutanandadatta* and *Kamanatha Jha*), whereas some also record the mood and reflections of the authors themselves (such as those by *MM. Muralidhara Jha* and *Trilocana Jha*).

Autobiographies and Keminiscenes are rare. Excellent account of jail life, however, has been given by *Chedi Jha*³⁵⁸, and of how he began

344. *Ibid*

345. By *Kapileshvara Mishra*. Published from *Pustakbhandar, Laheria*serai.

346. By *Jyotishi Baladeva Mishra*, in *MODA*.

347. Published in *MODA*.

348. Published by the author, *Banu Chapra*, P. O. *Bettiah*, Dist. *Champaran*.

349. Published in *MODA*.

350. *Ibid*.

351. *Ibid*.

352. *Ibid*.

353. Published in *Mithila*.

354. Published in *Mihira*.

355. *Ibid*.

356. Published in *Vibhuti*.

357. Published in *Mihira*.

358. *Ibid*.

to work in the field of Maithili by Bholalaia-dasa.³⁵⁹ Baladeva Mishra Jyotishi has recorded suitably his impressions of Trilokanatha Mishra³⁶⁰ and Shrinatha Mishra,³⁶¹

History of Families, Dynasties and Rulers on a larger scale has been written more extensively. While the History of India (such as by Shivananda Chaudhari³⁶² and by Kusheshvara Kumara³⁶³) and the History of the Sikhs (by Eamabihari Mishra³⁶⁴ and by Shivananda Chaudhari³⁶⁵), have also attracted the attention of writers, the most fruitful work has been done with regard to the history of Mithila.

Canda Jha's *Bajavali or Notes on the History of Mithila*³⁶⁶ have formed the basis of a number of works. The best of these has been the remarkable work *Mithila-Tattva-Vimarsha*³⁶⁷ by MM Parameshvara Jha which has now happily been published (1949). He knew the method of co-ordinating documents, traditions and literary works in writing scientific history. The *Mithilatattva-Vimarsha* (1906-20) begins from the very beginning of the creation of the world and comes up to the modern age in India. Then it discusses the various currents that swayed over Mithila throughout the ages. It lays

359. *ibid.*

360. *Ibid.*

361. *Ibid.*

362. Published in MODA.

363. Ms. (?) with the author.

364. Published in MODA and *Mihira*.

365. Published in MODA.

366. MS in Raj Library Darbhanga, published in part in Hindi as Appendix to the author's Maithili, translation of Vidyapati's *Purushapariksha*.

367. Published in part in *Mihira* and in full by Harish chandra Jha, Vill. Tarauni, P.O. Raghopur. Dist. Darbhanga.

special stress on the literary and cultural activities of Maithila courts. Mr. Shyamanarayan Singh's book on *History of Tirhut* is based on this work. Taracarana Jha's *Pracina O Arvacina Vidvana*³⁶⁹ was inspired by MM Parameshvara Jha's work; it limits itself to the life and times of old and new scholars of Mithila. Attempts were also made by Dinanatha Mishra and Aniruddha Thakura to write on this subject.

Two works—the slender Hindi work on the Brahmanas and Kayasthas of Mithila, called *Mithila Darpana*³⁶⁹ (1916), by Rasabiharilaladasa and the authoritative *History of Tirhut*³⁷⁰ (1920) in English by Shyamanarayan Singh—have inspired many small essays on the History of Mithila. Jyotishi Baladeva Mishra published a very comprehensive questionnaire³⁷¹ on the History of Mithila, but no one seems to have utilised his suggestions.

The most important history of Mithila *Mithilabhashamaya Itiliasa* was completed in 1926 by MM. Mukunda Jha Bakhshi. It is a valuable work because it contains very detailed history of the entire Khandavalakula Dynasty up to the present day. Numerous sidelights are given on various events and episodes in the palace and in the realm during the four hundred years it professes to cover. Unfortunately many documents which MM. Bakhshiji used as his sources were burnt during a fire but there

368. Published in part in *Mihira* and in *Shri Maithili* ; MS with Adyacarana Jha, Village Mangarauni, P. O. Madhubani, Dist. Darbhanga.

369. Published by the author, Bhacohi, P. O. Madhubani, Dist. Darbhanga.

370. Published by the Baptist Mission Press, Calcutta 1922.

371. Published in *Bharati (Vasantanka)*.

is no doubt generally about the authenticity of all that he has said. The style of this work suffers from jerks and unnecessary twistings of the language. Perhaps this was the natural result of his education and character.

The works of Canda Jha and Mukunda Jha Bakhshi form the greatest authorities for those who may take upon themselves the task of finally writing a complete History of Mithila and Her People.

As MM Mukunda Jha Bakhshi and his family were associated with the Darbhanga Raj, so was Trilocana Jha with the Bettiah Raj. He has surveyed the history of Bettiah Raj and Some Maithila Families³⁷² in a very sound and connected manner. This kind of work could be done in other localities too in Mithila but unfortunately the interest of a very few competent scholars has been aroused in this direction.

Shashinatha Chaudhari's *Mithila-Darshana*³⁷³ (1931) and Vidyananda Thakura's *Mithila* (1896-1985)³⁷⁴ (1936) are excellent works describing in brief a number of things about the History of Mithila and the Life of her People. Nagendra Kumara has tried to compile a more detailed survey of economic, educational and cultural life of the people throughout the ages in Seven Volumes. From what he has published in the First Volume of this "*Mithila Directory*"³⁷⁵ (1946) regarding Purnea District, it appears that

372. Published in *Vibhuti* and reprinted from Kama, lalaya. Muzaffarpur.

373. Published by Gaurinatha Jha, Krishnagarha, Sultanaganja, Bhagalpur.

374. Published by the author.

375. Published by Sahitya Karyalaya, P. O. Kumarabajitapur, Dist. Muzaffarpur.

it will give copious statistics and discuss progress in literacy, music, sports, education, politics etc. along with a Who's Who of the Districts of Mithila.

V

CONCLUSION

Modern Maithili prose literature is the greatest contribution of the English Influence. It was responsible for producing several good men of letters who have advanced the cause of Maithili, enriched the experience and the knowledge of Maithili readers, and in every way made men more alive to modern problems.

Nevertheless it must be pointed out that the number of really first rate creative writers is very small, and, though there have been efforts to write specially for medical men,³⁷⁶ for women,³⁷⁷ for children,⁸⁷⁸ for those who wish to

*376. e. g. by Harishcandra Jha and Capt. Bhavanatha Jha.

377. e. g. Shashikaladevi's notes in *Mithila*- See also above Chapter II, p. 74.

378. e. g. Riddhinatha Jha, *Mithila Bala Vinoda* (published by the author) ; Jivanatha Raya, *Maithili Prathama Pustaka* (published by Pustakabhandara, Laheria-aserai) ; Bholalaladasa, *Bharatavarsha-ka Itihasa* (Hindu period) (published by Kanhaiyalala Krishnadas, Darbhanga) and *Sahitya Lahari Readers I-V* (published by the United press, Bankipur, Patna) ; Raghunandanadasa, *Maithili Shikshavali* (MS with the author's son); Ramananda Thakura, *Vavnadi Paricayavali* (published by Maithila Printing Works, Madhubani, Darbhanga) ; Ciranjiva Jha, *Varna mala* (litho print) ; Shrikrishna Mishra, *Maithili Readers LIV* (MS with the author); etc. A Children's Maithili Magazine *Batuka* has begun to appear from **Allengani Road) Allahabad** since **September 1949**.

learn Maithili³⁷⁹ and for married couple,³⁸⁰ etc. and to popularise science⁸⁸¹ and its boons on the one hand and to write poetry in prose on the other⁸⁸² yet obviously these efforts have been very inadequate. Prose has undergone tremendous changes in modern times in all languages of the world. Considering the progress of Maithili prose in comparison with this in other languages it must be said that it has yet to do many things both as regards its subject-matter and its style-

379. *e.g.* Lakshmipati Singh, *Maithili Hindi Shikshaka* (published by MaithilaJBandhu Karyalaya, Ajmer); Sitarama Mishra, *Maithili Shikshaka* (MS with the author, Orai, U. P.); Vedamitra Mishra, *Hama Maithili Krna Sikhaba* (series of articles in *Maithila Vipra*); and several text books and grammars meant for schools.

380. *e.g.* Vedamitra Mishra *Vara O Kamyā* (MS with the author and published in part in *Mihira*).

381. *c. g.* Young writers like Vaidyanatha Raya and Shacinatha Jha.

382. *e. g.* writers like Buddhidhari Singh 'Ramakara' and Manamohana Jha, B. A. in several excellent pieces published in *Mihira*.

CHAPTER III

MODERN MAITHILI POETRY

Whereas in the field of prose new forces were able to present more or less wholly new forms and new subjects, in poetry they were instrumental in reviving certain old forms and in giving fresh vitality to old subjects much more than in creating wholly new forms and new subjects.

I

OLD FORMS AND OLD SUBJECTS

Mahakavyas

Mahakavyas were written in Maithili even before the present Century but Sanskrit and not Maithili was generally recognised to be worthy of being their medium of expression. The tendency to write long Kavyas and Mahakavyas set in at the time of Maharaja Ghatrasimha (1803-39). With the impact of the new influences and the gradual recognition of the importance of vernaculars, people widely began to consider it proper to write Mahakavyas in the vernacular. In this regard the importance of Canda Jha's *Ramayana* cannot be exaggerated.

As usual, attempts were made to present translations from Sanskrit. A number of Epics—both authentic and literary—were rendered into Maithili verse. Acyutananda Datta's *Mahabharata*¹ (Published 1931) and *Raghuvamsha*² (Published 1938); Jivacha Mishra's

1. Published in part in *Mithila* ; MS. with the author's heirs.

2. Published by Maithili Sahitya Parishad, **Darbhanga**.

portions of *Ramayana*³ (Published 1936) ; Paramananda Datta's *Harivamsha*⁴ ; Lakshminatha Jha's *Naishadha*⁵ ; and Yadunandanadasa's *Kumarasambhava*⁶ are known to have been written in pursuance of this object. They are not, however, very successful. For example, in the translation of *Raghuvamsha*, Acyutananda Datta is not able to make himself intelligible to a person who is completely unfamiliar with the original text.

Better results have been obtained in the case of works which are not merely translations. Among them, Canda Jha's *Ramayana*⁷ (1898) is the greatest. It is said that every line of it was discussed in the court of Maharajadhiraja Lakshmishvarasimha before it was finally incorporated in the text. It is, indeed, a mounumental work, "The sweetness of its language and style soon attracted the public, and it became very popular both with the learned and with the illiterate. The nature of the theme and the Sanskritic style of the work led Maithila Sanskritists to realise the charm, brevity and force of their own mother-tongue. It is written mostly in Sanskrit metres, but has songs in accordance with the laws of music of the Mithila school. Like Valmiki's *Ramayana* the lines sound melodious when chanted."⁸

The story of *Ramayana* is well-known. The following lines from the episode of Angada and Ravana, and from that of Hanumana burning the city of Lanka are quoted as specimens of the success of this poem.

3. Published by the author

4. MS. with the author's heirs.

5. MS. with the auther.

6. Ibid.

7. Published from Raj Library, Darbhanga (3rd edition).

8. P. E. N., p.77.

(i) थिर रह रे दशभाल काल हम तोहर अयलहुँ ।
 जयवह कतय पड़ाय चोरकौं चीन्हल धयलहुँ ॥
 पटकल महि भुजदण्ड चरड धुनि दश दिश व्यापल ।
 खसल दशानन मुकुट मही ओ महिधर कौपल ॥
 चपल कंप युवराज तँहँ बाज जकौं तहिपर दुटल ।
 प्रभुतट फेकल मुकुट से चारु जनु नृपगुण लुटल ॥⁹

(ii) अरे बाबा दावानल सदश लङ्का जरैए ।
 अधर्मी लङ्केशे तनिक सभ पापे करैए ।
 पड़ा रे रे बाबू किछु न मन काबू परैए ।
 बिना पानी लंका नृपतिपटरानी मरैए ।
 पड़ा पड़ा बड़ा बड़ा गहाट्ट जारि देलकौ ।
 विदेहकन्यका विपत्ति जानि कानि लेलकौ ।
 बहुत छोट थानरे सभैक हाल कैलकौ ।
 प्रचण्ड दण्ड देनिहार दूत चोर धेलकौ ॥¹⁰

Wonderful mastery over the language, appropriate idioms and figures of speech, typical Maithila melodies (Ragas and Raginis), enchanting rhythm and music of the lines and metres, living characterization, love of details, spiritual conviction of the ultimate victory of good over evil—all these contribute to its success.

Laiadasa tried to follow the lead given by Cauda Jha in his *Rameshvara Ramayana*¹¹ (1914) named after Maharajadhiraja Rameshvarasimha (1898-1929). The excellence of Cauda Jha's work becomes more striking when placed beside this work. It does not have the variety of metres and Ragas, the command over the vocabulary, idiom and proverbs, and the poetical qualities of Cauda Jha's *Ramayana*. It is a plain and simple narration of the story. The following lines describing Hanumana's burning of Lanka makes this clear :

9. P. 248 Lankakanda.

10. P. 209 Sundarakanda.

11. Published by Banakhandilaladada, Union Press, Darbhanga,

दो०—लंका जरय अनाथ सन, चढल ज्वाल आकाश ।

रवि सन कपि तेहि बोचमे, शोभित प्रभा प्रकाश ।

अनल अनिल साहित्यसौं, लंका कैँ हनुमान ।

भस्म कयल छनमे यथा, त्रिपुरहि रुद्रक वान ।

चौ०—भेख अनलमय लंकादेश, अग्नि कयल सर्वत्र प्रवेश ॥

सगर नगर जरि भस्मी भेल, निशिचर निशिचरिक तिमरि गेल ।

छल यत सम्पति संचित कयल, सकल अनल मुखमे चल आयल ।

त्रैलोक्यक ये छल भेल रत्न, कयल ग्रास सभ अनल सयक ।

स्वर्णमयी छलि लंकादेश, भेल रसायन औषधि वेश ।

पूर्वहि सोता एही उदेश, कयल अनल मे तेज प्रवेश ।

शक्तिमान छल अनल प्रकाश, छनमे कय देल लंका नाश ।¹²

More successful works have been Raghu-nandanadasa's *Subhadraharana*¹⁸ (c. 1937-1944), Badarinatha Jha Kavishekhar's *Ekavali-Parinaya*¹⁴ (1937/1942), Acyutanandadutta's *Krishna-caritra*¹⁵ (c. 1940/44), Prof. Tantranatha Jha's *Kicakabadha*¹⁶ and Gaurishankara Jha's translation of Michael Madhusudan's *Megha-nadabadha* (1941).¹⁷

Of these, Raghunandanadasa's work deals with the famous episode of Arjuna carrying away Subhadra, in ten Cantos. Its canvas is large, its style fluent and the descriptions of seasons and natural objects ennobling; for example, in the following lines the Sharada season is concretized thus :

जल भरल तड़ागो प्रस्फुटो कअ राजए ।

प्रफुल्ल तरु सिंगारो को अनूपे विराजए ।

12. P. 42.

13. Published in *Mihira*.

14. Published in *Sahitya Patrat* c/o R. Jha Raj Library, Darbhanga.

15. MS with the author's heirs ; published in part in *Mihira*.

16. Published in *Sahitya Fatra*.

17. Published by Maithila Sahitya Parishad Darbhanga.

महमह रजनीमे भौर भीड़ो लुभाबए ।
 विभव विशद भेने याचको वृन्द आवए ।
 शशिक सरस शोभा शोभमानो अकाशे ।
 अगनित नखतारोंकें लखू ताहि पासे ।
 सुखद शरद अएने कृष्णकेलीक रूपे ।
 शशिनभ रचु रासे कामक्रीड़ा अनूपे ।
 शरद सुखद स्वाती वृन्द पीयूष मानि ।
 नूपुर सिपजू मोती जाहिसँ जन्म जानि ।
 अहि दुख पड़नेसे माहुरे वृद्ध मानू ।
 कुजन सुजन संगे भेद प्रत्यक्ष जानू ॥¹⁸

Unfortunately, as in many of the works of Raghunandanadasa, the influence of Hindi is writ large in the language and in the handling of the plot of this Kavya.

Badarinatha Jha's work was written directly under the influence of Sanskrit Mahakavyas. The *Ekavali-Parinaya* is based on the Sixth Skandha of *Devi-Bhagavata* and extends to fifteen Cantos. Ekavali is the name of the heroine and the story describes her union with Ekavira. The story begins with the protracted penance of the childless king Turvasu (younger brother of Yadu the son of Shukracarya's daughter Devayani) to beget a son and, with Narayana's appearance before him. Narayana grants him the boon of a son, and Himself takes birth as his son, Ekavira. This Ekavira becomes the hero of the Kavya. Turvasu comes back home on a mellowed evening with his newborn son and his people joyfully receive back him :

तत्वनहि तुर्वसु नरपतिक दूत आबि वृत्तान्त ।
 कहल मचल हलचल सगर नगर उछाह नितान्त ॥
 तोम्र तपस्यासँ तनय पाबि हमर भूषल ।
 अबहत छथि ई बूझि के दौड़ल नहि तत्काल ।

जत आन्हर नाङ्गर सहित चलल मार्ग अगुताए ।
 तत आनक चलबाक पुनि कथा कहल की जाए ॥
 नेना दौड़ल कूदिकए ठेका धएने बूढ़ ।
 केअओ रहल न घर युवा, भए उत्साह विमूढ़ ॥
 त्यागि चलल जप तप यतो, बनिआँ सम दोकान ।
 विथरल पोथी छात्रगण, गूढ़ मन्त्र मतिमान ॥
 बटगवर्ना मझार मिलि, गवइत मुधि बिसरैत ।
 चललि सकल कुलकामिनी मानस मोद भरैत ॥¹⁹

In the next Cantos Ekavira grows up. His boyhood is described in lines reminding one of Manabodha's *Krishnajanma*:

दिन दिन दोगुन शिशुक बढ़ल पुन, शशिमंडल सम देह ।
 परिजन पुरजन बन्धुवर्गसँ परिचय प्रचुर सिनेह ॥
 कहुखन दैत ठेहुनिआँ बालक, ओ भाइक लग जाथि ।
 जहिना खूबल बत्स तृषासँ गाइक निकट पडाथि ॥
 जननि क कोर पैस भट हटसँ अञ्चल बाल उधारि ।
 फाँउल दूध कमलटाग मुख बधु हँसइत तनिक निहारि ॥²⁰

Ekavira succeeds his father and then (from the 8th canto the proper story begins. He meets Yashomati, a friend of Ekavali—a beautiful princess who has been taken away by a demon called Kalaketu. Yashomati tries to win the king's favour by vividly describing to him her friend's beauty :

कइत सखीक शिखादि नखपर्यन्त वर्णन वालिका ।
 आसँ दसँ मन भरल भूपक यथा माल त मालिका ॥
 वसुधा बलयमे सएह पूजित हंथि जनक सुधासमा ।
 बाणी अनृत दूषण कृपाणी हो रसक हृदङ्गमा ॥²¹

Ekavira is moved by these words, and goes to attack the demon, rescues the lady, and lives happily with her **for the** remaining period of his **life**.

19. Canto IL pp. 19,20.

20. Pp. 36,37.

21. Pp. 93, end of 8th Canto.

This Mahakavya suffers from disproportionate planning (the main plot begins after one half of the poem is over and the most important episodes, such as, the fight with the demon, the rescuing of the lady and the love making with her, are dismissed hurriedly), weak characterization (cf. Ekavali's declaration of love for Ekavira in a sudden and careless manner), and not infrequent crudely Sanskritized style.

Some of the descriptions of the earlier part are, however, unique for their sustained loftiness and elevate i tone. Its excellence lies in that it seeks to follow closely the conventions of a Sanskrit Mahakavya.

The *Kicaka-Badha* and the *Meghanada-Badha* were written under the direct influence of Michael Madhusudan's bold experiment of introducing blank verse in modern Indian languages.

Prof. Tantranatha Jha's *Kicaka-Badha* (1937) describes the exciting story of the killing of Kicaka by Bhimasena, during the Pandavas' one year secret residence in the palace of Virata, the king of Matsyadesha. It is perhaps the most successful Mahakavya after Canda Jha's masterpiece. Sanskritization of its style does not hamper the progress of the story ; it helps to raise the work to sublime heights. The Fourth canto is especially remarkable from this point of view. It describes the feelings that sway the mind of Draupadi while she is asked to fetch wine from the room of Kicaka. She recalls her glorious home, her Svayamvara, her days in the company of Arjuna, her survival of the ordeal presented by Duhshasana, and finally concludes:

क्षत्रिय-पुत्रि, वीर-पत्नी, कुल-नारि
निर्भय हम जाइत छी कांचक गेह ।

जे विमु कौरव समा-मध्य मम लाज
 राखल, जे विमु कएल, नेह ओहि विधि प्राण
 सिन्धुराजसँ से विमु निश्चय आज
 भए सहाय रखताह धर्म अनुकरण ।
 शार्दूली की कखनहु पावए वास
 जम्बूकक ? की ज्वलित तम अंगार
 तृणचय सकए भर्षि ? की चम्पक आस
 भ्रमर तुच्छ कए सकए कतहु उपभोग ?
 जेँ हम कएल न तज पाण्डव पति पञ्च
 आन पुरुष प्रति कवनहु स्वप्नहुँ चित्त
 नहि कंचक कए सकत हमर तन स्पर्श ।

There is no hurrying over moods and emotions here ; each possible turn is explored, and is briefly but imaginatively conceived. Unfortunately, the Mahakavya has not been completely published as yet.

Gaurishankara Jha's rendering of *Megha-nada Badha* has been able to preserve a large amount of the charms of the original.

Recently, a promising writer of the younger generation "M thura" has written *Kanana Kanya*²³ (1945) which, though immature in some respects, is distinguished from all the above works in that it incorporates ideals and problems of modern Mithila in new metres.

Khandakavyas

The Khandakavya has been more popular with modern Maithili writers, perhaps because it is easier to plan and finish it. The early efforts were translations and adaptations of Pauranic tales in verse, such as, Laladasa's

22. P. 33.

23. MS with the author Mathurananda Caudhari.

Shambhu-Vinoda,²⁴ *Oanēsha Khanda*²⁵ (1909-11) and several *Vratakathas*²⁶; G-unavantalaladasa's *Gajagrahoddhara*²⁷ (1914), *Sudarshanopakhyaṇa*²⁸ (1914-1931), *Gangalahari*²⁹ (1921), *Sukanyopakhyaria*³⁰, *Gauriparinaya-Prabandha*³¹ (Brahma-Vaivarta-Puranoddhrita) (1921), and some *Vratakathas*³²; Gangadhara Mishra's *Naradamoha*" (1919), *Satya-Vratopakhyana*³⁴ (1921), *Sukanyopakhyana*³⁵ (1921) and *Sudama-Carita*³⁶ (1935); Anupa Mishra's *Narada-Vivaha*³⁷ and Damodaralaladasa's *Shakuntalopakhyana*³⁸ and *Savitrisatyavanopakhyana*³⁹

Of these, the renderings of Gangadhara Mishra are the best. He grasps the essentials of a story and then expresses them in a chaste language.

There were writers in later years too who engaged themselves in writing this kind of *Khandakavyas*, such as, *Lakshmipatisingha*

24. Published by the author,

25. *Ibid*, (2 parts).

26. Such as, *Satyanarayanavratākatha*, *Shashthi-vratākatha*, etc. published by the author. Raghunandanadasa and Gunavantalaladasa followed this practice of translating Sanskrit *vratakathas*.

27. Published by the author.

28. Published in *Mihira*.

29. Published in MODA.

30. MS (?) with author's heirs.

31. First published in MODA ; other editions published by the author or the author's son.

32. MS with Lakshmipati Singh.

33. Such as *Satyanarayanavratākatha*, *Haritalikavratākatha*, etc. Published in *Mihira*.

34. Published in MOD A.

35. *Ibid*.

36. *Ibid*.

37. Published by Pt. Gaurinatha Jha, Krishnagarha, Sultanganj, Bhagalapur.

38. Published by the author, Benares.

39. MS in the Maithili Sahitya Parishad, Darbhanga.

(*Satyavratopakhyana* 1934)⁴⁰ and Pulakitalaladasa "Madhura" (*Bambhashukasamvada* 1936)⁴¹.

Khandakavyas proper that came in the wake of these Pauranic translations were:: *Bitusamhara* (by Acyutanandadatta⁴³ and by Valiabha Jha⁴⁴), *Meghaduta* (by Paramanandadatta Taramartha⁴⁵ 1937 and by Bhagiratha Jha⁴⁶), MM Parameshvara Jha's *Yakshasamagamakavya* (by Bhagiratha Jha⁴⁷ 1939) and *Bhartriharinirveda* (by G-aurishankara Jha⁴⁸ 1940).

Definitely superior to the Pauranic adaptations named before, there are several independent works. Of these, those inspired by Sanskrit works are, *Janakiparinaya*⁴⁹ by Janardana Jha, *Bhargavavijaya*⁵⁰ by Devakrishna "Raya", *Koili Duti*⁵¹ by Chedi Jha, *Sātu Vibhuti*⁵² by Riddhinatha Jha, *Bativratya-Mahima*⁵³ by Acyutanandadatta, *Banarasim*⁵⁴ by Govinda Jha, *Bukminiparinaya*⁵⁴ by Paraxnana ndadatta, *Virabalaka*⁵⁵ by Baghunandanadfisa and *Devi-gita*⁵⁶ by Ganeshvara Jha, and those which are more independent are *Mithila*⁵⁷ O *Maithili* by Badarinatha Thakura, *Viralia-*

40. Published in *Mihira*.

41. *Ibid*.

42. MS with the author's heirs.

43. *Ibid*.

44. Published by Pustakabhandara, Laheriasera.

45. Published in part in *Mihira*.

46. Published in *Mihira*.

47. Published in *Sahitya patra*.

48. MS noticed in JAYANTI, p 411.

49. MS noticed in *Mihira*, 1914.

50. Published by the author.

51. Published in part in *Mihira*. MS with the author..

52. Published in *Mihira*.

53. *Ibid*.

54. *Ibid* (in part).

55. MS with the author's heirs.

56. Published in *Mthtra*.

57. MS with the author.

*Vedana*⁵⁸ by Ananda Jha, *Batahi*⁵⁹ by Acyutanandadatta, *Devi Ketaki*⁶⁰ by Pulakitalaladasa "Madhura", *Paradesi*⁶¹ by Kalikumaradasa "Kumara", *Sannyasi*⁶² (1947) by Upendra Jha "Vyasa" and *Krishaka*⁶³ by Mathurananda Caudhari "Mathura". It is a pity that most of these works are as yet unpublished or only partly published.

Giti-Kavya

Some Sanskrit or Bengali collections of lyrics have been also translated into modern Maithili: *Gitagovinda*⁶⁴ by Chedi Jha, *Virahini Brajangana*⁶⁵ by Bhuvaneshvarasingha "Bhuvana" and "*Virangana*"⁶⁶ by Govinda Jha.

Among poets who have cultivated traditional types of Maithili lyrics the earliest is Harkhanatha Jha but the greatest is Canda Jha. His lyrics were collected during his life time in two slender volumes *Gita-Saptashati*⁶⁷ and (*San*) *gita Sudha*⁶⁸. After his death Sir Ganganatha Jha published a number of his *Maheshavani*.⁶⁹ Finally in 1937 other poems were edited by Rajapandita Baladeva Mishra, *Candra-Padyavali*⁷⁰. The best part of his work consists of

58. *Tbid*

59. *Ibid*, or with his heirs.

60. *Ibid*.

61. *Ibid*.

62. *Ibid*.

63. Published by Navaratna Gosthi, c/o Chandra, natha Mishra, "Amara", L. M. Academy, Laheriasera.

64. MS with the author,

65. Published by Bhuvana Smriti Mandira, Kamala, laya, Muzaffarpur.

66. Published in *Mihira*.

67. Union Press, Darbhanga.

68. *Ibid*.

69. *Maheshavani Sangraha*, Indian Press, Allahabad.

70. Published by Raj Library, Darbhanga.

his Maheshavanis. They are remarkable for their simplicity and sincerity. He has poured out his devotion and his moods and feelings as directly and as feelingly as he could. It has been pointed out that the poet used to sing daily a new or an old prayer to the Lord and while singing it he used to be lost in deep thought.

The Maheshavani has attracted the attention of some other XX century poets too : Jivana Jha,⁷¹ Vindhyanatha Jha,⁷² " Baghunanandana,"⁷³ " Jayamangala " ⁷⁴ and Ananda Jha (*Maheshashataka*)⁷⁵. Paramanandadatta tried to compose a new kind of Maheshavanis,⁷⁶ where instead of Manaini or the devotee, Mahesha himself is represented to speak.

The Gosauni-ka Gita has been written by Jivana Jha,⁷⁷ Gananatha Jha,⁷⁸ Tulapatisingha,⁷⁹ Shri-Krishna Thakura,⁸⁰ Laliteshvarasimha,⁸¹ Ekaradeshvarasimha,⁸² Durgadattasimha⁸³ and " Dinabandhu." ⁸⁴ Of these, the most poetic lines are by Gananatha Jha. He wrote songs to be sung on the occasion of various ceremonies observed during the

71. In MODA and in his dramas.

72. *Gananatha Vindhyanatha Padavali*, edited by Sir Ganga Natha Jha, Allahabad. Printed at Indian Press, Allahabad.

73. See Vol. I p. 433.

74. In *Mahrshavani Sangraha* published by Kan. haiyalals Krishnadasa, Darbhanga.

75. Published in the author's *Rasanirjharani*.

76. Published in *Mihira*.

77. In MODA and in his dramas.

78. See same as f. n. 72 above.

79. *Gita Pancashika*, published by the author.

80. MS with Lakshmipati Singh.

81. *Maithila Bhakta Prakasha* and *Laliteshvaranjanam*, published by the editor, Anandapur, P. O. Shubhankarapur, Dist. Darbhanga.

82. *Maithila Bhatta I rakasha*, published by Kanhaiyalal Krishnadas, Rameshvara Press, Darbhanga.

83. Ibid.

84. Ibid.

worship of the earthen image of Durga in Navaratra. While a majority of them are simple prayers of a sincere devotee to the Goddess, some are philosophically addressed to the Primal Energy.

Lyrics of other types, including Tirahuti, Caumasa, Lagani, Malara etc., have been written by Canda Jha,⁸⁵ Jivana Jha,⁸⁶ Cakradhara Jha,⁸⁷ G-ananatha Jha,⁸⁸ Vindhyanatha Jha,⁸⁹ Sitarama Jha,⁹⁰ Manamohanadasa,⁹¹ Badarinatha Jha,⁹² Kavishekhar,⁹² Kalikumaradasa "Kumara,"⁹³ Kiddhinatha Jha,⁹⁴ Mukunda Jha⁹⁵, Chedi Jha⁹⁶. etc. Of these, Gananatha Jha and Vindhyanatha Jha are important because they added seriousness to these types. Their Samadaunis on the departure of the mango harvest or that of a daughter, and Laganis are very much different from traditional Samadaunis and Laganis. liiddhinatha Jha has written more devotional lyrics (*Lakshmivati-Gitanjali* 1927) than love lyrics. "Kumara's" songs are mostly occasional, and those of Mukunda Jha are mostly Vishnupadas. The Barahamasas and Tirahutis of Mariamohanadasa are well-known.

83. See *Candra Padyavali*, Published from Raj Library, Darbhanga.

86. See dramas and independent songs in MODA. and other journals.

87. e. g. in MODA, a Lagani.

88. Same as 72 f. n. above.

89. *Ibid.*

90. e. g. in MODA and elsewhere.

91. Lakshmipati Singh Lib. MS.

92. *Ibid.*

93. *Maithili Gitanjali* published by the author.

94. e. g. in a MS. with me and in "*Lakshmivati Gitanjali*" (published from Banaras; to be had of the author, Lohna Vidyapitha P. O. Lohna Road, Dist. Darbhanga).

95. *Bhajanavali*, published by Devicharana Book. seller, Laheriasera.

96. In MS with the author **and** published in some Maithili journals.

Muktaka.Kavya

Several Sanskrit and even Hindi collections of Muktaka Kavya have been translated into Maithili verse: *Bhaminivilasa*⁹⁷ by Acyutananda Datta, *Shringara Tilaka*⁹⁸ by Jivanatha Jha, *Vidyabhushana*, *Aryasaptashati*⁹⁹ by Chedi Jha, Bhartrhari's *Nitishataka*¹⁰⁰, *Canakyashataka*¹⁰¹ and *Drishtantashataka*¹⁰² by Valiabha Jha from Sanskrit, and *Bihari Satasai*¹⁰³ (1936) by Dhanushadharilaladasa from Hindi.

"Samasya-purti" in the manner of Persion, Urdu and Hindi poets was practised by Maithili poets in the earlier part of the present Century. "Anyoktis" and "Apahnutis" (called Mukaris in Maithili) have been more popular in recent years.

The earliest writers were Canda Jha¹⁰⁴ and Jivana Jha.¹⁰⁵ The versatile Mathili poet Sitarama Jha soon became famous in this field. He wrote a large number of Muktakas and collected them in several volumes : *Shikshasudha*,¹⁶⁶ *Lokalakshana*¹⁰⁷ and *Upadeshtkshamala*.¹⁰⁸ All types of Muktaka are represented : Anyokti, Laukikokti, Apahnuti, Vakrokti, Vyajokti,

97. MS with the author's heirs ; a part published in *Mihira* ?, and criticised in *Vibhuti*.

98. MS with the author.

99. *Ibid.*

100. MS with the author's heirs.

101. *Ibid.*

102. *Ibid.*

103. Published by Gaurinatha Jha, Krishnagarha, P. O. Sultanganj, District Bhagalpur.

104. See his *Candrapadyavali*, Raj Library, Darbhanga, edited by Rajapandita Baladeva Mishra.

105. In *MODA*.

106. Published by Master Kheladi Lal and Sons, Benares,

107. *Ibid.*

108. *Ibid.*

Catukti, and Kakukti. By far his most successful Muktakas are those given in *Lokalakshana*. They are epigrammatic summaries of various kinds of distinctions that are made among men in this world. A few types of men and women are :

मूर्ख

अनुकूलहुकैँ प्रतिकूल बुझैछ सुझैछ हिताहित ने जकरा ।
नहि ज्येष्ठ कमिष्ठ विचार करए विनु नौतहि जाइछ जे इकरा ॥
ककरा लग कोन प्रकार रही न जनै अछि मूर्ख बुझू तकरा ।
धरतीपर भार स्वरूप सदा विनु नाडरि सीढक से 'बकग' ॥

खुरलुची

खन आङन खन बाहर डोलए,
खन कोठा खन पौती खोलए ।
खन ककबा खन लै अछि कुच्ची,
घर घर कूदए से खुरलुची ॥

चौंजि

घर घर बनि भिखमझा फिरैछ,
मुनहटमे किछु कतहु पयैछ ।
चट भोरी दबाए निर्भोक,
ससरि चलैछ चौंजि से धोक ।

अकान

कहाँ पानि तौ लाबए पान,
पटबी आङन जाए बथान ।
लाग बुझौनहुँ सुनए न कान,
ई लक्षणसँ बुझू अकान ॥

शंखिनी

केश छत्ता जकाँ माथ हत्ता जकाँ,
आँखि खत्ता जकाँ दाँत फारे बुझू ।
बल रोड़ा जकाँ चालि घोड़ा जकाँ,
पेट मोड़ा जकाँ वा बखारे बुझू ।
छूति ने लाजसँ सङ्ग कए पाजसँ,
नित्य साकाजसँ तौ उधारे बुझू ।
राक्षसी दङ्गटासँ करए तङ्गटा,
शंखिनी सङ्गटा तौ संहारे बुझू ॥

अपरोजकि

धाख न राकथि सानु समूरक ने डर बादनि सूपक मारिक ।
 धेयि पवारथि तौं पुनि ऐंड रहै अखि लागल उपर थारिक ।
 पंछथि लेर तही कर छुबथि बसन भात तथा तरकारिक ।
 आँचर भोजल पेटहिनी थिक लच्छुन ई अपरोजकि नारिक ॥

Yadunatha Jha "Yaduvara" (*Anyoktishatafca*),¹⁰⁹ Dhanukhadharilaladasa {*MaitMli-Sapta-shati*},¹¹⁰ Upendra Thakura 'Mohana' (*Apahnu-timanjari*),¹¹¹ Jivanatha Jha "Vidyabhushana" (Cf his collection *Kalpāna* 1949¹¹¹) and Vedananda Jha (*Ratnabatua*)¹¹² are other notable writers of Mukataka poems.

Miscellaneous Works in Verse

Works on Prosody and Rhetoric such as *Alankara-Darpana*¹¹³ and *Chandolankaramanjusha*¹¹⁴ by Sitarama Jha and *Alankritibodha*¹¹⁵ by Vedananda Jha; *Maithili Kasa Kanana* by Kashinatha Thakura Kalesha;¹¹⁶ on Jyotisha,^{116a} Dharmashastra,¹¹⁷ and on medicine¹¹⁸; and on such other subjects as are not proper for poetry are also found in Maithili verse in the traditional Sanskrit manner.

109. Published in Mihira.

110. MS with the author.

111. Published by the author.

112. Published in *Mihira*.

113. Published by Master Kheladi Lal and Sons, Benares.

114. Published in part in MODA.

115. Published by the author, Village Koilakha, P.O. Ramapatti, Dist. Darbhanga.

116a. e.g. in Dhirendranarayana Chaudhari's *Muhurtta-cakram* (published by the author, Vallipur. Darbhanga) and in several Maithili Sanskrit almanacs.

116. Published in *Mihira*.

117. e. g. Translation of *Yajnavalkya-smriti* by Sitarama Jha.

118. e.g. translation of *Bhavaprakasha* by Deva Krishna Raya (MS noticed in *Mihira*, 1914).

Campu

'Campu' is not a form of poetry but is a mixture of prose and poetry. This form has also been utilised under the New Influence by Maithili authors. Riddhinatha Jha describes the "Kobara Yatra" ceremony of Raja Bahadura Vishveshvarasingha¹¹⁹ in his Campu, *Vishveshvara-campu* (1946).

Conclusion

The most important aspect of the revival of traditional poetry has been the writing of longer poems. Lyrics of the older types are fast losing their fascination and really first rate poets of the second and the third generations of the present Century have shown great reluctance to cultivate them.

II

NEW FORMS AND SUBJECTS

Patriotic Poetry

Under the impress of new conditions a growing body of poets devoted their time to writing poems which were calculated to arouse the people of Mithila. They realised that poetry could not any longer be written merely to please ; it had to instruct too. Two remarkable anthologies (*Maithili Oitanjali*¹²⁰ edited by Yadunatha Jha "Yaduvarya" and *Maithili Sandesha*¹²¹ edited by Shyamananda Jha) were published in the Twenties which expressly announced the birth of this spirit. In the preface to *Maithili (Htanjali)*, Yadunatha, Jha "Yaduvarya" observed:

119. Published by the author, P. O. Lohana Road, Darbhanga.

120. Published by the compiler, P. (X) Murahoa, Bhagalpur.

121. Published by Maithila Chatra Samiti, Benares.

“शान-शृङ्गारादि सम्बन्धिनी कविता पराकाष्ठा धरि पहुँचि गेल अछि । आव राष्ट्रीये विषयक कविताक प्रकाश ह.ए.व परमावश्यक अछि । कहबाक तात्पर्य जे अन्यान्य विषयक काव्यरसमे हमर भारतवर्ष पूर्ण अवगाहित भए चुकल । किन्तु आव ओ समय नहि रहल ; विलासादिक समय गेल, आव विकट मार्मिक समय उपस्थित भेल अछि । अतः भारतवर्षक अन्यान्य प्रान्त वा जाति जकाँ हमरहु कोमल शृङ्गारसँ रहित भए नायिका-जनक व्यर्थ स्तुति ओ प्रशंसाकें त्यागि बोर वेष में माता(मिथिला)क भक्तिपूर्ण गान में तन-मनष्क होमक चाही । एहना सुअवसर पाबि...मैथिल कविलोकनिक हृदय अहि प्रकाशसँ वञ्चित नहि अछि जकर सद्यः प्रमाण इ.ए.ह प्रस्तुत पुस्तक अछि ।... एहिमे देशानुराग, देश ओ समाज कुरोति सुधार सम्बन्धिनी उद्देश-वर्धिनी मैथिली कविता विशेषतः गानक संग्रह भेल अछि ।”²²¹

The editor of the second Anthology went on to add that patriotic poems may not even have high poetic qualities for they are meant to be judged by their quality of awakening the people.¹²⁸

Of course, as in prose so in verse too, all of them came to the conclusion that the easiest and the surest way of progress in Mithila lay in the rise of her vernacular.

Patriotism aroused all sorts of feelings: "Mithila-Vandana", "Svadesha-Prema-Tatha-Smriti", "Maithili (Matribhasha) Vandana", "Mithila-ka Lakshana Vaicitrya", "Mithila-ka Purva Gaurava O Vartamana Duravastha", "Deshoddhara-ka Hetu Bhagavana-sa Prarthana", "Mithilavasi-sa Upalambha V'Mithila-Krandana", "Udbodhana, Cetavani, Upadesha, Upalambha", "Dhikkara," "Dhanyavada", "Anutapa" and "Santvuna". These represent the extraordinary enthusiasm that filled the hearts of a large number of early poets of the present Century.

Very few of the patriotic poems are worth noticing as poems. Those which build up ideal

122. Preface pp. 2.4.

123. Last page of the cover.

Mithila of the past or of the future are somewhat better than others : ¹²⁴

- १—जानकि जननि देवि मिथिले विजय हो ।
 सन्तान विद्वान सभ हौ अहाँ केर ।
 अतिशय सदाचार भूषित विनय हो ।
 सीताक सम शुद्ध अति उच्च पतिप्रीति हो ।
- २—भगवन् हमर ई मिथिला सुखशान्तिकेर घर हो ।
 आदर्श भए सभक ई इतिहासमे अमर हो ।
 जाहिठाम जाइ हमसभ, सिहे तहाँ कहाबी ।
 दुर्दान्त ह-इ सभठाँ केवल अर्शक डर हो ।

Among the poets writing patriotic poems as represented in these Anthologies and the early periodicals, there are, however, several good as well as ordinary ones : Bhanunatha Jha, Canda Jha, Jivana Jha, Trilocana Jha, Gronauda Jha, Padmanabha Jha, Kedaranatha Jha, Mayaprasad Mishra, Taracarana Jha, Pulakitalaladasa "Madhura", Hiralala Jha "Hema", Chedi Jha, Ramacandra Mishra, Kaghunandana-dasa, Kusheshvara Kumara, Sitarama Jha, and a host of others. This spirit was carried on to the Thirties by poets like Ananda Jha, Kancinatha Jha, Kashikanta Mishra "Madhupa", Vaidyanatha Mishra "Vaideha" (later known as "Yatri") and Shyamananda Jha.

Indeed, from about 1906 to 1935 the first instinct of a versifier or a poet in Maithili was to write something patriotic. The influence of the ideals of the Maithila Mahasabha is found here even as in prose. Such poems as Buddhinatha Jha's *Maithilottejana-Parayara*,¹²⁵ Gangadhara Mishra's *Mithila-ka Vilapa*,¹²⁶ and

124. Pp. 1, 6.

125. Published in MODA.

126. Ibid.

Chedi Jha's *Maithili Oita Kusuma*¹²⁷ and *Bandi-Jivana*,¹²⁸ and those which sought to arouse the youth, such as, Bhuvaneshvarasingha "Bhuvana's" *Yugavani*,¹²⁹ *Yuvaka*,¹³⁰ and *Udbodhana*¹³¹ and Bholalaladasa's *Yuvaka-sa* ;¹³² and finally didactic poems of Sitarama Jha (*Shikshasudha*),¹³³ Kusheshvara Kumara (*Strikarttavya*)¹³⁴ 1924 and *Shikshasopana*¹³⁵ 1936) and Janardana Jha "Janasidana" *JSitinibandha*,¹³⁶ and satirical poems of Sitarama Jha (such as *Padhuacaritra—Purvapara Vyavahara*¹³⁷ 1920/34) were direct outcome of this spirit

Modern Lyric

It was, however, in the field of what may be called the modern Maithili lyric that the New Influence was able to produce most fruitful results. Early and medieval Maithili lyric was invariably connected with music. All lyrical poets were supposed to be experts in music. All lyrics had to be necessarily tuned to some Ragas and Kaganis. The modern Maithili lyric, influenced by the English lyric, freed itself from this bondage. It was no longer necessary to sing a lyric tuned to some musical Raga or

127. Published in part in *Mihira* (?), MS with the author.

128. MS with the author.

129. Published in *Mihira* and in *Vibhuti*. Later reprinted in *Smritikana*, published from Kamalalaya, Muza. ffarpur.

130. *Ibid.*

131. *Ibid.*

132. Published in *Mithila*.

133. Published in several parts by Master Kheladi Lal and Sons, Benares.

134. Published by Pustakabhandara, Laheriasera. .

135. *Ibid.*

136. MS in Maithili Sahitya Parishad, Darbhanga.

137. Published by Master Kheladi Lal and Sons, Benares.

Ragini. It had a music of its own, independent of the science of music. Lyrics were not merely to be sung and enjoyed henceforth, but they could be read and recited as Kavya of the classics.

The new conception was fully recognised and voiced publicly by Bhuvaneshvarasingha "Bhuvana" in the preface to his collection of poems *Ashadha* (1936):

जनिक कान, 'तिरुंत' 'मलार'क रस-रंगसँ भरल हो, जे 'नारदी'
क 'नचत सुदंग ए' क दंगपर नृत्योल्लास करैत होथि, तनिका निमित्त ई प्रयास
नहिं। 'आषाढ़' रचबाक उद्देश्य जे छैक... से जँ एखन एकर समय नहि छैक
त कहिओ भविष्यमें अओतैक।¹³⁸

The poets who felt this and utilised the change first appeared round about 1930. Kalikumaradasa (collection *Kavya-Kusumanjali*¹⁴⁰ 1930), Jayanarayana Mallika, Kancinatha Jha "Kirana", Lakshmipatisingha (*Padyapushpanjali*¹⁴¹ Ms), Bhuvaneshvarasingha "Bhuvana" (*Ashadha*¹⁴² 1936 and *Smriti-Kana*¹⁴³ 1944), Jivanatha Jha "Vidyabhushana" (*Kalpana*¹⁴⁴ 1949), Kashinatha Mishra "Madhupa" (collections *Apurva Basagulla*¹⁴⁵ 1940/41, *Jhankara*¹⁴⁶ 1942, *TatakaJi/ebi*¹⁴⁷ 1942/43 and *Shatadala*¹⁴⁸ 1944), Valiabha Jha, Kashinatha Jha, Mahavira Jha "Vira," Shyamananda Jha, Vaidyanatha Mishra "Yatri," Ishanatha Jha *Mala* 1945,¹⁴⁹ Tantranatha Jha, Surendra

138. Preface, p. 7.

140. Published in *Kiihira*.

141. MS With the author.

142. Published from Kamalalaya, Muzaffarpur.

143. *Ibid*.

144. Published by the author.

145. Published by the author, P. O. Baheda, Dar*
bhanga.

146. *Ibid*.

147. *Ibid*.

148. *Ibid*.

149. Published by Maithili Sahitya Parishad, Dar-
bhanga.

Jha "Sumana" (collections *Pratipad*, *Saona-Bhadava* and *Arcana* 1950), Upendra Thakura "Mohana" (*Phuladali*¹⁵⁰ 1942), Vedananda Jha, Arsiprasadasingha, Kashinatha Thakura "Kalesha", Raghavacarya Shastri (*Bana-kusuma*) and others have successfully written lyrics during the last twenty-five years.

Bhuvaneshvarasingha "Bhuvana" is easily one of the important lyric poets of the new kind. His subjects are old (such as "Abhisara") as well as new. His best lyrics are those which express directly his personal emotions and not those which are inspired by conventionally "poetic" subjects. Some of his finest lyrics are :

(i) की हमरा जेवन-वनमे पुनि आएत सखि मधुमास¹⁵¹

(ii) कानब तँ जलमय हएत देश¹⁵²

(iii) पड़ल छथि बन्धनमे मृगराज¹⁵³

(iv) की गाउ गाबि ककरा सुनाउ¹⁵⁴

Valiabha Jha's poems are inspired by Sanskritic conventions (of his poem on "moon-light" : थिक सुरमणी सरस हास, को सुरबालाक प्रतिच्छाया ?)¹⁵⁵ Jivanatha Jha is equally influenced by them (cf. his "Upalambha" to ocean), but he is also alive to the problems of the day (cf. his "Vidhi-Vidhana"). Mahavira Jha too wrote on traditional themes ; his most beautiful poem proved to be his swan-song : आव को कविता करव हम ?¹⁵⁶

Among the poets who have drawn their inspiration from Sanskrit and produced good

150. Published by the author, c/o Aryavarta, Patna.

151. From *Smritikona*.

152. *Ibid*.

153. *Ibid*.

154. *Ibid*.

155. Reprinted in *Maithili.Padya-Sangraha* (Parishad, Darbhanga).

156. Published in *Mihira*.

modern lyrics, Surendra Jha "Sumana" ranks high. He has made himself memorable by writing a noble ode to "Tree" where he associates its sacrifices and services to mankind with those of an ascetic : ¹⁵⁷

तरुसँ

तरुण तपस्वी भग्नमना छी ।

चिर साधक तरु ! अहँ जन्महिँ तपमे लग केना छी !!

कठिन योग-साधन ! ई अविरत शीर्षासन अभ्यासे ।

गृहविहो न भए गिरिक शिखर बन बीच लेल आवासे ।

हिम ऋतु राति बैसि पालामे निश्चल अहाँ बितअं लहुँ ।

and another to the Ganges : ¹⁵⁸

शिव की सक्रितथि विष पचाए यदि लितथि न माये ।

जएतथि सिन्धु सुखाए वाडवानलहिक हाये ।

को न टिडुरि हिमवान मरणाशय्यागत रहितथि ।

यदि न अमर-धुनि ! अहँक अमृत रस भाग्यं पिबतथि ॥

शत शत ज्वालासुखी-सुख ।

जरि जैतथि भूदग्ध भए ।

जौं न जुड़बितनिह सुधामयि ।

अहँक सुधाधिक विमल पय ॥ ३ ॥

Ishanatha Jha is one of the most versatile writers of today who has blended the traditional and the new manners of writing poetry. Poetry has been written in his family for many generations : Sarasa Kavi Kulapati and Jiravana Jha Nidhi were among his ancestors. He has cultivated and imbibed the traditional music of Mithila (cf. his "Paricaya"¹⁵⁹). He has utilised all this cultural heritage in creating his lyrics. The poems of *Mala* betray affinities with English poetry too. They

157. *Ibid*, reprinted in *Pratipada*, p. 35 (Maithili Mandira, Darbhanga).

158. *Arcana*, p. 13 (Maithili Mandira, Darbhanga).

159. Published in *Maithili Navina Sahitya Uda Prabuddha Maithila Samaja*, Patna.

are based on ideals of Beauty and Good. Erotic love seldom finds place in them. The poet loves to sing of Nature—Vasanta, Sharada, Cuckoo, cloud, and morning—and in "Svapna"¹⁶⁰ he describes how he hopes to derive inspiration from Dreams. Some poems are devoted to the problem of the exploitation of the down-trodden, but the poet appears to be not as successful in his realistic poems as in his imaginative poems (such as "Gayaka-sa"¹⁶¹ and "Patha-Dhuli"¹⁶²), patriotic songs (such as "Ilama Maithili chi"¹⁶³) and Wordsworthian poems (such as "Amara"¹⁶⁴ "Shishu"¹⁶⁵, "Kokila"¹⁶⁶, Nature poems¹⁶⁷, Peasant Girl "Krishaka-Kanya"¹⁶⁸). His diction is Sanskritized, but the sweet music of his lines makes it possible for his readers to forget the difficulty of understanding it. The poet betrays some amount of immaturity of thought even in his good poems but gradually, however, he appears to free himself from it.

Kashinatha Mishra "Madhupa" is a seasoned poet. His early attempts¹⁶⁹ were mainly erotic, but the promise of future was contained in such poems as :

सखी हम आँ की कहिऔ, हमर पति आई अएला हार ।
अवधि गनि आँरु तूटल, छला स्वसंगीवर्गसँ धूसल ।
एतेक दिन मदन-धन-बाणसँ हूसल । सखि० १७०

In *Jhankara* he rises to his full stature.

160. Ibid. In his Mala.

161. Ibid.

162. Not yet published.

163. Same as f. n. 161.

164. Ibid.

165. Ibid.

166. Ibid.

167. Ibid.

168. Ibid.

169. (a) *Apurva Rasagulla*, and (b) *Tatala jilebi*, published by the author, P. O. Baheda, Dist. Darbhanga.

170. *Apurva Rasagulla*, last page.

The poems are on a variety of topics. The poets are asked to leave erotic topics and to write like Milton, Mazzini, Kousseau and Yoltaire, a literature of revolution. The best poems in this collection are, however, on "Tara" (star) and "Osa-kana" (dew-drops) where through a string of original comparisons the poet ennobles his subjects. His love for Nature is very marked; he associates with its various objects all sorts of ideas, comparisons and emotions. The following image reveals his remarkable powers of imagination :

तारा

मातृभूमि-वेदोपर दुष्टक हाथें जनिक भेल बलिदान ।
 आइ स्वर्गमे होइछ तनिक को सुरकन्याक सँगे फलदान ।
 हरिपुर सम्यानमे टाङ्गल अछि तैं बहुलो भार कुनूस ।
 चतुरा प्रकृति लेसि देलन्हि जे सपह थीक को ज्योति अदूस ॥¹⁷¹

In his later poems he is more reluctant to use stock ideas and comparisons. He draws upon his experiences directly. This tendency is quite developed in *Shatadala*. Such subjects as "Patita Pika" (The lowly spitting of betels), "Jhakharala Gachi" (The mango grove where fruits have been shed), "Ohasi", (The water falling from eaves), "Basi" (Stale), "Sarapara-ka-Tulasi" (Tulasi plant on the burial ground) "Banga" (Raw Cotton), "Doka-Sa" (To Doka-a kind of crustacean), "Kukura-Sa" (To Dog), "Tamaku Sa" (To Tobacco), "Hilala Danta" (Shaking Tooth), "Chutahara" (The Forsaken Utensil) and "Bhasiati-Mala" (The Flowing Garland) make it clear that he is eager to exploit the lowly. His first volume, *Jhankara*, however, remains to be superior to this in flight of imagination and in depth of feeling. What he says in "Kamana-ka Patajhada" may explain this:

छलै भोरहिँसँ पूर्ण बिचार ।...

मानसकै मानसमराल सन

विशद बना, वरबुद्धि पावि धन ।

विश्वक विपणीसँ विरक्त—

के विजन बनक उद्गार ॥छ०॥

क्रान्ति, कपट, कोलाहल, क्रन्दन,

कलुषक कानन-जगदौ बन्धन—

ताड़ि जोरि युगपाणि उठाएव—

मालामखिडत थार ॥छ०॥

कोनो जगतमे जगमग ज्योतिक

पाद-पद्मपर वर्षा मोतिक

सतत करैत करव अश्रु अर्पण

कै भङ्गन हृत्तार ॥छ०॥

हन्त ! विकट बिरडो बिहाड़ि बनि

केदन कहाँदनि सँ तावत तनि—

अन्ध बना कै अन्ध-कूप मे,

ठेलि देलक अविचार ॥छ०॥

आहि-आहि ओ आदि आहि कहि

करितहुँ यत्न, रत्न पाओल नहि ।

देवि ! सेवि सकलहुँ न मेल ता—

कामनाक पतझाड़ ॥छ०॥ ११२

Recently "Madhupa" has written a moving poem called *Ohasala Athanni*¹⁷³ (The Worn-out Eight-anna piece). It purports to describe the pathetic end of a poor labourer and her child. Her master gives her a worn-out eight-anna piece which the village shop-keepers refuse to accept, and which he does not change. The incident is small and perhaps a little exaggerated in its effect but the poet has made a "capital" poem out of it.

Arasiprasadasingha began writing in

172. *Shatadala*, p. 20.

173. Published in *Padyasangraha* edited by R. Jha, Librarian, Raj Darbhanga and printed at Sudarshan Press, Darbhanga.

Maithili very late but by now his powers have been so developed that whatever he touches becomes gold. He recently began the translation of *Meghaduta*.¹⁷⁴ There is no doubt that his version will supersede all others in the field ; the few verses that have appeared in print seem more like original creation than translation, there is no need of commentary or constant recourse to the original as in the case of other translations of *Meghaduta*. His poem *Yugakra*¹⁷⁵ is perhaps his finest so far.

Upendra Thakura "Mohana" is essentially a lyric poet. The chief cause of his success is that he knows that our sweetest songs are those that tell of saddest thought. Who will not be moved to hear :

बेदनाक लाली जागल रे
विकलताक अंकुर जागल रे
अनुभूतिक कोकिल पागल रे
क्रन्दन कुहू आइ उद्दीपित,
टीस खोल भरबालए ।¹⁷⁶

His ideal of a poet is that he should be able to move his hearers by songs of sorrow:

जगतहित लए माथ मथि मथि हम स्वयं उन्मन रहै छी ।
संकलित कए कुसुम जग लए कंटक बंधन सहै छी ।
हमर बीणकेर आलोइन सुनै अछि चावसँ जग ।
किन्तु रे बयो पहुँचि सकइत जौं हमर जर्जर हृदय लग ।
हम अपन क्रन्दनहुँसँ जगक विनोदक गान दै छी ।
मील माछी, पटहु नहि भेटओ, सुदा हम उएह शंकर ।
सहि बिषक अभिशाप अपने, सुधा धारक दैछ जे वर ॥¹⁷⁷

174. Partly published in *Mihira*.

175. Published in *Svadesha*.

176. *Mihira*, February 6, 1942.

177. *MODA* (New series), 37, 38, 39.

That is why he writes poems like "Are phekala phula chi hama".

He has published a collection of his songs in a slender volume called *Phuladali* which reveals another aspect of the poet. He is here a popular singer of erotic songs. In some of the songs, however, he raises his voice against social evils too. The life of a wage-earner is picturesquely brought before us :

बोनिक भोजन वोनिक उद्गार हमर बाबू ।
 वोनिक अछि तन वोनिक जीवन वोनिक संसार हमर बाबू ।
 फाटल चोटल खड़की पहिरी रुख सुख रोटी फाँक अधार ।
 अन्हरौखे सँ भरि सौँभ कतहु श्रम करी अभिक छी हम बाबू ।¹⁷⁸

or that of those who waste their time and energy in idling:

तास सतरंज छेड़ू, भाङ केर गंज छेड़ू,
 देखू निज काज धाज आव तिरहुतिया ।
 जूम पर जूम छेड़ू, गप्प केर धूम छेड़ू,
 बढबाक यत्न करू आव ॥¹⁷⁹

Another poet of the new type is Vaidyanatha Mishra "Yatri" He received his early training as a poet under Sitarama Jha. He turned a Bauddha but retained his love for his motherland and her vernacular. The Ode which made him famous first was addressed to Mithila :

माँ मिथिले

मुनिक शान्तिमय-पर्णकुटीमे ।
 तापसीक अचपल भकुटीमे ।
 सौम श्रवणरत श्रुतिक पुरीमे ।
 छल अहाँक आवास ।

बिसरि गेल छी से हम किन्दु न भाँपल अछि इतिहास ॥¹⁸⁰

178. P. 15.

179. Ibid.

180. Published in *Vaidehi* (Basantanka) Published from Benares.

He has a good command over the language, and can make his lines suit whatever context he is upon. The following was addressed to Mithila again when he left her Brahminical Hinduism for Buddhism (1937):

अन्तिम प्रणाम

हे तिरहुत अति नयनाभिराम

मम मातृभूमि अन्तिम प्रणाम

पुरजन परिजन सब छोड़ि छाड़ि

पहिलुक परिचय कैतोड़ि ताड़ि

अहिबातक पातिल फोड़ि फाड़ि

हम जाय रहल छी आन ठाम

मौं भिधिले ! ई अन्तिम प्रणाम ¹⁸¹

Happily the young adventurer was not lost to Mithila. He came back to her, only enriched in experience and maturity. He described his task as a poet now in the following words:

कए रहल छइ अपन प्रतिभा खर्च तों

ताहि व्यक्तिक सुखद स्वागत गानमे ?

जकर रैयति ठोहि पाड़ि कनैत छै

घर आठन खेत ओ खरिहानमे ॥

अन्न ने छैक कैखो ने छै कौड़ी ने छै

गरीबक नेना कोना पढ़तैक रे

उठइ कवि ! तों दइक ललकार कने

गिरिशिखरपर पथिक दल चढ़तैक रे ॥ ¹⁸²

He wrote two excellent poems, *Burha Vara*,¹⁸³ satirising marriage in old age, and *Vilapa*,¹⁸⁴ a dramatic monologue representing

181. MODA (New Series), Jan. 1937]

182. From "Kavi-ka-Svapna," published first in MODA (New Series) and then in Maithili Navina Sahitya, Patna. Now reprinted in *Citra* (his collection of poems) published from 1 Sir P. C. Banerji Road, Allahabad. • •

183. Published by Maithili Sahitya Samitii Benares, 1941 and reprinted in *Mihira*. Also reprinted now in *Citra*, (1 Sir P. G. Banerji Road, Allahabad).

184. Ibid.

the lamentations of a child-widow. The change in his idiom was remarkable. The poet took no recourse to Sanskritized words, and raised a colloquial style to the poetic level. Ingenious thought, epigrammatic and terse style, colloquial diction, unparalleled speed and tempo and pointed observation characterise these poems.

His best lyrics were, however, written when he wrote in free verse. He wrote of death and desolation caused by Kosi (*Kosiki-ka D/iara-me*),¹⁸⁵ of poor miserable girl gatherer of dry twigs (*Gotha-bichani*),¹⁸⁶ of the feelings of a husband of the lower middle class who has to live apart from his hearth and home (*Gama-ha Citthi*)¹⁸⁷ and of the various clashes in modern life (*Dvandva*).¹⁸⁸ In these poems, he is bitter and tender, pathetic and satirical. His lines have shown to Maithili readers the great possibilities of good poetry when new verse forms are adopted. The images, the thought, the feeling and the associations, all are born of true experience. Their charm lies not a whit less in their hidden music than in their realistic subject-matter. His diction is elevated in spite of being conversational and simple:

देखि आएलछी पुरनका ग्राम तन्त्र दुटैत

समाजक संस्थानमे शत-शत दराङ्ग फटैत

घुराएब की मुह पाछौं दिशि

से की हमरा बुतें कहिओ हैत....

महाश्वेता बहुरिआ चिनमाइ पर ओ आबि

विहूँस लगती गोसाउनिकें गोड़

तैं अहाँ की छाड़ि कै ई माटि पड़ाएब जाएब मोरंग दिशि ?¹⁸⁹

Recently his lyrics have been collected as *Citra* and published from Allahabad.

185. Published in *Mihira*.

186. *Ibid.*

187. *Ibid.*

188. *Ibid.*

189. *Mihira*, 1947.

There are a very few lyrics of Prof. Tantranatha Jha available. Of them, two are 'Sonnets' on the model of Michael Madhusudana Datta's sonnets, on *Ashvina*¹⁹⁰ and *Nutana Vatsara*¹⁹¹ and one is a humorous 'literary ballad' called *Musali Jha*¹⁹². It is a funny little piece, simple, direct and interesting. The importance of Tantranatha Jha's lyrics lies in having introduced a new style in Maithili.

Among the poets of the younger generation, Buddhidharisingha "Kamakara" (collections *Avesha*¹⁹³ Ms and *Amara Bapu* 1949) is serious and reflective, Govinda Jha (collection *Bimbo*,¹⁹⁴ Ms) has already surpassed many an old poet in elegance and harmony. Candranatha Mishra "Amara" has established his reputation as a writer of progressive verse. Eupanmarayana Jha "Rakesha" (son of the veteran poet Sitarama Jha) has excellent capacity to re-create powerful 'sentiment' (Rasa) but has failed to use his powers fruitfully. Upendra Jha "Vyasa" has vivid imagination and can write in elevated and elegant style as in his *Vidyapati-ka Avasana*¹⁹⁵. Kulananda Jha "Kulesha" (collection *Dinamam*),¹⁹⁶ Candrabhanusingha, Sudhanshushekhar Caudhari "Shekhara" and Radhakrishna Jha "Baheda" are other promising young lyric poets.

Descriptive Poetry

Poems have been written to describe a scenery, a journey, a festival or a memorable incident. Earlier attempts were Laiadasa's

190. Published in *Mihira* and in *Maithili Padya Sangraha*, Pansnad, Darbhanga.

191. *Ibid.*

192. Published in *Maithili Navina Sahitya Mala*, Patna.

193. MS with the author.

194. *Ibid.*

195. Same as f.n. 192.

196. published by the author, village Bagahanta, P. O. Patal, District Darbhanga.

*Virudavalis*¹⁹⁷ and Rajadeva Jha's *Darbhangamamana*¹⁹⁸ and *Barhi-Varnana*¹⁹⁹. Kashinatha Mishra "Madhupa" wrote *Kobara-Gita*²⁰⁰ (1946) describing the Kobara-yatra Ceremony, specially current in the family of the Maharajadhiraja of Darbhanga. Perhaps the very nature of descriptive poetry makes it topical. The works so far produced in Maithili have been not very encouraging.

Humorous Poetry

Another result of the New Influence was to introduce exclusively humorous and witty poems. While many poets have incidentally incorporated humour, three poets alone have made it their forte. Harimohana Jha (collection *Svacchanda Dhara*²⁰¹ Ms) has written satirical pieces on such topics as "Tea Party" and "Dhala Jha-ka Bidai." Damodaralaladasa showed an inclination to write humorous verse first in his poem *Hamara Virata*²⁰² where really the speaker is a great coward. His best work is *Prema-Patravali*²⁰³ of which one part called "Ghoghavirudavali" alone has been published.

Lastly, Candranatha Mishra "Amara" (collection *Oudagudi* 1945 and *Triphala* 1949;²⁰⁴ has shown himself to be very successful in this genre. He succeeds in ridiculing his subjects by a careful selection of details, wit, pun and subtle exaggeration. In his early poems he lacked a seriousness in apparently non-serious

197. Published from Raj Library, Darbhanga.

198. MS with the author.

199. Ibid.

200. Published from Raj Library, Darbhanga.

201. *Vide-Mithila*, Vol. I, *Svadesha* Vol. I, *Mithilajyoti* Vol. I ("Pandita sa") etc.

202. Published in part in *Mithila*.

203. Published in part in *Bharati*.

204. Published by Navaratna Goshthi, c/o Candranatha Mishra "Amara," L. M. Academy, Laheriasera.

poems ; this has come to him as he has grown mature. In his recent poems on *Yuga-cakra* (The Cycle of the Age) he has wise and shrewd opinions to offer :

नहि अँटत सूइ बनि फार मुदा
 सतवेमं पैसि अँटै छथि सब ।
 छन्हि लागि रहल सयकेँ सञ्चर,
 रस्ते भेलाह बहुतो पञ्चर ।
 बिनु सुलेसनहिँ हड़बड़-हड़बड़
 बिनु तकनहिँ छिद्र सटै छथि सब ।
 पहुँचलन्हि गूड़ केहुनो लग धरि
 उनय कऽ हाथ चटै छथि सब ।

Conclusion

Not only has modern poetry gained in subject-matter—Man and his various Problems, Nature and its various elements have attracted modern poets as much as old heroic ideals of Truth, Chivalry, Romance and Adventure—but it has most eminently been building up fresh conventions of form. Blank Verse, Free Verse and all sorts of experiments with old and new metres and rhymes have been started. The Ode, the Lyric, the Literary Ballad, the Satire and the Humorous verse among completely new forms and the Mahakavya, the Khandakavya and the Mukதாகavya among old but newly used forms : these have been the fruits of the "English" Influence on Maithili Poetry.

CHAPTER IV

MODERN MAITHILI DRAMA

Of all forms of literature the drama was affected last. The tradition of Medieval Kirtaniya drama dragged on to the present Century, but eventually all efforts to revive it failed. Indeed, the Kirtaniya drama could not fit in with changed conditions. Hence, it was natural that it should have met with its end.

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The beginnings of the new drama were made in very peculiar circumstances. The early writers were inspired by the decadent literary Sanskrit drama and by the current vernacular dramas in Hindi staged by Parsi Theatrical Companies. These sources could not be expected to move the heart of the modern men and women ; they were artificial and foreign to them.

The first writer of the new prose drama, Jivana Jha, did not forget the importance of songs in Maithili drama of the past but he could neither exploit the old tradition—its continuity of action and its freedom from artificial conventions—nor could he create a new stage which could be adopted to the new conditions. He followed the forms of the Sanskrit drama and contented himself merely with introducing prose and modern subjects. The didactic and allegorical drama of Shashinatha Jha and Raghunandanadasa—inspired by the new drive for 'Deshonnati' through the Maithila Mahasabha and the *Mithilamoda*—did not attract him.

Jivana Jha wrote four dramas. The

earnest was *Sundarasamyoga* (1904).¹ It relates, the union of Sundara, a young and quiet Brahmana, with his wife Sarala whom he had left on the fourth day of his marriage and whom he had no opportunity to see for about a year and a half on account of a vow of worship which he happened to undertake at Baidyanatha-Dhama. The family of Sarala visits Baidyanatha Dhama. Their identity is revealed to Sundara but he remains unrecognised. He saves Sarala when she happens to be injured during the rush that ensues in the temple of Baidyanatha on the Shivaratri day. The interest of the drama is maintained by the gradual recognition of Sundara by the friends and relatives of Sarala and the secret awakening of love in her own heart. In the end, they all start for their respective homes, and in due course Sundara goes to his wife's place. While characterization is slender, the seizing of a situation which is true to the life of the Maithila people is a remarkable feature of this drama. Songs are introduced whenever they are supposed to be necessary to arouse some feelings of love or devotion, or whenever any customary ceremony requires them.

In *Narmadasagara Sattaka* (1906),² the poet tried to keep up his interest in plots concerning modern Mithila. The story here is very much similar to that of *Sundarasamyoga*, only it could not be finished. Narmada is the name of a girl who is saved from a drowning accident in the Kamala by a young student Sagara. They see each other during Shivaratri festival at the temple of Kapileshvara. The Ghataka who hopes to do something in uniting the two is amply used by either party. Though

1. Published by Master Kheladi Lal and Sons, Benares, 3rd edition.

2. Published in MODA .

humour finds a slight place in *Sundarasamyoga* too, yet it is here alone that the Vidushaka tries to show some wit and fun. He runs away with the stick of the old Ghataka who enters the stage saying :

ओ नेना छल केहन उकाठी ।

उचकि पड़ाएल हमर फराठी ॥³

Similarly *Maithili-Sattaka*⁴ (1906) was left incomplete. It purports to describe the well-known story of the marriage of Maithili (Sita) with Rama.

The best and the last work of the poet was *Sambavati Punarjanma*⁵ (1908/1920) in Seven Acts. The plot is Pauranic and has been handled skilfully. Sambavana and Sumedha are two contemporary students studying at the feet of Sambavana's father Sarasvata. They set out to obtain alms from the king. While they walk about the streets and over-hear admiringly some beautiful ladies, Durvasa happens to see them. They were listening to the conversation of the girls so absorbingly that Durvasa got annoyed and cursed Sambavana to turn into a beautiful lady himself throughout his life. The priest of the king engaged these young Rishi-Kumaras in a sacrifice called Dampatiyajna where one of them—Sambavana—impersonates the bride. Since then Sambavana turned into a woman in reality too, in fulfilment of the curse of Durvasa. The rest of the story describes the reaction of this second birth (Punarjanma) of Sambavati on her people and how through the help of Goddess Shakti, Sambavati is united to Sumedha. The truth of the basis of the plot may be questioned, as also the summary dismissal of the

3. MODA.

4. Published in part in *Maithila Hita Sadhana* (incomplete).

5. Published by Lakshamana Jha, Raraanagara Fort, Benares.

tremendous change that ought to be imagined to have taken place in the life of Sambavana and his people as a result of sex-alteration, but granted these as "willing suspensions of disbelief," the characters of Vasantaka, Bandhujiva and the Bhikshuka are excellently drawn. Songs are fewer and are used more appropriately. On the whole, this drama remains to be Jivana Jha's best achievement. In itself, however, it is doubtful if like other plays of this period it ranks high.

Laladasa's *Savitrisatyavana*" (1908/09) deals with the famous story of Savitri and Satyavana. Its dialogues are long drawn-out and it tries to show the passage of time by a queer method,

Shashinatha Jha's *Kalidharmaparakashika*⁷ (1911-12) is an allegorical piece, said to have been inspired by Ambikadatta Vyasa's *Samavata-Nataka*.^a It seeks to paint the immorality, luxury and other evils that are found in modern Age (Kaliyuga). Another drama of his⁸ was on the conflict of the new and the old ways of living; unfortunately it has been now lost for ever. Lastly, he has recently written a play called *Acarya-Vijaya*⁹ on the defeat of Buddhists by the famous scholar of Mithila, Udayanacarya. This suffers from too much of heavy thought. There is smartness of dialogue, raciness of style and consistency and vividness of imagination in his early allegorical and didactic dramas. But unfortunately he too wrote for no stage. The result is that he was not able to visualise the full effects of the action of his plays on the

6. Ms with the author, published in part in the monthly edition of *Mihira*.

7. Published in MODA.

la. Vide MODA 86, Trilocana Jha's note. The author, how even does not accept this, he tells me that it was independently composed.

8. MS sent to MM Muralidhara Jha, lost.

9. MS submitted to XIV OCP.

stage. He dispenses with songs altogether, though verses are introduced now and then.

Munshi Eaghunand anadasa's *Mithila-Nataka*¹⁰ (1920/23) is inspired by the same desire to depict the evils of the present Age (Kaliyuga) as *Kāmdharmaprakashika* and is didactic and allegorical. The differences between medieval Maithili drama and the new dramas that were written during this period were explained in the Introduction to *Mithilanataka* by MM. Muralidhara Jha:

‘मिथिला नाटक’मे संस्कृत “साहित्यदर्पण” इत्यादि मध्य कथित लक्षणक अनुसार अङ्क पात्रादिक नियम नहि अछि तावता...आदत हो वा नहि किन्तु...मिथिलहुमे प्रायः गोटके “नाटक” नहि बुझैत होथि कारण मिथिलहुमे त अनेक गंटे नाटक मण्डली स्थिर कए शकुन्तला, हरिश्चन्द्र इत्यादि करैत छथि जाहि नाटकसबहिक आधार हिन्दीभाषामय थोड़ मूल्यक किताबे होएत । ई असमञ्जस जानि मु० श्री रघुनन्दन दास ई “मिथिला-नाटक” बनौलन्हि...यद्यपि अपना देश में प्राचीन कालहु मध्य नाटका-भिनयक प्रचार छल, जे “कितनिया” नदुआ करैत छल-यथापारिजातहरण, उषाहरण इत्यादि, किन्तु ताहि सबहिमे संस्कृत साहित्यादिक प्रायः गूढाशयक संनिवेश आ सकलसाधारणक उपकारक आशा नहिएँ जकाँ तँ देशक पैघर पण्डितजीलोकनिक एहि रूपक सदुपदेशसँ वञ्चित रहैत अछि ।¹¹

For the first time Raghunandanadasa brought a stage sense in the modern Maithili drama. He was, of course, thinking more of the 'Parsi' Theatrical Companies than of the Kirtaniya or of any new Maithila stage.

Obviously the plot of the play is influenced by the Renaissance movement in Mithila: "it depicts the evils of the present day Mithila through allegorical characters and pointedly contrasts it with her glorious past."¹² Kaliopena the play; he is told that Mithila has not yet come

10. Published by the author,

11. Introduction, pp. 1, 2.

12. P. E. N. p. 81.

under the influence of kaliyuga. He orders all his courtiers—Lobha, Krodha, Pishuna, Irshya, Alasya, etc.—to go and establish his sway over Mithila too. On the other hand, Dharma laments his men's lot—Santosha, Sumati, Vidya, Aikya etc. Mithila appears and regrets over her present condition. Sita comes to her rescue, and promises to look after her whereupon immediately the Maithilas are shown to rise from their sleep, and the play ends with the hope of an 'Awakened Mithila'.

The most interesting portions are those where living characters are introduced to show the supremacy of Kali and of Dharma in Mithila. In the latter case a Bengali scholar is shown to have been astonished by the wit and intelligence of a Maithila wood-cutter, and for showing the former aspect we are shown the breaking up of the sweet concord in the family of Balakrishna and Nevalala and the Bikaua son-in-law is portrayed.

As yet there was very little sense of realistic characterisation. The next drama that Baghunandanadasa wrote was *Sudarshana-Nataka* (1932) on a Pauranic story but it is lost. In 1933 appeared his *Dutangada Vyayoga*;¹³ it is better planned and the incident (the going of Angada to Lanka) is forcefully brought into relief. Wit and sarcasm also find suitable place.

Ananda Jha's *Sitasvayamvara*¹⁴ (1938) is another drama in this tradition. The subject of this drama is well-known, the marriage of Bam a and Sita, It suffers from verbosity, and the dialogues are sometimes 'theatrical' and unduly long. There are echoes of the Sanskrit drama throughout the play. Its charm, however, lies in the introduction of several

13. Published by the author.

14. Published in MODA. (New Series) and also by the author.

small characters, some of whom give an opportunity for some humour and some realistic characterization. The spirited dialogue between Parashurama and Lakshmana is remarkably written.

But perhaps the best play in this manner has been written by Ishanatha Jha. "The *JJinika-laddu*"¹⁵ of Ishanatha Jha is a tragi-comic drama of great interest. The selection of the *Cinika-laddu* (a sweetmeat made of sugar) as the pivot on which the entire plot hangs is quite natural for a Maithila. The main charm of the play lies, however, in the character of Batuadasa, the Dewan, who is ultimately the victim of his own intrigues through the very *Cinika-laddu* which he took to Sudhakanta's son to kill the latter. The humorous scene of the Dholakia (drummer) is very successful."¹⁶

A large number of plays of this type have not been published as yet. Devakrishna Eaya's *Kamsabadha-Nataka*¹⁸ (1914), Yadunatha Mishra's *Candrakala-Kusumayudha-Nataka*¹⁷ (1914), Jivanatha Jha Vidyabhushana's *Damayanti'Srayamvara*,¹⁹ Mahavira Jha "Vira's" *Candraliasa*,²⁰ *Punarjanma*²¹ and *Shambukabadhanataka*,²² Alakhaniranjana's *Ranjivandani*,²³ *Sangharsha*²⁴ and *Sharabi*,²⁵ Shyam ananda Jha's *Prasadodayanataka*,²⁶ Bhuvaneshvarasingha "Bhuvana's" *Svarna-*

15. Published in *Sahitya Patra*. To be had of R. Jha, Raj Library, Darbhanga.

16. P. E. N. p. 81.

17. MS noticed in "Yaduvara's" list in MODA 93.

18. MS with the author or author's heirs.

19. *Ibid*.

20. *Ibid*.

21. *Ibid*.

22. *Ibid*, (partly published in *Bharati*).

23. MS with the author or his heirs.

24. *Ibid*.

25. *Ibid*.

26. *Ibid*. (Partly published in *Mithilamitra*).

pariksha,²⁷ Manmohana Jha's *Pratishodha*²⁸ and Janardana Jha's *Subhadragandharvavivaha*.²⁹

II

A second development in the early modern Maithili drama has been that a number of Sanskrit dramas have been translated such as: *Mudra-rakshasa*³⁰ by Cetanatha Jha, *Uttararamacarita* by Raghunandanadasa³¹ and by Bhagiratha Jha ;³² *Prasanna-Raghava*³³ by Acyutananda Datta ; *Abhinavaprasannaragliava*³⁴ by an anonymous Karana Kayastha; *Mricchakatika*³⁵ by Paramanandadatta "Paramartha" ; *Batnavali-Natika*³⁶ by Valiabha Jha ; *Shakuntalam*³⁷ (1939) by Isbanatha Jha ; *Prabodha-candrodaya*³⁸ (1941) by Ananda Jha; *Nagananda*" by Trilokanatha Mishra : *Vikramorvasiya*⁴⁰ by Bhavauatha Jha; *Svapnavasavadatta*⁴¹ (1946) and *Malavikagnimitra*⁴² (1947) by Govinda Jha.

All these translations observe the rule of translating prose portions in prose and verse portions in verse. But Jivananda Thakura's translations of Bhasa's *Abhisheka*⁴³ (1945)

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27. Same as f.n. 23.
 28. *Ibid.*
 29. *Ibid.*
 30. Published in MODA.
 31. MS with the author or his heirs.
 32. *Ibid.*
 33. *Ibid.*
 34. MS with me.
 35. MS with the author's heirs.
 36. *Ibid.*
 37. Published first in *Sahitya Patra*, and then by the Parishad, Darbhanga.
 38. Published by the author, Benares.
 39. MS with the author. Staged successfully.
 40. MS noticed by Jivanatha Jha Vidyabhushana.
 41. MS also in Maithili Sahitya Parishad, Darbhanga.
 42. Published by *Ibid.*
 43. Published by the author.

*Dutavakya*⁴⁴ (1947), *Madhyamavyayoga*⁴³ (1947) and *Pancaratra*⁴⁶ (1947) have given prose for all passages of the original. This is perhaps the right way of doing things considering the new influences that are working in Maithili literature.

Another drama that has been translated entirely in prose is that by Dr. Subhadra Jha under the pseudonym of Frakashadeva. It is the only foreign drama so far translated into Maithili, Lessing's *Mina*.⁴⁷

III

The most successful kind of the Maithili drama has been written when new conditions of stage were realised and writers devoted themselves to current problems within the framework of a modern form.

Jivanatha Jha *Vidyabimshana's Ayaci O Shankara*,⁴⁸ Ananda Jha's and Harinandana Thakura "Saroja's" *Vidyapati-Nataka*⁴⁹ are biographical dramas which have been staged with success.

The One-Act play has become increasingly very popular in Mithila. *Adarsha Maithila Relave*,⁵⁰ *Thopasa Topa*⁵¹ and *Bana-ka Dama*⁵² by Prof. Harimohana Jha; *Kaoleja-Pravesha*⁵³ and *Upanayana-ka Bhoja*⁵⁴ (others now collected as *Ekankicayanika* 1949) by Prof. Tantranatha

44. *Ibid.*

45. *Ibid.*

46. *Ibid.*

47. Published in Mihira.

48. *Ibid.* (in part).

49. MS with the author. Staged successfully.

50. MS with the author.

51. *Ibid.*

52. Published in Mihira. Staged Successfully several times.

53. *Ibid.* Staged successfully.

54. Published in Mihira.

Jha; *Horika Bhoja*⁵⁵ by Harikanta Jha; *Jhalaka*⁵⁶ (of the reign of Maharaja Shivasimha) and *Vasantamoda*⁵⁷ by Paramanandadatta "Paramartha"; *Munika Matibhrama*⁵⁸ by Yogananda Jha; *Ahalyoddhara*⁵⁹ by Jivanatha Jha Vidya-bhushana and by Kripakanta Thakura; *Panji-prabandha*⁶⁰ by Tejanatha Jha; *Adhunikata*⁶¹ by Upendra Jha "Vyasa"; *Vira-Kirttisimha*⁶² by Govinda Jha—these have been written during the last ten years.

The plays of Prof Harimohana Jha are full of fun and satire; those of Prof. Tantranatha Jha are based on situations chosen from actual life; Yogananda Jha tries to re-live the story of Sukanya, very popular in Maithili literature, but lacks a sense of the stage. Others are biographical or historical plays which try to create vivid pictures of the past. Upendra Jha "Vyasa's" play is unique in that the entire situation of modern life is visualised with a thorough sense of the stage and gives elaborate stage directions.

It would appear that Maithili audience today likes to see the Prahasanas most.

IV

CONCLUSIONS

The introduction of prose and the successful writing of modern One Act Plays are the twofold achievements of the modern Maithili

55. Published in *Vaidehi* (Basantanka), Benares.

56. Published in *Mihira*.

57. *Ibid*,

58. *Ibid*.

59. MSS submitted to XIV OOP.

60. *Ibid*.

61. *Ibid*.

62. *Ibid*.

drama. But it must be said that it has hardly passed beyond the purely fumbling and experimental and amateur stage. It has not yet succeeded in founding a fresh national stage, which can claim to have taken the place of the glorious Kirtaniya drama of the past. The Kirtaniya drama could not suit modern conditions—its lack of psychological characterization, its hazy plot construction and its profuse songs are contrary to the spirit of modern life. But, like Rabindranatha Tagore, one can revive the old tradition and evolve a fresh type of drama which will have a well-constructed plot and a developed characterization along with the good things of the Kirtaniya tradition.

One important cause of the absence of great dramatic activity in the present Century has been the decay of patronage and the contempt with which drama, along with music, has been looked upon in recent years by the scholarly and the cultured public of Mithila. Maithili drama can hope to rise with a professional stage with a repertory of its own having a faith in the new "Patron" of letters that has now come into being—the Public. Of course, the radio and the film are bound to present a fresh problem—and steps will have to be taken to guard it against their influences.

CHAPTER V

ASSESSMENTS AND ANTICIPATIONS

What has Maithili literature achieved and what is going to be its future? From the brief survey of its manifold achievements in various branches of literature, it can be said that it had a brilliant past, though a chequered career. Its beginnings go back as far as the 8th Century A.C. in the celebrated *Bauddha Oana O Doha*. Its early manifestation was, however, most successful in the fields of lyric and prose-Varnanas. Inspired by the *Gita-govinda* of Jayadeva, Vidyapati and his contemporaries wrote some of the finest poems in the history of literature. The popularity of Maithili as the first modern Vernacular in the whole of North-Eastern India to have risen to the dignity of literary medium was great. The contact of the musicians, scholars and poets from the surrounding Provinces with those of Mithila, the leading centre of learning and art during the 14th and the 15th Centuries, made Maithili popular in Orissa, Bengal, Assam and Nepal.

Each of these Provinces contributed its share to the making of Maithili literature. In Orissa, Bengal and Assam there grew up what came to be called Brajabuli or Brajavali literature. Numerous poets imitated Vidyapati and his contemporaries and turned out wonderfully pleasant songs on the theme of Krishna and his Lilas. In Nepal and Assam the developments were more unique, not merely because lyrics on Shiva and Shakti and Vishnu came to be written but also because they carried on the

tradition of introducing Maithili lyrics in Sanskrit plays started by Vidyapati to its natural conclusion. After the decline of the Sanskrit drama Maithili dramas in Mithila, Nepal and Assam were the first to evolve a fresh type of stage. In later years scores of Maithili dramatists succeeded in founding the Kirtaniya drama. The Kirtaniya has been a great cultural institution in Mithila and if the entire history of its various centres were to be written, we shall be able to understand the full significance of the part it played in amusing hundreds of men and women both in the court and the houses of important families and in the public.

The enjoyment and patronage of literature was, however, not merely limited to the court and its sophisticated circles. No doubt the medieval Maithili poetry and the medieval Maithili prose are mainly made up of the works of authors who dwelt at the court, but we have unmistakable signs of a change in a number of later Saint Poets. These poets (of whom Sahebaramadasa was the leading figure) gave more attention to devotional and pseudo-philosophical lines of writing.

Along with these Saint-Poets, there appeared on the literary scene a host of poets who wrote for the pleasure of their own conscience or who tried to raise the folk types of poems into prominence. Undoubtedly they were seeking for some important central literary figure who could show a new kind of writing in the changed political and economic circumstances.

To know, however, how the people at large were trying to express themselves in folk-forms we need see what have been the leading contents of Maithila folk literature. The variety and richness of Maithili folk songs is unique, especially when we consider such things as

'Mahuaka,' 'Joga' and 'Uciti' songs. There is no need to dwell upon the cultural force that the Ballads and the Dance-songs of folk literature have proved to be throughout the ages. They reveal the worlds of idealism and romance in which moments of happiness and glory are enshrined. Numerous are the branches of useful folk-lore, such as Aphorisms of Daka on Astronomy and Agricultural life, and pithy sayings of various other kinds. The Vratakahas and the Romantic prose-tales are taken from all classes and represent the wisdom and experience of Mithila's teeming millions. The cycle of stories which centres round Gonu Jha and Bhana Jha have aroused laughter and fun in succeeding generations and have fed the different channels of Maithili humour.

Indeed Maithili language is perhaps one of the most successful vehicles of humour in all its forms. It should be emphasised that the origins of it lie in the social and economic life of its speakers. With plenty of agricultural produce and peaceful atmosphere, they have enough leisure to cultivate the niceties of their tongue. To quote from one of the leading modern Maithili humourists, Prof. Harimohana Jha:

जीवनमें बुझी तऽ दुइएटा आनन्द सबोपरि छैक—एक भोजन दोसर गप्प । आअर एहि दुइ वस्तुक रस जतेक अपना देशमें अछि ततेक आर कहाँ ? भोजनक बिन्यास आ वाक्चातुर्य जनिका सिखबाक होइन्हि से तिरहुत आवि कऽ सीखथि । एहन मुन्दर सोटल गप्प, कटगर विनोद, सरस परिहास आर कतय भेटत ?

बिचारि कऽ देखल जाय तऽ हमरालोकनि ने कहिओ युद्ध ठानल, ने बणिज्य व्यवसायक भूँभट बेसाइल । एतवा दिन केवल वाग्विन्यासकलाक विकास कएल अछि । अतएव व्यंग, श्लेष, काकु, अन्वीक्ति, बक्रोक्ति, आदि अलङ्कार मिथिलाक बालक वा कन्याक जन्मसिद्ध चमत्कार बनि जाइत छन्हि रं सिखएबाक प्रयोजन नहि ।

मैथिल आर बङ्गाली, ई दूनू जाति माछु ओ गप्प बेबेक जीवित नहि रहि सकैत छथि ।¹

This is why Kumara Gangananda Sinha, Pandit Sitarama Jha and Prof. Harimohana Jha and others have been able to give us some of the finest creations of humour in literature. Kumara Saheb's humour is cultured and extremely good-natured ; Sitarama Jha's distinctions of varieties of fools in society are marked by penetrating insight ; Harimohana Jha has created the immortal simpleton Jharakhanda Jha (though his normal field is satirical humour, exhibiting 'ridicule' rather than 'satire'); Tantranatha Jha follows the lines of Charles Lamb ; and Ishanatha Jha reproduces the earlier tradition of the Vipata (=Vidushaka) in a remarkably successful modern setting. Earlier literature shows supremely funny pictures in the Maheshavanis of Vidyapati and the Kuttanivarnana of Jyotirishvara or in the Narada of the Kirtaniya drama or in Bhimasena and Narada of the folk tales. The best examples, however, remain to be enshrined in the cycles of stories current about Gonu Jha and Bhana Jha.

Beginning with the birth of Journalism in Maithili, there entered a very different spirit into it. It meant a great change in its readers. Instead of a king or a rich person or even a 'stiff scholar, the writers came to look forward to a wide circle of men ranging from the semi-literate to the most critical readers of vernacular literature. For a number of years, they concentrated their efforts on translating works and creating a work-a-day prose style. Gradually when the spread of English education made men more and more conscious of new types of literature, especially in prose, and helped the raising of the mother-tongue to its **proper**

place, the modern Maithili literature was shaped. One cannot pretend that the modern achievements of Maithili literature compare very much favourably with the advanced vernacular literatures of the world today. It can be, nevertheless, asserted without any fear of contradiction that some of the works in modern Maithili have few parallels elsewhere in modern Indian literatures.

II

With such a glorious past and a promising present it is evident that it would be a Herculean (and a regrettable) task to wipe Maithili literature out of existence. Maithili literature is very much alive and kicking. It is not the literature of a patois or a 'Provincial' speech, like the Yorkshire or the Wiltshire in England. It has been a fit medium for communicating knowledge to the masses for at least the last seven hundred years. Some four centuries and a half ago. Bacon felt that the English language may not survive long, but time has shown that he was wrong. Maithili may be neglected and its further progress may meet rebuffs and set-backs, but it will live to see established its rightful place in the administrative and educational life of its one crore and odd speakers.

So far as the writers of Maithili are concerned, they have three major problems to face. The most important of them is that the sale of their serious works (i. e. works other than fiction) is often very poor. It is said that no one who depends solely upon his income from writing in Maithili can live prosperously. In their enthusiasm, however, we know definite cases where Maithili writers—young and old—have risked all their prosperity in order that they may publish their works. They cannot be expected to do these things for long. Second-

ly, they have few publishers to print their works neatly and correctly. Paper shortage, suspension of Maithili periodicals and various such other difficulties creep up to dishearten them. Lastly, young writers are still handicapped by the absence of an easily available and authoritative Dictionary which can quickly solve their difficulties of vocabulary, idiom, grammar and spelling.

While Maithili needs to be enriched in all the branches of modern literature, some of its special and general deficiencies may be pointed out. Maithili literature is overburdened with the tenderness of lyrical poetry, and must needs free itself from the rigidity of Sanskritic conventions. It has, besides, in general concerned itself mainly with the problems of Mithila, Maithila and Maithili—this has been but inevitable in the unfavourable atmosphere in which it has had to live. It rarely utilises or refers to the problems of the country, or countries, outside, or to the discoveries of modern sciences. Among the particular forms of literature, it has been rightly pointed out that an important long poem on Shakti ought to be written. Kama is the deity of Madhyadesha, Krishna lived and flourished chiefly in the Praticyadesha and Shakti in Pracyadesha, including Mithila where Shri Maithili (Janaki) was born. New experiments including the *vers libre*, or the "progressive" and the modernist poetry have been attempted (e.g. by Vaidyanatha Mishra 'Yatri') but more writers must explore fresh forms of expression more adequate to the present age. There is very much more to be done in the field of prose. Reminiscences and detective fiction have yet to begin. More scientific and thorough knowledge of the techniques of the types already introduced is equally necessary. So far as the subject-matter is concerned Maithili has practically "discovered" its province.

There should be less of translations from Sanskrit (especially of the commonly accessible works) as they are more often honoured by not being read than by being read. To make Maithili more attractive to the rising generations, equal if not greater, emphasis should be given to the translating of works from non-Sanskrit languages (Indian and foreign) and to the writing of original works.

The establishment of a Radio station in Maithili speaking area and that of a Daily newspaper can help immensely the cause of Maithili literature.

One can well visualise the day when compulsory education in the mother-tongue of Mithila will have been introduced and when in her administrative and educational life it will have attained its proper place. Then not only these deficiencies will disappear but it will also find its full, free and natural development.

APPENDIX

BIOGRAPHICAL NOTES

FOUNDATION OF THE NEW PERIOD (1860—1880)

[*Rise of New Mithila* : The Indian Mutiny of 1857 and the end of the East India Company. Modernization of Mithila (1860-1880): (1) *Educational changes*—Education Dispatch of 1854 ; foundation of the University of the Province in Calcutta 1859 ; beginnings of "English" education in Mithila 1860. (2) *Communications*—preparation of statistics and surveys; introduction of telegraph and railway 1860-74. (3) *Control of Natural Calamities* - the great famine of 1870 and the relief measures of a new kind 1874. (4) *Administrative changes*—local self-government introduced ; municipalities founded 1861 and onwards ; District and Local Boards started; re-adjustments of old and creation of new Districts ; old methods of revenue administration changed. (5) *Introduction of the Printing Press* (6) *Introduction of Urdu and Persian in the Darbhanga Raj*. (?) *Census*—began in 1881 for the first time (8) *Grierson's Discovery of Maithili* and his works on Maithili language and literature (round about 1880)J.

AGE OF CANDA JHA (1880—1907)

[Nineteenth Century Renaissance in India Founding of the Indian National Congress 1885. The enlightened court of Maharaja Lakshmishwar Simha of Darbhanga (1880—98). His inspiring patronage and cultural renaissance in Mithila. Grierson's Work. Foundation of a large number of literary, cultural and social organizations and the growth of youth and student movements in Mithila. Rise of Journalism in Maithili and the beginning of printing of Maithili books. Creation of the new patron of letters—the reading public. The meeting ground of old and new types of Maithili literature : Revivalism leads to both Tradition and Experiment.]

Harkhanatha Jha (1847-98) of Sharadapur. Educated at Benares, Joined the court of Maharaja Lakshmishwara Simha in 1880. Poet and dramatist of high order of the traditional kind.

Poems translated by Grierson. Author of several Dharmashastra and Poetical Works in Sanskrit. Poems and dramas (Cf. Vol. I. pp. 349 ff. and 433 ff.)

Kavishwara Cauda Jha (1830-1907) of Pindarucha. Educated at Badagama, at Narhan, and finally settled in the court of Maharaja Lakshmishwara Simha. Wrote *Mithilabhasha Ramayana* his *Magnum Opus* (1886) Translation of Vidyapati's *Purusha Pariksha* (1889). Other works include *Gita Sudha* (2 parts), *Gita Saptashati*, *Maheshawani Sangrah* (posthumously Publ. by Dr. Sir Ganganatha Jha 1921). Symbol of Renascent Mithila. A man of invaluable help to Grierson, to Nagendranath Gupta and to Mm. Paramoshwara Jha (who incorporated a large part of his work in the *Mithila-Tattva-Vimarsha*). Collector and compiler of the poems of Locana, Vidyapati and Govindadasa. Worked to revive the traditional Maithila Ragas and Raginis and the Kirtaniya Drama. Wrote a drama to popularise the Kirtaniya Drama (*Ahal-yacaritanataka*). Versatile genius (Cf. touched all literary forms including the traditional *Vatah-vana*. See MMC II), Can be claimed - Father of Modern Maithili Literature. Biography of his by Jyotishi Baldeva Mishra. His *Bamayana* as well as his historical, epigraphic and antiquarian researches in Maithila lore harbingers of Modern Period. See also Vol. I pp. 334 ff.

Vishvanatha Jha, "*Balaji*"—Dramatist and Poet of Navatola and a member of the court of Maharaja Lakshmishwara Simha. Follower of Vidyapati tradition. See also Vol. I pp. 353 and 433.

Shrikrishna Thakura (1850-1922) a member of the Khandavalakula, lived at Sarvasima. Author of *Mithila-Tirtha-Prakasha* (Sanskrit), *Candrabhaga* (Didactic short stories in Maithili) and some stray songs in praise of the Dasha-mahavidya.

Vindhyanatha Jha (1867-1912) and *Gananatha Jha* (1869-1913) of Sarisava Pahi. Brothers of Mm. Dr. Ganganatha Jha. The former (one of the earliest graduates of Mithila) was author of several strikingly charming lyrics. The latter, a Tantrika devotee, was more important; incorporated modern tendencies. The work of both the brothers published as *Vindhyanatha-Gananatha Padavali* except the latter's translation of a Parva of *Mahabharata*.

Bhanunatha Jha and *Babujana Jha* (d. 1914) two brothers of Pilakhwara. Poets of Middle Period surviving in the Modern Period. The former author of *Vatahvana Kavya*, *Prabhavati-harana-natak* and stray lyrics. The latter author of stray poems. See Vol. I pp. 347, 431, 432 for both.

Tulapatisingha (1859-1914), a scion of Khandavalakula, lived at Pacahi. A man of affairs and also a man of letters. Scholar of Sanskrit, English and Persian. Acted also as a Hony. Magistrate for sometime. Author of *Gita—Panchashika* (verse), *Madanarajacarita Upanyasa* (prose) and verse translator of *Gulistan* (publ. in *Mihira*).

Cetanatha Jha (1888-1921) of Navatola. Editor of Umapati's *Parijataharana*, translator of *Mudrarakshasa*, author of *Jagannatha—Puri Yatra* (1910). Founded with Gananatha Jha and Raghunandan Das the Maithila Club in 1918.

Jivana Jha (1848-1912) of Haripuraba near Samastipur O.T R. Educated at Navagama and later at Benares. Succeeded his maternal grandfather as Panadhyaksha of Maharaja Prabhunaraian Singh of Banaras. Honoured by Mm. Chitradhara Mishra in the Dhauta-Pariksha without a test. Formerly wrote several songs in the traditional manner and later author of several dramas with modern prose in them. Extant works include

Sundarsanyoga (1904); *Narmadasagara* (1906); *Maithili-Sattako* (1906) and *Sambavati Punarjanma* (1908); also a brief grammar of Maithili. Was at one time a very popular poet. One of the major writers of these years. As a poet, of the Middle Period but as Dramatist distinctly of the Modern Period. See also Vol I. p 437.

AGE OF MODA (1909—1921)

[Foundation of the Maithil Printing Works in 1905 at Mndhubani. Growth of Journalism. New Magazine* like *Maithila-Hita-Sadhana* ; *Mithila Moda*, and *Mithila mihira*. Publication of the District Gazetteers (1907). Birth, dates of the present Maithili writers (1905-10). Minto-Morley Reforms (1909). Foundation of the Maithila Mahasabha (1910). Seperate province of Bihar and Orissa (1911). Linguistic Survey (1911). The Great War begins (1914). Foundation of Maithili Sahitya Sabha (1914). Recognition of Maithili in Department of Modern Indian Languages in the Calcutta University where Maithili was suppressed so long as dialect of Bengali—but the establishment of the University of the Province in a centre of Hindi, Patna (1919), nullified its benefits. End of Maithili-Bengali controversy and the beginning of Hindu-Maithili controversy. End of the Great War and the Government of India Act of 1919. History of *Tirhut* by Shyamanarayan Singh published (1920). Non-co operation movement of 1921.]

Mm. Muralidhara Jha (1868-1929) of Bharama, Son of Pt. Canan Jha. Studied in Bharama and at the Queen's College, Banaras which he later joined as Professor of Jyotishi. Founder of the Kashi Maithila Vidvajjana Samiti. Together with Pt. Dinanatha Mishra and others started the Maithili monthly *Mithila Moda* in 1906. Was the maker of Modern Maithili Prose. A great canvasser of Maithili—helped not a little in the recognition of Maithili in the Calcutta University. The first man to recognise the hatred of Hindi speakers for Maithili and in his turn to become a violent Hindi-hater (reaction to speeches in the Bhagalpur session of the Bihar Provincial Hindi Sahitya Sammelan 1013/14). Gave the necessary

encouragement to a number of contemporary, old and new writers and decided to adopt a particular style of Maithili spelling. Editing of *Moda* chief work, besides a translation of *Hitopadesha*, an elementary Maithili grammar and a number of stray essays in literary, social, political criticism. Died at Allahabad (1929). Life in *Mithila* Vol. I No. 12, pp. 492ff.

Among the many young writers who made their mark towards the end of this period and in the succeeding periods through the guidance and encouragement of Mm. Muralidhara Jha, the following ten may be mentioned :

Baladeva Mishra Jyotishi (b. 1890) of Banagama. Studied under Genalal Chaudhary (Habibhauada) and Sudhakar Dwivedi (Benares). Since 1940 is in the MSS Dept, of Saraswati Bhavan, Benares. Matriculated 1917. Began writing in 1910. Publications (1) *Ramayana Shiksha* (1939); (2) *Cauda Jha* (1948); (3) *Sanskriti* (1949). *Sanskrit Sahitya men Maithilaka Kritittva, Mahabharata Shiksha, Gappa-Sappa* etc. await publication. Several stray biographical and literary essays.

Sitarama Jha (b. 1891) of Chaugama. Studied under Mm. Muralidhara Jha. Began writing in 1914. Secured first place in Maithili Shastra of the Dhautapariksha 1915. Since 1920 has been a Jyotisha teacher at Benares and besides being responsible for Jyotisha works has been the acknowledged master of many young Maithili poets. Has not written any voluminous poetical work but abides in short works. Publications include *Purvapara-Vyavahara, Yatravicara, Lokalakshana, Suktisudha-Batnasangrah* (in Several Parts), *Alankara-Darpana, Gitatattvasudha, Aticarmirnaya* and *Yajnavalkyasmriti* (incomplete). *Chandolankaramanjusha* and others await publication. One of the leading Maithili poets.

Kusheshtvara Kumara (1891-1943) of Kumara-Bajitapur. Studied under Mm. Muralidhara Jha at Benares and was inspired by him to write in Maithili. Poet, Essayist and Editor. As poet wrote what is known as didactic Mukataka. As Editor edited the *Mithila* along with Bholalala Dasa. Author and editor of several Sanskrit works. Maithili publications include—*Shiksha Sopana* and *Stri-Karttavaya*. *Bharatavarsha-Ka Itihasa* awaits publication.

Anupa Mishra (b. 1901) of Nagavasa. Professor of Jyotisha, Benares Government Sanskrit College. Editor, *Mithila Moda* 1923-27. Author of slender works like *Naradavivaha*. Translator of *Hitopadesha*.

Gangadhara Mishra (1891-1943) of Chainapur. Studied at several places and finally at Benares in 1920. Served in the Vaidyanatha Sanskrit Vidyalaya, Deoghar, as Jyotishi teacher (1926-1939). Secured First place in Jyotisha in Dhautapariksha. Author of *Naradamoha*, *Sukanyopakhyaria*, *Sudamacarita* (all published and in verse) and also *Chandah Prabodha* (Ms in Prose).

Muralidhara Thakura of Sugama, *Vaidyanatha Mishra* "Vidyasindhu" of Chanpura-Vasaitha, *Chandrashekhara Jha* of Harinagara and *Kedaranatha Jha* of Kataiya were writers of this group who wrote prose pieces in *Moda*. Of these, Vidyasindhu excelled in short stories, short poems and essays. He is the author of *Kathasangraha*, *Oappasappaka Kharihana*, *Mithilabhasha Vyakarana* and *Kosha*. In verse *Mithihksharavarnoddharapihani*.

Shivananda Chaudhari (b. 1893) of Kupas-pur. Translator of *Kapalakundala* (from Bengali) and *Bharatavarsha-ka Itihasa* (from Hindi). Leading at present a retired life.

Three older gentlemen who wrote in this

period mainly through Mm. Muralidhara Jha's encouragement were :

Ramachandra Mishra (1873-1938) a Pravasi Maithila of Jait in Mathura. Formerly a poet of Hindi (Brajabhasha) but from 1914 a writer of Maithili. Author of *Uhandrabharana* (Published 1938) perhaps the best Alankara book in Maithili. (See his life etc. in *Jivana Prabha* (Vol. V Nos. 9.10).

Trilocana Jha (1878-1938) of Bettiah. Translator of *Bhagavad Gita* (in verse and prose) & of the *Udyogaparvan* of the Mahabharata ; and author of the *Shakuntalopakhyaṇa** the biography of his brother Harimohana Jha Vakil, and the *Bettiah Prantiya Maithila* and stray essays. Secretary, Maithili Sahitya Sabha.

Shashinatha Jha (b. 188) of Kanti. Studied Nyaya under Keshava Jha and Bacca Jha. Lived and worked for forty-two years in Ahmedabad. Commentator and author of several Jain philosophical works in Sanskrit. Perhaps one of the greatest living Naiyayikas in Mithila. Author of allegorical and didactic dramas in Maithili: *Kalidharmaprakashika* and *Acarya-Vijaya* (chief dramas), and stray essays on topical subjects.

Inspired by the Maithila Mahasabha and the MODA several Kama Kayasthas came forward to enrich their mother-tongue, not a few of whom had the advantage of family tradition of writing in the vernacular. Chief of these were the following :

Raghunandan Das (1860-1945) of Sakhawar. Originally of the Kuakamalpur. Educated in mother's Tillage pathashala. Studied under Bhai Lal and a Maulvi of Canoura later under Khurshed Ali Khan). Lived in the court of Babu Gopishvarasimha as his literary helper. Moved

among poets like Harkhanatha Jha, Canda Jha and Vishwanatha Jha, Formerly wrote poems in Brajabhasha Became an accountant of Darbhanga Raj after Gopishvarasimha's death. Went to serve Janeshvari Bahuasini and there during the festival called Jhulanotsava, became acquainted with Grananatha Jha, Mm. Mukunda Jha Bakhshi, Cetanatha Jha etc. and inspired to write in Maithili. Wrote *Mithila Nataka* and *Sudarshana Nataka* when came to Benares with Janeshvari Bahuasini. After her death in 1932, led a retired life at Sakhawara. Wrote *Dutangada-Vyayoga* (drama), *Vratakathas* (verse), *Birabalaka* (Khandakavya) *Subhadra-harana* (Mahakavya), besides many other works. Inspired many young writers with love for Maithili and made them writers in Maithili. Scholar of medieval Maithili literature. Life in *Jivana Prabha* Vol. VI.

Laladasa (1873-1920) of Khadaua alias Alapura. Most prolific versifier and prose writer of the period Court-poet of Maharaja Rameshwara Simha of Darbhanga. A widely travelled man Prose works—(1) *Pativratachara* or *Strishiksha* and (2) *Sangadnrgapra-kashika* Verse—(1) *Rameshwara Ramayana* (2) *Ganesha Khanda* (3) *Shambhu Vinoda* (4) *Virudavali* (5) *Candicarita* (6) *Janaki-Ramayana*(?) (7) *Gangacarita* (8) *Mithila Mahatmya* (9) Several Vrata-Kathas All published between 1910-1920 either from the Baj Press or by his son Banakhandi Laldas. Drama—*Savitri Satyavana* (1908).

Rasabiharilal Dasa of Bhakshi. S/o Dular Singhadasa. Author of *Mithila Darpana* (in Hindi) being a historical and descriptive account of Mithila and her people (especially the Kama Kayasthas). First novelist of the modern style. *Sumati* (publ. 1918).

Gunavantatal Das (1180-1943) of Bhakshi maternal brother of **Kalikumar Dasa**. **Transla-**

tor and author of several works like *Adi, Sabha, Vana, Virata parvans* of the *Mahabharata*, *Durgasaptashath Gajagrahoddhara, Gangelahari, Nalopakhyaṇa, Sudarshanopakhyaṇa, Gauriparinaya, Krishnavatara-ka-Mulakatha*, several *Vratakathas, Krishiprabodha, Sukanypakhyaṇa, Kumari-bhojana, Kamini-Vilasa* etc. all in verse. Trained many young writers such as Kalikumaradasa.

Other Writers of This Period

Mm. Parameshwar Jha (1856-1924) of Tarauni. Studied at Benares under Rajarama-Shastri and Balashastri. Went to Rajputana; returned to the Court of Raja Padmananda Singha of Purnea in 1880; next joined the Gandhavari Estate as a Sanskrit Pandita for 12 consecutive years. Finally settled under Maharaja Rameshwara Simha—serving as Librarian, as Principal Rameshwarlata Mahavidyalaya, and as the Rajapandit. In Sanskrit a scholar and author of *Dharmashastra* and *Kavya*. Wrote a *Vatahvana Kavya* in Sanskrit. Founded Parameshwara Pustakalaya in Tarauni in 1916. Helping hand to K. P. Jayaswal and S. N. Singh in their *Mithila Researches. Simantini Akhyaṇa* and *Mithila-Tattva-Vimarsha* in Maithili prose. Chief importance as chronicler of Mithila's kings and scholars.

Jivacha Mishra (1864-1923) of Navatola. Translator and Essayist. Extant works are two translations: *Vicitra Bahasya* (Bengali) and *Rameshwara* (Bengali). Two works of his (translations from Bengali) lost. Essays chiefly in *Moda*.

Bamananda Thakur (1878-1917) of Samaula. One of those staunch "English" educated youths who played their part in the Mother-Tongue Renaissance of Mithila. With the help of his matrimonial connections in the aristocratic

family of Banaili was able to found several Middle English schools and to establish the Maithil Printing Works at Madhubani in 1905. A strong inspirer. Himself wrote and urged others like Halli Jha, Laladasa, Cetanatha Jha, Mukunda Jha to write. Best work is *Sankshipta Mahabharata Sara* (1914). Edited *Gonuvinoda* (2 parts) and wrote *Varnadiparicaya*.

Ramabhadra Jha. Ex-Judicial Minister of the Alwar State. A great advocate of youth movement. Editor of *Maithila-Hita-Sadhana* and wrote several very balancei essays. Induced many Pravasi Maithilas to write in Maithili.

Halli Jha of Harinagara. A famous Tantrika and scholar of Sanskrit. Translated *Durgasaptashati* and wrote a grammar of Maithili.

Baladeva Mishra Raja-pandita (b. 1887) of Haripura. A scholar of Sanskrit. Succeeded Mm. Parameshvara Jha as court—pandita of Darbhanga Raj. Earlier wrote Kritaniya Dramas and devotional songs (*Vide Vol. I pp. 356 ff.*) Editor of Canda Jha's works and also of Locana's *Ragatarangini*. Compiler of Vidyapati's songs and Avahattha works. Greatest living orator in Maithili.

FORMATION OF NEW STANDARDS (1921.1937)

[Death of Tilak and domination of Gandhi. Census of 1921 (which included distinctly figures of Maithili Speakers). Tagore's *Bhanusimha Thakurerj Padavali* (1921). Advance of Hindi due to Government patronage and the anti-Maithili policy of the Patna University. Weak and insufficient opposition by Maithila cultural and student organisations. Harm done by the restricted membership of the so-called "Maithila" Mahasabha. Pledge for Purna **Swaraj** at **Lahore** 1929. Civil disobedience movement of 1930. March to Dandi 1930. Recognition of Maithili in the Benares Hindu University 1932.33. Foundation of the **Maithili Sahitya Parishad** 1931, **Intensification**

to end the futile Maithili—Hindi controversy. Second and Third Presidential addresses of the Maithili Sahitya Parishad (1932; 1933) clinch the question. Congress Silver Jubilee 1935. Publication of *Mithitanka* (1935). Government of India Act 1935. Maithili spelling standardisation by Shaili Nirdharana Saraiti 1936 and by the publication of the *Sahitya Potra* 1937. Birth of Provincial Autonomy 1937. Maithili Chair at Patna and partial recognition of Maithili by the Patna University 1938.

In literature the trends of the previous period develop. Gradual growth of new forms—Prefaces of Yaduvara's *Maithili Gitanjali* (1931) and Bhuvana's *Ashadha* (1936). Novel writing. Writers of the previous decade continue their work.]

Janardana Jha "Janasidana" (b 1869) of Kumarabajitapur. Oldest living writer. Sanskrit teacher 1890-1900. With Raja Kamalananda Singh of Srinagar (Purnea) 1900-1908. At the Allahabad Indian Press 1910-1916 where translated books from Bengali into Hindi. Teacher in Priyavrata H. E. School, Panchgachia 1917-1919. Managing Editor *Mithila-Mihira* 1920-1922. In Calcutta (with Banika Press and Kaviraja Nagendra Sen) 1923-1925. Since 1925 (when soon his talented son Prof. Harimohan Jha came to be settled) leading a retired life. Author and translator of several books in Hindi and Sanskrit. One of the earliest novelists in Maithili. Novels—*Nirdayi Sasu* (1914), *Safu sarvasva* (1914), *Shashikala* (1915), *Kaliyugi Sannyasi* (1921), *Punarvivaha* (1926) and *Dviragama-rahasya* (1945), Verse—*Maithili Nitinibandha*. Poetical Works not as important as his novels.

Mm. Mukunda Jha Bakhshi (1860.1938) of Dhanga-Haripur. Belonged to the traditional family of Bakhshis—right-hand men of Khanda-valakula rulers of Mithila. Studied at Banaras under Mm. Gangadhar Shastri. Was Professor of Karmakanda in the Dharma Samaj College, Muzaffarpur (1919-36). A very orthodox man. Wrote the best work of his in his mother-tongue, *Mithila Bhashamaya Itihasa*—a monumental

work written in pure though halting prose. Also wrote stray essays and a small Maithili Vyakarana. For life vide—Mukunda Smriti Anka of "Vibhuti".

Mm. Sir Ganganatha Jha (1871-1941) of Sarisava—Pahi. Vice-chancellor University of Allahabad (1923-1932). Principal Govt. Sanskrit College, Benares (1917-23). Studied under Chitradhar Mishra, Jayadeva Mishra and Shivakumar Shastri. Wrote, edited and translated several works in English and Sanskrit. Edited Canda Jha's *Maheshwani Sangraha* and *Gananatha-Vindhyana Padavali*. Presided over many Maithili literary conferences. Stray essays. Author of philosophical work *Vedanta Dipaka*.

Yadunatha Jha Yaduvara (1888 (?)—1935) of Muraho. Not very learned. Was employed in the Postal Department. Enthusiasm for Maithili unbounded very few will parallel him. Compiled a list of Maithili books in *Moda* and *Mihira*, and the *Maithili-Gitanjali* (Anthology of patriotic poetry of modern Maithili) which have historical value. Poet, though poems not of much intrinsic merit.

Chedi Jha (b. 1893) of Banagama. Is now Professor of Maithili at Purnea College. Headmaster, Biravana Middle English School 1916-1923. Joined politics, imprisoned thrice. Inspired by elderly Yaduvara when came to Madhepura High School and began writing in Maithili. First verse 'Vasantotsavagita', first prose piece—"Mithila Bhasha Kuthara" (in *Moda*). Works mainly poetical—*Narsingha Padyavali*, *Maithili Oita Kusuma*, *Bandi Vinoda Koili Duti* and *Amara Sangita*; *Aryasaptashati* and *Gitagovinda* (Last two Trans.) Translated many works in prose like—*Ishopanishad*, *Maharashtra Jivana Prabhata* (1930), *Vaidehi-Banavasa* (1941), *Vaisheshikadarshana* (1942), *Patanjalayogasutra* (1942).

Pulakitalaladasa " Madhura " (1893-1943) of Babhanagama. One of the most ardent Maithili lovers. Was a village Patwari yet had a genuine love for his mother tongue. Toured to popularise Maithili Attracted people. Works in prose or verse generally translations. Verse—*Ketaki*, *Rambhashukasamvada* and Stray poems. Prose—*Lopamudra* and several essays on Kasa, Kavya and on the history of Maithili Journalism. Literary style not very remarkable.

Taracarana Jha (1894-1928) of Mangarauni. Studied under Mm. Parameshwar Jha. Teacher in Hajipur Sanskrit Vidyalyaya Wrote (following his preceptor) *Pracina O Arvacina Vidvana* (only partly published).

Dhanushadharilal Das (b-1896). No schooling. Originally a compositor in the Maharshi Press, later Manager—Moti Press (1923), Mithila Press, Lalit Press etc. Editor, *Mithila Mitra* (Maithili) and of several Hindi papers. Secretary Bihar Patwari Sangha. Contemporary of Yaduvara, Madhura, Chedi Jha, old Gunavantalaladasa. Inspired writers like Valiabha Jha and Kalikumar Das through *Mithila. Mitra*. Works: Life of Vidyapati (1927), *Maithili Me Bihariy Orihini Darpana*, *Virabandana*, *Bhaktabhavana*, "De" Poems, *Maithili Saptashati*, *Grihashthashram*. At present also engaged in writing poems.

Vidyananda Thakura (1890-1950) of Samaula. Began to write in the Twenties. Studied at Purnea and Calcutta. Joined Watson H. E. School Madhubani as a teacher in 1919. Also worked for Maithil Printing Works. Pleader at Darbhanga but left his professional work during the non-cooperation movement 1921, opened Rashtriya School in Samaul. Interest in Maithili during student days in Calcutta (1912-1?). In 1920 wrote *Balopadesha* under the inspiration of his elder brother Ramananda Thakur. During

1929-1937 while he was at Purnea, he did most of the work in Maithili. Not much literary merit but much enthusiasm. Works *Lokoktiprakasha* (1935), *Mithila* (1896-1986), (1936) *Upanishad-Dipaka* (1937), helped translating Vidyapati's poems by Khagendra Nath Mitra in 1940. Last days in Benares.

Gangapati Singh (b. 1894) of Pacahi. Graduated from Patna University, Sometime Lecturer in Maithili, Calcutta University. In 1922 along with Gangananda Sinha chalked out a plan for Typical Maithili Selections. From 1932 leading a retired life. Collected large number of Medieval Maithili poems for Maithili Sahitya Parishad. Was inspired for Maithili by Tulapati Singh. Works include *Maithili Bala Vyakarana*, *Racana-Nibandha* (?), *Jayacanda Parajaya*, *Sushila* and several stray essays on Mithila and Maithili literature in general.

Gangananda Sinha (b. 1898) of Srinapar—A leading figure in the province. M A. from the Calcutta University 1921. Scholar of Ancient Indian History : an editor of *Barhut Inscriptions*. Hindu Mahasabha and Congress leader. Legislator: M L. A. (Central 1924-30), M L C. (Bihar) 1937 onwards. Articles on Nepalese Maithili Dramas in JASB. Took leading part in youth movement of Mithila. Works—*Progress of Maithili Literature* (Indian Nation Press), *Agilahi*, besides numerous essays and short stories and one-act plays. Editor—*Vidyapati-Padavali*.

Dinabandhu Jha (b. 1874) of Isahapur. Greatest living Grammarian of Maithili. Wrote the *Mithila-Bhasha-Vidyotana* (first partly published 1926, fully published 1948) perhaps the best Grammar among all native grammars of the Modern Indian Languages. Is at present publishing a Dictionary and *Dhatupatha*.

Jivanatha Haya (b. 1891) of Birasayar. *Vyakaranatirtha* and *Kavyatirtha*. Matriculated

1907. Graduated in English only 1925. Was head-pandita in Darbhanga Zilla School 1935-48. Was Secretary of Mithilaksharankana Prakashan Samiti. Advocate of Tirhuta Script and was responsible for their casting in 1934 Has distinctive views on Maithili Script Works—*Maithilika-Lekhashaili* (1934), *Deshadasha*, *Maithili Prathama Pushtaha* and *Maithili Vya-karana*. Influence and company of Vidyānanda Thakur.

Amaranatha Jha (b. 1897) of Sarisava Pahi Tola Ex-Vice-chancellor, Banaras and Allahabad Universities. Professor of English in the Allahabad University 1917-1940. Equally master of English, Hindi, Urdu, Bengali and Maithili literatures. Editor *Harshanatha-Kavya-Granthavali* and of Govindadasa's *Shrinrjarabhajana Gitavali*. Presidential address on Maithili literature.

Mm. Dr. Umesha Mishra (b. 1896) of Gajahara. Professor of Sanskrit in the University of Allahabad since 1923. Leading writer of Maithili Prose. Work in Maithili has been varied and influential. Started writing in MODA under Mm. Muralidhara Jha but later discovered his own style and since his Presidential Address delivered at the Ghongharadiha Session of the All-India Maithili Sahitya Parishad (which virtually put an end to the Maithili-Hindi controversy among scholars) in 1933 has become the most influential writer and worker in the field of Maithili. His contributions to Maithili literature are *Kamala* (1920), *Nalopakhyana*, authoritative studies on the origin and development of Maithili Script and on Maithili literature, stray essays and biographies. Also author of Vidyapati Thakur (also translated in Hindi). Editor—Manabodha's *Krishnajanma*. (See his biography in *Mihira* 1943)

Rambihari Mishra of Mishra-Tola (**Darbhanga**) author of several stories, novels and a

history of Sikhs in *Mihira* sometimes round about 1925/1926,

Bhola Jha—Editor of 4 parts of *Mithila Gita Sangraha* and author of *Manushyaka Mola* and *Vivaha* (novelettes).

Bholalal Das (b-1897) of Kasraur. B. A., L.L.B. Vakil at Laheriasarai, now at Patna. One of the founders, General Secretaries and Presidents of the Maithili Sahitya Parishad. Editor 'Mithila' and 'Bharati'. Author and compiler of several grammars and text books, e. g. *Gadyamanjusha*, *Bharatvarsha-ka Itihas* in Maithili. Presented the case of Maithili very ably to the Patna University. Veteran scholar of Maithili. Primary readers—*Sahityalahari* Part I to IV ; several stray essays and autobiographical notes in *Mihira* and *Bharati*.

FLOWERING OF THE RENAISSANCE (1937-1950)

[Provincial Autonomy begins to function 1937. Partial recognition of Maithili by the home University on Nov. 28, 1938. Standardisation of Maithili spelling complete 1937-8. Foundation of new Intermediate and Degree colleges all over Mithila, especially the Mahila College. Spread of English education and decline of Sanskrit. Fresh impetus to Maithili. Declaration of the II World War in 1939 and its adverse effects on the publication of Maithili works. Congress Ministers resign. Bihar Primary Education Reorganization Committee. Dr. A Jha's Note of Dissent 1941. The 1942 upheaval. Recognition of Maithili by the P. E. N. Club 1943 and 1947. Maithili Sahitya Parishad Examinations begin 1947. Belated and half-hearted recognition of Maithili for primary education 1949.50. Children's Literature Move and the Shishu Sahitya Parishad, etc. Indian Independence 15th August, 1947. Mithila Session of All-India Oriental Conference 1948. Linguistic provinces and the Case for separate Mithila province made up of Maithili-speaking people. Zemindari Abolition Bill 1949. Republic of India 26th January, 1950. Once again emergence of new periodicals and magazines. Printing facilities partly restored, still post-war effects on publications. Recognition of Maithili for B, A. and M. A. by the Patna University 1950,

In literature, tendencies of the previous decades are fulfilled in many spheres especially in the novel and the essay]

First Generation

Some writers belonging to the last decade in age wrote their works really in this period :

Kavishekhara Badarinatha Jha (b. 1893) of Sarisava Vyakarana Tirtha 1913. *Kavya Tirtha* 1914, *Dhauta Pariksha in Vyakarana* 1915. Has retired from Professorship of Sanskrit Literature in the Dharma Samaj College, Muzaffarpur. A great poet of Sanskrit and author of many Kavyas and Mahakavyas. Late interest in Maithili. *Ekavali Parinaya* (1937-38) his only Mahakavya in Maithili. Has compiled a short Sanskrit-Maithili Dictionary.

Kshemadhari Singha (b. 1894). Retired Hony Magistrate and Zamindar of the Madhubani Estate Senior Branch. Scion of the Khandavalakula. Matric 1910, I. A. 1913, B. A. 1918. Formerly only Sanskrit works. Lately to Maithili. Works—*Sankhya-Khadyotika* and a philosophical treatise on *Psychology*.

Mahavira Jha 'Vira' (1897-1946) of Hati. Poet of the modern group in the first generation. Works: Drama—*Punarjanma* and *Chandrahasa*. Essays *Srishtitattra*. Poems—scattered in journals.

Valiabha Jha (1905-1940) of Hati. Scholar of Sanskrit and medieval Maithili literature. Translated *Bhartrihari Nirveda Nataka* in Verse and also *Amu* of Jayashankara Prasada Stray poems.

Ramanatha Jha (b. 1906) of Ujana. M. A. from Patna University 1930. Headmaster, Coronation H. E. School, Madhepura 1931-1936. Librarian Raj Library, Darbhanga since 1936. Editor of *Sahitya-Patra* which popularised the

standard Maithili spelling. Has encouraged many writers in the last decade. Works (in prose) *Udayanakatha*, translation of *Puranas*, stories, short biographies and editor of several Maithili old texts. Valuable research essays on Vidya-pati, Old Maithila Scholars, Mediaeval Maithili documents, *Maithili Sahitya-ka Itihasa*. A scholar of Maithila Panjis.

Bhuvaneshvara Singha "Bhuvana" (1907-1945) of Anandapur Deorhi (later, of Muzaffarpur). Pre-eminently a poet. A scion of the Khandavala-kula. Fearless critic, experienced editor, thoughtful and forceful essayist and short story writer. Independence of thought. A leading writer of modern Maithili lyric. Poetical Works: *Ashadha* (1936), *Virahini Brajangana* (Trans) (1913-45), *Smritikana* (1945). Editor, *Vibhuti* (1941) Prose : essays in Magazines especially in *Vibhuti*. Edited Ramadasa's *Anandavijayanatika*. One of the leaders of the youth movement in Mithila along with Gangananda Sinha (vide biographical note in the preface to *Smritikana*),

Dotta Brothers—Acyutanandadatta (died 1944) was a versatile scholar who translated the *Mahabharata*, and *Raghuvamsha*. Editor of Hindi magazine *Balaka* and writer of repute in Hindi. His brother Paramanandadatta (died 1945) was less versatile than his elder brother. His only published works are : *Meghaduta* and some one act plays and poems.

Kashikanta Mishra "Madhupa" (b. 1907) originally of Koilakha. Patronised by Bhupa-Thakoreji of Kurtha so at present living at Kurth. A born poet. One of the leading poets of the present generation. Published works—*Apurva Basagulla*, *Tataka Jilebi*, *Jhankar*, *Shatadal* and *Kobar Oita*. Mss—*Maithili Rasa Manjari*, *Sukanya Caritra*, *Madhupa Saptashati*, *Paricaya*, (Maithili) *Meghaduta*. Writing *Sahasradcda*. Several famous pieces like "Ghasala Athanni" and "Kojagaraka Makhan"

Lakshmipati Singha (b-1907) of Madhepura. Graduated in 1929 from G. B. B. College, Muzaffarpur. Early wrote on the "Influence of English education on Mithila". Stories etc from 1929, *Shri Camunda* ("Novel) and *Satyavratopakhya* (Khandakavya) Editor of *Adhunika Maithili Oita Sangraha*. Editor-Maithila Bandhu. Wrote-Hindi-Maithili Shikshaka. Collection of his poems is *Padyapushpanjali*. Has compiled folk poems as *Oramya Gitavali* Several stories and essays. Has written in English a dissertation on "Social and cultural life of Mithila." At present Sub-Editor, *Aryavarta* at Patna

Narendranatha Das (b. 1907 (?) of Sakhabara. S/o Kaghunandan Das. One of the leading scholars of Maithili Literature. Special study of Medieval Maithili Drama and Poetry. Congress Worker of repute. Works : *Vidyapati-kavyaioka* published (in Hindi trans.) Has edited several Maithili Kirtaniya Dramas. Founder of Maithili Sahitya Parishad.

Ishanatha Jha (b. 1907) of Navatola. Professor of Maithili, Mithila College. One of the leading poets and dramatists. Published Works : *Mala* (Poems) and *Shakuntalam* (Translated drama) and *Chinika Laddu* (Drama). A music lover.

Vaidyanatha Mishra "Yatri" (b. 1908) of Tarauni. Read Sanskrit in early years. Studied at Tarami, Mahisi, Satlakha, Gonouli, Benares and Calcutta ; sometimes teacher at Saharanpur. Toured all over India Edited *Dipaka* (a Hit di paper) Journey to Celon 1936. Became a Buddhist monk 1937 by the name of 'Nagarjuna'-the name being still used in his Hindi writings. Travelled Burma and Tibet (twice). Became a Grihastha again in 1941 Now at Patna. Inspiration to write in Maithili at Benares under Sitarama Jha especially during 1930-33. Fine collection of poems published as *Citra* and *Paro* (novel). Introduced modernisms in

Maithili literature. Being himself a noted communist.

Harimohana Jha (b. 1908) of Kumara-Bajitapur. S/o Janardana Jha "Janasidana." M.A. 1932. Literary training and inspiration from Ram Locana Sharana of Pustakabhandara. Is Professor of Philosophy at Patna College. Most versatile and prolific writer of this generation and most widely read author in Maithili. Publications include *Kanyadana* and *Dviragamana* (Novels), *Pranamya Devata* and *Bangashala* (collection of short stories) Dramas *Bauaka Dama*, *Maharaja Vijaya* etc. Burlesques of *Khattarkaka-ka Taranga* published in a eeperate volume. Several unpublinhed humorous poems and prose pieces. Leading Maithili humourist, novelist and short story writer.

Harinandana Thakur 'Saroja' (1903-1945) of Bhakshi. One of the most ardent Maithili enthusiasts. Works include *Vidyapati* (criticism). *Madhavi Madhava* (Novel), several stories in the Maithili magazines, *Vidyapati* (Drama) and *Bandhujiva* (drama). Noted actor. Prolific prose fiction writer of this decade.

Alakhaniranjan (b. 1910) of Muzaffarpur. M. A., Vakil. Several good short stories published in *Vibhuti* etc-. Novels in Ms.

Jivanatha Jha 'Vidyabhushana' (b. 1910) oflsahapur. Teacher of Sanskrit Sahitya in Janakapur Vidyalaya. Works-Kalpna (collection of poems), *Ayaci O Shankar* (one- act play), *Naishadhiya Caritra* (trans, of), *Sringaratilaka* (trans, in verse), also some Sanskrit works.

Surendra Jha "Suman" (b. 1910) of Ballipur. One of the most accomplished poets of Maithili as well as of (Sanskrit. Prose writer as well Editor, *Mithila Mihira* from 1935. Has produced some very well-edited Special numbers of the *Mihira*. Started a high class monthly magazine in 1948 named *Swadesha*.

Published works: *Kathamukhi* (stories), *Pratt-pada*, *Saona-Bhadava* and *Arcana* (all poetical works). Dictionary of Maithili Words (in Ms.)

Kancinatha Jha "Kirana" (b. 1911) of Dharampura. Is General Secretary of Maithili Sahitya Parishad. A Vaidya of repute. Fiction writer mainly. Poet also. Editor, MODA (New series), and *Satyasandesha*. Published works: *Candragrahana* (Novelette), and *Vira-prasuna* (short-stories for children), text books in Maithili. Was for many years connected with Benares Hindu University Maithili Sahitya Samiti and got Maithili recognized in Benares Hindu University in 1932-33.

Tantranatha Jha (b. 1910) of Ujana, M.Sc. Professor of Economics O. M. College. Was sometime General Secretary Maithili Sahitya Parishad. Works—*Kicaka Badha* (epic in Blank Verse) and *Ekanki-Cayanika* (one-act plays), stray poems and essays and translator of *Kirtu lata* in modern Maithili (published in part in *Svadesha*).

Subhadra Jha (b. 1911) of Nagadaha, D Litt. (Patna), D. L. (Paris). Graduated from Scottish Uchurch College, Calcutta. From 1936 to 1940 Research Fellow Patna University. In 1941 became Professor in Mithila College, Darbhanga. Obtained in 1944 the degree of D. Litt on his monumental work—*Formation of Maithili Language*. In 1947, went to Paris Works in Maithili—*Hamara Videsha Yatra* and several essays on Maithili Grammar and Phonetics. Is now Research Fellow in Phonetics and Philology at the Patna University.

Ananda Jha (b. 1913) of Singhbara; is Adhyapaka in a Vidyalaya in Banaras. Poet and dramatist. Works—*Prabodha-Candrodaya* (translated Drama) and *Sitasvayamvara* (Drama). *Mahakavi Vidyapati* (MS.) Prose—*Candravati Carita* (biography), *Vidyapati Padyaikadashi*

(criticism), *Svarnamandir* (Novel). Poems—*Rasa Nirjharani* containing Mahesha Shataka, Virhavedana and Ratnakana.

Gaurishanhara Jha (?—1944) of Ujana. Poet, translated *Bhartrihari Nirveda Kavya* and *Meghanadabadha* (both published).

Jivananda Thakur Asst. Librarian, Raj Library, Darbhanga. Has translated several of the Bhasa Dramas and is doing valuable researches in Maithila folk art and folk lore.

Second Generation

Nagendra Kumara (b. 1917) of Kumara Bajitapur. Member of the Bihar Civil Service ; B.A. ; took interest in Maithili from about 1941. Published *Mithila Directory* and *Sasaraphani* (Collection of short stories).

Badd hid hari Singh (b. 1919) famous as Ramakara of Madhubani. S/o Kshemadhari Singha. Is Professor of Maithili R K. College, Madhubani. Matriculated 1936. Poet and short story writer. Publications—*Prayasa* (Collection of stories), *AmaraBapu* (Poems), *Abhisbapa* (Ms Collection of Poems), Stray articles and Poems in periodicals.

Candranatha Mishra "Amara" (b. 1918) of Khojpur. Maithili Teacher, M. L. Academy, Laheriasarai. Founder Navaratna Goshthi Has brought to light Mathuranania Mathur—a rising poet. Humourist of the best class. Publ. *Gudgudi* (verse), *Triphala* (Poem, Play and Short story), *Yugacakra* (verse) *Virakanya* (Novel), numerous poems.

Raghavacarya Shastri (b. 1918) of Bhitha Bhagwanpur—one of the most zealous poets of the present day. Writes fiery and patriotic poetry. **Banakusum (published), जलमूल (being published).** **Companion of Yatri and Amara.**

Damodar Lal Dasa of बरहेता, works—शकुन्तला and प्रेमपत्रावली.

Upendra Thakur "Mohan" of Chataria, Sub-editor *Aryavarta*—Author of फुलडाली.

Vedamitra Mishra (b. 1903) of Dohad (Baroda). Pravasi Maithila. Started late in Maithili. Founder, Maithili Swadhyaya Mandir (Dohad). Articles on *Yajurveda*. Books—*Vara 0 Kaneya* (Ms.), *Yajnopavita Rahasya* (Ms), *Maithili Swayam Shikshaka* (Ms.)

Upendranatha Jha 'Vyas' (b. c. 1920). Is Engineer at Sindri (Manbhum). Works—*Kumar* (novel), *Sanyasi* (Khandakavya) and *Manbhum* (Khandakavya unpublished) stray poems and essays besides several very good stories

Yogananda Jha (b. 1921) was Professor of English 1945-47 at Mithila College. Now a member of the Bihar Civil Service, Ranchi Author of *Bhalamanusa* (Novel), *Munika Matibhrama* (one act play), *Indrajala* (novel being published) and some short stories. Editor-*Buccidai* (collection of stories).

Govinda Jha (b. 1922) of Isahapura s/o Dinabandhu Jha. Shastri, Matriculate. Poet. Translated the dramas *Malavikagnimitra* (published) *Svapnavasavadatta* (Ms), and Verse Trans. *Virangana*, a collection of poems *Bimba* (Ms)

Sudhanshushekhara Caudhary "Shekhara" (b. 1921) Interest in Maithili since 1944, *Bharati* (Collection of short stories Ms.)

Umanatha Jha (b. 1922), Professor of English G. B. B. College, Muzaffarpur. Editor—*Maithili Navina Sahitya Mala*. Translator of Capek's *Mother*. Short stories of new style.

Kviananda Jha "Kulesha" (b. 1918) of Bagahanta. Vyakarana Sahitya Acarya. Publication *Dinamani* (Collection of Poems). A Sanskrit poet.

Giridhara Jha Vikala Visharad of Mangarauni. Novelist and Artist. *Bhama*, *Krandana*, *Samaja* (all unpublished novels). Bhort stories and articles also written.

Riddhinatha Jha, Principal Lohana Vidya-pitha ; S/o the great poet Harkhanatha Jha; author of several works—*Vishveshvaracampu*, *Vishva-bhushana*, *Mithilabalavinoda*, *Lakshmi-vatigitanjali*, *Sativibhuti*, etc. ; elderly poet.

Kulanandadasa "Nandan", editor of Hindi fortnightly "*Pancayati Raj*" (*Laheriasera*); author of *Naladamayanti* (Stories), eassys, short-stories, a comprehensive and informative list of Maithili auth andors works.

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