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A HISTORY OF MAITHILI LITERATURE

VOL. I

(EARLY AND MIDDLE PERIODS)

OTHER WORKS OF THE AUTHOR

**A HISTORY OF MAITHILI LITERATURE
(Vol. II Modern Period)**

THE FOLK LITERATURE OF MITHILA

A SHORT HISTORY OF MITHILA

A HISTORY OF MAITHILI LITERATURE

VOL. I

(EARLY AND MIDDLE PERIODS)

By

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FOREWORD

The importance of Maithili, both as a language and as a literature, is being increasingly recognised. Of the contribution of Mithila to Sanskrit learning there has never been any doubt; but the fact that there is a separate spoken language and that there is a literature with an unbroken continuity for several centuries has been lost sight of, either through ignorance or a deliberate intention of minimising the significance of it. It is gratifying that during the last thirty or forty years the natives of Mithila have themselves become conscious of their rich heritage and have done much to bring before the discriminating public some of the works that establish the claim of Maithili to be recognised as among the major literary languages of the country—a language which is the cherished mother-tongue of about twenty million persons. One must gratefully acknowledge the work done by others—Grierson among foreigners—and Hara Prasad Shastri, Nagendranath Gupta, Suniti Kumar Chatterji, among our countrymen. The present work by Dr. Jayakanta Mishra is the first attempt to make a comprehensive survey of Mithila's language and literature. It is a work that must have entailed long and patient investigation. The author has familiarised himself with everything that has been published on the subject and has also had the advantage of consulting books still in manuscript form, whether in Mithila or in Nepal. It will be a valuable addition to the histories of Indian literatures and will prove of great use to all scholars.

Maithili has a script of its own and a grammar of its own. Its foremost literary figure is Vidyapati who had been claimed for

many years to be a Bengali poet and is now being claimed with even less justification to be a poet of Hindi. He was a very versatile writer. He wrote in Avahattha, in Sanskrit, and in Maithili. He was familiar with Persian words and had a knowledge of music. But it is mainly as a poet in Maithili that he is best known, as the author of exquisite love lyrics and of memorable devotional songs. There is hardly a home in Mithila where his poems are not sung, and have not been sung for centuries. I refer to his love lyrics, but they are not poems celebrating carnal love. As Sir George Grierson says:

"To understand the allegory, it may be taken as a genereal rule that Badha represents the soul, the messenger or *duti* the evange-list or mediator, and Krishna of course the derty...The glowing stanzas of Vidyapati are read by the devout Hindu with as little of the baser part of human sensuousness as the Song of Solomn is by the Christian priest."

Another poet, only less well-known than Vidyapati, is Govindadas. He also was thought at one time to be a Bengali poet, though the kind attentions of Hindi scholars have not yet been turned to him. As Shri Nagendranath Gupta says: "It could be easily demonstrated that no Bengali poet bearing the name of Govindadas was ever able to equal or even approach the Maithili poet in the mellifluous smoothness of rhyme, or the dazzling witchery of words."

The third among the sons of light—first in point of time—was Jyotirish wara, the author of one of the earliest prose works in a north Indian language, *Varnanaratndkara*, of which an excellent edition has been brought out by the Asiatic Society of Bengal, under the able editorship of Dr. Suniti Kumar Chatterji and Pandit Babuaji Mishra. The prose style of this writer challenges comparison with that of Bana

—in his *Kadambari*—and Subandhu—in his *Vdsavadatta*.

It is not necessary to refer to other writers, mediaeval or modern, beyond saying that there is hardly a subject or literary form that has not been attempted, with greater or less success. Dr. Mishra deserves well of scholars for having given us such a well-informed and detailed history.

Sept 20, 194!)

AMARANATH JHA

INTRODUCTION

It is indeed a matter of great pleasure for me to write a few words of introduction to Dr. Jayakanta Misra's work on the history of Maithili literature, the first volume of which is now placed before the public.

Maithili is one of the important Aryan languages of present-day India, and it is now current among a population of over 13 millions of people (see p. 43). It has had a literary life at least as old as that of any other New Indo-Aryan speech, and this literary life is still flourishing in the language, although its speakers have been made to accept High Hindi also as their language of education, literature and public life for the last two generations. This acceptance of Hindi, has been meeting with an opposition which is sometimes quite vigorous and active. The next two generations will decide the fate of Maithili for ever. General adoption of Hindi will mean wide spread disintegration of Maithili even in its spoken forms, with an ever-increasing approximation in its words, forms and expressions to Standard Hindi. The desire to share in common political and intellectual life of Northern India as a whole, from Western Panjab to Bengal and from the Himalayan slopes to the Deccan, appears to be the main cause for the adoption of Hindi in place of Maithili as the language of the school and of public life. Nevertheless, with increased interest in one's mother-tongue as a result of the 20th Century Indian Renaissance, Maithili will continue to be the Maithili speaking people's most direct and natural expression of their life and thought.

Among those scholars and workers of Mithila who have a love for and pride in their mother-

tongue, a spirit of enquiry is now happily manifesting itself. And their advent has not been too soon. They are actuated by a laudable desire to appraise the importance of their speech in both its extent and its cultural content and achievement, and to see if it is well worth preserving and cultivating still further as a heritage that cannot be afforded to be lost. In short, they are applying science to understand the bases of their speech and its literary cultures—its *vārmaya* or "things essentially connected with the speech", to give the all-embracing Indian term. Their researches, apart from their interest for Indian linguistics and literature as a whole, may have, for aught we know, an un-expected 'repercussion' on the future of Maithili itself. The interest in Maithili researches, with the present position of the language in the literary, educational and political fields, now remains primarily academic. But it is easy for an established fact or idea to form the nucleus of an ideology; and then, circumstances proving favorable, such an ideology may be transformed from a thin stream in the coterie or academy into a mighty flood in the market and the forum, wherever people gather and form a concerted opinion for action.

In the meanwhile, we are glad to note that serious study of and investigation into Maithili is making steady progress. The impetus to Maithili studies came from the Calcutta University thirty years ago, when in 1919 Sir Asutosh Mookerjee of illustrious memory founded the Department of Modern Indian Languages ("Indian Vernaculars", as it was then called) and instituted the study for the M. A. examination of the major languages of India among which Maithili was given a place. This drew out from among Maithili scholars and lovers of Maithili the incipient interest in their

mother-tongue, and quite a prominent part was taken in the work of rehabilitating Maithili by Kumar Ganganand Sinha of Banaili and Pandit Khuddi Jha, Pandit Babua Misra Jyotishacharya, Babu Gangapati Sinha and other notable Maithili scholars. Following the example of the University of Calcutta, Maithili was given the status of a mother-tongue in the Universities of Patna and Banaras as well. The Maharaja of Darbhanga endowed a Chair of Maithili in the University of Patna; and the foundation of a Maithili Sahitya Parishad at Laheria Sarai, with 'Maithili Literary conferences presided over by the most prominent scholars of Mithila (like the late Mahamahopadhyaya Dr. Ganganatha Jha of Allahabad, Dr. Amaranafcha Jha, Mahamahopadhyaya Dr. Uniesha Mishra and others), brought in the necessary amount of publicity for Maithili and a certain amount of championing of its cause among the *intelligentsia* of Mithila, particularly among Maithili-speaking students in the University of Patna and elsewhere. Enthusiasts for Maithili like Mr. Bholalal Das of Laheria Sarai and others came forward to help the movement on both academic and social sides. Grammars of Maithili (some of them quite painstaking and involving a lot of original research) came to be published, as well as editions of old poets, and attempts to create a modern literature of original stories and novels, poems and dramas, essays and translations are now in evidence.

The first serious philological work on Maithili (taking *Philology* in its wide sense) was attempted by Pandit Babua Misra and the present writer in editing and publishing (from the Royal Asiatic Society of Bengal in 1940) the oldest genuine Maithili work so far available—the *Varanaratnakara* of Jyotirisvara Thakura, which was written early in the 14th century. My

former pupil in the University of Calcutta, Dr. Subhadra Jha, then completed his historical grammar of Maithili (in 1946) which obtained for him the doctor's degree of the University of Patna. Prior to this he had published an elaborate study of the phonetics of Modern Maithili in 1941 (in the Journal *Indian Linguistics*, Bulletin of the Linguistic Society of India, Vol. VIII, Part I, Calcutta); and subsequently, as part of his academic work in Paris, Dr. Jha prepared a critical edition of the songs of Vidyapati from a unique Ms. preserved in Nepal. And now we have the present work from Dr. Jayakanta Misra, which is quite a pioneer in its field, being the first attempt to record the full history of the literary output in Maithili with the help of such materials as are now available for the earlier periods.

In Bengal, this progress of Maithili studies is watched with keen and sympathetic interest by a few people interested both in Bengali and Maithili. The cultural and intellectual ties between Mithila and Bengal have always been very close. Bengalis, after the conquest of their province by the Turks and the establishment of a Muslim state, found in Mithila and in Orissa two neighbouring lands with a Hindu *regime* and a Hindu culture retained intact, and to Mithila the best scholars of Bengal were in the habit of repairing for higher Sanskrit studies for some centuries after the Turki conquest. Five hundred years ago the language of Mithila and that of Bengal were much closer to each other: a thousand years ago these were very closely agreeing dialects, if not actually the same speech. A great Maithil poet, Vidyapati, had a host of imitators in Bengal (as well as in Assam and Orissa), and these imitators followed their master to the extent of imitating his Early Maithil speech in Bengal; and this resulted in the creation of an artificial mixture

of Maithili and Bengali into a special dialect for Vaishnava religious poetry, known in Bengal as the *Braja-buli*, in which Bengali poets from the second half of the 15th century down to our day have composed lyrics centering round the divine love of Radha and Krishna—Rabindranath Tagore himself having succumbed to the charms of this sweet Braja-buli speech and composed a whole series of poems (*Bhanu Sinha Thakurer Padavali*) in it. Slowly we have transformed Vidyapati into a poet of Bengal, even for a time forgetting that his home was Mithila—the poet's provenance was less important than his message and his music. Very fundamental changes have modified both Maithili and Bengali during the last five hundred years, but Old Maithili and Old Bengali were still mutually intelligible; and this tradition of the two speeches being closely knit is still strongly prevalent in Bengali, enabling us to retain our interest in Maithili.

Dr. Jayakanta Misra's work is one which is to be welcomed with open arms. It for the first time "puts on the map," so to say, by acquiring it for science, the literature of Maithili. Now we are in a position to take stock of what has been achieved in Maithili since its emergence as a New Indo-Aryan language. To get his facts, Dr. Jayakanta Misra has had to do quite a large amount of spade work: it is a record of his personal researches in many directions. The author is well-qualified for the work undertaken by him. He took his M.A. in English, and Sanskrit learning is his own by family tradition and culture. These are useful backgrounds for studying the literature of a modern Indian language. His acquaintance with English can only be expected to give him that balance and sense of values which only a modern European literature can impart to an Indian investigator.

Then, he has the requisite amount of love and enthusiasm for his subject. Without this warmth of love and enthusiasm (which may at times lead us to valuations or underlinings which may appear as a trifle exaggerated to dispassionate outsiders), any study is apt to become dry-as-dust and lifeless, unless in the hands of a master who has other great qualities as a set off. I have watched over Dr. Jayakanta's labours since their inception; and on the whole I feel very happy to give my cordial *imprimatur* to them.

It is obvious that in many matters there will not be perfect agreement among scholars. The language of the *Caryapadas* is a point in question. The fact the *Caryapadas* have been claimed for Old Assamese, Old Oriya, Old Maithili (and Old Magahi) as much as for Old Bengali, only demonstrates the close kinship of these languages to one another; they have even been claimed for "Old Hindi," taking "Hindi" in a loose and popular sense. Dr. Jayakanta Misra, like Dr. Subhadra Jha, thinks the *Caryas* are in Old Maithili. I still stick to my view, put forward in my *Origin and Development of the Bengali Language* (1926), that the *Caryas* were composed in Old Bengali—of course at a time when the divergences between Maithili and Bengali and Oriya and Assamese were not very prominent. Then, the occurrence of a Brajabuli literature in Bengali frequently confuses the identity of a particular writer. The poet Govindadasa is a case in point (pp. 234 ff.). I think Dr. Sukumar Sen has clearly indicated the existence of a Bengali Govindadasa in his *Vangiya Saliitya Parishad Patrika* article referred to by Dr. Jayakanta Misra (in his footnote, p. 234). As a matter of fact, Govindadasa is a writer of Middle Bengali about whom and whose poetical career we have more definite contemporary evidence than about anybody else. To settle the vexed question as to

which of these two poets, one Maithili and the other Bengali, a particular composition is to be ascribed, we have got to go into proper textual criticism with both Bengali (Brajabuli) and Maithili materials : and the latter as a rule can always be asked to be produced in a disputed case like this.

Dr. Jayakanta Misra has given some preliminary chapters on "Mithila and her People," on "the Maithili Language and its Script" and on "Introducing Maithili Literature" (pp. 1—96). I think these will be useful for the ordinary reader also, as much as for the specialist. He would like to merge Magahi into Maithili as but a form or dialect of the latter. The agreements between these two speeches indeed are very close, but the sentiments of the Magahi speakers are to be considered in this connexion. In spite of some of the fundamental things (e.g. the matter of the incorporation of the object and the dative with the verb), the Magahi speakers appear to have a feeling that Maithili is a separate speech. This was my impression, in witnessing a folk-drama on the *Bamayana* in a village in the Magahi area, in which Rama's advent into Mithila with Vishwamitra and Lakshmana brought in a comic interlude—Maithili priests trying to persuade the princes to be their clients during their stay in the holy land of Mithila, and their use of *chi* and *chai* was always greeted with good-humoured laughter as at the ways of an uncouth dialect.

The solid parts of Dr. Jayakanta's work consist in his giving a chronological survey of the sequence of poets and other writers through the centuries, and in his full study of the Maithili drama and its ramifications in Nepal and Assam. The survey of Maithili literature in the modern period (20th century) which he has reserved for the second volume and that of the Folk Literature of Mithila also show a painstaking collec-

tion of facts and a discriminate and judicious ordering of them. The picture presented by his setting forth of Early Maithili literature in the present work is quite a convincing one, and it makes clear the presence of a common culture in Eastern India, embracing Mithila, Nepal, Assam, Bengal, and, to some extent Orissa, of which Maithili was a main vehicle. From the point of view of Maithili, it is sad to contemplate how the language has come down from this high pedestal. Doubtless behind the pre-eminence of Maithili four or five centuries ago there was the Sanskrit scholarship of the Maithila Brahmans, who while cultivating as their first inheritance the Language of the Gods did not neglect their mother-tongue.

I can now only wish Dr. Jayakanta's book god-speed, and I trust it will be possible to see the second volume follow quickly the first in coming to the light of day. I would have loved to see it better printed and better got up. But it is better as it is than that its publication should have been delayed indefinitely. I therefore commend it to the study of persons interested in the subject, as a piece of pioneer research work intelligently and sympathetically planned, conscientiously worked out and successfully terminated, as a book which has a great future possibility; and I welcome it for its solid worth and the place it has created for itself in modern Indian literature and philology.

The University, SUNTI KUMAR CHATTERJI
Calcutta
My i, 1949.

PREFACE

Maithili is the mother-tongue of "all the Hindus and Muhammadans, who inhabit the great plain which is bounded on the North and South by the Himalayas and the Ganges, and on the East and West by the Kosi and the Gandak respectively." (Grierson, *Maithili Grammar*, p. 2) This area, collectively known as Mithila or Tirhut, lies in the North-East of India and is shown on the political map as North Bihar and South Nepal Terai.

Unfortunately this language has been much neglected, vilified and misrepresented during the last two generations. It has been some times classed as a dialect of its neighbouring languages — Hindi and Bengali — and, sometimes denied its independent existence even as a dialect. But in reality, as Sir George Grierson observed years ago, "Maithili is a language and not a dialect. It is the native language of more than seven and a quarter millions of people (*now at least thirteen millions*) of whom, as will be borne out by every official having experience of North Bihar, at least five millions can neither speak nor understand either Hindi or Urdu without the greatest difficulty. It differs from both Hindi and Bangali both in vocabulary and in grammar, and is as much a distinct language from either of them as Marathi or Uriys. It is a country with its own traditions, its own poets, and its own pride in everythig belonging to itself." (*Maithili Grammar*, p. 2)

My primary aim in writing a History of Maithili Literature in the following pages has been to investigate and to establish the truth

of the above statement of the great philologist and scholar. I am happy to say at the end of my labours that even a small course of study as I undertook has more than amply confirmed his words.

Gradually as I proceeded with my enquiry I was overwhelmed by the extensive character of the material hitherto completely unexplored. No effort was spared to make the search as complete and thorough as possible within the time and with the resources available. In addition to my family collections, I had the privilege of using the libraries of the late Dr. Sir Ganganatha Jha, the University of Allahabad, the Allahabad Public Library, the Candra Pustatalaya of Mathura, the Bihar Research Society, the Maithili Sahitya Parisad of Darbhanga, the Editor of the *Miihilamihira*, the late Munshi Raghunandanadasa of Sakhavara, Babu Lakshmipati Singh of Madhepura, the Raj Library of Darbhanga, State Library of Nepal, and Rajaguru Hemaraja Sharma of Nepal. Early in May 1946, I undertook a tour of Mithila and visited all places of cultural and literary interest. In September 1946 I made a journey to Nepal also and though my visit was very short, I consider it quite successful inasmuch as I discovered for the first time a number of Maithili works, including the valuable *Kamsandrdyanapaddvall*. For * biographical and historical information, I relied generally on such works as Shyam Narayan Sinha's *History of Tirhut*, Wright's *History of Nepal*, M.M. ParameSvara Jha's *Mithila-tattva-vimarsa*, Taracarana Jha's *Tracina O Arvacina Vidiana*, the Panji records, VIDYAKARA, VIBHUTANKA, MITHILANKA, JAYANTI and various Ms Catalogues. I thus made every possible effort to study all relevant works and all facts for myself before I ventured to write about them. In this, my sole guide was the venerable

Mallimtha's words 'नामुलं लिखते किञ्चित् नानपेक्षितमुच्यते' (Neither do I write anything without basis nor do I speak anything which is not necessary).

An attempt to write ou Maithili Literature on such a scale as the present was never made before. The previous attempts were either lists of Maithili works and authors or small Introductions to them. Among the former, the lists of Kavisvara Candt Jha, Yadunatha Jha "Yaduvarya", Prof, Gangipati Sinha, Munshi Raghunandanadasa, Babu Bhohhladisa and Babu Lakshmipati Singh, Shashinitha Chaudhari, Surendra Jhi. 'Sumana', Kulmandadisa 'Nandana' and Jivanatha Jha 'Vidyibhusana' may be mentioned. Grierson, Cetanatha Jha and Shyam Narayan Singh have made pioneer efforts to describe the gradual development of Maithili Literature. The Annual Reports and Addresses of such organisations as Maithili Sihitya Sabha, Maithila Mahisabhi and Maithili Sahitya Pari?ad, Darbhanga, have periodically surveyed the progress in contemporary literature. The works of Pandit Ramana Jha (*Maithili Sihitya-ka Itihasa*), Dr. Subhadra Jha (Introduction to the *Formation of Maithili Language*), Surendra Jha 'Sumana' (*MaithilUka Unniyaka*) and Dr. Umesha Mishra (Several essays in the *Hindustani*) were the only serious efforts to study critically the achievement of Maithili authors. Most of them, however, are inadequate, or slender. They leave various influences in the making of Maithili Literature untouched and do not try to view it as a whole. It is, therefore, claimed that a work like the present one has never been written.

The division of Maithili Literature into three periods—i. Early Period (1300-1600), 2. Middle Period (1600-1860) and 3. New Period (1860 to the present day)—has been made from

the point of view of political events and their influence on the course of literary activities in Mithila. The philological and grammatical character of the language also shows this three-fold division. The first period (Early Maithili Literature) begins roughly in 1300 because it marks the coming of the Muhammadans to Eastern India. The results of their arrival were far-reaching and they left their indelible mark on the course of literary and social activities. Mithila somehow remained to be the sole refuge of Hindu scholarship and learning for at least three centuries. She made a bold stand to protect the culture and religion of the Hindus through Mimaitisf, Dharmasatra and Nyaya studies. Under enlightened and peaceful Hindu courts, poetry and music flourished on an unprecedented scale in Mithila. This quiet was, however, occasionally disturbed by the Musaiman inroads. In 1527, when this period ends, the native courts were finally disbanded. This marks the end of the Oinivara dynasty. The dominating type of literature cultivated in Maithili during the period was Lyric.

The second period commences in about 1557 when a new dynasty—the illustrious Khapdavalaknla—comes to power. But it is able to bring back the former glory of the Maithila court by about 1600 only. Once again scholarship, art and music flourish. The period ends with the downfall of the Khandavalakula in the last decade of the eighteenth century when the principality of Mithila is reduced to a mere zamindari by Lord Cornwallis.

The third period, however, does not begin till the Court of Wards comes to administer the Darbhanga Raj in 1860. It is then that New Mithila begins to shape itself. The new administrators not only improved the finances of the Raj but succeeded in wiping off the

last traces of the old order. The language and the script of the land was debarred from being used any longer in public life; the old methods of revenue administration were abolished; the new institutions and "progressive" measures were introduced and the efficiency of administration was increased by re-adjusting the old, and also by creating new, Districts. Their influence was neither wholly beneficial nor comprehensive but they generally helped in the acceleration of the pace of "modernization" of the land. Statistical accounts were prepared, communications and transport were improved by modern methods like the telegraph and the railway, natural calamities were controlled, local self-government was introduced and above all "English" education was started.

Of course so far as the fate of Maithili was concerned it received a positive set-back by the coming of the new conditions since 1860. The story how this decline in her literary progress was checked through the coming in of the "English" Influence and its subsequent growth and development along "modern" lines is as interesting as that of its expanding popularity and glorious achievements during the Early and the Middle Periods. The IV Part of the present History describes this. It is being published as Volume II of this work as it has been planned and written rather differently. This period, however, has also been surveyed by my father Mahamahopadhyaya Dr. Umesha Mishra in *The Indian Literatures of Today* (A Symposium, published by the P. E. N. All-India Centre) under the caption "Maithili Literature 1900-1945".

In writing this History of Maithili Literature it has been sometimes found convenient to cross the chronological limits of the periods and to pursue the course of a particular

type to its connected limit. Thus, the history of the Kirtaniya Drama should stop at the latest at 1860 but it has been discussed up to about 1920 after which it is practically extinct.

The quotations in Indian languages have been all given in the Devansgarī script and have been generally left untranslated for fear of augmenting the bulk of the work. Popular spellings of names have been usually adopted. In transliterating non-English words the generally accepted symbols have been used. The dates have been given in the Christian Era- unless otherwise stated. The index and the bibliography will be given at the end of the II Volume.

The preparation of the present work has involved many disappointments and humiliations. In several cases people were not willing to show or to lend me their Mss or works. This sometimes prevented me from collecting more information. But this is a common experience. The more uncommon one is the contempt with which a worker on a "Modern Indian Language" is still looked upon by the high-browed scholars in India.

At the same time I acknowledge most sincerely the encouragement and co-operation, ungrudging help and sacrifice, extreme confidence and faith in my work which was extended to me by my numerous friends, well-wishers and teachers. I have tried to point out everywhere in the footnotes the particular help which they have rendered me, but if some have been inadvertently missed I tender my grateful apologies to them. To each of those gentlemen and institutions who have helped me by giving valuable information and advice or by lending books, MSS and Journals and Magazines I am deeply grateful. In particular my teachers Professor Amaranatha Jha, M. A., D. Liti, F.R.S.L., Chairman of the Public Service Com-

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mission U.P., who has also kindly written a Foreword to the work, and Professor S. C. Deb, M.A., Head of the Department of English Studies in the Allahabad University; my father Mm. Dr. Umesha Mishra, M. A. D., Litt. of the Allahabad University and my brothers have done every thing to help me in the preparation of this work—from the planning of it to the final printing of it. It is needless to say that but for the kind help of all these, it could not have been possible for me to do whatever I could do in the limited time at my disposal. It is also my duty to thank H. H. the Maharaja of Nepal, the Rajaguru Pt. Hemaraja Sharma of Nepal and Shri Rudraraja Pandey (Principal Kathamandu College) for all the facilities that were afforded to me during my stay in Nepal.

I am deeply grateful to Prof. Suniti Kumar Chatterji, M. A., D. Litt., F. R. A. S. B., Khaira Professor of Indian Linguistics and Phonetics and Head of the Department of Comparative Philology, Calcutta University, who not only throughout guided and inspired me but also approved the work when it was submitted for the degree of D. Phil in the University of Allahabad—for having written an Introduction to this work.

In the end I should like to express my thanks to Shri M. K. Dikshit the Manager of the Dikshit Press for his co-operation in bringing out the work as soon as possible. I am no less conscious than he of the printing errors that have found their way into the book. The diacritical marks, whatever could be hurriedly brought to the press, were new for the men and the anxiety of the author to see the book published was goading them on to work in some of the worst hours of the day. Some mistakes are through oversight as much as through the

Printer's Devil—large parts of the proofs were seen in the absence of the author—and I have, therefore, given a a list of essential corrections at the end.

**Department of-English Studies, JAYAKANTA MISHRA
The University, Allahabad
*July 10,1949***

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LIST OF ABBREVIATIONS

- ABORI= Annate of Bhandarkar Oriental Research Institute
Poona.
- BAKHSI-Mithihbhasamaya Khandavalakula Itihsa by
MM. Mukunda Jha Bakhsi.
- BHASA (GITA) MS A=Bhasasangita, collection of Maithili
songs by Bhupatmdra in Darbar Library,
Nepal.
- BHASA (GITA) MSB= Ibid, in the Library of Rajaguru
Hemaraja Sharma, Nepal
- Carya=Caryapadas (several editions).
- Chatterji=See below ODBL.
- Dbg.= Darbhanga.
- Dist. Gaz.= District Gazetteers of India.
- Ed., Edn.= Edited by, Editor, or Edition
- G A J MS=Gajahara MS described in Part I I I , Chapter X I ,
P. 406-
- History of Bengal= Published by the Dacca University.
- IA= Indian Antiquary.
- J(R)ASB= Journal of Royal Asiatic Society, Bengal.
- JAYANTI=RamalocanaSarana Jubilee Volume, Pustaka-
bhandara, Laheriaserat, 1937.
- JB(0)RS=Journal of Bihar (and Orissa) Research Society,
Patna
- JGRI= Journal of Ganganatha Jha Research Institute,
Allahabad.
- JHA COM= Jha Commemoration volume, Poona Oriental
Agency, Poona.
- JKAMARUPA=Journal of Kamaropa Anusandhana Samiti
- JRAS= Journal of Royal Asiatic Society, London.
- KANE*= History of Dharma-sastra by M M P . V . Kane,
Poona.
- KNP= Kamsamrayanapadavali-
- LSI= Linguistic Survey of India.
- MANGARAUNI MS = Described in Part I I I , Chapter XI
p. 405.
- Mehta=Pre.Buddhist India by Ratilala Mehta, Indian
Historical Records Commission.
- MGS= Mithla Gita Sangraha, (4 parts), Darbhanga.
- MITHILANKA—Special number, Mithilamihira, 1935,
Darbhanga,
- Mihira= Mithilamihira, Darbhanga.
- MODA=Mithilamoda, Benares.
- MMO=Mithila MS Catalogue, Published by the Bihar Re
search Society, Patna.

MS or MSS=Manuscript(s)^

N= Nepal MS of Vidyapati-Padavah.

Nep(al) Cat.= Catalogue of Palm.leaf MSS in the Durbar Library, Ed. Haraprasada Sastri with introduction by Bendal.

N. G. or N. Gupta= Nagendranatha Gupta's edition of Vidyapati Padavah.

OCP or POC= Proceedings of All India Oriental Conference.

ODBL or OBDL= Origin and Development of the Bengali Language by Dr. S. K. Chatterji.

Parked or Sahitya Parigad-Maithili Sahitya Parisad Darbhanga.

P.E.N.=Indian Literatures of Today, published by the All India P.E N. Centre, Bombay. Esp. pp. 71*87.

RAJ MS - Raj Library (Darbhanga) MS of Vidyapati, Ed. R. Jha.

RAYACHAUDHURY= Political History of Ancient India by Rayaohaudhury.

RT=Ragatarangini by Looana, Dbg. Edn.

S= Ramabhadrapura Palm leaf MS of Vidyapati.

SINGH= History of Tirhut by Shyam Narayan Singh, 1922, Calcutta.

TPMS= Tarauni Palm. Leaf MS of VidyapatuPadavuli.

TV.= Translation.

VIBHUTI ANE:A= Special number of MaithUabandhu, (Ajmer) Vol. VII, No. 1,

VIDYAKARA=Vidyakarasahasrakarfi Ed. Dr. IT, Mishra.

VISVANATHA KAVPS MS=See p 353 f. n 72.

IHQ= Indian Historical Quarterly, Calcutta.

Z D.M.G.=Zeitschrift Deutschen Morgenlandischen Geselk. chaft, Leipzig.

PART I

The Background

MAP OF MAITHILI SPEAKING AREA



CHAPTER 1

MITHILA AND HER PEOPLE

जाता सा यत्र सीता सरिदमलजला वाग्वती यत्र पुण्या ।
यत्रास्ते सन्निधाने सुरनगरनदी भैरवो यत्र लिङ्गम् ।
मीमांसा-न्याय-वेदाध्ययन-यदुत्तरैः परिहृतैर्मण्डिता या ।
भूदेवो यत्र भूपो यजनवसुमती सास्ति मे तीरभुक्तिः ॥¹

The Boundaries of Mithila

According to the *Brhad-Visnu-Purdna** (c. 5th century), Mithila is the country which is surrounded by the KauSiki river on the East, by the Gagdaki on the West, by the Gangs on the South and by the Himalaya on the North.⁸ This area is represented today by the districts of Muzaffarpur, Darbhanga, Ohamparan, (Nori) Monghyr, (North) Bhagalpur and parts of Purnea

1. Anonymous Traditional Verse, quoted in VIDYA-KARA, p. 147.

2. *Mithild*, (*Mahatmya*) *Khanda*, the dialogue between Paraiara and Maitreyi, Chapter XIV, of the *Brhad-Visnu-pur&qa*. Published from Benares. Though *Visnupurana* has been traced back to the beginning of the Christian Era (IHQ VII, pp. 370-71), yet the *Bf-had-Vtsriupurdna* cannot be dated earlier than the 5th century (of. SINGH, p. 2, n. 2, and Pargiter, *Ancient Indian Historical Traditions*, p. 80).

3. Cauda Jha translated these very boundaries in his oft-quoted lines—

गंगा बहयि जनिक दक्षिणदिशि पूर्व कौशिकी धारा ।
पश्चिम बहयि गंडकी उत्तर हिमवत बल बिस्तारा ॥
कमला त्रियुगा अमृताहता घेमुडा वागमती कुस्तारा ।
मध्य बहयि लक्ष्मणा प्रभृति से मिथिला विद्यागारा ॥

(SINGH, p. 3 and "Mithilavarnana" in *Hatthila Prabha II* No, 11-12. p. 17.)

in India, and those of Rautahat, Saralahl, Saptan, Mohatarl and Morang in the Kingdom of Nepal.

The earliest reference to the boundaries of the country occurs in the *Satapatha-Brahmana* (roughly 1000 - 600 B. C.). It is mentioned there that the river Sadaniis divided the Kingdoms of Videha and Kosala. The proper identification of the Sadanira has been very much disputed ; it may be an old name of the Gandaka or of the Rapti, but not of the Karatoya in modern Bengal.

Early references to Mithila indicate that the country lay towards the Himalaya and that it did not extend in the South as far as the Gafiga during the early period. *Skanda-Furdna* and other works do not mention the Ganga as her boundary.

The Puranas and the Epics, however, reveal that what we understand today as Mithila was first connotated by 'Videha' which was a comprehensive name of the country and included several kingdoms in it and of which the most important were those of Mithila and Vaisali.

There are one or two stray references in the Buddhist works which seem to show that the province of Videha was situated in the tract of land called Madhyadesa, It is likely that "the Buddhists extended the connotation of Madhyadesa (*traditionally regarded as the sacred part of India*) simply because they had to include in it the lands par excellence of Buddhism, viz., Bodh Gaya and Bauaras."⁴ Indeed, Dr. B. Cu Law quotes from the *Divyavada* to show that they extended the "eastern

4. Dr. B. C. Law, *Geography of Early Buddhism*, p. 1, 2. Published by the author, Calcutta. (In the quotation the italicised clause is ours.)

boundary of *Majjhimadesa* still farther to the east so as to include Pundavardhana which in ancient times included Varendra (North Bengal)."

All Brahmahical works agree in placing the Eastern boundary of Madhyadesa somewhere near Prayaga.⁶ Mithila appears to have been excluded from the four ancient sacred divisions of the country—Brahmavarta, Brahmasidhsa, Madhyadesa and Aryavarta—and acquired sanctity only from the fact that there roamed about the black antelope in Mithila. That is the reason why the *Yajnavalkya-Smṛti* is careful to point out that the path of Duty was revealed by the sage of Mithila, Yajnavalkya, "in that country in which the black antelope roams about."⁸ Fa-hien (c. 5th century) considers Madhyadesa to lie round about Mathura; Alberuni (c. 13th century) expressly refers to it as the country around Kanauj. Certain linguistic nomenclatures confirm that Mithila was not considered to be situated in Madhyadesa. Locana's *Ragatarangini* (mid-17th century) distinguishes Maithili, the language of Mithila, from "Madhyadesa-bhasa", the language of Madhyadesa; and the name Madhesi (= a Madhyadesiya speech) is used to distinguish itself from the language of

5. Ibid.

6. Dr. Dharendra Verma brings this out in "Madhyadesa Ka Vikasa" (in *Victradhara*) from Aitareya Brahman a (38.3), Manusmṛti (II. si), Rijabekhara's Kavvamraifisa, (p. 93) Trikaṇḍa-Kosa (V.196). Abhidhau Cūmāṇi (Verse 951), -Amara-kosa (III 1 vii), Markandeya Purāṇa (57,33), Vṛhat-Saṃhita (Chapter XIV) and Mahābhārata (Vide JBAS-1908, p. 326). Majumdar in the introduction to *Cunningham's Ancient Geography of India* (D. xli), supports this. Also see Fahien (Vide—RAYACHOUDHURI p. 469), and Alberuni (I, xviii), *Indian Culture* (VII. 8) and JGJRI (August 1944) and J. Mishra, *Sunday Leader* (August 1944).

7. *Gf Apararka*, p. 5 quoted by KANE II, 1, p. 14ff.

8. Verse 2.

Mithila which is also known in the district of Champaran. Indeed, far from being included in Madhyadeśa (Mid-land), Mithila was consistently regarded as a member of the Pracyadesa (Eastern country). In this connection it may be pointed out that "Praci in Ancient Tibetan Geography excluded Magadha, Kasi and Kosala, but included Mithila and Anga." (*Indian Culture*, VII. 2).

The Eastern Boundary of Mithila has been fluctuating with the variations in the course of the river Kosi. There is no doubt that the Kosi formerly flowed far to the east of its present course. "The references in the epics are too vague to enable us to ascertain the exact position of the mouth of the river." There is evidence to prove the fact that from as early as the 7th century to about 1600 the Elosi formed the common boundary of the provinces of Kamarupa and Mithila. The lands donated by the Nidhanpur charter in c. 7th century lay in East Mithila. Rightly Shri K. K. Barua says: "I hold that probably prior to c. 554 A. D., Mahabhutavarman crossed the Earatoya and conquered a part of Eastern Mithila and Morang and in order to commemorate his conquests made the grant of lands within the conquered area to Brahmanas—Bhaskarvarman acquired it (once more) in the first quarter of the 7th century and he issued a charter confirming the grant made by his ancestor, Mahabhutivarman."

By the Fourth and Fifth Centuries the kingdoms of Videha, such as, those of Vaisali and Mithila, seem to have been united under a larger Republican unit, and formed themselves into the Province of Tirabhukti (cf. the names of the contemporary provinces of

9. See JKAMARUPA, II 3 and II 4 and also *Indian Culture*, I. p. 481-431.

MITHILA AND HER PEOPLE S

Jeja-Bhukti, Puodravardhanabhukti and other Bhufctis). The Province was bounded by three *tiras* (river-banks)—those of the Qan4aka, the Kosi and the Gangs.¹⁰

The Province of Tirabhukti had, unlike the more ancient Province of Videha, its southern boundary very clearly marked out in the river Gangs. It continued to be so till about 1600 as is evidenced by the boundaries of the Province given in the *Baktisangamatantra* (c. 1581)¹¹ and in the Sanad said to have been granted by the Moghul Emperor to Maharaja MaheSa Thakura(?1556).¹²

"Under the Moghal Empire Tirhut formed a *Sarkar* or division of the *subah* or province of Bihar. It comprised a very large tract of country being bounded on the north by Sarkars Hajipur, Monghyr and Purnea. In other words, it included the present districts of Muzaffarpur and Darbhanga (except the southern portion which was included in Sarkar Hajipur) nearly whole of Bhagalpur and a small portion of Monghyr. In the early days of British administration, it formed a huge district, covering the present districts of Muzaffarpur and Darbhanga, large part of Bhagalpur, pargana *Eashmar* in the south-east corner of Saran, and 'pargana Bhadi Bhusari in the south-western corner of Monghyr. The headquarters of the district remained at Muzaffarpur, but various transfers of territory were made until the area of Tirhut coincided with that of Muzaffarpur and Darbhanga, It was divided into two in 1875, the eastern and larger portion being

10. SINGH, p. 5.

11. Baroda Ed. Vol. I, Intr. p. vh and SINGH, p. 2, f.n. 2 where other references are given.

I I. SINGH, p. 212 f. n. 1, quotes a traditional verse—"Azgang-tft-Sang: As-Kosa-ta-Ghose." See also *District Gaz. (Purnea)* p. 6, and JHA. COM p. 380 and *Purnea Settlement fieport* (1901-08) Ed, 1901, App, VI, p. xlv.

formed into the district of Darbhanga and the western portion being constituted the district of Muzaffarpur". The northernmost portions lying beyond the Moghul or British boundaries, it is needless to point out, have been under the Nepalese rulers.

Geographically, therefore, the boundaries of Mithila have passed through at least four stages. At first, there was the Province of Videha, of which the two important kingdoms were those of Vaisali and Mithila. Then, there grew up the Province of Tirabhukti. The third stage saw the disintegration of this and the incorporation of the Republic, along with Magadha, in the Subah of Bihar. Lastly, this was chiselled out and the modern revenue division of Tirhut (consisting of the districts of Muzaffarpur, Darbhanga, Champaran and Saran) is all that reminds us of the Ancient boundaries of Mithila.

Linguistically, however, she not only includes almost the entire area of Ancient and Medieval Mithila but has even gone beyond it. Grierson noticed this as early as 1881 in the following words :

"The language of Ancient Mithila has been encroached upon in recent past by Bhojpuri in the West and it has in revenge crossed the Ganges and occupied North Patna and so much of the Monghyr and Bhagalpur districts as lie to the south of that river. It has also crossed the Kosi and occupied Purnea."¹³

Speaking from the point of view of culture, changes in her boundaries were recorded by Babu Bamalochana Sharan in 1939, and it has been claimed that parts of Santhal Parganas Manabhum and Dinajpur districts are under the influence of Mithila-Maithili area.¹⁴

13. Grierson, *Bihari Grammars, Introduction*, p. 16.

U See Bamalochana Sharan, "Mithilaka Sanrakiting alma" (*Mihira*, asvina 1846 sala, Udaya 38, Kirafia 1,

The various names of Mithila

There are twelve names of Mithila given in the *Brhad-Visnu-Purdna*.¹⁵ Most of these are mere descriptive epithets. The most widely used names are 'Videha', 'Mithila' and 'Tirabhukti' (Tirhut). The earliest one of these, was undoubtedly 'Videha'. It is derived from the name of King Videgha Mathava who is said to have brought *Agni* into the land and to have founded the Videhau dynasty.¹⁶

'Mithila*' is not a name found in the Vedas, and even later literature¹⁷ sparingly mentions it for the whole country, Mithila is described as the Capital city of Videha.¹⁸

pp. 9-11) and the letter from Upendra Jha Vyasa (Mihira, Feb 5, 1944). See also Chapter II *infra*.

15. SINGH, p. 4. f. n. 5

मिथिला तैरभुक्तिश्च वैदेही नैमिकाननम् ।
 ज्ञानशोलं कृपापीठं स्वर्णलालपद्मतिः ॥
 जानकीजन्मभूमिश्च निरपेक्षा विकल्मषा ।
 रामानन्दकरी विश्वभावनी नित्यमङ्गला ॥
 इति द्वादश नामानि मिथिलायाः ॥

16. *Satapatha.Brahmana* I, 4. i, (one of the latest Brahmanas roughly dated 1000-600 B. C.) quoted from *Sacred Boohs of the East XII*, pp. 1046 by B. C. Law in *Tribes in Ancient India*, p. 234. See also RAYACHOTJ-DHURI, p. 46, Pargiter J.A.S.B 1897, p. 87 ff., *Vedic Index*, II p. 27», Oldenberg, *Buddha*, p. 398.99, and Maodonell, *Sanskrit Literature*, pp. 214-15. Some scholars are inclined to think that the origin of the name Mithila was the title 'Mathava' of this king (by finding 'Mithi' to be a reminiscence of it; see RAYACHOTJ-DHURI p. 46 and Mehta, *Pre-Buddhist India*, pp. 46-47).

17. E.g., *Ramayana*, *Mahabharata*, *Bhagavata-Purana*, *Dakakumaracarxta*, *Raghuvarhsa*, *Prasannaraghava*, etc,

18. See Cunningham's *Ancient Geography of India*, pp. 46.7. This city is identified with modern Janakapur in Nepal, see JHA COM, p. 385 ff. Also see Ratilala Mehta, *Pre-Buddhist India*, p. 46, B. C. Law, *Tribes in Ancient India*, pp. 239-40 and RAYACHOTJ-DHURI pp. 44-45.

The name seems to have originated from its founder, king Mithi." Some ingenious commentators find the letters 'u' 'r' '«» to represent 'जन्म' 'स्थिति' 'मरण' ('birth' 'existence' 'death') respectively.²⁰ The most reasonable explanation is given, by Panini*¹ in the *Uanddi-Sitras*. He derives it from *s/manth* (to churn) and explains it thus: मथन्तेऽत्र रिषवो मिथिला नगरी** (the city is known as Mithila since here enemies are tormented; cf. the name Ayodhya.***) Dr Subhadra Jha,¹⁴ however, conjectures the word to be connected with 'Mitha' (together) and thinks that 'Mithila' represents that part of the country which is made up of not less than three ancient provinces, namely. VaiSali, Videha and Aftga. This does not seem to be correct for then the name •Mithila* could never have been applied to a city merely. It seems that the Papinian explanation is the soundest and, that, the name 'Mithila' was at first applied to a particular city or locality only; it came to mean a large area at a later date.

^Tlrabhukti* is undoubtedly a later name. There is no mention of it in the Vedas and the

19. See *Ramayana* and numerous Puranas. Cf. B. C. Law (*Tribes in Ancient India*, p. 238) who quotes *Bhagavati Purana*, IX 24, 64 and IX 13, *Visupurana*, p. 388 ff. and *Bhavisya Purana* Also see Pargiter, *Ancient Indian Historical Traditions*, (p. 96) which quotes *Brahma Purana*, III. 64.6 and *Vayu Purana*, 89. 6 and *Mithila-Mahatmya-hhanda* of the *Brhad Visnupurana*, p. 9, Adhyaya 18, sl 6 ff.

20. Shashinatha Chaudhari, *Mithila-Darsana*, p. 2 f. n. 1.

21. It is not certain if Sakatayana or Panini is the author; see Belvalkar, *System's of Sanskrit Grammar*, pp. 25-27.

22. *Siddhantakaumudi* by Bhattojī Dikṣita, Triohonopoly, 191 . L 57.

23. JHA COM, p. 378.

24. *Formation of Maithili language** Introduction,

Epics and in the older Puranas. It came to be used in *Bhavisya-Purdna*, *Brhad-Visnu-Purdna*, (Vamana's) *Lingdnusdsana* and *Sak/isangama-tantra*. The earliest datable reference to it is found in the seals of Basarh (4th century).⁸⁸ The significance of the name is very disputed, but the most reasonable explanation seems to be that supported by Gunningham : "Bra' refers to the numerous 'river-banks' (*tiras*) in the country."⁹⁶ The numerous rivers of Mithila played so important a part in the country's geography and everyday life that a name after them was fully justified. The present form 'Tirhut*' appears to have evolved like **भारहुत** from **भारहुकि** (**वीरहुकि** > **तिरहुत**, **वीरहुत**)

The Area of Mithila¹⁷

The dimensions of Mithila as given in the Puranas are : East to West 96 Kogas and North to South 64 KoSas (-6,144 sq. Kosas or about 12,500 sq. miles).²³ The actual area of Ancient Mithila is, however, about 19,275 sq. miles within Indian frontiers and about 10,000 sq. miles in the Kingdom of Nepal.

The area of Maithili speaking districts (excluding almost the whole of Champaran, and including South Monghyr, South Baghalpur, North Patna and parts of Purnea and Santhal Parganas) is also about 30,000 sq. miles. It may be pointed out that, of a total area of 69,745 sq. miles which constitute the modern province of Bihar:

Maithili speaking area covers—a 20,000 sq. miles.

25. SINGH, p. 5.

26. Cunningham's *Archaeological Survey of India Report XVI* (quoted by SINGH, *Darbhanga District Gazetteer* and *Muzaffarpur District Gazetteer*)* and Vincent Smith's *Early History of India*, (3rd Ed), pp 263 and 360 f. n. 1, and also SINGH, p. 5

27 For the figures given in this section I have relied on the *Census Report of India* (1941) and the LSI.

28. *Mithilamahaimy**k)ai}4a_t Chapter XIII

Magahi speaking area =c, 10,000 sq. miles.
 Chotanaarpur aboriginal aiea =c. 20,000 „
 Bboipuri speaking area =c, 9,750 „

The Land of Mithila

Prior to the Earthquake of 1934, Mithila was considered to be one of the most fertile and densely populated parts of India. The nature of the land has been described thus: "The country lies on a low level, in many places indented with chains of shallow marshes, marking the lines of drainage by which the local rainfall and the overflow of the hill streams which intersect the districts find their way southwards into the Ganges. The riveTs flow on raised beds, which they have gradually constructed for themselves out of the silt brought down from the mountains in Nepal. The alluvial plain, diversified .only by these river ridges is rich in all sorts of crops. In some tracts nothing but an enormous stretch of rice fields meets the eye, but in others the level plain is dotted with numerous clusters of bamboos and groves of mango and *siso* trees.

The rivers are veiy important in the country. The leading rivers are : theGanga (particularly at Simaria Ghat) where lakhs of people assemble on all important bathing days ; the Btldha Gap-4aka which is still a valuable trade highway; the Kamala-Trijuga group which includes the Bagmati, tht Karai, the little Bagmati on which the metropdis of Mithila is situated; the Bhutahi Balan which is dreaded for its fickle floods; the Kamala which is worshipped as the younger sister of the GangS; and lastly, the KiuSiki (formed by the confluence of seven Streams in the East of Nepal in a tract called the Sapta.KauSiki) which starting from the Varaha-Ksetra brings about great destruction of life and property every year. The *Brhad-*

Visnu-Purana gives the names of several other rivers that are sometimes difficult to be identified today.⁸⁰ Indeed, all the chief ancient places of interest in the country, are situated on the banks of the little Gapdaka which must have been the channel of the Great Gandaka until the Seventh century. The first authentic description we have of the country, in the *Satapatha Brahmana*²¹ says that the land beyond the Sa.danira" appeared to the Brahmagas very uncultivated and marshy and that nobody went across the stream before Videgha Mathava's arrival,- It was on the arrival of the latter that the land was dried up, cultivated and made liveable by the Fire-God. The *Mahd-bharata*** also calls the country "Jalodbhava" (*lit.* land reclaimed from swamp). Besides the numerous rivers, there are several lakes and ponds formed either by the heavy rains or by the floods or independently being dug by religious Maithila kings and inhabitants, which have created a vast low-lying plain. It has been rightly said that Mithila is

"mainly a vast chain of temporary lakes, joined together by the numerous beds of the hill-streams which pass...on their way from Nepal to the Ganges. Large tracts in this area do not dry up till well on in the cold weather and in some places

30. The names of the ancient rivers as given in *Mithilamahatmyakhanda* are: Kausiki, Kamala, Vilvavati, Jlvacha, Balana, Bhayasi, Gatrika, Dugdhavati, Vyaghra-vati, Viraja, Madana (Mandina), Icchamati (Iksamati), Laksmāna, Vagrnall, Gandaki (Salagram i) Tiljuga (Tri-yuga), Jlvayika, Yamunā, Haridra, Pauu Amaya (Ankuksf Soni), Arddhavarā (Adhivarini), Vanaghosa(?), Dhamra (Dhemura), Ghosavati(?) etc.

31. *Satapatha Brahmana*, I. 4. i.,

32. Sadanira has been identified with Gandaki, Karatoya or Rapti, see RAYAOHOUDHURI, p. 44.

33. EAYAOHOUDHURI, p. 216 f. n. Note, the expression "Udakade&t" for Kumarila Misra's home land. (Gf. *Critical Bibliography of P&rva M&m&i&s&*, p. 23.)

communications are open for only three or four months of the year.⁸⁴

In the opinion of some people the earthquake of 1934 was most disastrous in Mithila owing to this character of her land.

There is hardly any mountain below the Terai areas* Dense forests abound in the North and wild animals were not unknown in plains till recently. With the growth of population, the advance of cultivation and the extension of means of communication they have now been driven back to the jungles of Nepal; and (now) there is no jungle left sufficiently large and dense to provide shelter for the larger beasts of prey.⁸⁵

The big *caoras* (चमोरस) are a peculiarity of Mithila. They are large open tracts of shallow and moist land, covered by bushes and large grass, where water usually gathers. They are infested with birds, and anglers find plenty of pleasure by their side. Paddy crops are said to grow in abundance in these *caoras*.

The climate has of late become malarial, but generally it is cool and healthy. The year is divided into three well-defined periods; the cold weather, the hot weather and the rainy season. The period from October to the end of May is very delightful.

Agriculture is the most important thing, here. The main sources of supply of water are rainfall and streams. "If the monsoon is up to its normal strength, and the rain is timely and well-distributed, it admirably serves the purpose of the agricultural system generally practised. The main crop is winter rice, which covers over

84. *Derbkanga District Gazetteer*, p. 3. The river-side is so common that the expression "*nadt-dtsa*" is used for going out for nature's oall. See BAKHSI, p. 1, f. n. 8.

35. *Darbhanga District Gazetteer** p. 3.

three-fifths of the cropped area."⁸⁴¹ Mithila has so many streams and streamlets besides heavy floods that there is very little scope for artificial irrigation, "The floods, if they come early in the season and are not of great height or long duration," are productive of as much good as of harm, "as the cultivators have time to transplant if the crops are destroyed, and the land is enriched by the silt they leave."³⁷

The average family of farmers, who form over three-fifths of the population, is moderately comfortable and has to work hard only during the months of *asadha* and *agradhyana*.

Since 1793, the Permanent Settlement was introduced in Tirbut but it was alleged that "no less than three-fifths of the area of Tirhnt escaped assessment."⁸⁸ The zamindars have been patrons of learning and culture, but on the whole they have been allowed great scope for oppression. The Bihar Tenancy Act of 1939 has, however, bettered the condition of the peasants whose organization and general uplift is higher than in any other part of India.

A peculiarity of Maithila land-system is the large number of revenue-free grants of land. "The free grant of land to Brahmans for their maintenance, for the encouragement of learning, or for the worship of the gods has always been recognized by Hindus as a becoming act of piety. It is not surprising, therefore, that in Mithila, whose chief claim to a place in history rests on its former influence as a centre of Hindu religion and learning, rent-free grants to the learned priestly caste were exceptionally numerous...Again, it was customary in the Mughal era to remunerate civil and military

36. Ibid, p. 49.

37. Ibid, p. 50.

38. Ibid, pp. 51, 63. tf fif.

subordinates by grants of land; and the remoteness of the (*country*) from the centre of the Mughal power rendered it easy for the subordinate officials of the Empire to carve out for themselves *jagirs* and *nankars*"

Mr. O'Malley has brought out the influence of geographical isolation on the character of the people of Mithila :

"(Mithila) has been a tract too proud to admit other nationalities to intercourse on equal terms, and has parsed through conquest after conquest, from the north, from the east and from the west, without changing its ancestral peculiarities.." (LSI V ii p. 4). (*This is due to its geographical isolation*) "The river Gandak proved in the days of the Muhammadan invasion a curiously strong barrier; and while the countries to the west of the Gandak and south of the Ganges were constantly subjected to the turbulent influences that accompanied the rule of the Mughal dynasty, the country of Mithila .. remained more or less at peace under Hindu king?. The results of the seclusion may be seen even in the present day."⁴⁰

The rural people are quiet and lead peaceful life. The soil is rich-yielding and there are a large number of groves and grasses growing on swamps and marshes which make housing cheap and easy. Besides, there are a number of village weavers still found carrying on their trade. Thus, they do not find much difficulty in meeting their needs. The result is that they tend to be easy going, unenterprising and less active in the ways of modern world which has brought an intensity and speed in man's life hitherto unknown.

Mithila the Home of Traditional Learning

It has been observed that:

"The history of Mithila does not centre round valiant feats of arms, but round courts engrossed in the

39. Ibid, p. 117.118.

40. Ibid, p. 89. Also see f. n 43 *infra*.

luxurious enjoyment of literature and learning. But while Mi'hila's bid for fame does not rest on heroic deeds, it must be duly honoured as the home where the enlightened and learned might find a generous patron, peace and safety. In this country with principalities apparently undisturbed by internal troubles and heedless of external convulsion ; with courts devoted to learning and culture, where poets and philosophers lived in honour and affluence our first impulse is to look for some traces of superior mental development in the mind of the people at large, at least for some grains of enlightenment fallen from over-flowing store of their masters."⁴¹

Indeed, the fame of Mithila and her people has never been due to any other cause. That is why it was said: धर्मस्य सत्यं विज्ञेयं मिथिलाव्यवहारतः.⁴¹ (The path of Duty can be known from the usages Mithila). Kings and queens have been themselves scholars and have attracted the best that was in the land to their courts. The House of Khapdava (KhandavalSkula) whose descendants constitute the present owners of the Darbhanga Raj owed its accession to power to scholarship only. It may be difficult to find parallels to Maithila kings inasmuch as they have been literally "Philosopher-kings.* Who does not know of the famous Vedic "Jivana-mukta" Vaideha Janaka and in later times, of the Navya-Nyaya scholar Maharaja MaheSa Thakura? Well may the people of Mithila have boasted: अहो तीरभुक्तीयाः स्वभावाद् गुणगर्विणः भवन्ति⁴² (Well! the people of Tirabhukti are by nature proud of their merits).

The earliest available records reveal that Mithila was for long a centre of Vedic and Upanisidic lore. It was not only the court where the light of knowledge burnt, but among

41. *Darbhang District Gazetteet*, p. 22.

43. Traditionally said to be.Yajfiavalkya's words.

43, 'Gjtavidyakatha* in *Puru? apa^tkf6* by Vidy^pati.

the lower classes of society also (such as the Dharma-VySdha's story⁴⁴ reveals) there was considerable enlightenment.

The foundations of four of the six orthodox systems of Indian Philosophy were laid in Mithila from about 1,000 B. O. to 600 B. O. Gautama,⁴⁸ Kapada,⁴⁶ Jaimini⁴⁷ and Kapila⁴⁸ respectively expounded Nyaya, Vaisesika, Mimaihsa and Saakhya for the first time, From the sixth to the third century B. C. the city of Vaisalf, within her borders, rose as the seat of Buddhistic thought, but under the leadership of Kumarila⁴⁹ and [Jdayana⁴⁹ she succeeded in reestablishing the supremacy of Brahminical thought.

When, later on the Turks invaded the country, every scholar strained himself to prescribe rules of social and moral conduct.⁵⁰ This was the reason why Navya-nyaya, Parva-Miraaishsa and Smrti-mbandhas found here such a great centre in the medieval ages,⁵¹

Knowing the importance of her tradition Mithila guarded with extreme jealousy her teachings. Hence there grew up rigorous insti-

44. Vanaparva, *Mahabhrarata*.

45. SINGH, p. 190-2 and JHA COM, p. 388.

46. Vindhyesvari Prasad, Introduction to *Vatseika-Dariana* quoted by MOD A 8), p. 4, f. n. 1,

47. JHA COM, p. 388 ff.

48. Ibid. It is not dear if both Eakaraura and Kapi-leivara are equally relios of his Asrama.

49. Vide—*Critical Bibliography of Purva-Mimamsa*, by Dr. Umesha Mishra.

50. See Introduction to MUG I and Introduction to Oande4vara's *Raiantiratnakara* by Dr. K, P. Jayaswal.

51. Dr. IT. Mishra, "Bihara Men Nyaya Aura Minrtrhs* kfUnnatrinJAYANTL.

tutions like those of "ffarayantra" or Sfateks-pankga,** and of Upadhysyas-Mahopadhyayas-and-Mahamahopadhyayae.⁵⁴

The marks of this respect and devotion to traditional learning are writ large in the life of the people of Mithila. Their place-names are reminiscent of their cultivation of Sanskritic studies and even their games and pastimes" reveal the Vedantic *Weltansehauung* in their life.

The cumulative effect of this extra* ordinary devotion to the traditional learning has been, on the whole, very fruitful. It has kept here the torch of scholarship and culture burning throughout the ages. Nevertheless, it must be said that it has also been responsible for the orthodoxy and conservatism that are found in Mithila* The Maithils are guided by the mint, anise and cumin of the Brahminic Law in their everyday life.⁵⁷ They view everything that runs counter to it with great suspicion. The result is that while a majority of Indian Provinces were giving new lease of life to their languages and literatures by imbibing new influences with the study of western languages and literatures, Mithila remained comparatively static for a long time. This explains the

52. See Ganganatha Jha, *Kavirahasya*, p. 74 ; Introduction to MMO II by Dr. K. P. Jayaewai ; and the "Deolara-tion of a Sara-Yantri" by R. Jha OOP X I I , ii, pp. 310-325.

53. Vide—Satishaohandra Vidyabhushana's *History of Indian tygic*, p. 2i t n. 1 and MM 'Gopinalha Kaviraja in *Saraswati Bhavana Studies* IV, p. 69.

54. Vide—Foreword by Dr Ganganatha Jha to Keshi Mishra's edition of MM Sachala Mishra's commentary on Govardhana's *Aryasaptasati*, p. ii.

55. Vide—J. Mishra's "Some Aspects of Maithila Culture" in J BR 3 X X X I I I Farts I and I I , pp. 45-64.

56. Ibid,

57. LSIV. ii. p, 4,

delay in, the introduction of Journalism and various other things in Maithili. This also explains the almost complete neglect of the language in Educational and Administrative spheres today.

The exclusive and excessive cultivation of Sanskritio studies is also responsible for the archaic, complex and synthetic character of the mother-tongue of the people of Mithila. The verb-system of Maithili is extremely complicated, its nouns continue to take inflexions, and its pronouns and certain other features preserve many obsolete links in the study of Modern Indo-Aryan Philology.

So far as its literature is concerned, it can be said without fear of contradiction that no other Modern Indian literature has writers who follow the lines of Sanskrit literature so closely. Not only the plots and themes have been borrowed from Sanskrit, and the imagery, the prosody and the thought have been basically associated with Sanskrit and Prakrit till recently, and the treatment of subjects has been on the lines of Sanskrit Aesthetics and Bhetoric; but the types of literature in Sanskrit have also been perpetuated in several ways. Thus, the greatest Mnithili Grammatical Treatise by Mahavaiyakarana Dinabandhu Jha is written in Sutra-form and has a long Dhstupatha attached to it in the Pacinian manner; the "Regular" Maithili drama has three languages in it—Sanskrit, Prakrit and Maithili after the Sanskrit dramatists; and lastly, such types as the Mahakavya, the Khapda-Kavys, and the Campa are still the common forms in which Maithili authors take pride. ESven the Folk Tales (especially the Vratkathss) are inspired by the Puxapas and Epics.

In one way the literature of Maithili has suffered very much by the high esteem in which

Sanskrit has been held in Mithila* The Sanskrit scholars have always considered Maithili as the 'Apabhraifcga' (*lit.* fallen, degraded) language and therefore! only fit to embody light literature# This is why we did not have any serious or scholarly writing in Maithili in the past; the fit vehicle for it was considered to be Sanskrit alone. It is only in the XX century that people are prepared to contribute serious works also in the vernacular. Of course, this meant also that the less scholarly of the Brahmanas, the Kayasthas, and others took the greatest share in producing Maithili literature in the past and thus balanced the otherwise over-burdening of the language with models and ideas of Sanskrit literature, and were instrumental in eventually bringing it nearer to the masses than could otherwise be possible with its courtly and aristocratic patronage.

Religious Life of Mithila

There has never been any sectarianism in Mithila* There has neither been ever any new religious order preached in Mithila. Hindu Maithils are generally believers in the VarqaS-rama Dharma and in simple devotion to Hindu gods and deities.

The three main figures (the Triad) who have inspired and ^animated their souls throughout the ages are Siva, Sakti and Vispu. They have equally valued them as capable of giving rewards. The simultaneous three-fold m irks on the forehead of the Brahmanas represent this characteristic of the Maithils: the three horizontal lines of the sacred ashes represent their devotion to Siva, the vertical white sandal paste represents their faith in Vispu and the dot of red sandal paste or ,of vermilhon represnts their vener ation for Sakti.

The worship of Siva is, however, the most widespread among the people of Mithila. The

greater popularity of full fasting on the Krinapaksa caturdasi than on an ekadasi; the worship of thousands and lakhs of clay-made Siva-lingas on special occasions; the faith that Siva alone can ultimately award Mukti; and several other things, point out the great place that Siva occupies in their hearts. It is because of this that the songs of Siva are a speciality of Mithila. They are of two kinds: Nacans and Mahesavanis. The former is a class of pure devotional hymns, and the second deals with the married life of Hara and Gaun in general. From the days of Vidya-pati to those of Cauda Jha, poets have produced excellent Nacans and Mahesavanis. This is why the *Ain-i-Akbari* (1598) notices the 'Lachans' of Tirhut as one of its specialities,⁵⁸ and this is also why hundreds and thousands of Maithila pilgrims visit KapileSvara, Pasupatinatha or carry heavy Kamaru on foot to the Temple of Vaidyanatha Dhama singing "Kakhan haraba mora dukh he Bholanatha" and shed innumerable tears of devotion. Almost every village in Mithila has a Mahadeva-Matha and organises occasionally public worship of Mahadeva.

Equally widespread is the worship of Sakti. There is, however, one great difference between the two. There is a marked paucity of stories recording any attainment of 'sideline' by the worship of Lord Siva, whereas those regarding Sakti devotees are replete with their attainment of miraculous powers. This is probably because Sakti is supposed to give these 'siddhis' but the God who can award 'mukti' or salvation, which is a higher thing, is Lord Siva alone. Yet, some of Mithila's great saints and Upasakas have been associated with Sakti, such as, Devaditya, Vardhamsna, Madana Upadhyaya,

58- BloehmanVTranslation, Vol. III p. 282. Of the Bengali Metre 9nmf •

Dhirendra Upadhyaya, Gokulanatha Upadhyaya and Rajarsi Mithilesa Rameshvara Singh ; every, house-hold has a 'gosauni', and there are famous holy sites like Uccaitha, Janakapur, Camundss-thaoa, Ugratarabthana, and other important Siddha Pithas ; the first verse taught to a child is in praise of 8 kti⁵⁹ ; the Aipana (or painted yantras on the ground)⁶⁰ ; the names of Maithils, like, Tantradhari, Tantraratha, Saktinatha, Khadgadhari, Taracarana, Adyacarana etc.⁶¹ ; the Saba a rites of Maithila women; the sensuous character of the people⁶² ; the vogue of fish eating; the Taatrio headdress (the qw); the offering of sweet-rice cooked in milk and the feeding of 'Kumaiis' (called "Patadi ceremony") on all auspicious occasions; the widespread public worship of ejrthen images of Durgs in Dasehra/⁸; the Matj-ka-Paja and the prevalence of Sikti Diksa (-ista) mantra—All these point to the great importance of Sakti in Maithila religious beliefs.⁶⁴ Of course, in these as in many other important matterp, there is a great deal of agreement with Bengal*and Assam.

59. *Kavirdhaaya* by Dr. Ganganatha Jha, p. 10. The verse ia—

सा ते भवद्गु सुप्रीता देवी शिखरवासिनी ।

उम्रेण तपसा लब्धो यथा पशुपतिः पतिः ॥

60. Cf. "Aripanaprakasa" by Jivananda Thakur.

61. See Gangapati Singh's article in VIBHUTI ANKA.

62. Shashinatha Chaudhari, *Mithil&darsana*, p. 125.

63. This should be noted as a feature distinct from the prevalence of Ramalila in Dasehra in Madhyadesa.

64. Cf. गौडकृत्यादित्ता विद्या मेकिल्लेः प्रकटीकृता ।

क्वचित् क्वचित्स्महाराष्ट्रे गुज्जरे प्रलयं गता ॥

which purports to describe the history of Saktisra and Mittjila's place in it. See R. C. Chanda, *Indo-Aryan Races* P.1SS f. n., and Chintaharan Chakravarti's article In *Cultural Heritage of India*, II p. 291 (Published by Bamakriahaa Matha).

The reverence for Sakti has influenced her script and literature. Not only we have a large number of Tantric works in Sanskrit, but almost all writers praise Sakti as the Primal (Adya) Energy, and the script of Maithili called Maithilaksara or Tirhuta has developed in accordance with Tantric Yantras. This has been given in detail in the *Kamadhenu-tantra* and the *Varnoddhara-tantra*. It may be shown how the letter *ra* is formed. The three straight lines form the '*trikona*' (triangle) and the line inside is a modern development of a 'Bindu' which is found in Medieval inscriptions.⁶⁶ Similarly, the *Anji* the auspicious sign with which the Maithili alphabet begins, is a Tantric representation of the Kupdalini.⁶⁷

As regards Maithili literature, the most important result is 'Gosauni-ka Gita*' without which no auspicious religious ceremony will ever begin in Mithila. There are also a large number of songs, such as 'Joga', which are based on pseudo-Tantric beliefs and superstitions. Besides these, a number of Tantric documents, (esp. Maithili mantras) are available in the nature of incantations and charms which are not fully understood even by the experts of Mantra* Sastra, but nonetheless they are said to do their work very efficaciously.

As contrasted with these two deities, the worship of Viṣṇu has exercised no great influence on the vernacular literature of the country. The proximity of Salagrami river from whose

65. Quoted in the *Sabdaka Ipadruma* (a Sanskrit Dictionary in Bengali characters in four Volumes).

66. E.g.* Vide—Kandaha Inscription of 1435, edited by K. P. Jāyaswal JBORS, March 1934, and the rejoinder to it by Dr. Umesh Mishra in *Allahabad University Studies*, 1934, pp. 63-65.

67. See JKAMA.RUPA I, and Chapter II *infra*.

source we get the *Slagrima* idol of Visnu, the observance of all principal Vaisnava fasts and festivals, the immense popularity of *Bhāgavata*, *Harivamsa* and *Brahmavaivarta* Puranas—are some of the signs which show that there is some popularity of Vaisnava worship as well. But whatever might be the opinion of scholars with regard to the long and rich traditions of Maithili Love Poetry connected with Kṛṣṇa it must be understood that it was in lands other than Mithila where Maithili was able to produce great Vaisnava religious literature. It is remarkable that Vaisnava hymns called 'Bhajans' are practically non-existent in pure Maithili and whenever people need them they have recourse to 'Bhajans' in other languages.

The reason for this is the common belief in Mithila that a Vaisnava is generally a 'Vīrakta' (retired), one who has no more connection with ordinary life. Indeed, to be a Vaisnava means, in Maithili idiom, to be one who though a Sakta, yet has given up the eating of fish and the 'Prasada' of the goddess (such a person may also put on a necklace of Tulasi'). A typical Maithila, who is more of an epicurean than of a stoic, usually avoids being a Vaisnava in the above sense. A Maithila Vaisnava generally regards himself to have transcended the bounds of all kinds, and, therefore, perhaps seeks a medium of expression for his 'Bhajans', which is not local. He is tempted to use the vernaculars of the birthplace of two of the greatest Vaisnava avatāras—Rāma of Avadhā and Kṛṣṇa of Mathura.

It is, therefore, proper to conclude that the devotional mainsprings of Maithila mind have been Siva and Śakti, and the paramount religious character of the people is Samsṛta Brahmanic Hinduism.

Hindus and Muslim, of Mithila

It is remarkable that in so predominantly Brahmanical a country, there are several features which show a complete fusion of Hindus and Muslims. This is found not only in the large number of Persian and Arabic words which are used by Hindus in the most intimate and sacred places: such as, Kabula, Rikabi, Jajira, Taja, Farakd, Dalana, Mahapha, Habeh etc., (in the sense of "vowing an offering or sacrifice to a deity", "a dish", "lavatory", "princely or Babuani cap", "money or cash paid in settling marriages between two parties of different status", "guest room or sitting place for gents, outside the courtyard", "palanquin", "courtyard or household of respectable persons" etc.)—(leaving aside, of course, hundreds of words in administrative and official contexts, in spite of the fact that Mithila is one of the few provinces in India where legal judgments were delivered strictly according to traditional Hindu manner till as late as the Eighteenth Century,—vide K. P. Jayasawal in *JBORS* 1920, on the "Judgment of Saohala Miahra"¹),—but also in the surnames of Brahminas such as Khan, Bakhgi and Chaudhan. The most important fact to be noticed in this connection is, however, that the Tazia (or *ddhd* as it is called by Maithils), is respected, participated, welcomed and even worshipped by every one, whether he is a Hindu or a Muslim* I have myself witnessed the *ddhd* coming to our houses and people of the locality joining and singing songs in the processions of Tazia as Hinnis do in the liataahla processions in the U. P.^{d8}

68. So also says Babu Nageudraibii, Gupta, in his *Refltdtons and Reminiscenes* (Published by Hind Ktab Limited, Bombay) as quoted in the *Indian PEN* XIII. 10 p. 149, October 1947,

Besides this, Muslims are found devoutly singing Hindu songs in praise of Rama and Krsna as commonly as Hindus worship Muslim saints (such as, the *Panca-piriya* i.e. a Hindu who worships Ghazt Mian and other four Pirs; *Bihar Peasant Life*. p. 407).⁶⁹ There is one deity, called Bsiapira, worshipped by Hindus, who will not be pleased unless a cock is sacrificed for him.

The National Maithila Era is the Fasali Era. Like the rest of India, in music the union of Hindus and Muslims is most patently observed here; the Maithila musician Locana is the first prominent Hindu writer on music who incorporates Iman and Firdausl Kagas invented by the famous Muslim singer Amir Khusro.⁷⁰

These are, I am sure, telling instances of how much mutual tolerance and respect are found amongst the Hindus and the Muslims of Mithila. In economic, agricultural and various other common matters, of course, there is no end to this spirit, though in recent months there has been some deterioration in their harmonious relations.

Maithili has to its credit a number of Marsiyas and other songs composed by Muslim folk poets. The following specimens illustrate their good and bad qualities:

(a) A *Marsiya*:

एहि दसो दिन सैअद बंशवा कदोलकै रे हाए हाय • ॥

सेहो बंशवा भेलै किरनमा रे हाए हाय • ॥ १ ॥

एहि दसो दिन सैअद लकड़ी चिरोलकै रे हाए हाय • ॥

सेहो लकड़ी भेलै किरनमा रे हाए हाय • ॥ २ ॥

69. Of* iThe Muslim Kunjara, who worships a deity
oaUad Rima Thaktura (Griarson *Bihar Peasant Life*, p, 404)

70. Of. .Aohtrys Kshitimothan San'e artiotto ia *Vishisne
bharati Quarterly*, 1944, Pi I I I and RT pp. 136,137, 138 128

एहि दसो दिन सैअद लकड़ी कन्होलकै रे हाए हाव • १।
 सेहो लकड़ी मैलै बिसरनमा रे हाए हाव • ॥ ३ ॥
 एहि दसो दिन सैअद कगता सडोलकै रे हाए हाव • ॥
 सेहो कगता मैलै बिसरनमा रे हाए हाव • ॥ ४ ॥
 एहि दसो दिन सैअद सेइला बेलाहलकै रे हाए हाव • ॥
 सेहो सेइला मैलै बिसरनमा रे हाए हाव • ॥ ५ ॥
 एहि दसो दिन सैअद पगड़ी कन्होलकै रे हाए हाव • ॥
 सेहो पगड़ी मैलै बिसरनमा रे हाए हाव • ॥ ६ ॥^{7 1}

(6) The following poem depicts the life of a daughter-in-law from the point of view of the mother-in-law:

सखी देखु मने मन,
 बेटी जकाँ पुतहु यवैब ठना ठन ॥ १ ॥
 नन्दी के बात सुनी करैय हन हन,
 स्वामीजी के बचन सुनी गजह्व मने मन ॥ २ ॥
 नहिरा मे अन्न बिना फिरे बने कन,
 'सासुर मे आनि खाइये छन छन ॥ ३ ॥
 समूर जो किछो बाजे करै मन मन,
 छोटका देवर के देखि बाजे चना चन ॥ ४ ॥
 नहिरा मे कड़ा पैहड़ी करै सन सन,
 सासुर मे छरा पेन्ह के चलै भना भन ॥ ५ ॥
 गोतनी से लारे लो करै सना सन,
 काम काल कीछ नई करै हना हन ॥ ६ ॥
 सासु के बचन सुनि करै सन सन,
 लोक के न लाज राखे बाजे ठना ठन ॥ ७ ॥
 'अमान' कहत सखी सोषु मने मन,
 काजक समय मे पुतहु करहव कन कन ॥ ८ ॥^{१३}

Panji and Kulinism of Mit bila

In their social structure, the Maithils have given birth to an elaborate system of keeping

71. From Griereon's *Maithili Chrestomathy*, p. 20.

72. *Bedhabajamana* (published by M. Abdul Rahman Bookseller, Village Sarauti, P. O. Ohongharagift, District XMubhanga)* p. 7.

genealogies (*Panjis*). Though to-day they are prepared for Brshmanas and Ksyasthas alone, it seems that formerly they were current among other Hindu classes also.¹³ This custom of keeping genealogies goes back to about HOO; but it was Maharaja Harisimhadeva who ordered detailed genealogies to be scientifically recorded for the first time on Panjis (*lit* registers) in c. 1310 ?,¹⁴ so that marriages within forbidden degrees of relationship may not take place. He made it obligatory for every person to get a certificate of non-relationship (*A-sva-jana-patra*) between the two contracting parties from the genealogists (*Panjikars*).¹⁵

In course of time, these genealogical records assumed gigantic proportions and it was felt necessary that the official Panjikars should be available to people at certain appointed places throughout Mithila, This is why one of the persistent references in Maithila fiction is to the PanjikSrs whenever a marriage is to be settled. The institution of the Ghataka (the person who knows most of the genealogies and

73. *Ghafakaraja* by Ghanananda Jha p. IS. Published by Or Janardana Jha, P. O. Ranitol, District, Darbhanga* Also see, *infra*, p. 80 f. n.

74. Two different verses are quoted for the date:

(1) शाके भीहरिचिह्नदेवदत्तपतेर्भूपा(या?)कं तुल्येऽजनिः ॥

तस्माद्वन्तमितेऽब्दके द्विजग्न्यैः पञ्जीप्रनम्भः कृतः ॥

(i.e. 1832 Sake=1310 A. D.) Sometimes interpreted as 1848 Sake -1326 A. D. Vide *Ghatakaraja*, p. 14. MITHILANKA, p. 69,151. See also BAKHSI, p. 38 f. n., p. 459 and MODA 2, p. 23.

(2) तस्याद्वन्तमितेऽब्दके वंशकलितं बहिष्वाचके पुरा,

तद्विप्राय समर्पितं कुकृतिने शान्ताय सर्वाधिने ।

ब्राह्मणानां समुत्पत्तिस्तद्दीविकथनं तथा,

करोति रघुदेवदत्तः पायदुः प्रजीविनि स्वयम् ॥

See SINGH, p. 159 (which gives 1216 Sake; 1616 in f. n. is obviously a misprint); BAKHSI, p. 494 f. n.

75. JBORS I I I p. 515.

unofficially and informally helps people in contracting truly admissible marriages to a certain extent) grew out of this very feature in Maithila society.⁷⁶ The typical Ghataka in literature in Narada' but we have lately had very funny pictures of the Ghataka."

Another corollary of the Panjis was the avil custom of Bikau (or Kulinism).⁷⁸ It appears that after some time when these Panjis came into being, the good or bad qualities

76. The 'Vamaratnakara' of Jyotiririsvara is the earliest known work which refers to the Ghataka (c. 1324).

77. E.g. in Narmadasagaraattaka by Jivana Jha and in *Badhavata* by Vaidyanatha Mishra 'Yatri.

78. Later on borrowed by Bengal and Assam. Of. "The system of Kulinism was borrowed some centuries ago by the Brahmanas of Bengal"—Bisley in his famous work "The People of India" (p. 215). from Oirindra Vathe Dutta's "The KayaBthas and Brahmanas of Bengal" (1906). The following points also support this—(a) The Bengali Kulapafijikft texts are known after some avowedly Maithila Bmrti Jftbandha authorities on marriage, such as, Hari Mishra and Vachaspati Mishra. (b) The earliest Kulaji texts do not date before the latter half of the 15th Century; indeed, even the genuineness of some early texts is doubtful—(See Dr. B. O. Majumdar, 'History of Bengal' Vol. I pp. 624-25)—whereas Maithila texts of Pafijl are expressly dated in the early 14th Century, (c) The system of keeping genealogical records among Kayasthai in Assam was borrowed from Mithila: Says N. N. Vasu in his "Social History of Kamarupa" (Vol. II p. 168)—"Kavindra patra (like his forefather who by introducing the custom of keeping genealogical registers had kept an apt ordered record of the status of the Keyaethas of Mithila) obstructed on lines similar to those of his ancestor, the Kayastha community of Eamarupa. As in Mithila so in Samarupa the Dasa are regarded as Kulius, then come the Devas and Dattas in point of honour in a social hierarchy. This order even now obtains among the Kayasthas of Kamarupe". All this makes it likely that Mithila was the original home of Kulinism. Lastly, according to certain scholars, though Harisimhadeva re-organised society, the Panjis were known at the time of Nanyadeva (c. 1097). Now this date is very much earlier than the 'legendary' ascription of Banjul Kuljis

attached to the families or the villages of particular families came to be gradually indicated by the last important name of the Head of the Family or by that of its village, both being known as *Pciryi* or *taukita* of the Family. Now, it is not clear as to when, among *BiSh-maoas*, a further grouping came into existence by which they were broadly divided into *Srotriyas* (*Soti*), *Yogyas* (*Joga*), *Pafijibaddhas* and *Jayabsrs*. It appears that the best *Brahma*[^]as were known as *Brotnyas*; the

to the* reign of Vallala Sen (c. 1158-1180). It may be pointed out that the text on which Bengali tradition makes Valiala Sen distinguish persons as *Kulms* is that of *Vaohaspati Mishra* who flourished in about 15th Century, and thus further confuses the early origin of Bengal Kulinism. It is not known when exactly *Xulinism* went to Bengal, but from what we know of the relations of Bengal and Mithila during 14th—16th centuries it seems *POMiUethat* it went there when Bengali scholars used to haunt *Maithila Catuspathis* as students of *Nyaya*, *MimaAsa* and *Bmrti*. *Nibandha-dharmarfastras*. *RMey* calls *Maithila kullns* as *bikauas* (or vendors) who married sometimes as many as forty or fifty wives. They are, however, more properly known as "*Bhalamanusas*".

Pandit Ramanatha Jha thus describes the *Brfihmana PaBJr* texts: "These *Panjis* are the most exhaustive and at the same time most authoritative genealogies of all the important families of the *Maithil Brahmins*, kept by professional *Panjikars*, generation after generation, since the days of *Maharaja Harisimbadeva*, the last of the *Karnata* kings of *Mithila*, who in the *Saka* year 1248(f) (equivalent to 1326 A. D.) brought them into being, which in the cases of more important families go back almost to a couple of centuries earlier and which all cases continue since that time up to the present day without a break. Of these *Panjis* there are two broad classes. The more ancient of them, called the *Mala Panji*, confines itself to a single family or stock and records the names of sons as well as daughters with their marriages and children. The other which is more common these days is called the *Sakha Panji*. It starts with one family, the family of the *Mabarajadhiraja* of *Darbbanga*, and branches off into another family as soon as a marriage occurs* fa it, It contains, therefore the *0Me*togi*B* of *U tbf

next best of them came to be called Yogyas (the qualified) and all the rest whose names were considered fit to bear a panji-name were Pafijlbaddhas. The Jayabars were obviously those who were considered not fit to be included in any of the above classes. The first three groups were generally distinguished' as Bhalamanusas (= KULINS. The Bhalamanusa ranks were, however, at one time, open to any Maithila Brahmana who really deserved them.⁷⁹ Later on, this flexibility disappeared and the two groups (Bhalamanusas and the Non-Bhalamanusas) developed hypergamous tendencies. From an exaggerated importance placed on the value of having been born in a family of high *Pdnji*, the much-condemned evils of Bikaua (Kulinism) were born. The Bhalamanusas were allured to marry more than one wife of lower families on monetary terms. This degenerated

important families! because all important families are inter-oonnected by marriages. In this, however, the names of women do not occur and daughters are recorded not in the families of their birth but in those of their marriages. These Panjis are growing day by day and are kept by professional Fanjikars who guard them as their valuable treasures. They do not allow a layman to have an access to them and, written as they are in a teohnioal style of their own, they are not quite intelligible at the first glance, though a little praotice oan give one an insight into their method and intricacies." *Patna University Journal*, Vol I, No. 2, January 1945, p. 11.

It may be repeated that such geneological records were not limited to Brahmanas only ; those of Ksatriyas, Vaidyas and Kayasthas are known to have existed. Vide—Ghanananda Jha, *Ghatakaraja* (pp. 39 and 45) and Basabiharilala* dasa, *Mithilaraaqa* (Vol. II, p. 16).

79. Thus even today any Maithila Brahmana can be made a Srotriya (the highest class of Maithila Brahmanas) by the Maharajadhiraja of Darbhanga, and in the past, we are told, Kukadi, Dhare Jha, Pindaruoha, Kaohua, Dhakajarl, Kamalanarayana Pathaka. etc. were raised from lower ranks to higher ranks—vide, I MOD A, New Series 38, p. 12: New Series 4, p. 24; Old Series 161 etg.

feature of Maithila life was found to reach its worst levels when it was imported to Bengal. To-day however, all this is as much out of date in Mithila as in Bengal, but the rivalry between Sotis and Brahmapas or between the Bhalamanusas and the Non-Bhalamanusas continues in some form or other.

The Pafiji-Prabandha is one of the most important forces in Maithila life. It has encouraged religious and scholarly life, preserved purity of blood,⁸⁰ and, at the same time, embodied in the most authoritative and exhaustive manner the origin and history of Maithila families. Maithili fiction is replete with references to its various good and evil facets. A sympathetic appreciation of this old custom, which has in the past played an important part in preserving social order and encouraged a healthy rivalry for virtuous and noble life, should, however, prevent us from merely condemning it blindly.

Love of Music and the Drama

Another important feature of Maithila life has been its great devotion to the arts of music and dancing. Unfortunately, no full history of Mithila School of Music has been attempted as yet,⁸⁰ though the importance of its knowledge is indispensable for a complete understanding of the origin and growth of vernacular literature throughout Eastern India.

Music appears to have been greatly valued in Mithila from very early times,⁸¹ but there

80. The only attempts so far made have been by Chetantha Jha (Introduction to Umapati a "Fariataharana"), by Murari Prasad, Advocate (Bihara Aura Sangitakalft, in JAYANTI, p. 281 and p. 297) and by Ishanatha Jha (Vidyapati O Hunaka Sangitakala in "Mihira", 1944),

81. See B. Majumdar, *Indian Nation*, Puja No., October 19, 1947, p. xix.

is no account available of its individual achievements till quite late.

The earliest reference to local (called "Popular" as distinguished from Classical) Ragas and Raginis is found in the Carya-padda. Maharaja Nanyadeva (1097-1133), however, seems to have first patronised and developed the "Popular" Ragas on regular lines. His work *Sarasvati-hrdayalankarahdra*⁶ was written after he had established himself as the ruler of Mithila. After him, Jayadeva (c. 1120), the author of the *Gitagovinda*, exercised the greatest influence on the evolution of the Mithila School of Music. Whether Jayadeva's music was "bad" as Kumbha (14th Century) alleges it to be⁸⁸ or not, his melodious tunes inspired Maithils, among others, with a new kind of musical poetry. There were numerous commentators and imitators of his melodies—the earliest and the greatest of whom was Vidyapati.

We learn of great musical activity in the reign of Maharaja Harisimhadeva (1295-1123/4). He was himself a great expert in music and in the Nftya-vidya-Katha of *Purusapariksha*, a Maithila musician says that 'Hara or Harasimhadeva alone could judge his worth'. His court had such expert musicians as Jyotinivara, who gives a very elaborate description of musical activities in 14th century Mithila. In the sixth Kallola of his work, *Varna-Ratnadharā*, he gives

"an elaborate description of a *Bhata* or court bard, panegyrist and genealogist as well as emissary of kings. He was a high dignitary, and his costly

82. Ms in Bhandarkar Oriental Research Institute, Poona ; a copy of it is in the Library of the Allahabad University. See on it, Ramakrishna Kavi's article to the "Journal of Andhra Historical Research Society" Vol. h .

83. See Krishnamaehariar, *History of Classical Sanskrit literature*, p. 849.

dress was in keeping with his status. He was a scholar too, and a list is given of the works on Sanskrit and Prakrit grammar* rhetoric and prosody that he had to study together with the languages (Prakrita) that he must know. His mental qualities are stated; and the kingly state in which he travels is described. . . . The *Vidyawan*, a professional singer and music master, a person who is commonly known as a *kaldwan* or *kal&wat* at the present day, is described and his state and his training are scarcely inferior to that of the more exalted Bhata. In this connection the name of the *rctgas*, of the *srutts* as well as the 7 kinds of TFFFF-^fa (°? defects of singers) and the 14 kinds of zffo ^fa (or defects of singing), are mentioned."⁸⁴

More interesting than these is the description of dancing, and "there are three sections describing or enumerating the various kinds of dancing :—SST-WRT, vracwfaT and IUNM^ wsfT. The 10 qualifications of the drummer (gtf§r) are mentioned, also the 12 kinds of drum-music (g^^Tsr), the time-beats (aw), the 10 ra*a*% the 30 vyabharibhavas" and so forth. The Patra was a dancing girl who was well practised in the 32 kinds of movements and in the 32 kinds of graces. The Preraga was a male dancer. The various kinds of dances they executed are described* Finally, there is a list of 27 kinds of vīgas (or lutes).

After the flight of Harisimhadeva to Nepal in c. 1325, the centre of musical activity also shifted. The next centuries saw great development of music by Maithils in Nepal. The first writer whose mention we have there is Singha-Bhupāia.⁸⁵ He may be identified with

84. S. K. Ghatteji, Introduction to Jyotir^vara** Varrtaratndkara, p. xxix-xxx.

85. SINGH, p. 167; Aufrecht *Catatalogus Catalogorum I* > p. 415 and p. 686. Part of this work has been translated into English and published from the Adu£ idbrary, as *SangttaratnftkaravydkhyQ*.

Bhupslasimha who is mentioned in an inscription of Nepal as a Maithila ruler after Sakti (4akra-)singha and Hari-singha."

The next reference we have is of Jagad-dhara,⁸⁷ son of Batnadhara and Damayanti. He is the famous Maithila commentator of *Mdlati-Mddhava* and flourished in about 1474-5. He wrote *Sangitasarvasva* which is quoted profusely by himself in his commentary on the *Venisamhara* and by Bucipati Upsdhysya and Rsghavabhakta, and is preserved in the Library of Rajaguru Hemaraja Sharma of Nepal.

The rulers of Nepal, however, continued their patronage. They were great scholars of music themselves. Some of them described themselves in their coins as संगीतार्थव्याख्यता etc. Jagajjyotirmalla (1617-1633) was the author of *Bangitasdrasangraha*,⁸⁸ an abstract of all works on music, dancing and acting⁸⁹ known at his time, and of a commentary⁹⁰ on Abhilasa's work *Sangitacandra*,⁹⁰ written along with Vain-6amapi Jha. Other works written during his reign were *Svarodayadipikā*, *Gitapancaśikā*, etc. At the instance of his daughter's son Ananta, one Ghanasysma wrote a commentary on *Srihastamuktavali* which is one of the most important works of the Mithila school of music. The author of *Srihastamuktavali*¹ was probably

86. See Introduction to *Rajanttiratnakara* of Candessvara by K. P. Jayaswal, p. 24 f. n. Maithila tradition ignores him except for what we may infer from the Panji verse quoted in the above Introduction.

87. JBORS XIV, 2 and *Nepal Cat.*, p. 15 No. 447.

88. *Nepal Cat.*, p. 263 No. 1478.

89. Krishnaraoahariar, *History of Classical Sanskrit Literature*, p. 869 and *Nepal Cat.*, p- 272.

90. *Nepal Cat.*, p. 262 No. (2) 822.

91. *Nepal Cat.*, p. 270 and MMC II, p. 170; printed with English translation in the JKAMARUPA VIII (New paries) 194], No. 2, p. 62 ff.

the famous son of MahSraja Mahesa Thakura, Subhankara Thakura. He has been wrongly identified with some Assamese author." Subhankara is an important writer also because he wrote a work on Nrtya preserved in the library of Rajaguru Hemraja Sharma of Nepal, and, probably, of *Sangitaddmodara*.⁹³ He is praised by Ramadasa Upadhysya⁹⁴ and Locana Sarma⁹⁵ as an expert in music. The time and identity of Ghangyama is, however, easy to determine. The name of a famous singer Ghana-Syama is given by Locana⁹⁶ (c. 1681) and the Ms of GhanaSyama is dated as 1675. Thus the likelihood of the two being identical is great.

This was the golden age of Maithila music. In Nepal and in Mithila, Maithila musicians were very popular, and also enjoyed wide popularity abroad. They were invited to the court of Tripura Rajas⁹⁷ and, like the Maithila musician who is described by Vidyapati to have visited Goraksapura, one Bodhana MiSra⁹⁸ went to Bengal as an expert in music.

92. JKAMAJRUPA VIII (New Series) No 2, p. 62 ff. Also see D. C. Bhattaoharya's article in *Prabho* 1354 Sal.

93. Bajendralal Mitra "Notices of Sanskrit Alss," 1,389.

94. तदीय पुत्र कवित्कर्मसुधासमुद्रः शुभङ्करः । (आद्या)

—आनन्दविजयनाटिका (Raj Press Ed. p. 7).

95. सूनस्तस्व सुधासमुद्रलहरीसूक्तिः कलानायको,

विष्वातः कवितालता इदिगतो हारो नरोत्तमकः ।

आसीन्वासितदुर्जनः प्रमुदितो नित्यमप्रसन्नेश्वर-

स्वत्वार्येन शुभङ्करः कृतिमतां नाम्ना वराधीश्वरः ॥ ४ ॥

—RT, p. t.

96* RT.p. 38.

97. See N. N. Vasu, *हिन्दीविष्णुकोश* Vol. X p. 40 ff. E.g. see *राजमाहा* (1928 Ed.) Vol. II, p. 29, etc.

98. Halayudha, *सेक्युभोदय* (Chapter XIII), edited by Sukumar Sen; see also uūṛiv n̄ p. OTY.

A very authentic account is henceforth given in the *Bdgatarangini* of Locana Sarma (c. 1681). He mentions a number of Ragas and Ragiois which were peculiarly associated with Mithila School of Music in his time. He is very conscious of the perfection that it attained at the time of Maharej.i Mahinatha ThSkura (1670/1.92/3) and Maharajakumara Narapati ThSkura whom he calls Dhuniganasindhu (the ocean of Dhuni(f) music). In his work he gives a legendary origin of the art in Mithila; apparently he does not know the part which Karpats played in developing Maithila Music. He says that there was one Bhavabhati(?) born in the family of Brahmanas, who first pleased the deity and was successful in creating Kavya. Having studied his fame at the assemblies of courtiers, Sumati the son of a Ksyastha, skilled in Arts, became, a professional Kathaka (lit. a narrator, a singer or a minstrel). His grandson, we are further told, Jayata was appointed by Maharaja Sivasimha (c. 1412-16) for the poet-laureate VidyS-pati. These experts of music were able to develop numerous new lines of development in traditional Ragas and Baginis. Locana gives a detailed analysis of the new Maithila Ragas as follows:

श्री-मद्विद्यापतिकवयितुः काम्यवर्णानुबद्धाँ
स्तत्तत्प्राधान्यतः नुगच्छात्तमीदृशिकवदान् ।
रागानन्धः कथमपि तथा बहूँ लीङ्गस्य धीमानं
प्रेम्ण। श्रीमन्नरपि रतौ लोचनस्ताँस्त्रिलोस।

तेच ...

लीरभुत्तन्वदेशेम्बररीरभुक्तौ विलसन्त्याः
स्वरमेदात्परं नास्ती तेनतेनैव विभुताः ॥ (R.T, p. 38).

॥ कथं लंकीर्णलंकीर्णं मैथिलरागाद्यनेकीङ्गस्य गद्यना—

ललितता विभासी तदनु भैरव्यधिरानि करादी च, ।
गोपीवत्सलभगुवरी रामकली कापि गायत्री ॥

कौशिक कोदाराखनौ वसन्तो वनङ्गी तथा ।
 अलावरी च श्रीरागो गौडामाजबमासनी ॥
 भूपालीराजविजयनादाः कामोददेशाखौ ।
 केदारोऽय मल्लारी इत्येते मैथिलाः कश्चिताः ॥

तदेतानेताववान्तरमेदोश्चादाय रितुराजमन्तरा तीरभुक्तिदेशीयाः स्मनयति-
 स्त्वकारागा वेदितव्याः ॥ (RT, p. 119).

Locana seems to have been the greatest musician known to us merely because he was at last able to give a form and a definition to the Maithila ragas and raginis and their many subdivisions.

After Locana, we do not get any Maithila treatise on music, but henceforth the lyrical literature of Mithila illustrates the subsequent history. Umapati and Govindadasa were, for example, the great musicians of the 18th Century. In the 19th Century Harsanath Jha, Bhagat Jha, and Canda Jha revived some of the traditional Maithila melodies. The courts of Maithila kings and Babuans have continued to patronise music. Maharaja Chatrasingha (1808-1839), Mahsrajakumara Kirttisingha (died 1880), Gopigvarasingha (died 1886), Maharajakumsra Tantradhsrasingha (died 1915), Lalitegvarasingha of Anandapura (died 1922), and Raja Kalikandasingha of Banai were especially devoted to it.

Among individuals of the present day who have contributed to this Muse, mention may be made of Raja Bahadur Sriman Virendrasingha, Sriman Candradhsrasingha of Ranti, Nacari Jha, Ramcandra Jha, Srsti Jha of Maftgarapatft Ramanugraha Jha of Visnupura, Muni Maharaja of Na4u?ra and Babu Raghunandana Jha. Certain places are specially known as centres of music in Modern Mithila, such as, Panoagachi, Panicobha, Tabhaka, Khat JagS, Yogiira, Viwupura, Nacjuara etc.

Maithila women have been very fond of music. We have the accounts of Mahsdevi Lakhima and of Candrakala (the daughter-in-law of Vidyapati) in medieval times. Of course, owing to several well-known causes the tradition of these women has not come down untarnished. Yet, the singing of Maithila women at such places as Khadakabasanta, Saeipura, Piiakhabada, Tarauni, Pokharauni, Kakrauda, Sauratha, Sugauna and Cakauti are even today the glories of Mithila.

Conclusion

It is clear from the above survey of some aspects of Maithila cultural life that in every way Maithila mind is fit to produce great literature and art; it has a sound tradition of scholarship; its religious faith is deep and sustained; its social and cultural life have great sources of creating poetry and the drama of the highest order; and its past (if not present) cultivation of music reached such high degree of excellence as is capable of producing the very best melodies and songs.

CHAPTER II

THE MAITHILI LANGUAGE AND ITS SCRIPT

I

THE MAITHILI LANGUAGE

The Names of Maithili

The earliest name by which the language of Mithila was known, appears to be "Avahartha"¹ or "Mithila-ApabhrartiSa".¹ The word 'ApabhrarhS' as we are told, signified in Mithila the 'Deṣa-Bhasa' (the Vernacular or the 'desila baend') as distinguished from Classical Sanskrit and Prskrts.⁸ We find the name 'Tirahutiya' (spelt 'Tourutiana')⁴ given to it in *Alphabetum Brammhanicum* (1771). This was obviously a confusion between the appellations 'Tirahutis' sometimes used for the people of Mithila, and 'Tirhuts' the script of Maithili. Golebrooke for the first time called the language Maithili

1. *Kirtilata*, edited by Dr. B. R. Saksena, Indian Press Ed., p. 6.

2. RT p. 37.

3. MMG II, Introduction p. 2 and p. 9. Sripati's commentary on *Prakṛta Pingala*—

प्राकृतावल्पमेवैव अपभ्रंशः प्रकीर्तिता
देशभाषा तथा केचिदपभ्रंशं विदुर्बुद्धीः ।
संस्कृते प्राकृते चापि अपभ्रंशानुपेक्षतः
अपभ्रंशं च विदुर्बुद्धो भाषा यत्रैव लौकिकी ॥

(spelt 'Mithelee' or 'Mythili') in 1801. Even-totally Grierson popularised this name,

Some of the dialects of Maithili have in dependent names such as 'Ohiks-chiki', 'Jolahi', 'Khotta' and 'Goslari' in different parts of the Province.

Area Where Spoken

The present linguistic boundaries of Maithili are much wider than her ancient geographical boundaries. In the words of Grierson, the area where Maithili is spoken may be described thus:

"Maithili is spoken in its greatest purity (*Standard Maithili*) by the Brahmans of the north of the Darbhanga and Bhagalpur Districts and by those of Western Purnea. These men have a literature and traditions which have retarded the corruption of the dialect. It is also spoken with some purity, but with more signs of the wearing away of inflexions in the south of the Darbhanga District, and in those portions of the Monghyr and Bhagalpur Districts which lie on the northern bank of the Ganges. This may be called *Southern Standard Maithili*. To the east, in Purnea, it becomes more and more infected with Bengali, till, in the east of that District it is superseded by the Siripuria dialect of that language which is a border form of speech, Bengali in the main, but containing expressions borrowed from Maithili and written not in the Bengali character, but in the Kaithi[^] of Bihar. . . . The Maithili spoken in Purnea may be called *Eastern Maithili*.

"South of the Ganges, Maithili is influenced more or less by the Magahi spoken to its west and partly also by Bengali. The result is a well-marked dialect, locally known as *Chhikt-chh[^]kt bolt*, from its frequent use of the syllable 'chhiV' which is the base on which the conjugation of the Verb Substantive is conjugated.

The Maithili spoken in Muzaffarpur District, and in a strip of country on the eastern side of Darbhanga is strongly infected by the neighbouring

Bhojpuri spoken in various forms in the adjacent district of Saran and in the greater part of Champaran. So much is this the case, that, as spoken by some people, it is difficult to say where the dialect is Maithili or Bhojpuri, it may be called *West Maithili*.

"The Musalmans of Mithila do not all speak Maithili. In Muzaffarpur and Champaran they speak an altogether different dialect, closely allied to the language of Oudh (*Avadhi*). It is locally known as Shekhai or as Musalmani and is sometimes called Jolaha Boli, after the caste which forms one of the most numerous Musalman tribes, according to popular opinion, of the locality. The true Jolaha Boli, however, is the language spoken by the Musalmans of Darbhanga, which is a form of Maithili, though somewhat corrupted by, the admission of Persian and Arabic words to its vocabulary^{1, 6}.

It may, however, be noted that almost the whole of Champaran, which was for a pretty long time the centre of Mithila, has now given way to Magadhi (= speech of the Madhyadega) or Bhojpuri as it is called here, and that in addition to this, Magadhi also may be regarded as a dialect of Maithili, i.e., the tract of Ancient Magadha or Modern South Bihar—the districts of Gaya, Hazaribagh, Palamu, Monghyr and Bhagalpur—may be considered to be linguistically a part of Greater Mithila.

The linguistic boundaries of Maithili should be taken, therefore, as Bhojpuri on the West; Bengali on the East; Nepali or Khas on the North; and Oriya, Santal and Mundas on the South.

The Number of Its Speakers

According to the *Linguistic Survey of India* (V. ii p. 14), the number of people speaking Maithili in 1911 was:-.

6. Ibid, pp. 13-14

Standard Maithili...	• •	1,941,80ft
Southern Standard Maithili	• • •	2,300.000
Eastern Maithili ...	• • •	1,808,300
Chika-ohiki Maithili	• •	1,719,781
Western Maithili ...	...	1,783,495
Jolftha Maithili ...	...	337,000
Total		9,389,376

These figures do not include all the speakers of Maithili in the Nepal Tarsi. In view of the past cultural and linguistic contact between Nepal and Mithila and the inclusion of some portions of Mithila in the Kingdom of Nepal, Orierson was justified in taking at least 610,624 to be their number. Thus, in 1911 at least 10 million people spoke Maithili in the country of which it was the vernacular. The number of Maithili speakers outside the Maithili tract proper was estimated by Orierson to be 196,782 in Bengal and 66,575 in Assam. The total number of Maithili speakers according to him was, therefore, 10,263,357.

Mm, Dr. Umesha Mishra has pointed out⁷ that, 6,504,817 Magahi speakers and 500,000 Pravasi Maithils⁸ should be added to this total. Thus, the total number would come to about 2 orores.

Dr. Subhadra Jha has worked out⁹ the following figures for Maithili speakers in 1931 :

7. In the *Presidential Address*, Ghongdharadlha Ses sion of the Maithili* Sahitya Parifad, 1933,

8. This number is given by another scholar also in *Mihira*, 14th September 1935; See also. Sbashinatha Obou. dhari's *Mithilt Dariana*, p. 7 and Kapflesh Tara Jim's 'Mithiika Upanirela' in *Mihira*, 1944. Bamtbandfa Mishra, 'Hamtri Prav&sa' and *Brajastha Maithila AVhiVoga*, and Mevalal Jha, *Braiastha Marthila*.

9. *Formation of Maithili lanfuags*.

Bihar-

Ohamparan	...	...	889,455
Muaaffarpur	—	...	2,525,980
Darbhangā	...	...	3,154,90
Bhagalpur	—	...	2,041,725
Monghyr	...	..	2,021,342
Purnea	...	...	1,163,522
Santhal Farganas		...	73,807
Patna (Basti)	...	...	386,522
Total			12*256,643
2. Bengal—	...	...	324,228
3. Other Provinces	...	...	793,276

Grand Total ... 13,374,147

The figures for Champarañ however, should not have been included in view of the fact that today Maithili is hardly spoken there at all, while Nepalese Maithili speakers numbering in 1931 about 900,000 and Magahi speakers numbering in 1931 about 8,000,000 should have been added. Thus, we can safely say that in 1931 about 21 millions of people spoke Maithili,¹⁰ and that in 1949 all told about two and a half crores of people speak Maithili.

10. Compare other 1931 figures :

Indian languages'

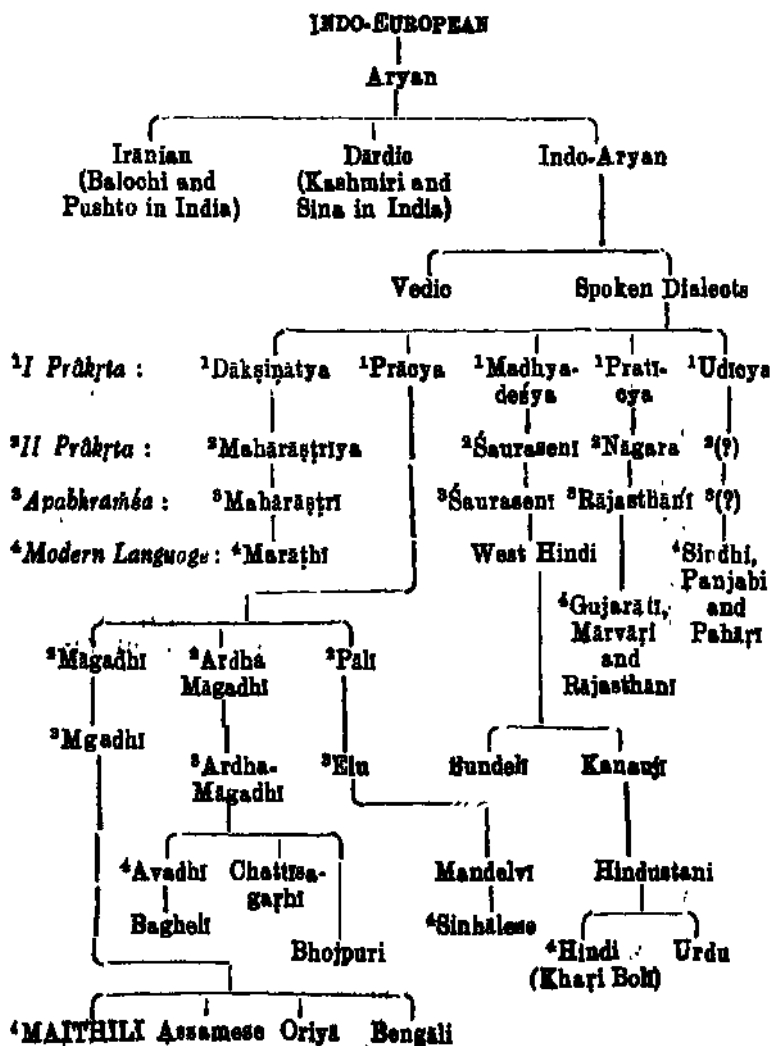
Assamese 2.00 Millions, Gujarati 10.84 Millions, Oriya 11.19 Millions, Puchto. 1.63 Millions, Punjabi 15.83 Millions, Malayalam 9.13 Millions, Sindhi 4.006 Millions, Eanarese 11.206 Millions, Telugu 86.37 Millions, Tamil 20.41 Millions, And Marathi 20.89 Millions.

World languages

Albanian 1.004 Millions, Persian 15.00 Millions, Greek 6.93 Millions, Hungarian 8.001 Millions, Bohemian 10.61 Millions, Siamese 14.50 Millions, Swedish 6.26 Millions and Turkish 14.106 Millions.

Place of Maithili in Modern Indian Languages

The following chart indicates the place of Magadhan speeches in general in the 'comity of Modern Indian Languages:'—



The Magadhi Prakṛta began to branch out quite early. The grammarians of Prakṛta mention amongst the varieties of Magadhi, a Gaudī, a Dhakki, and an Utkalī or Oḍḍī. Maithilī is the direct descendant of Magadhi (LSI V ii p. 1) and is spoken in its original home. Gaucī was the parent of Northern Bengali and Assamese. Dhakki (or the Magadhi of Dacca) became modern Eastern Bengali. Oriya is the representative of ancient Utkalī.

Dr. S. K. Ghatteṛjī has classified Magadhi into (1) *Eastern* (including Assamese, Bengali and Oriya), (2) *Central* (including Maithilī with Magahi), and (3) *Western* (including Bhojpuri with Nagpuri and Sadani). Mm. Dr. Umesha Mishra, however, suggests an improvement of this classification on grounds of cultural affinities. He divides Magadhi into (1) *North-Eastern* (Assamese) (2) *South-Eastern* (Oriya) (3) *Central* (Bengali and Maithilī) and (4) *Western* (Bhojpuri). Grierson's classification is different and faulty: for, he groups Bhojpuri with Maithilī as 'Bihari'. We shall see presently that Dr. Chatterjī's contention that philologically Maithilī cannot be grouped with Bhojpuri¹⁷ and Mm. Dr. Umesha Mishra's contention that Bhojpuri has culturally received inspiration from Ardhamagadhi and Sauraseni languages¹⁸ can be supported by a detailed examination—there are more points in favour of separating the two than of combining them under one heading 'Bihari*.

The common characteristics of all Magadhan speeches are:

12. In classifying it as Western Magadhan (in ODBL). And see also *infra*, p. 63 f. n.

J 3. In classifying of it as Western Sṛṣṭagadhan {*Presidential Address*, Ghonghara 41st Session of Maithilī 8th Mṛtya Farīad, 1911

(1) *Phonotio*—tendency to turn the original **अ** into an **ओ** and the original **इ, ए, उ** into **ऌ**; the epenthesis of **र** is developed; preference of **r** and **rh** to **d** and **dh**; preference of ***** to **qr**; initial **इ, ए** becomes **ई, ऊ**;

(2) *Inflexional*—greater tendency to inflexional synthesis; nominative in **<?**; many weak forms of **sr**-bases have also oblique forms differing from the direct ones (e.g. **<प्र** and **mt** in Maithili); direct strong form of **अ** bases ends in **9IT** and not in **अउ** or **ओ**; dative case in **%**; genitive in **;र, केर, एर (रि)**; the agent used before past tense of transitive verb is absent; pronouns **iff, %, §**; the post-positional article **दा-टी. (दा. टा. कदादा)** in Maithili); pronominal adjective in **ह** (e.g. **जेहन** in Maithili);

(3) *Conjugation*—**I** in past tense, **b** in future tense; use of the affix-***** in connection with the verb third person **✓अछ** and **✓याक** r the substantive verb;

(4) *Syntax*—past[^]tenses of transitive verbs are not construed passively but actively; differentiation between transitive and intransitive in third person only; structurally more developed than Western languages.

There are, however, several characteristics which are peculiar to Maithili. It has special verbal **J** or **ms** with affixed and infixed pronouns; an elaborate system of honorific and other verb forms with reference to the object; the present participle **-SRI** used for the future in the third **pe*s6n** only; the ***** affix distinguishing verb plural and singular honorific; the honorific second person pronoun **अहाँ**; and lastly, the use of **✓बिक** and **✓बक** in addition to **✓हो**.

Some features in Maithili are apparently foreign to Magadhi Prskfta. Thus, it uses **r** (for **/**, as in *hara* for *kala*) and **t** (for **a** as

in *desa* for *desa*) "not only in places where they obtained in Skt. but goes a step further—it changed Skt. *s* and *ṣ* also to ***, and single intervocal *i* is changed to *r*. *j* occurs in all places except in *tsra.* words where there was *y* in Skt., if it was not fully vocalised and assimilated with the neighbouring vowel. Examples of such changes are found in Maithili of all periods."¹⁴

Dr. Subhadra Jha has discussed these points elaborately.¹⁵ He shows that *ṣ* and *** sounds were confused in Mithila. As for dental *H*, he points out that something midway between *m* and *a* for all sibilants is represented by *thfc* sign for palatal sibilant which is used for all sibilants in the popular Eaithi script. It is possible, however, as Dr. U. Mishra observes¹⁶ the vogue of *Pah* in the neighbourhood of Mithila might have influenced the change of Magadhan *ṣ* into Maithili *ṣ*. Indeed, Dr. Chatterji considers that the vogue of *ṣ* for all sibilants in Magadhi itself was only apparent among persons of lower ranks. Lastly, the deviation of Maithili from Magadhi in regard to **l* can be understood if the existence of an intermediate sound between *** and *sr* is recognised and if the fact that most Brahmanas of Mithila are *ṣukla-Yajurvedins* where **r* has two pronunciations (*ṣ* and *«r*) is taken into consideration.

Maithili—an Independent Language

Till quite recently Maithili was classed either as a dialect of Bengali or that of Hindi—it was supposed to have no independent exis-

14. Dr. Subhadra Jha in *Formation of Maithili Language*.

15. Ibid.

16. Introduction to his edition of *Manabojh'a'rṣ Kṛṣṇa-ianma* and *late Presidential Address to Maithili Samiti Nirdharana Samiti, Mugaffarpur, 1926*

tenoe. Grierson first emphatically declared that far from being a dialect of Hindi or Bengali, it is in every way entitled to be treated as an independent form of speech.¹¹ It has several features of affinity with both Hindi and Bengali, but at the same time it has such elements in it as are wanting not only in these but in almost all the Indo-Aryan languages. "This is the case especially in conjugation. Here it stands aloof from all in following very scrupulously the complex rules regarding the honorific" and the non-honorific sense as well and about the use of the appropriate personal terminations indicative of the person of both the subject and the object. So it is really an independent language and cannot be included in either Hindi or Bengali as one of the dialects of these languages on the basis of (*vocabulary or that of*) intelligibility only. All these languages being of Sanskrit origin, naturally have in them a predominance of words of Sanskrit origin. Mostly they are common to all. Needless to say, however, that there are words which mean one thing in one language and another in others."*¹²

if one were however, to group Maithili with some other language, it would go rather with Bengali than with Hindi. Says Grierson, "it was much more nearly allied to Bengali (*group*) than to the Hindi (*group*) of the North Western Provinces {*modern U. P.*}. "¹³ "Like Bengali, Oriya & Assamese, it is a direct descendant, perhaps the most direct of the descendants, of the old form of speech known as Magadhi Prakrit, and has so much in common with them in its inflexional system that it would "almost be

17, *Maithili Grammar*, 1882. p. 2, JRASB XIV (1885) p. 186 f. n. 16, 18 and 19, and LSI V ii, p. 1.18,

18, Dr. Subhadra Jha *Op. cit.* pp. 31-32,

19, LSI V ii p.19,

possible to make one grammar for all the four languages."²⁰

In order to make the position of Maithili clear an attempt is made below to study its relation with other cognate languages :

(I) *Maithili and Bengali*

Bengali has been in the closest contact with Maithili. The origin of Bengali language shows that ancient Bengali and ancient Maithili had practically no differences—so much so that words in one language could be easily mistaken for those of the other language. The intercourse between the two language areas was very great during the medieval period. For about four centuries (15th to 18th) Maithila scholars taught Bengali scholars and when, later on Nadia became the centre of Sanskrit learning, Maithila scholars were taught by Bengali scholars. Politically also Mithila and Bengal remained under the same influences till 1911. Naturally, therefore, Maithili has been read and understood in perhaps no other foreign area more widely than in Bengal. While Modern Maithili literature can bear no comparison with Modern Bengali literature, the Early and Middle Periods of Maithili literature literally "made" Bengali language and literature.^{BX}

Most of the strikingly common and uncommon features of Bengali and Maithili have been incidentally noticed above.¹⁸ In pronunciation and intonation Maithili occupies a

20. LSI V ii p . 1.

21. Vide Dr. Suniti Kumar Chatterji, Introduction to *Vartiaratrakara*, p. xxi and R. G. Dutta, *Bengali Literature* as quoted by Dr. U. Mishra in his *Presidential Address*, Gfrongharadiiha, Mai, Sa. Pd.

22. While drawing attention to the common features of Magadhan language above, p. 45. More details in LSI V ii pp. 1-3,

middle place between Bengali and Hindi. the short *m* of Maithili, and in general its short vowels and unvoiced nasal vowels, (especially the frequent *T* and the *oandrabindu*), and the <ts are unknown to Bengali* The stress on the initial syllable in Bengali is not found in Maithili. its stress falls on different syllables.

As regards morphology, there are several common features in declension of nouns. Both have equally weak sense of number and gender in the conjugation of verbs. Of course, "Maithili becomes distinct from Bengali by the use of 'future in *t(a)* in the third person and by a very complex conjugation of verb, which is so uniformed so simple in Bengali".*⁴

(2) Maithili and Assamese

Assamese is the only Aryan language spoken in the Brahmaputra valley of Assam.

The boundaries of ancient kingdoms of Kamarupa and Mitbila were co-terminus on the Koisiriver in district Purnea. Ancient Kamarupa comprised till the 16th century modern Assam, Coch Behar, Jalapaigudi and Bang, pur?

In the *Kalikapurana* (c. 700-1000) a detailed account is given of the earliest ruler of Esmapura—Narakasura. It is related that Naraka was brought up by Janaka, king of Mithila, before he went to conquer—"to Aryanize" ?—Esmaropa.⁹⁶

23. E.g. in the pronunciation of vowel 'a' LSI V ii p. 2.

24. Dr. Sqbhadra Jha, *Formation of Maithili Language*.

2. See Chapter f above f. n.:9.

26. For a discussion on him, see Mr. Malankand's article in JKAMARUPA X 3, 4; J. Mishra's -Historical Notes . on Narakasura and Bhugadatta in JKAMARUPA XI 1, 2; and B K. Kakati, *The Mother Goddess of Kama-hya*, p. 25 ff.

During the early years ,of the Christian Era we have the famous, copper-plate grant of the Kamarupa ruler Bhaskaravarman and his ancestor Mahabhtivarman to Maithila Brahmanas on the banks of Kosi ,!

"His ancestor Mahabhativarman crossed the Karatoya early in the fifth century A. 0. and conquered a part of Eastern Mithila and Morung and in order to commemorate his conquest made the grant of lands within the conquered area to (Maithila) Brahmanas"....."It seems that till Susthitavarman (9th and 10th decades of 6th century A.C.) it remained under the Eamarupa kings. Bhaskarvarman assisted by Sri Har^i acquired it again in the first quarter of the Seventh century, and he issued a chartar confirming the grant made' by his ancestor."²⁷

Many Maithils went to Karaarupa during the reign of Vishu Singh of Ooch-Bihar (o, 1493 ?) He invited one Ssrwabhauma Maithila Brahmapa to be his priest. Kayasthas also went there, and, we are told, one Narahari Kayastha bejame the Prime Minister of the State. Narahari's son Payonidhi also held this post. His son Kavindrapatra introduced ICulinism among the Kayasthas of Assam on the same lines as in Mithila. Of course, later on, Kavindrapstra's family usurped the throne, and it is alleged that it holds it even today in the Gaunpura-Raj.²⁸

In the Tripura-Raj also many Maithila musicians and scholars were invited from Mithila, especially during the reign of Dhanya. maoikya (died 1515).^{*9}

The introduction of M lithili language by Sanfcara Deva (1449—1568) and other Brajavah

127. *Ind an Culture* l,p. 427 ff.

28. See *Social History of Kamarupa* by N. N. Vasu, I I , p. 168 ; also *Vibha't* (Bhadab*. 1343 Sala) I, vii, p. 15,

29. Of. *Rajamala*, 4 Bengali work, quoted in N. N. Yasu's 'Hindi Visvakosa " Vol VIII p. 46,

Vaisnava writers no less than the earlier Sakta and Tatitrika unity of culture during and after the decline of Buddhism have bound Mithila and Kshmaropa in very close ties. Assamese Brahmanas follow Mithila smritis and almanacs in religious and social matters³⁰ though we are told that Purnananda Bharata, the premier Assamese Lawgiver, makes very derogatory remarks on Mithila nibandnakaras.³¹

These factors make it easy to understand the great contact that has been between Assam and Mithila for ages.

With regard to the origin of Assamese language it may be noted that in the controversy of Assamese versus Bengali, Grierson pointed out that the claim of Assamese as an independent language was established by the fact that modern Assamese "comes (directly), from Bihar, through Northern Bengal (formerly in Kamrupa kingdom), not through Bengal proper".³²

Rai Bahadur K. L. Barua says

"Yuan Chwang in 7th century A.D. found that the dialect of Kamarupa differed only a little from that of Magadha. . . . The Kamarupa dialect was originally a variety of eastern Maithili, and it was no doubt the spoken Aryan language throughout the kingdom which then included the whole of the Assam Valley and the whole of North Bengal with the addition of the Purnea district of Bihar. It is not, therefore, at all strange that the language of the Buddhist Dohas composed in Kamarupa during the 10th and 11th centuries should be a mixed Maithili-Eamarupi language, bearing close resemblance to modern Assamese, the direct

30. See Dr. Mchra's article in *VtHkM* (Agahana, 1843 sala)' 1, x, p. 3.

31. [JKAMARUPAX 3-4p.70.](#)

32. LSI I. i. P. 156 and IA March 1896 See also ODBL p. 79.

offspring of the old Kamarupi dialect. Perhaps the *Dohas* were composed in a language which could be easily understood throughout Eastern India/⁸³

The variations between modern Assamese and modern Maithili will appear to be man- especially in phonology. But in morphology there are some important similarities. For instance, both have double causative suffixes in form and meaning ; extended forms of past future tense (having imperative, practicative force) in East Assamese and Maithili add *ilihi SLtxdibihi*; and such Assamese forms as *दिलाक, गेल, उठि, करि राख* correspond with Maithili forms as *दलक, गेल, उठि, करि राख* (or *कर राख*).

Many words which Maithili speaking people would recognize as their own are found in Assamese in the same sense, of course, often in a little altered garb. A few of them may be noted: *भाओ* (acting), *बनिज* (trade), *पौवर* (flank), *खजुली* (itches), *पुस* (pay), *कुसआर* (-ugar-caneX *बहु* (thing), *लग* (near), *कल* (Machine) *उपार* (dig up), *मूर* (earth-colloquial Maithili), *राति* (night), *खेतापचार* : Maithili *कमार* (blacksmith), *दालिम* (*दाकिम*) (pomegranate), *पिचुल* (*पिचुल* Maithili— *siippeiy*), *fas* (clarified butter) *फलग* (phlegm—As. *sfimese* : *saliva*—Maithili), *बुविआर* (Asamwse for clever = *बुविआर* in Maithili); " *खडैली* ^ring).

(3) *Maithili and Oriya*

Unlike Dr. Chatterjee, Mm. Dr. U Mishra separates Oriya from Bengali on the ground that the political and cultural domination of the Dravidians has been so great over Orissa that it has really lost its former bonds of kinship with other Magadhan languages. Indeed, "the language of the original inhabitants of Orissa was Dravidian" and though later on it

came under the influence of Pali and Prakṛta, and Modern Oriya originated largely from Magadhī Prakṛta, yet its continued subordination to Telang Kings for eight centuries and then to the Bhonslas of Nagpur for fifty years or so, left very little chance of its development in the manner of other Magadhan languages.

It is, however, not a daughter but agister of Bengali, though till recently some "Calcutta Pandits"⁹ continued to claim it as a dialect of Bengali.

In spite of these facts, Maithili has certain points of similarity with Oriya, For example, in phonology":

- (a) "In Oriya single MIA / was changed to / by cerebralisation while it was changed to / in early Maith. and became r or r in later Mai... Except in the pronunciation of the cerebrals and the r of skt. tsm. words, all sounds of the two languages are pronounced in the same way, as distinct from Bengali or Assamese."⁸⁴
- (b) "In Bengali the second element of a dissimilar conjunct consonant is not pronounced but the first element is doubled. In Mai. and Or. both of them are distinctly pronounced. Thus *Atma* is *atta* in Beng. but the Sans. pronunciation is preserved (*restored*?) in these two languages".⁸⁰
- (c) "**In the matter of stress, Mai. agrees with Or. in stressing the last long vowel. But this cannot be put on any vowel which will occur before the third syllable from the end. In case all the vowels are short, the penultimate one will get the accent. Oriya does not possess the very short vowels; which Mai. does. The rule of shortening of the pre-accentual syllable[^] does not hold good in Oriya. ... —/⁸⁶

Indeed, Maithili agrees with Oriya in phonology much more closely than Bengali does with Oriya in morphology.

34. Dfr. Subhadra Jha, *Op. cit*,

35. *Ibid*.

99. *Ibid*:

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(4) *Maithili and "Binari"*

"All round the outer edge of Aryan India is a circle of kingdoms or provinces, Bengal, Orissa, Maharashtra, Gujarat, Sindh, Panjab, Nepal; and the "Indian", or, as the Muhammadans called it, the Hindi, spoken in each of these places came by degrees to be called Bengali, Oriya, Marathi and so on.

"But in the Centre there remained a vast area for which no special name was found: it was merely Hindi and its language or languages were all merely Hindu. It has long been known that under the general term were included forms of speech differing, very widely from each other, and it only remained for some scholar to enquire into the subject and classify these various forms, referring them to their proper relationship. Mr. Grierson has done this for the Eastern part of the hitherto, undefined area, and he has therefore a perfect right to give a name to the form of speech whose independence he has successfully established."³⁷

This was the so-called "Bihari" language which is associated with Grierson's name. He thought Bihari to include three speeches- Bhojpuri, Maithili and Magahi. Today, we find that this nomenclature has been the cause of considerable difficulty in the growth and development of the Maithili language.

Grierson's nomenclature was mischievous inasmuch as it grouped two widely different speeches (viz, Bhojpuri and Maithili) in it. We have seen above and shall see below in the section on "Maithili and Bhojpuri" that Bhojpuri is emphatically 'U. P. ian' (Hindustani) language rather than 'Bihari*'. Now, Bhojpuri having *in total* very much greater number of speakers than Maithili *in total*, naturally led other philologists and historians to classify this 'Bihari' as one of the dialects of 'U. P. ian' (Hindustani) language. Secondly, by inventing this 'Bihari', Magahi was given a false place,

37. From a review of Grierson's *Bihari Grammars* noted in the 887 Bdn. Vol. V, pt. 17. (Beams in IA July 14885).

though Grierson would himself have required it to be classed under the true Bihari language (i.e. under Maithili). Lastly, he was thus unconsciously giving Maithili the status of a mere dialect, though he was successful in his main object of finally showing that Maithili was not a dialect of Bengali and was very much different from Bengali. It may be concluded, therefore, that this Bihari was born at the hands of Sir George Grierson and that there is not yet any common literary form for the basic Bihari and that it is culturally and even linguistically not a sound invention.

'Bihari' is, however, also supposed to indicate a hybrid form of Hindustani which is made current by the Avadhi-speaking Muslims of Bihar. Says Grierson :

"The Muslims speak it as their vernacular language over the greater portion of the area in which "Bihari" is the vernacular of the main portion of the population. This bilingual area extends as far east as the District of Muzaffarpur. This Muslim dialect is an interesting survival of the influence of the former Muhammadan Court of Lucknow. It is frequently heard by Europeans in Bihar as it is used as a kind of language of politeness by uneducated non-Muslims of the same country, much as Urdu is used by their betters."⁸⁸

This is, however, only a "spoken" language and has no serious claims to be a literary vehicle. Perhaps this is the Bihari of which Dr. Saohchidananda Sinha speaks.⁸⁹

A third connotation of "Bihari" is the most scientific one. It means 'Maithili' along with Magahi. For, what after all is the modern province of Bihar? It is the United Provinces

38. L S I V, ii. p. 404.

39. *Modern Review*, June 1941, p. 678, opinion quoted by Dr. A., Jha.

of Mithiha and Magadha—the remaining portions are mainly the strip of land in the west which belongs to the Ancient province of Kasi (now corresponding to the Bhojpuri speaking tract), and the "aboriginal" areas. This strip of land should stand with the province where the greater portion of the Ancient Kasi province has been put (i.e. with the U. P. districts of Ghazipur, Ballia, Gorakhpur, Azamgarh, Jaunpur, Benares, Fyzabad, Basti, and so on).

"Maithili and Magahi" have, practically everything in common as we shall see below. Therefore, if at all we want to stick to the term 'Bihari' it can be used only for "Maithili and Magahi"⁴⁰ taken together.

(a) *Maithili and Magahi*

Magahi is the name given to the dialect of Ancient Magadha, which lies in the south of

40. Dr. Suniti Kumar Chatterji writes to me regarding this point as follows :

"If that could happen (that is, if Magahiyas could accept Maithili as their literary form) then the linguistic situation of Bihar would be very much simplified: and Maithili and Magahi then together will form the *Bihari* language. I fear so long as the name Maithili is there the Magahi people may not feel as enthusiastic about it. Maithili intellectuals at Patna should at once get in touch with Magahi intellectuals, and together you may start calling Maithili-Magahi as a single speech-Bihari. No better name (acceptable equally to the Magahiyas) than Bihari suggests itself to me now ; this Bihari in a specialised sense will really mean Maithili, just as Rajasthani really means Marwari, when we take note of the literary importance of the Rajasthani speeches and dialects. There is, a good deal in a name-whatever good old Shakespeare may say., Bhojpuri has developed an individuality of its own, and it has deviated a good deal (or rather its development has independently achieved) from the Central Magadhan—I have classed it separately as Western Magadhan

Mithila. It is spoken in parts of Mongfayr, Hazaribagh, Bhagalpur, Patna and Palamu districts. According to some scholars Magahf should be taken to be a form of the 'Language of Madhyadega' on the ground that in certain Btiddhist texts Magadha is described to be in *MadhyadeFa\ But, as we have seen in Chapter I, this connotation of 'Madhyadega' is a distortion of facts. Magadha has been pre dominantly a 'Pracyadeṣa' (though Tibetan Geography seems to exlude it) and its dialect a Tracy a dialect'. Magahi is in away the most direct remnant of the Ancient Msgadhx Prakj-ta, and, though since the Muslin^ conquest its indigenous learning has been eclipsed under the influence of Hindustan (the U. P.), yet, Magadha has continued to be distinctly a non-U. P.-ian area.

The texture of Magahi is identical with that of Maithili. The most important feature is that both have verbs incorporating pronouns ^Hftr^**^ra^R[-^W85^?. So says Grierson :

"On the whole Magahifgrammar olosely follows that of Maithili. The two main distinguishing points are, first, the use of the two tenses just mentioned, and* second, the form of the Verb Substantive which is 'hi* (I am) instead of the very eommon Maithili *ohhT. *

The two tenses referred to are (1) the present indefinite (Maithili, *dekhai~chi*, Magahi, *dekhaM*) and (2) the past indefinite (Maithili, *dekhaluhun*, Magahi *dekhahalun*). These differences, however, seem to be very insignificant on a little consideration. For, in colloquial speech Maithili *chi* or *achi* may be pronounced as *ahi* or *W*—a natural phonetic change. Similarly, the verbal forrp *dekhahalun* in Magahi is an cbvious transposition—natural for unlettered persons—of Maithili *dekhalahun*. Most of these

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forms are found among the unlettered speakers of Standard Maithili too.

"In fact", concludes Grierson, "the principal difference between it and Maithili is that the latter has been under the influence of (a people who have been known for their learning) for centuries, while the former has been the language of a people who have been dubbed boors since Vedic times/"⁴⁹

Magahi might, therefore, *Very easily be classed as ...dialect of Maithili rather than as a separate dialeot"

(6) *Maithili and Bhojpuri*

With reference to Bhojpun it may be repeated that it "belongs rather to the IT. P. than to Bihar".⁴⁴ Dr. S. K. Chatterji supporting this conclusion of Grierson, says :

"Bhojpuriya territory (*Ancient Kcisi Janapada*) has always been under the influence of the West, and Western forms of speech, like Braj-Bhakha, and Avadhi, and literary Hindustani (*Hindi and Urdu*) in later times, have been cultivated by poets and others/"^{4*}

Indeed, Grierson, who committed the mistake of calling Bhojpun a dialeot of Bihar, himself observes that so far as literary traditions go Bhojpuri belongs to the West. He says:

"It was from its neighbourhood that the famous Bundelkhand heroes Alba and Qdani traced their origin, and all its associations and traditions point to the West and not to the East/"⁹⁴⁶

It may be further pointed out on the basis

42. LSIV ii p. 34.

43. Ibid, p. 4.

44. LSIV ii p. 40.

41 ODBLLp.99.

46. LSIVUp. 40.

of the *Linguistic Surtiy**, that Bhojpun speakers in Bihar number less than 0,691766 out of the 25,500,000 'Bihan' speakers of Bihar*. On the other hand, ^Maithili—Magahi" speakers, in Bihar number about three times as much.

Besides, of the total Bhojpun speakers in India (=20,412,608), those in Bihar and Orissa (=6,fa91,766) are far less in number than those in the U. P. where their number exceeds 10,085,171." Evren in area, Bhojpun speakers are spread in only five districts of Bihar, while they cover over ten districts in the U. P."

Bhojpun is, in fact, known as "Madhesi" or the language of *Madhyade£a'i (the XL P.) in Champaran district, when distinguished from Maithili which is also known there.

Philologically also there are several features in Bhojpun which bring it nearer to the vernacular of the U. P. (Hindi) than to Maithili."

47-49. LSI V li pp. 5, 14-16, and 38-34 give total figures; pp. 5195,106, 186,44,248, 23 ,311 give district-wise figures. Bhojpuri i& spoken by 20,412,608 persons, in the U. P. districts of Ballia, Qhazipur, Gorakhpur, Aaaragarb, Fyza-bad, Jaunpur, Benares, Mirzapur, Basti, Babaraich and Gonda ; and in the Bihar districts of Champaran, Shahabad, Palamau* Saran, Ranchi (and Jashpur State); and by about 300,000 persona in Nepal Terai and about 412,608 persons outside.

50. (1) In *Pronunciation*: Bhojpuri is pronounced with "the sharp out tone clearly distinguished as long (with aw of awl added at times), whioh we hear all over in Hindostani area" (LSI V ii pp. 41-48.)

(2) *Plurals i* Its nominative plurals by adding fit, *nha*, *na*. are like those of Avadhi ne, *vana*, -vane, *ina*.

(3) In *Declension of Nouns*: It ends in oblique form in e, like Avadhi; the Dative—Accusative post-position is ka. like *ka* and *Bade* in Avadhi; Bhojpuri postpositions se, te, sante *le* compare with *se*, *sent*, *senā* of Eastern Hindi.

(4) Such forme as मैं (=I, Avadhi मैं); तू, तैं (-thou, Avadhi तू तैं,); ई (that); ऊ (that); वे, वन, वीन (who); हे, तन,

We may here confine ourselves to the

के, कवन, कौन, मो सो, *eh* (-hs), *oh*, *o ohi* (that); *te* (that);
tor a जेकर ; तेकर ; 'E' spelt as *Vahi*; *Kucha I* ati these
 are common to Avadhi and Bhojpuri.

(5) Oommon features ia the conjugation of verbs
 between the two are :

Auxiliary Verbs

1. Jet form—present tense ✓बाढ़
 - masculine 2nd pe*n बाटे (Av.) बाढ़े. (Bhoj.)
 - feminine , बाढ़िस (Both)
 - masculine 3rd person *बाढ़ें (A) बाढ़न (BH)
 - feminine ,, बाढ़ी (A) बाढ़ी (BH)
2. 1st form—past tense ✓रह
 - Istperfcomरहै (A) रहलौ (BH): रहो रही. (2nd form BH)
 - 2nd person *rahts* (A) *tahalas* (BH, masculine)
 - rahads* (BH, feminine)
 - 2nd form BH, *rohas* (masculine)
 - ,, *rahis* (feminine)
 - 3rd person feminine *raht* (A) *rahatt* (BH)
 - ,, ,, masouline *rahts* (A) *rahalast* (BH)
 - 2nd form BH *rahas*, *rahast*
 (mas. sing.)
rahin (mas. pi.)
rahin ([fem.pl](#))

9 in, en eto. for plural past tense in both.

Finite Verbs

1. Present tense ✓देख
 - 1st person sing. mas. देखौ, देखउँ (A), देखो (BH)
 - ,, pl. was, देखी (A) देखी (BH)
 - 2nd person sing. ma*, *dekha*, *dekhas* (Both)
2. Past tense
 - 1st person sing mas. देखलौ (Both)
 - 2nd person sing. mas. *dekhalas* (Both)
3. Future tense
 - 1st person, देखबौ (BH) देखबूँ (A)
 - 2tdpetsandeJWiafce (sing.), 4e/?/ia^(o) (fern.) (Both)
 - 3rd person देखिबै (BoUa)

striking points of differences between Bhojpun

4. Past Conditional

3rd person mas. sing. *dekhat* (Both)„ fern. pi. *dekhatiu* (Both)

5. "The past tense with the.....ending in *is*, *es* or *Vas* (according to local spellings) is pre-eminently the typical shibboleth of a speaker of Eastern Hindi. In conversation this form of a verb naturally occurs with great frequency, and is hence continually heard/" (LSI VI p. 5). Now, since this is as true of Bhojpuri as of Avadhi and since *katis* and *maris* forms are "relics of a mixture of Sauraseni and Magadhi Prakrit" (LSI VI p. 5) and indicate the Ardhamagadhi origin of Avadhi, therefore. Bhojpuri may also be treated as one of the Ardhamagadhi speeches (like Eastern Hindi etc.).

6. Moreover, in the third person future while Maithili (along with Magadhi) uses the present participle somewhat clumsily, holding the *ba*, Bhojpuri "takes refuge in the *s/i*-future which we (meet) in the Sauraseni dialects, so that we have a curious spectacle of a future in which the first two persons are really impersonal passives (*-itavyarh'*, like the *M&gadhi languages*) while the third person is active (*-isyati'*, like the *Sauraseni languages*)..... Eastern Hindi goes still further in the same direction. The Awadhi dialect closely agrees with Bhojpuri in this :

<i>Sing.</i>	<i>Plural</i>
मारबू	मारब
मारबेस	मारबो
मारिहै	मारिहै

As we go West, Awadhi definitely takes *hi* in 1st 2nd and 3rd persons and becomes identical with Brajbhasa." (LSI VI p. 7).

Thus in the "*is* etc" of the past tense and in the "*ih*" of the future tense Bhojpuri along with Eastern Hindi seems to occupy an intermediate position between the Magadhi languages of the East and the Sauraseni languages of the West (LSI VI p. 7). Therefore, we can say, that though Bhojpuri may agree generally in regard to its noun* and pronouns with the Magadhi or Eastern group of vernaculars, yet in regard to the verb

and Maithili¹:

1 *Phonology*—the vowel *a* is pronounced in Bhojpur with the clear sharp out tone of the U. P. and not in the round fashion of the East

2. *Morphology*—(i) *Number*—plural is formed in Maithili like Bengali, etc., whereas in Bhojpur it is formed by adding *ne*, *ve*, *vana*, *vane* and *ina*, like Avadhi *ni*, *nha*, and *na*.

(ii) *Declension* & (iii) *Conjugation*—the favourite Bhojpuri postposition of the genitive is *fa*, while in the Eastern languages it is either *ka* or *kata* or *kef a*. Besides this, the genitive of a Bhojpuri substantive has an oblique form unknown to Maithili. As regards pronouns Bhojpuri has a word for 'Your Honour', viz. *rdure* which does not occur in Maithili. In the conjugation of verbs the Bhojpur verb substantive *bate* does not appear in Maithili. In the finite verb, Bhojpur has a present tense *dehhttd* which is not found in any form in Maithili.

it occupies a position intermediate between that group and the Sauraseni group, whose habitat is immediately to the west, and that it is very much near the modern representative of the ancient *Ardharcagadhī Prakṛta*. There are, of course, quite many differences between Bhojpuri and Avadhi, but Western Bhojpuri—the largest group of Bhojpuri—is frequently called *Putbī pat excellence* often including Avadhi. (See L 8 I VI p. 43).

‘ Cf. also ‘ डा० सुनीति कुमार चड्ढा का कथन है कि मैथिली और मगही को भोजपुरी के साथ एक कौष्ठ में रखकर तीनों को एक “बिहारी” भाषा के अन्तर्गत रख देना गलत है, क्योंकि मगही और मैथिली मात्राधी अपभ्रंश से निकली हैं और उनका हिन्दी से कोई सम्बन्ध नहीं है परन्तु भोजपुरी अवर्मा-वधी से निकली है और कोसली के वह अधिक निकट है । ’

— शिवदानसिंह चौहान in “प्रगतिवाद” p. 249.

5L Moat of the facts given here (as also those in f, n, 50) are based on LSI.

Finally. Bhojpuri has cast aside all the mare of verbal forms in Maithili depending upon the person of, or the degree of respect to be shown to, the object.

(iv) *Oulturat and Ethnio*—The grammatical complexity is the result of the conservatism of Maithili Magahi speakers and its simplicity that of the simple practical character of the Bhojpuri speakers. (See LSI V ii p. 4.)

This does not mean that there are no points of similarity. Dr. S E. Chatterji has pointed out similarities between Maithili and Bhojpuri grammars, but most of them are mainly due to their territorial contiguity :

- (1) ' the weakening of long vowels when words are extended or compounded through reasons of stress/'
- (2) "Pental pronounioition of the old Magadhl fcalatal sibilant, although writteri ia in the Kaithl..."
- (ty^f r for Magadhi I " (4)"3, bometimes 4, form« for the same noun with preference for the awt and auwd forms..." (5) "an oblique form in -e for nouns often retained." (6) "genitive of nouns in .. ka, of pronouns in kara and kara" (7)dative (? abla-tive) in se. (8) locative (in id) Verb forms "-a/« •ah and not -</, -ifr." (10) "a verbal noun in -a/-"***

(5) *Maithili and Hindi*

Maithili has had a very chequered career: at first under the suzerainty of Bengali it found itself in the Eighties brought under that of Hindi. The philological reasons which are advanced to class Maithili under Hindi *itg.* prevalence of « for ff; use of ^ in looative; shortening of vowels. When a word • is extended or oomtxmnded etc.) are also the points in which Maithili agrees with |Jhojf>uri., It seems, there fore, that the contiguity or Bhojpuri with Maithili has gone a loiiig Way to create the

impression that Maithili, along with Bhojpuri and Eastern Hindi (Avadhi) dialects, forms a part of Hindi. After we have seen the differences between the cultural and literary tradition of Bhojpuri Maithili speaking areas, it is not hard to say that this has been an unfortunate impression*. Generally speaking, however, Hindi is different from Maithili in all those features in which Sauraseni Prakrit differed from Magadhi Prakrit."

Another ground on which Maithili has been classed as a dialect of Hindi is the inter.com-mutual intelligibility between Maithili and Hindi speakers. Even if this contention was wholly correct—as is not the case—Maithili could remain an independent language. For, rightly says Grierson:

"This is not an essential difference especially is considering the Aryan languages of North India*. For, between Bengal and the Punjab, including even Bajputana, the Central India and Gujarat; every individual who receives the very slightest education is bilingual. In his home and in his own immediate surroundings he speaks a local dialect but in his intercourse with strangers he employs or understands some form of that great; *lingua franca*—Hindi or Hindustani. Moreover, over the whole of this vast area the great mass of the vocabulary, including nearly all the words in common use, is, allowing for variations of pronunciation, the same.

thirdly, the adoption of late of Devanagari script in print has curiously supported the impression that Maithili is only a form of Hindi. Indeed, it is forgotten or tacitly put in the background that Maithili has also its

own script, Dr. S. K, Chatterji rightly observes:

"The fact that till recently Maithili types were never oast and no books were ever printed from Maithili types to partly responsible for the language itseW being in the shade, A. Maithili boy of the upper classes is taught the Maithili alphabet, and Maithil Brabmans and others usufcly employ this alphabet in writing but in printing Devanagari is ordinarily used. The result of the influence of this literature printed in Devanagari, combined with the compulsory study of Hindi in the schools to the exclusion of the mother tongue and its script, has been that the knowledge of the native script is becoming more and more restricted/⁵⁵

Other reasons why there has been a decline of Tirhuta and the consequent rise of Devansgari are: (1) the desire to have a common script (Devansgari) for the whole of India, being the greatest gift of the British rule, and the asso ciation of Sanskrit (the Devavani), the Indian Language *par excellence*) with it; (2) the example of Gu jai ati and Marathi which adopted it; (3) the uae of Kaithi (a corrupt form of Devansgari), among Magahi speakers and the lower classes of Maithili speakers; (4) and the official and unofficial vogue of light literature (esp. novels and journals) in Hindi and the absence of printed light literature in Maithili script Therefore, when revival of Maithili came and the press came to be used for printing purposes, it found tho reading public more ready to understand and use the Devansgari. The result of all this has been, as shown above by Dr. Ohatterji, that Maithils of the present generation are increasingly obliged to use Devansgari. The older generation and the more respectable sec tion of society., however, still write in Tirhuta. With the establishment of Mithilfk«ara Praks« tana Tifcbandhiki Samiti, With the recognition

given to Maithili in its home University and with the concentration of all aspects of reawakening and rejuvenation in Mithila in the language problem there. There has been a fresh interest in Tirhuta in recent years. A fount of Maithili types has been cast and a little literature has been printed in that but it seems that Devanagari has definitely by now ousted the Maithili script, the latter being occasionally employed as reminding the Maithils of their independent and proud cultural history.

Maithili is the only recognized native literary vernacular of Mithila, though undoubtedly in recent times owing to several factors Bengali, Hindi, Urdu and even English are also widely read and cultivated. It is strange in the light of this, to find scholars patronisingly recommending the ultimate adoption of Hindi in preference to Maithili."

II

THE MAITHILI SCRIPT (TIRHUTA)

Its Name

The script of Maithili, now variously known as 'Maithili Lipi', 'Mithilaksara', or 'Maithilaksara' is properly called as 'Tirhuta', though some uninformed people have dubbed it as 'a corruption of Bengali' or as 'Ojha Script used in Behar chiefly by Ojha Brahmins'.* The name 'Tirhuta' shows that the script was fully developed when 'Tirabhukti' had become the popular name for the country. Earlier probably it was taken either generically as 'Mlgadhi script'

56. Such as, Babu Ram Saksana (the President of the Non-Local Languages Section, All India Oriental Conference, December 22, 1941).

57, B.g In *Specimens of Various Varnaclua Characters*

of as the Buddhist work Lanta-Vistra, has it, the "Vaidehi script."*

Its History

the growth and development of Tirhuta has seldom been discussed in detail. From the time when the Eastern Alphabet begins to appear distinctly, "Dr. Buhler's work ceases to be exhaustive and does not deal with Eastern variety forms of the Northern Alphabet, separately... The differentiation is made only in the case of Sarada alphabet which is already a "separate unit in the 8th century, A. D., and in a much later period in the case of proto-Bengali."

the Maithili alphabet

•is derived from an Eastern alphabet current in what is now Eastern United Provinces, Eastern Central Provinces, Behar, Orissa, and Bengal and Assam, from the 6th century onwards", and which, in its turn, "is a variety of the Gupta script (400-550 A.D.) which is a sort of our development through intermediate Kharosthi writing, of the primitive and monumental Brahmi, the mother of all the national Indian alphabets." "Mss. written in this cursive form of the Eastern alphabet, dating from the 7th century, the Mss. preserved in the temple of Horiuzi in Japan, have been found."

"This cursive Eastern alphabet is the immediate source of (1) Bengali-Assamese (2) Maithili and Oriya alphabets. (1) and (2) are practically identical; almost all the forms in (2) are found in old Maithili written in (1). In fact, Sanskrit Mss. in Maithili characters used to be read quite easily by Bengali Pandits, to whom these characters were known as *tirute*. . . . In Magadha the same alphabet

Passing Through the Post Office in India, compiled in 1877 by C. W. Hutcheson, Dec. 1877.

58. V. Jivanatha Baya "Maithili Lipi" (K. I. G. H. I. L. I. S. « A. U. ^ S 7).

59. B. D. Banerji, *Origin of Bengali Script**, p. 88:

69. O. Hatterji, ODBLI, piHS ^ nS.

TIRHUTA AND SOME OTHER SCRIPTS

Tirhutā (Majhulī)	Bangalā	Assarrese	Oīyā	Kailhī	Devāksara (Devanāgarī)	Roman
अ	अ	अ	थ	अ	अअ	a
आ	आ	आ	था	आ	आआ	ā
इ	इ	इ	इ	{ ई	इ	i
उ	इ	इ	ऊ	{ १	ई	ī
उ	उ	उ	उ	{ ७	उ	u
ऊ	ऊ	ऊ	उ	{ ८	ऊ	ū
ख	ख	ख	ख	ख	ख	ṛ
ख	ख	ख	ख	ख	ख	ṝ
ग	ग	ग	ग	ग	ल	ḷ
ग	ग	ग	ग	ग	ल	ḹ
ए	ए	ए	ए	मेरे	ए	e
ऐ	ऐ	ऐ	ऐ	मै	ऐ	ai
ओ	ओ	ओ	ओ	मो	ओ	o
औ	औ	औ	औ	मौ	औ	au
अं	अं	अं	थं	अं	अं	(ang)
अः	अः	अः	थः	अः	अः	aḥ
क	क	क	क	क	क	ka
ख	ख	ख	ख	ख	ख	kha
ग	ग	ग	ग	ग	ग	ga
घ	घ	घ	घ	घ	घ	gha
ङ	ङ	ङ	ङ	ङ	ङ	na

Tirhutā (Mauili)	Bangālā	Assamese	Oriyā	Kailhī	Devākṣara (Devanāgarī)	Roman
চ	চ	চ	ଚ	८	च	ca
छ	छ	छ	ଛ	ॡ	छ	cha
জ	জ	জ	ଜ	ॢ	ज	ja
झ	झ	झ	ଝ	ॣ	झ	jha
ঞ	ঞ	ঞ	ଞ	।	ञ	ña
ট	ট	ট	ଟ	॥	ट	ta
ঠ	ঠ	ঠ	ଠ	०	ठ	tha
ড	ড	ডড	ଡ	ୠ	ड	da
ঢ	ঢ	ঢ	ଢ	ୡ	ढ	dha
নল	ণন	ণন	ଣ	ୢ	ण	na
ত	ত	ত	ତ	ୣ	त	ta
থ	থ	থ	ଥ	୤	थ	tha
দ	দ	দ	ଦ	୥	द	da
ধ	ধ	ধ	ଧ	୦	ध	dha
ন	ন	ন	ନ	ୠ	न	na
প	প	প	ପ	ୡ	प	pa
ফ	ফ	ফ	ଫ	ୢ	फ	pha, fa
ব	ব	ব	ବ	ୣ	ब	ba
ভ	ভ	ভ	ଭ	୤	भ	bha
ম	ম	ম	ମ	୥	म	ma
য	য	য়য	ୟ	୦	य	ya
র	র	রর	ର	ୠ	र	ra
ল	ল	ল	ଲ	ୡ	ल	la
ব	ব	ব	ବ	ୢ	व	va
শ	শ	শ	ଶ	ୣ	श	śa
স	স	স	ସ	୤	ष	śa
হ	হ	হ	ହ	୥	स	sa
হ	হ	হ	ହ	୦	ह	ha

%t pr*tfx»l*mte** wttttan mi Walanda and Vifataftk-
 «ft In Ilagedha hve teen found preaemdin
 Hepal. at,,in later ttoee the. eureiv* or short
 hand form of the old Devanagari scyle of the Indiafc
 alphabet whioh prevailed in Northern pd Western
 India.....from the 7th centuty, namely, the Kaithi
 script* name to Megadha by way of the Btiojpuriya
 tract, and this Kaithi alphabet has held the ground
 till now. Kaithi because of it* simplicity baa
 spread to Mithila as well, where only the Brah-
 tnanas and other upper classes keep up the old
 Maithih character, the latter has never been
 extensively printed from types; and Devanagari,
 strengthened by the spread of Hindi and by its
 speoial association with Sanskrit at the present
 day, is now employed in printing Maithili, In
 Oriya, the old cursive alphabet of the Bast changed
 as early as the 15th century into the Oriya
 alphabet as it is ourrent...now, deviating greatly
 from the Bengali-Maithili norm/¹b1

The broad lines Qt the origm of the scriipt
 being thus clear, it remains to indicate the
 andoiniens of Tirhuta through the ages, with
 the help of which its complete history can be
 written. The earliest documents in this direc-
 tion are found in the Mas of the Buddhist *Odns*
and Dohds and other Maithiia works in Nepal
 Dnrbar Library. Bahula Saokritysyana men-
 tion B⁶¹ (without any data) a Ms of *Kurukulld-*
84bvana in old Tirhuta among other Maithih Mas
 m Tibet. The Bihar Research Society has
 done commendable work in cataloguing Tirhuta
 Mssof various date-s and though among the
 published catalogues the dates of the Mas are
 hardly older than the 15th Century, it has pub-
 lished same important things in this connection
 in its *Journal*. Among these are the photo-
 graphs of the Inscription of Sridhara Kayastha,
 the first Sarpata King Nanyadera's Minister
 («• 1097); the copy of Vardhamana's contest*
 ppraty Ms; the copy of Karnaparva of the

at Rit

St. JBOfcS Vol. XX11I, p. 31.

Mahabharata dated L. a. Sam. 327 (=20th August, 1447 A. D.); and the Kandahs Inscription of King Narasimhadeva of Oinivira Dynasty dated 1357 Sri (1435 A. D) and the Jayapatra recording legal procedure and judgment in the Maithila Law court of the 18th Century.

Some Peculiarities of Tirhuta

(1) Tirhuta has changed very little during the ages, though of course such a thing as the dot of * going inside the triangle and subsequently forming a line is seen : whereas Oriys changed quite early and Bengali developed otherwise from it.

(2) A unique teature of Tirhuta (and Assamesa) is the practice of beginning the alphabet with *Anji*. In ftlithiia a boy on the occasion of bis *Aksardrambha* ceremony in the fifth year of his age is taught to write the sign of *Anji* and **Sidhirastu*\ so that 'to have *Anji* Siddhirastu' has become an idiotn to convey the beginning or something. Though Tirhuts is uniortunately becoming obsolete with the spread of Devanagan, even now alt high class persons in writing their letters and invitations and religious Mss, or in doing any auspicious work begin with this *Anji* sign. Some interpret it to mean the tusk of the deity G-aseSi,⁶⁴ the deity of learning, and the dispUer of all evils. But as Pandit radmanath Bhattacharya shows, "the sign.....does not represent any particular letter or eyl)able....but is the sign of the *Kundalini*—the serpentshaped divinity that

, 63. Kandaha Inscription (JBOUS x*-i) and the re* {Milder to it by Dr. Mishra [AUohabad*](#) University Studies

64. Mikira S9fch July 1944. This vie* is supported by Maithila Vararuoi in a slender Ms of *Patrahaumudt* preserved in the Library of the Gangaastha Jb% jteseftt oh institute, Allahabad.

prevades every letter and regulates its pronunciation. She is in fact the creative energy bringing out every letter.-as is the representative of the Vedio Brahma, whereas, *Anji* is the symbol of the Tantrio divinity 'Kuodali n l' ".⁵ He quotes from a Tantrie work where the name is found to show that "above the Dvidala (two petalled *cakra i e.* the *Anjicaka*) is the seat of the 'Kala (lit. tact) which is very dear to *Yogin* (devotee). This is called *Anji* ; this looks like a curved line". In faot this is no other than the "serpentine Kundalini just emerged out of the *Baioahras* and" thus the devotee is delighted* to see Her in this trans-een dent'stage, on the way to the goal, *Sahasrara-catra*—within the crown of the head.

(3) The Tirhuts letters are explained by scholars as representing the Tantric Yantras suoh as Trikogi, Bindu, Vftta, Catugkoga, etc. They are regarded as very sacred and even *how* Mss in Tirhuts are believed to be more effective in matters of worship and rituals than in any other script.

(4) In Tirhuts, the letter *ift* or **ft* has a separate sign, and does not look as if it is merely an addition to *sr*.

(5) Short and long matrSs are distinguished in Tirhuts differently from the Devansgarl.

(6) It can be written very fast. Unlike Devansgari but like the Roman script, it can be written without raising the pen after every letter.

(7) It has peculiar forms for most of its Samyuktskfaras (compound letters). This further distinguishes it from all other scripts, *E.g.*, for

ई,	ऊ,	ए,	अ,	इ,	उ,
व,	ख,	ग,	घ,	ङ,	etc.

, (8) It has two separate forms for *a»d* eaoh.

(9) The diacritical mark above q or below it, to distinguish it sometimes from * is its other important distinguishing feature.

(10) Its alphabet is called Kakahari.

(11) It has descriptive names for each form of a letter (Matrka or non-Matrka). Thus K will be described as कटेका 'क', कौहून 'का', हरिह 'कि', दीव 'की' काखुराम 'कु', दूबे 'कू', एकले 'के', दूले 'कै', मानविहारी 'का', मयंकमदी 'को', मयानुसार 'कं', पुगुचा 'कः' ००

(12) The full point is called पाखी (Skt. पाखी).

(13) There are special descriptive epithets to distinguish letters which aTM nrricntieed similarly. Thus 'ब' is called दोहारिणा 'ब', and 'व', दोहिरा 'व'. ०१

(14) The Tirhuta letters end in upwards stroke (ardhvagati).

««. TMt has a paralM ia Hiadi; M* Sndhlfcmft Dvtodi. Oofim &d / O M M, p, 89 •

क किन कर्क क । कबून का । रेहो कि । दीवो की । कडे कु । कडे कू ।
एक मव के । दोले कै । कन मव को । पुगुली काना कौ । मले कं । दारी कः ।

•7. Mart of tn« abore feature* er» noted in MOD*.
tf7,p.tt.

CHAPTER 01

INTRODUCING MAITHILI LITERATURE

I

PERIODS OF MAITHILI LITERATURE

Having seen the forces that have animated the people of Mithila during the ages, and having established that their mother-tongue is an independent language, we may now proceed to examine their vernacular literature from the beginning to the present day. For the sake of convenience in arranging the material for this purpose, it is proposed to divide the entire literature under three heads:

1. *Early Maithili Literature (1800-1600)*-This comprises the beginnings of the language, the proto-Maithili stage, and the early lyric. The literature of the period from 1400 onwards is dominated by Vidyapati. It sees the extensive vogue of Maithili over the whole of Eastern India as the sole dignified vernacular literary medium after the downfall of the Apabhramsha.

& *Middle Maithili Literature (1600-1860)*-The predominant form of literature during this period is drama, but the centre of activity shifts to Nepal. Amongst the representative writers Vamiyani Jha, Jagatprakash Samalla and Tjmbpati Tjpadhvaya may be mentioned, the Aakhyaanas of Sankaradeva and others also belong to this very period.

2, *New Maithili Literature (1860-1947)*-The period faces at the present

a steady decadence. A new era, however, dawned in the reign of Maharaja Lakshminishwara Singh (1880-1898). With the opening of the present century only, its genre is discovered, *tf., prose. The main obstacle in its growth has been the almost total absence of recognition of the language in the educational system of the province. Of course, with the growth of 'English' education; other branches of literature also receive greater attention. Drama, poetry and prose all make great progress.

II

TYPES OF LITERATURE IN MAITHILI

Forms of Poetry

Almost all forms of traditional Indian Poetry are represented in Maithili. Like Sanskrit, however, there are works like *Ankavatl&sa>Ohandolank&ra>anjit,8&* and *Alankrtibodha* (works on Poetics), *Btiti prak&sa* (on medicine), and so on, which should have been written ordinarily in prose and not in verse.

Coming to the poetical literature proper, we find a few Mahakavyas first, some of which can vie with the Mahakavyas of any other language. There are three classes of Maithili Mahakavyas. First, there are those which are direct translations and adaptations of Sanskrit Mahakavyas, such as, Acyutsnanda Datt's *Mahdbhrata* and *Baghuvamsa** Secondly, there are such independent Mahakavyas as strictly follow the conventions of Sanskrit Mahakavyas. This class includes works like B*darinatha Jha's *EkdvalUParinaya*, Raghunandanadas's *Subhadra-Harana* and Tantranatha Jha's *Kicakafraha*. The adaptations of Mahakavyas like Michael Madhusudanadas's *Mtghandda Badha* by Gaurisankara Jha, may be included in

this very class* The third group is led by Jdanabodha's *Krsnajanma* and Candg Jhs's *Bdmadyana*. Both these works do not intend to follow strictly the rules of a Mahakavya, but have all the leading characteristics of it. They are composed in well marked out cantos or chapters ; they open with a benediction; they plunge into their stories by declaring their subject matter first; they are based on historical or mythological accounts of famous heroes ; and lastly, they embrace an elaborate and descriptive narrative.

The Khandakavya is comparatively more common in Maithili. The main distinction between the Khandakavya and the Mahakavya is the greater elaboration of descriptions and the larger number of episodes and of cantos in the latter. There are at least six kinds of it in Maithili. The first class consists of the various translations and adaptations of such Khadakavyas as *Meghaduta*, *Btummhdra*, *Bhartrharu nirveda-Kavya* and *Virahini-Vrajmangal*. The second category of Khadakavyas is made up of such works as Laladasa's *Oangdalahari* and *Qane\$althanda*, GUNivantalaladasa's *Gajagrddhodhdra* and other longer poems, Raghunandana diss's *Vira-Bdlaka*, *JELiddhinatha* Jha's *8ativibhuti*%, Anapa Mishra's *Ndradavtdha*, etc. These are all long narratives of mythological or legendary heroes.

The third group is devoted to what is called *Vtdhdvda-Kavya*. In Mithila it is a peculiar type of Sanskrit Kavya, supposed to induce the wind to blow at particularly hot hours. Gands Jha and Bh&ns Jha have followed it in Maithili. The fourth class consists of *Virudavahs* such as those by Lsladasa and *Riddhinatha* Jha, and the fifth includes miscellaneous occasional long poems, such as Ksshikanta Mishras's *Kobara GUm*. The last three classes of long poems are inferior to the first two classes in their subject matter.

The 'Sammara' (=Skt. *Svayamvara*) is an **important** class of Kha[^]da-Kavya delineating the course of events leading to the marriage of such persons as Rama, Jagannstha, Knaa, etc. Many minor poets round about the 19th century are known to have written in this type.

Maithili Folk literature has particularly attractive kinds of long romantic tales in verse which may be called Gita-katbss (Popular Ballads). *Bihuld-Gita*, *Dind Bhadriha Gita*, and *Sutthi-Kumari'ka Gita* are good illustrations of the finer achievements in this type.

The most prolific branch of poetry, however, has been the Giti-Kfivya which can be rendered into English as 'lyric poetry*'. These lyrics are meant literally to be sung. This is the reason why its various types in Maithili cannot be distinguished unless they are sung out. Several kinds of them have been invented and perfected in Maithili and to this day a Maithili poet is not considered worth his name if he cannot compose some of the several forms of traditional Maithili lyrics. The earliest specimens of lirio are found in Caryigitis but it is in the numerous vernacular adaptations and imitations of Jayadeva's immortal work *Gita-govmda* that it first rose to glory. Vidyapati was thd first great poet to,exploit almost all the types of lyric in Maithili.

The distinguishing characteristics of the Maithili lyiic are these: It is extraordinarily musical; its directness and spontaneity are unimpeachable ; its length is invariably suited to -the expression of CM powerful mood or emotion ; us range is wide and unlimited; atfe obief sources of inspiration are the events agd experiences of everyday life; and, lastly, Sanskrit stories and legends, and Sanskrit poetic and erotio conventions provide eternal b^kground to its colour and imagwy.* One of

the most oommon features in Maithili lyrics is the *Bhaniid*, which has been thus described :

"The insertion of the poet's name (or any name he chooses* whether a *nam de plum** of himself or the name of guru) appears to have been practised in the old and medieval periods throughout the length and breadth of upper India. It seems to have been a development of the praotioe of the earlier Sanskrit poets to insert in the poem or stanza the name of the metre in which it is written, as *double entendre*/' (Dr. Sukumar Sen in *Htstory of Brajabuli Literature*).

Some of these *Bhanitds* contain the name of the king, the patron or any other person (often along with his consort) whom the poet wishes to oblige or compliment as his friend or benefactor.

One of the greatest difficulties in present, ing a classification of the chief lyrical forms is the tendency of mixing up folk forms with literary forms of Maithili poetry. Often it becomes impossible to say if a particular form is not at the same time responsible for folk poems. The following list limits itself (as far as practicable) to those kinds of lyric poetry which have been handled by poets of eminence and have produced great literary poetry. Full details about folk lyrical forms will bp found elsewhere. The lyrical types are mainly distinguished by their melodies. There are also some forms which have alternative* called ft<qt* tn V (i.e. metrical verses fit to be recited rather than to be sung). Of course, the lyrics have differences in their subject matter too.

The most common and important type is the 'Tirahuti' (or Tirahuta), which seems to have been so called because it was the most popular and successful indigenous lyrical expres sion of the country. The Tirahuti is the richest of all classes of Maithili songs. It comprises mainly love songs—songs of separation as well as of union. There are beautiful descriptions

of the *nayika* her dalliance, her union with the lover and, her separation from the lover; it) general, every aspect of her heart is unfolded. The words ना, हो, ऐ, or सबनी ने are of ten found as its refrain.

The refr सबनी ने is generally found in the most important subdivision of Tirahuti which is called 'Batagamanl'. These Batagamanis are primarily meant to portray the *ndyikd* while she goes to meet her lover (in *abhimra*). Bata-gamanis can be best distinguished from ordinary Tirahuti only when they are sung out in their peculiar melody (दूर). Vidyspati is the most successful writer of this class of Maithili lyrics.

The ⁴Goalari' is another important branch of Tirahuti. Its theme is generally the sports and youthful pranks of Krspa in the company of Gopis. Nandipati is one of the greatest writers of this class of songs.

The 'Rasa' is an extension of Kp[^]ia's sportive hiss with Gopis. It deals specially with KjspVs Rasa-hla. Its writers have been influenced by Brajabhs[^]s poetry. Saheba-Rsma is the most successful writer of the Rasa.

The 'Mana' is a class of poems forming a sort of dramatic lyric representing the annoyance of the beloved (स्त्रीमान) and the request of the lover to mend matters, and vice versa (पुरुषमान). Umapati is the greatest exponent of this type.

The 'Samadsuni' (= Skt. सम्पादवादी) represents the farewell song, especially sung to bid adieu to the daughter when she is going to he* husband's house. There are fine specimens of this class as applied to the bidding farewell to the image of sri Durga in Navarstra on the day of its immersion, and, even, to the passing harvest of mangoes. The elegiac note in this 4lasB of songs ia very much enjoyed by Maithili

readers. Gaganitha Jha and Virldhyantha Jha have made important contributions in this direction*

The ⁴'Lagam' is of two kinds: the one embodies four to five stanzas of great beauty with X qf as the rhyming refrain. The other is a folk-type of greater length; it generally gives tales in verse to be sung by Village women, when they are grinding grains in the early morning. It is the former which has been used by 'Nidhi' and Gapanatha Jha as medium of fine poetry.

The 'Oaita*' or 'Caitsbara' is meant to convey emotions of love in the month of Oaitra (March-April). The rhyming refrain is ft m, \ TOTerror. Most songs in this class belong to folk-poetry.

The 'Malara' is another seasonal class of songs. It is of two kinds: the 'Tavasa Malara' (which is fit to be sung in rainy season) and the 'Dhurig Malara' (which may be sung in dry season). The rsga of Malara is distinct from all and is the commonest one.

The 'Joga' and 'Uciti' are peculiar classes of Maithili songs. The Joga is sung to the bridegroom or the lover to bind him to the bride or to the beloved by incantations. The earliest songs of this class go back to the days of Vidyapati. The Uciti songs are supposed to convey words of courtsey by the host to any distinguished guest. These two classes have both literary and folk types.

Such forms as 'Sohara' (birth songs esp. of Kma and Buna), 'Barahamssa' (songs describing the state of separation of lovers during the course of twelve months)—or 'ChaomEbi' (only during six months, Jyefba to Karttika) or 'Oaumasfi' (only during the C&ur&Hy*) the rainy season)—etc. are other f>milt*r kio4s qf

vernacular poetry. These forms also have both literary and folk types.

Of the devotional songs we have had an occasion above to refer to (1) 'NaoSri', (2) 'Mahegavsm', (3) 'Gossuni-ka Oita' and (4) *Viwupada\ The 'Nacsris' are distinguished by the direct prayer to Lord Siva. The name Naosn seems to have been derived from the ecstatic daaoe of Siva and is probably intended to liken the cognate state of the devotee into which he loses himself while praying to the Lord. The name 'Nacarl' is now often confused with 'Mahefiavsmi' in common parlance, but there is really a marked distinction between the two. The Nacarl is directly devotional; the Mahegavsm is merely a song about Siva. The 'Mahe&avani' has paradoxically not the 'V&nV (speech) of Mahefia (Siva) but the %VdnV (speech or song) in honour of Mahega'. Mahega-vani is frequently addressed to Menaks (called in Maithili *Mandint*) the mother of Qaun and represents songs of the marriage of diva or those of his family life. There are fine examples of both kinds of Siva songs from the days of Vidyspati. The chief Nacsrl poets have been Vidyspati, Lsla Kavi, Ksnhsrsma* dssa and Canda Jha.

The 'Goesunika-gita'⁹ (or *Devipada* or *Bhagavatl-ka Oita*) is the devotional song or hymn in praise of the several forms of Sakti. Not able contribution to this type has been made by Vidyspati, the Mallas of Nepal, Ratnapapi and Gananatha Jha, though almost every poet has been known to have written in this form.

With the introduction of English education certain English lyrical forms also came to Maithili. Chief of them are the ordinary lyric, the sonnet, the ode, and the literary ballad*

There is, then, what is known as Mukataka Savya. It means a kind of verse or stanis*

which has no connection with other verses or stanzas. It includes the Samasyspartti,} riddles (prahehka or AMdri or Ktita) and Apahnutis (or Mukaris). The last is a wonderful class of poetic trifles. In it the real character of a subject Jin question is denied and that of a beloved or her lover ascribed. Sitarama Jha, Upendrangtha Thakura 'Mohana' and Jivanstha Jha are the popular writers of the Mukataka type of poetry.

Forms of Prose

Almost all forms of prose are found in Maithili. The earliest type of prose that we get is the 'Varpana'. It generally consists of a set description. The best example of it is the *Vamaratnakara* of JyotinSvara. The origins of the 'Vargana*' may be traced back to the Prskrta literature of Jainas. Parallels to it are found in Oujirati and Bengali literatures. The Varpana appears to hare been very popular in Maithili as it is used in some Klrtaniya dramas, and perhaps in the Nepalese dramas too it played an important part.

The Middle period shows two more types of prose-* the dramatic prose and the documentary prose. The prose of the dramas is emotional and narrative in style. Modern dramatic prose is, however, very different. It is brisk and has all the qualities of everyday prope. The document tary pfose belongs exclusively to the Middle petiod and is not aesthetically of a very high OTder.

Modern Prose has several new varieties :

- i. *Prose of Entertainment*—
 - (a) Journalistic^prose.
 - (b) Essay.
 - (e) Fiction andTntve).

2. *Ftori of Information—*

- (a) Criticism and Scholarship,
- (o) Philosophy end Beligion.
- (c) History and Biography.
- (d) Miscellaneous.

All these forms have been discussed in detail in their proper places.

3. Campo.: *e.g.,* Biddhinatha Jha's *Vitveivara-Campu*.

Forms of tho Drama

There are three main classes of Maithili drama:

1. '*Regular*' *Matthili Drama*: The regular Maithili dramas resemble dramas in Sanskrit in that the speeohes are in Sanskrit and Prakjta, and verses intersperse the play, but there are in addition, songs in Maithili. In some cases Maithili songs only translate the meaning of the preceding or succeeding Sanskrit verses, *e.g.*, in Umapati's *Pdrijdtaharana*.

2. '*Irregular**' *Maithili Drama*: The second kind of diama is that which has Maithili songs and verses alone in the body of the play. Sanskrit and Prakya are introduced very sparingly. For example, Ratnapsni's *Usdharana* and Jagajyotirmalla's *Mahabharata*. There is another kind of irregular Maithili drama which flourished in Assam. It is much different from the 'regular' Maithili drama. It uses prose profusely and does not follow the division of Bnpakas according to the Sanskrit dramaturgy.

3. *Modern Maithili Drama*: It follows the Sanskrit and the English models but dispenses with all non-vernacular speeohes and with the predominene of lyrtbs. Of course, gradually even verse is done away .with,

Another classification of Maithili drama can be made as follows:

1. *Nepali Maithili Drama*: It began with the gradual introduction of Maithili songs in Sanskrit dramas. In its finished form it was a sort of opera, with profuse Maithili songs, no Sanskrit or Prakrit and a structure very much different from Sanskrit drama.

2. *Kirtaniya Maithili Drama*: It also began with the gradual introduction of Maithili songs in Sanskrit dramas and ended in a complete lyrical drama predominantly in Maithili and it had the motive of singing the praise of the Lord.

3. *Ankita Nataka*: It was a peculiar religious type of drama in Assam. It has been described at the appropriate place in detail.

4. *Modern Maithili Drama*: Same as in the above classification.

III

VERSIFICATION IN MAITHILI

The Late Sir Ganganatha Jha says:

“पञ्चदश वर्ष मे पद्यरचनाक कवि (विश्वनाथनाथके) मेलेन ओ
अनेक रचना केलेन। परन्तु ई सुनि पिता कहलखिन बे 'गीतकवि
न भेलखी अने परन्तु सुनल कि बे भाषाकाय अगल मेने अगल

Thus it is clear that the knowledge of prosody was necessarily acquired by Maithili poets. The works on prosody have been very popular in Mithila from very early days. Various commentaries of *Pradīptāṅga* are

known to have been written, such as by Maithila Kalidasa of Uccaitha (before c. 1644), by Bamsapati (1704), by Durgsdatta, by Dimodara Mishra, by Bhisma Mishra, by Jyotirakinatidana and by Raghava Jha of Tarauni. Says Dr. K. P. Jayaswal:

"Prakya Prosody was a favourite study in Mithila from the sixteenth to the eighteenth century. This is evidenced by several manuscripts of the *Prakya tapitigala* by Naga and commentaries thereon. . . . It has exercised the greatest influence on poetry in . . . Maithili and other northern vernaculars. It deals with Doha, Tofaka, Ohhappaya, Kugdaliya, M&lini and other . . . metres. . . . There is a vast variety of vernacular metres which are now not in use. . . . The Mithila Pandits used the vernacular metres Kundahya, etc to make verses in Sanskrit e.g., the 'Ekavall (of Gokulanatha Upadhyaya) . . . The *Srutabodha*, *ChhandomaBjarl* and *Vrttaratn&kara* (were other popular works of Prosody). . . . From the seventeenth century vernacular Prosody attracts more attention, although writers like Vidy&pati and Um&pati(?) had largely composed in vernacular two centuries earlier/*"

The prosody of Early and Middle Maithili poetry is based on the Prakrta and Apabhraṃśa metres, where the Matra or the metrical moment is the more important factor, as opposed to the Sanskrit metres, where the Varga or the letter plays an important part.⁸ The

S, MMO II. Introduction. Similarly we find *Alankātra* and *Kavya Sastra* works "of Maithila authors from the thirteenth and fourteenth centuries to the sixteenth becoming standard works in Mithila to the exclusion of the text books from other parts of India. There is thus a special Maithila school of poetos."⁹ (Ibid). There is "clear influence of the vernacular composition" (Ibid) on it from the fourteenth to the seventeenth century. This also shows the background of Maithili poetic craftsmanship.

3. See the distinction between the two in H. D. Veianker's article "Apabhraṃśa Metres" in the *Monist of the University of Bombay*, Vol II, Pt. iii, p. 38.

song metres are the most important metres used, where poets are obliged to follow the Bigas and Rsgiqis also, each set to Tilas and Svaras. It is not clear if (at all) they are entitled to be included in what Dr. H. D. Velankar has called "the Matra-Vrttas and Tfila Vrttas."⁴ Looana, is the only Maithili writer who discusses these song metres (in his *Bdgatarangini*) and he says: "Songs are regulated by the rules of *tala\ 'noana'y 'rasa', 'chanda*', 'gamaka*', 'nada', and *pada'. Such songs are called 'nibaddha' as distinguished from 'anibaddha'." These 'nibaddha' songs may be in 'marga' (Classical) or Metf (Popular or Local) styles of melodies (Bagas and Kagipis). Locana thinks that the vernacular songs of Mithila composed by Vidya-pati etc., are in the 'Popular' or 'Local' styles of melodies as prevalent in Mithila. Metre, thus, forms only an important basis of distinguishing the *defi' songs.⁶

Locana first enunciates the rules of counting the 'short' and the 'long' matrs. They are like those in PrBkyta and Apabhraihfia prosody in general. A 'short' letter generally represents one matra, while a 'long' letter represents two as in Sanskrit—but some letters, such as, V and Mff, are made to represent only one matra. It is in this way that the major distinction between Sanskrit prosody (mainly consisting of Aksara-vrttas) and vernacular prosody (mainly consisting of MStravrttas) is brought about. The Matra-vrttas afford greater freedom, and are more suitable for singing. For;

"In singing, keeping of time (*tdla*) is very important and keeping of time is possible only with Matrag

4. See *Bk&rata-Kaumudt* (Radbakumud Commemoration Volume), pp. 1065 ff*

ft. RT# p. 36*37.

6. I}T₉p.M»

and not with the letters, *fltnoe * ie*ter* does not represent a uniform unit/⁷

The gagas in Looaua are, therefore, 'Dvikala', 'Catugkala' or 'Satkala' merely. Of course, he recognises the 'eight Sanskrit gagas too, but rarely uses them.

The "long" Matras are—(1) the 'dirgha'⁵ vowels ११, t, 5, 8 and sft singly or, jointly; (2) the letter with anusvara; (3) the letter with visarga; and (4) the letter preceding a conjunct letter. The *shorV* Mfttrras are—(1) *n* and <ft singly or joined with some letter; (2) the letter preceding a conjunct containing * or * as its first syllable; and (3) optionally, the letter at the end of a metrical line.

A special feature of these song metres described by Locana is the 'dhruva' which is supposed to sum up or to introduce the subject-matter of the song. It may sometimes be more than one in a song. Generally, it occurs in the beginning, and is sung after a Pada. There is no clear indication about the number of Padas; they appear to be four, six or eight.

Below is given a list of ninety-six song metres as enumerated by Locana. The name of the dominant Rsgas or Ragigls is first given because they are the most important feature in determining them; then follow in order, the particular sub-division of the Raga or Rkgim which is also generally the name of the metre, the number of Matras in a half of a Pada (when the Matras are to be divided into Gagas, it is shown by means of the plus signs, and when the first half of a Pada differs from the second half, the two halves are shown by separate brackets), the number of Matns in the Dhruva (when the Matras are to be divided into Gagas,

7. Dr. H. D. Veiankar. "Apabhraifi4a Metres," *Journal of the Bombay University*, I I . iii. (Nov. 1988), p. S3.

it is shown by means of the plus signs, and when the first half and the second half are both to be distinguished, they are shown by separate brackets, and when there is no Dhruva mentioned, it is indicated by a simple 'no' or when doubtful by '?no'), the specialities, if any, of the metre, the tolas (S=Satvara, M-Madhyama), (in one or two cases) the scansion of the lines, and lastly, the page of RT where the metre is described.

A8A.NK1RNA. BAGA8

(1) Bhatravt

(1) Bbairavi Metre; ?; f; Cautala—28 and 2M; Illustration in Jayadeva's *Gttagwmda*; रजनिवनिस्तुब्धवागराग-
कवायितमस्तुब्धनिवेशम् ॥ etc (p. 98.)

(2) BarSty

(2) Raghavlya-baradt Metre; (27)+(30); (9)+(14); the pause frequently is long and the matras (in the Pada) may be 1«» or more by 1, 2 or S. Illustration in Vidyapati's •
सौम्यं बोरौञ्जनाक सारौ कदंबेरि जनतद तरौ etc. (- U U U - U U - U
—U - U U U U 0 U U -) -!16, +(U U U - U - U U U U —U - U
U U U U U T J U U -) -31. This is the scansion of the Pada
(D T J O U U —) -9, +(t n J U T J U U - U U U U -) -14. This is
the scansion of the Dhruva. (p. 40.)

(8) Paivatiya-barftdl or Pahadia-bar&dl Metre: 13,14 or 16; (4+—)+(18+ - -) ; ? • (P. 48.)

(4) De&ya-barftdl Metre; 17 (Sometimes like Pahadia); (18)+(17); tritala. <p 44.)

(5) Madhaviya-baradl Metre; 80, 21, 28 or 23; No. generally ; pause at 12th letter (sometimes, at 10th, 11th or 13th letter); tritala—S. (p. 45.)

(6) Baatiala<.ll).t>aradi Metre; 23. 26 or 27 ends in 'Guru' in singing irrespective of the text; (Bagan*+pause
•fYagana + Laghu + Guru + Nagana+Nagana+Sagana+
I<aghu)+(repeat); tritala-8 and M. (p. 47.)

" (7) Nepala(Iya)-baradl Metre; 27; (20)+(2ft). (p. 48.)

W KauHkA

(8rKauBika Metre; 4-f4+4+3 or 2; No; fi^h>*8+
¥, (p. 49J

(») Jayadeva-de&kha Metre; »; »• IUustrtotoia in Jeyadeva's *Gttugovinda*: स्तननिहितमपिशारदुवारम् वामनुते इत्यनुपतिगारे Il eto. (p. 49.)

ilO) Des'a-desakna Metre; 4 +4+4+4+minus % or plus
j No; pause at every 7thletter; tila as before, (p. 50.)

(5) R&makart

(11) Jayadevi Metre; ?; ? ; as in Jayadeva's *sjajfe qf^*
ftAMtaift I (p. 51.)

(18) Suddha-ramakart Metre; 85. 36. 37 or 38;
No. (p.51.)

(13) De^a-ramakan Metre; 31, 33. 38, 84 or 35;
No. (p. 53).

(14) Supriya (or Prltikari) Metre 33, 34. 35. 36 or 37;
(6+6+8)+(repeat)— may have one, two or more Dhruvas;
tritala-S. (p. 53.)

(6) Lahtu

(15)L«lita Metre; 4 +4+4+4+4+4+4+3 or 3 or 1;
(33+33); tnla—8. Kellogg and Courady alio describe
this metre, (p. 54)

(7) Ktdttra

(16) Suddha-Kedara Metre, 35, 86. 27 or 38; 181+(31);
tritala—M and S. (p. 55.)

(17) Kedarakedara Metre; 6+6+3; ?; tritala—8 and
M. (p. 56.)

(18) Vihftgara-Kedara Metre; 6-f 6+6+6+sometimes
plus or minus 3 or 3; (4+4+4+4)+(4+4+4+4+4+4):
Oautala—8 S and 3 M. (p. 56.)

(19) Malariya-Kedara Metre; 35 to 30; (15)+?;
8 f (p. 57.)

(30) Parvatiya(or Paha^iyaVKedara Metre; 18; t No;
prase after 5th and 6th letters in frst half of a Pada
endafter4th and 5th letters in second half; tritala. (a. 58.)

(81) Kftmoda-Kedara Metre; (14 to 1?)+(repe«t);
? No. (p. 56,)

(38) Kedara-Malava Metre* (6+6+6+6) f (35 or 86)-
the two halves each end in, Guru; Oautala—8 8 end
\$M,ty.6fc)

(fl) *KHmodu*

(23) Kamoda-Mangala Metre; 27+sometimes 2 or 3 more; (7+7)+(repeat); last but on* letter of a half of a Pada usually long; tritaia-J S (p. 61.)

(24) Deva-Kamoda Metre; 18 to 18; ? No; not strict in rules, (p. 61.)

(9) *Srtrdg**

(25) Srl-raga Metre; 25 to 27 ; No; at the. end or the last but one letter in a half of a Pada, Ouru ; tritala— S and M. (p. 62.)

UO) Vasanta

(26) Vasanta Metre; 25 to 30; ? No; its subdivisions are to be found in Jayadeva. (p. 63.)

(72) *Milam*

(27) Vitata-Malava Metre; (1st and 3rd Oarans each, 4+4+4+4) and (2nd and 4th Carana each, 4+4+4+ minus 1); (1st and 3rd Oar an 3rd each/ 4+4+4+minus 1) and (2nd and 4th Carana each, 4+4+4+4); tritala— S. (p. 640

(28) Deda-Malava Metre; 4+4+4+4+1 or 2 or 3;? No, tritala-& (p. 65.) . . . ,

(29) Srl-Malava Metre ; 4+4+4+4+sometimes minus 1; ? No , Oautaia—2 S and 2 M. (p. 66).

(30) Dhanarfrl (or DhanaohO Malava Metre; 25 to 30; (4±4+4+4)+? ; Oautaia-2 S and 2 M. (p. 66.)

(31) Vijogi-Maiava Metre; (6+6+2)+(6+6+some- times 1 more), ? No; dvitala-8 and m. (p. 67.)

(32) Brhat-Viyogi-Malara Metre; 20 to 28; 7 No; Oautala—fc S and 2 M. (o. 680

(33) Parvatlya (or Pahadia)«Malara Metre; 22 to 27; 5; Cautala- 2 8 and 2 M. (p. 680

(34) Vtfayapura-Malava Metre; rising PaJa 6+6+6+6 and falling Pada 4+4+4+4+sometimes minus 1; ? No ; tala as before, (p. 690

(35) Jogia-Malara Metre; 14 to 17; 4+4+4+4+some- times 2 more or 3 less ? ; tntila~S. (p. 70.)

^ Mangi-Mfilava Metre ; 14 to 1«: f No: Cautalk— 2 8 and 2 M. (p. 71.)

(87) Karuna-Malava Metre, <Prfyaatama-Mftlava Big*);
85 to 28;? No;? (p. 720

(12) *Asfrart* ,

(88) Vitata-asam! Metre; $(4+4+4)+(4+4+4+4)-^{\wedge}$
sometimes one matra ia the half-Pada 19 lew; ? No, (p. 73.)

(39) DesWaran Metre; 21 to 24; ? No; talas: S
and M. (p. 78.)

(40) 8mgha(-10-aeavarl Metre; 21 to 26; ? No ; tala
as before, (p. 740

(41) Jogia-asavari Metre- 28 to 27; (10+(12); tritala
—M. (p. 750

(42) Sindhula-asavari Metre; 25 to SO; (L5)+(ae in half-Pada); Oautala-2 6 and 2 11 (p. 75.)

(48) Bhogmi-asavarl Metre; 4+4+4+4+11; ? No;
Not strict in rules; tritala-wkegbj and M. (p. 760

(44) Sambnofinl-aeavari Metre ; 4+4+4+4+somatfmes
les* by one or two Matras and by one G«na of four
Matras ?; ?; tntala—M. (p. 770

(45) Dandaka-aaatrarl Metre; 48 or 50 , ? No ; d>itala
-8. (p. 770'

(46) Saraaa-«*av»ri Metre ; 4+4+4+4+1 or 2 or 8 ; ?
No ; Cautftla—2 3 and 2 M. (p. 780

(47) DrtfidiOsO-aiararl Metre; 14 te 17; ? No;
tritala—M. (p. 79.)

(48) Abhirana-aurart Metre; 4+4+1 or 2 or 3 ; 2;
dvitala-a (p. €00

(49) Manohara-attvari Metre ; 24 to 28; 7 (p. 89.)

(23) *MaMtt*

(50) **Suddha-Malan Metre; 4+4+4+4~»omeita»es 1 to 3 more'; ?; Cautala—2 S and 2 M. CP-'M)**

(51) Parvatlya (or Pahadti)—MaUrt Metre; 26?; 3.
(P. 810

(240 » M »

(58) Bhapatt Metre; Same u 8ara«a.*eaYarI Metre; ?;
dvitala. (p. 820

05) 4ktrftnt

(58) Pvrjarl Metre ; like Jayadeva's **मयिनि मयिता मयितेन**
मयि मयि मयि •to, (p. 820

BAKKmKARASAS

06) Vtbk&st

(54) Vibharl Metre; 31 to 37; 5; generally «ho*t Ultra* and Sraras Tvarita—the beginning and the end of the songs with Vilawfcita 8varas; Oautala-3 8 and 31Mp.W.)

(17) Ahtrint or Bhtmapal&tt

(55) Ahiram or BbltnapeJi& Metre; 36 to 39 ; (13)+(13); Ceutala-3 8 and 3 M. (p 84)

(56) Ramya-Bblanapalaifr Metre; Same as AMr&nl above ; (16+<16); tftla as before, (p. 85.)

(57) Dhanya-BhlroapalaA Metre; Same as Ahiram above ; 4+4+4 ; tntala—3. (p. 85.)

(58) Viteta-BhimswdtA Metre • 25 to 28 ; (19+(19); f (p 86.)

(18) Goptvaliabha

(59) GopfwHabba Metre; 31 to 85 ; (If at all) 15 ; same as that in Karunam&lava Metre, but oan be distinguished, see RT p 88.)

\19) &&rah&

(60) Suddha-Sarangl Metre ; 47 to 51 ; 7 No; Cautala —3 8 and 3 M. (r. 88.)

(61) DesV&Uangl Metre ; 31 to 38 ; 18 ; OauUle—S and M. (p 89.)

(b3) Abbtrama^araagi Metre', 4+4+4+4 tq 6+6+6+4, ? No , Vir&ma<Oera\$a ? (p. 90.)

(63) ^obhwu^arangi Metre j 6+6+1 or 8; ? ; ?. (p. 90.)

(64) Anapa^araftgl Mefce; (9 to 13)+(18 or 1*)+(18 or 13) T ; t; with only two Parts in beginning a Pad*, then all the three; irregular, (p. 91.)

(20) Sfikaba or S&hao

(65) DesV\$ahaba Metre; 84 to 47 ; (15)+(?); tritala-JfcVfp.99.)

(66) Suddha-Suhaba Metre ; 37 ; (19)+(16). (p. 93.)

(67) Kttna-^haW ftetrV, *** to Sd| 4+4+4+4, 0.93.)

(68) Karona-Siihebe Metre? »+4+4+4+sometimes minus 1 or 8; dTtala—8 and M. (p. 94.)

(69) 8nnndara4atabe Metre; (5 or 6)+(8 or 12)+(6) ? . (P. W.)

(21) *Ko&ra*

(70) Smarasandlpana-Kodara Metre; SO to 47; (1*)+ (13) j ? (p. 960)

(71) ViyogvXodara Metre ; 25 to 29 ; 18—the beginning will be an elegiao word. (p. 96.)

(72) Morangia-Kodara Metre; order of Mfttris—longi short, long t the firm half-Fads of "long" Matras 25 to 27 +the second half of "short" Matras 3 or 4 more than those in the first half; r (p. 98.)

(73) Dan4aka-Ko4&ra Metre: same as Dandaka-asavarl; ? ; JayadevVs श्रीकृष्णसुन्दरिका etc., illustration ; Oautala—2 8 and 2 M. (p. 990)

(74) SuddhaJCodara Metre ; 24 to 28 ; ? (p. 99)

(75) VitatfeXodara Metre ; 21 to 27; ? (p. 100)

(22) *DhanttittiorDhanachf)* ,

(76) Mangall-Dbanaohl Metre ; 24 to 31 ; ? ; tntala —8. (p. 101.)

(77) Parvatlya (or Pabadia)-Db.anaohl Metre; 4+4+4 +4+minus 1; ? ; No ; Uda as before; (p. 102.)

(78) Pefioa(ma)-sura (or susvara)-Dhanaobi Metre ; 4+4+4+1 to 16 ; ? No ; Oautala—2 8+2 M. (p. 1020)

(79) Sri-Viorjisra-Dhanachi Metre ; (11 or 12)+(15 or 16); ? No ; tritala—Laghu+8. (p. 1030)

(80) Jogia-Dhanaohl Metre ; 22 to 25 ; (13)+(a* in half-Pad*) ; ? (p. 1040)

(81) {kmbhati-Dhanaehi Metre; 14 to 16; f ; tritala—8; irregular in following rales, (p. 105.)

(82) Sobhana-Dhanaohl Metre ; 16 to 17 ; ? . (p. 106.)

(23) *Gau4am&hva*

(8«) Gaudl-gaudamalava Metre ;', 10 to 16 ; f ; dvitalfc. (P. 1060)

, (84) MeithiU-gaudamalava Metre ; 12. to 17 ; 7. (KL 1070)

(») *R&jamjaya*

(8») Derange Metre; 25 to 28; (S9)+(T) J CautaU—1 M and 2 8. (p. 107.)

(86) Alanaraja (or, Alanavimisra- or Sogana. Baja-rjaya) Metre; 13 to VIS; ? ; tritala—Laghu. 8, M. (P. 108.)

(87) Desaraia Metre , 12 to 14 ; ?; Oeutala—3 S and 2 M_r (p. 109.)

(88) Kftnarar&ja Metre ; 4+4+4+4+o r-f to 19; ? . (p. 109.)

(89) Mangalaraja Metre ; 4+4+4+1 to 4+4+4+4 ; ? ; tritala. (p. 110.)

(90) Manamodaraja Metre ; ' 5 to 80 ; ?; tnlala—8. M. (P. HI.)

(91) Bhatlala(!)raja Metre ; 25 to 28 ; ? ; tritala .3. M. (p. US.)

&S) *Nafa*

(98) duddhanita Metre ; ,6+6 or 6+6+minus * ; ? ; dvitak. (p. 113.)

(98) Malarinata Metre ; 25 to 30; (4+4+4+4)+(as m half-Pada) ; t (p. 114.)

(94) Sankakanata Metre ; 12 to 16 ; ? (p. 115)

(95) Katnodan&ta Metre; 4+4 M + fl to 16+?. ; t; Oautala—S S and 2 M. (p. 117.)

(96) Uttamanata Metre ; (1st half "short" Mftra Pada 10 to 13)+(2nd half "long" Matra Pada 85 to 20) ; ? ; irregular in following rules, (p. 118.)

The joining of 'metre' with 'melodies' (Rsgas and Rsgipis) is also found in Nanyadeva's *SarasvaUhrdaf/dlanhdrahdra*. This is also seen in the *Carydpaaas* and in Jayadeva's *Qitagovinda*. Regarding the *Garyds* Dr. S. K. OhatteTJi, however, says:

"The metre of the Caryya poems are Matrft-Tftta, bung mostly 'Padakulaka', or 'Caupu' which originated in the late MIA period. A specifically Bengali or East Migadhan metre like the 'Payar' of 14 syllables is not found."* (*This is one of the most important returns why they are MauhUt and not Bengal* specimens*).

But Jayadeva's metres fffe like Locana's song metres regulated by definite Ragas and definite Trias. Vidyapati⁹ and his numerous Maithili imitators. We the metres enumerated by Locana. Maithili poems and dramas in Assam¹⁰ and Nepal,*¹

9. E.g., *Rāmabhadrapura Ms* has : मासव, सुहव, गुहरी, बरकी, अहिर (अहिरानी?), भीरान, बनजी, बरकी (की), कोलाव (कोदार?), रामरी (र?), कानका (र), लरि (लि)त, विनास, कामोद (र), मन्तरी (मन्तरी?), मन्तार, नरित (ललित?), सारंगी। *Nepal Ms* has : मासव, बनजी, अवावरी, मन्तरी, रामरी (रामरी? अवावरी?), मासवी, अहिरानी, केदारा, कोलाव (कोदार?), सारंगी, गुहरी (?), बरकी (बरकी?), ललित, ललिता, नाद, विनास and वसन्त Dr. Subhadra Jha (*The Seeker*, April 1948 p. 29) could not identify some of these (बरकी, गुहरी and सारंगी) perhaps because of their wrong spelling. *Ramanatha Jha's Ms* has भूपासी, कानका, कोलाव, मासव, सुहव and रामकरी. Locana quotes extensively in RT Vidyapati and his followers.

10 See JĀMARUPA X 3-4 p. 1 ff. In *Ashtas Nāṭas* e.g., there are अवावरी (अवावरी), अहिर (अहिरानी?), वेलावरी (वेलावरी?), मूर्तिमंगलभट्टि or भट्टि or भट्टिवाली, बनजी, कल्याण, कामोद, कानका की (?), मधुर (?), विन्दुर, भीमान्वार, गौरी or भीमौरी, सुहाव (सुहव?), स्वाम, बहारि (बरकी?), बहार (?), मासव, नादमन्तार, राव भी, भीमति (?) etc.; in the *Baragatas* e.g., अवावरी, बनजी, गौरी, सुहाव (सुहव?), वसन्त, भी, भूपासी, अहिर, कल्याण, पवार (Non-Maithili Metre), पंचाली।

11. In *Nepal Dramas*, e.g., *Mahābhārata* : मासव, कानका, कादिवनाभी, मासवनाभी, तोदीवसन्त, अहिरा मन्तार, परव (?), वीरक (कोरक?), वेलावरी (रा) (p. 57) इमन्तकल्याण, नाद, पहिवा (पहिवी?), वसन्त, अहिरावी, मन्तरी (मन्तारवादी), दीपक, कल्याण, कोलाव or कोराव (कोदार), कुचिक (? (p. 58), मन्तरीक (? , गुह, or गुहकरी, कौशिक, केदारा-मासव (केदारामन्तार?), केदारा (केदारा), भूपासिकल्याण, कवि (? p. 69), वीरकवि (? p. 69), रामकरी, नद-मन्तार, मासवी, बनाजी व, प, क, ज, र, म, प, र (p. 72), गुहरी,

U9W^{at*}T" and Gorindadssa¹ follow this tradi-
tuH*. In modern times Cands Jha revived these
song metres, tn his *Bdmdfana* he repeatedly
mentions मिथिलासंगीतानुसारं or रागतरंगिणीमिथिलासंगीतानु-

नन्दमन्तरा, विभास, शंकरभरत, गौरी, केदारामासव, मस्तारि,
चनाभी, भूषासी काकैचनाभी (काकिचनाभी?), अवतभी, गौडामासव,
तोड़ीकन्हर, सारङ्ग, कवभी, पहडिवा, धुरिवा (धुरिवा मस्तार?),
देरास, पहडिमस्तार, भरवारि (भठिवासी?), चाकङ्, गौरीसारंग,
भूपारिकल्याण, बरादि (बराडी), कोलारविभास । *Mādhavānaja* :
पूर्वा, कुचि(?) *Vidyāvilāpa* : तोडि, ज्ञानांगी, बराडी, पहडिवा,
कन्हर (कानर?), चनाभी, रावविजय, सारंग, नाड, असावरी, सारंगी,
बावमन्ती, मालकोय, मालव, इमनकल्याण, वसन्त, भीराग, माधवनाभी,
धुरिवामस्तार, मस्तारि, काकि, विभास, दयक, कामोद, मलकोयिक,
वेराजरा, विभास, केदारा, कोराव or कोलार (कोडार?), ललितभैरवी,
भूषासी, गोपीवल्गव, शुचकरि, काकिचनाभी, भरवारि (भठिवासी),
बेलावल, गौडामासव, नड..

12. Metrical Rāgas used are—नाडक (नड?), मालव, वसन्त-
असावरी, रावविजय, कोडार (कोडार?), विभास, केदार, ललित ।

13. Metrical Rāgas used are—रामकली (रामकरी), चनाभी,
खोहनी (खोभना?), भूषासी, कामद (कामोद?), सिन्धु वा गान्धार,
बराडी, (भी) गान्धार, खोहर (खूह?), चनाभी, खूह, केदार,
विहाग, गुर्जरी, ललित, परब (?), कोडार, प्रपदभैरव, विभास, कन्दपं-
ताल, अतिमान, देश, कवचवन्ती (?), वसन्त, पीडू, खोहनी, डोरठ,
चनाभीमस्तार, नड, बैरवी, बारमास, सिन्धुवा, दाहिवास्वभीराग,
पहाडी, वासाचनाभी, ककचकामोद, पदमंजरी, भीरागलेमडा, मलार, विलावल
or बेलाजोर, नादिका, कल्याण, सारंग, वसन्तहोली, तोड़ी, गौरी, मालवी
(मालवी), माकू, कहरवा (?), इमनकल्याण, शंकराभरत, भठिवासी,
कान्हा (काभरा) .

14. Among the song metres he uses—खूह, कामद (?),
गौरीजोनिजा, केदारमालव, गौडामालव, देवरावविजय, चनङ्गीसाम्भवी,
रामकरी, माधवीपराडी, मंगलरावविजय, चनङ्गीमालवी, चनङ्गीपंचकुरा,
कामोदनाड, पर्वतोपराडी, विततखूह, भैरव, देवकामोद, कोडारखूह, कोडी,

Modern writers on Maithili prosody divide metres into two classes: (i) Mstrika metres, and (ii) Varnavrttaka metres.

(1) *Matrika Mitres*

1. Gaupai, 2. Doha, 3. Saratha, 4. Barata, 5. Bob 6. Ullala, 7. Ghappaya or Jayaka'rl, 8. Kundalia, 9. Giltiki, 10. Hari-Gitika, 11. Vijaya, 12. Tomara, 13. Paddhari or Vasanta, 14. Sabaia of several kinds, 15. Tribhangi, 16. Ghanaksari, 17. Sumeru, 18. Rapamala, 19. Lavani, 20. Sarasl, 21. Sara, 22. Alha etc.

' The Oaupai is generally the most popular metre in narrative poetry. Grierson thus describes the use of it by one of the best narrative poets in Maithili, Manabodha :

"The metre of the poem (*Krsnajanma*) is uniform throughout. It is a variety of the Chaupal Chhand, containing fifteen instants in each half line, with a break after the sixth. The last three instants in each half rhyme with each other, and usually take the form of one long syllable and one short, thus: —IT. Sometimes, however, they take the form of three short syllables thus . UUU ; but in evdrys ease the last syllable must be short. Usually but not always, the eleventh and twelfth instants also consist of two short syllables."¹⁵

This metre along with the 'doha' and the 'ohappaya' is also used at length by some Kirtaniya dramatists.

(2) *Varnavrttaka Metres*

1. Sikharini, 2. Malim, 3. Vasantahlaka, 4. Bhujanga-prajata, 5. Drutabilambita, 6. Sardalavikridita, 7. Mandakranta, 8. Totaka, 9. Vamastha etc.

These are familiar vernacular metres used in Northern India, and many others which have been recently added from other Indian Languages Such as Paysra and from English such as Free Verse, Blank Verse etc. have enriched' the poetic craftsmanship of Maithili.

मन्तर, योगिनी, कनकपद्मविन्द, केदार, जहीर (जहिरमी ?), कलहं
मालव, कामोद, देस, विनोदिमालव, लक्ष्मिविपरीता etc.

15. JEANB, 1882, p. 130.

PART III

Early Maiithilli Litaratare

CHAPTER IV

ANTIQUITY OF MAITHILI LITERATURE

I

THE OLDEST SPECIMENS

It is not known when and how actually Maithili literature first flourished. We have seen above that by about 900, Maithili language had become distinct from Magadhi Prakj-ta. We begin to get full-fledged Maithili literature from that monumental classic, the *Varna-Ratndkara*, of JyotirlSvara. Between Nanya-deva's coming (1097) and the reign of Harisimha-deva (c. 1324), it seems music spread like any thing in Mithik. It is probable that during these years the language found itself used as a hand-
maid to it, Specimens of Maithili from 900 to 1300, are not many ; nevertheless, they deserve special consideration.

The earliest of these are, of course, the oldest vernacular names of places and persons found in the early Pafiji records, but they have not been yet explored. Next, Sanskrit writers are found using vernacular equivalents to explain the meaning of uncommon words. For example, Vscaspati Mišra I (9th Cen. ?) uses the word "irff" in his *Bhdmati*¹ and Vandyagbatlya Sarvan&joda (11th Can.) uses about four hundred Maithili words in his commentary on

1. *L. S i Nirnayasagara* Ed. p. 270. See MITHI-LANKA, ii P. 10,

*Amarakosa*² This practice was continued by 14th and 15th Century writers, such as, Candeśvara Thskura,² Rucipati, Jagaddhara, Vscaspati I I * and Vidyspati Tbakura*.

The most extensive material which can be referred to as literature is-however,found in the *Bauddha Gana O Doha*². Variouslly described as

2 See Dr. Subhadra Jha, "Maithili...words...in Sarvanandas'...Aroarakoba" ABORI X X I. p. 106 ff.; Dr. Sukumar Sen, "New Indo Aryan Vocables in Sarvananda's *Tikasarvasva*" *Indian LtnguVtHcs*, VIII p. 126 (1940). Also see Basant Ranjan Ray, *Bangtya Sahitya Parishad Patrtka*, San 1326. Mo. 2; Dr. Chatterji. ODBL I, p. 109; and N P. Chakravarty in *Journal Asxattque*, 1926, pp. 81*100.

3. Vide ^MOandesvara Thakura and Maithili¹ by Mm. Dr. Uoie&ha Mishra, *Allahabad University Studies*. VI pp. ^49-357.

4. "Maithili Words of the 15th Century/¹ JBOfti 1928, pp. 266 fil.

5. Ibid

6 Introduction to the English Translation of Vaoaspati Mi&a'tt *TauvaCiniAmarfi*, by Dr. Umesha Mishra, Baroda, p. ixn.

7. In *Dttnavtikytoalt*, e g. *रुचि* p 112 and *बाडी* p 113, pointed out in Dr Umesha Mishra's *Vidyapati Thakura* p. 179.

8. There are five editions available of this work • Haraprasada Sastri's (Bangira Sahitya Panshad, 1919), Mohammad Shahidullah's (Daooa University Journal, Vol....); Prabodha Chandra Bagohi's (*Journal of Devartment of tatters*, Caloutta University Press. 1938 pp. 1-156); Manindra Mohana Vasu's (ffamala Bookfyepot, AS, Bankim Ghatteji Street, College Square, Calcutta, 1943) and Dr. Sukumar Sen's. Besides introduction and notes in these editions, critical articles on "Caryfts" are by MM Haraprasad Sastri(Ca/cutta Reviewp. 392ff), Dr. S K. Chatterji (ODBL p, 110 ff, and *History of Bengal*, I P 388), Dr. P. C. Bagchi (*Studies in the Tantra and Calcutta Oriental Journal*. I p. 201); Dr. Shahidullah ("Haraprasad Samvardhana Ukha-Mala" IHQ II p. 91 and IHQ HI p. 677 and V. S Pd p. 1327pp "145-152), Shivanandana Thakura *Wahukm VidjaDati Bhaid* p.303); Dr. Subhadra Jha,

Old Bengali,⁹ Old Assamese¹⁰ and Old Oriya,¹¹ the 'Gins' have greatest claim to be considered as Old Maithili specimens. MM. Haraprasad Sastri discovered these texts in Nepal in 1916 and adduced them as examples of old Bengali. They consist of three kinds of works: (a) *Caryacaryaviniscaya* (b) *Dohakosa* and (c) *Dakarnava*. The Dohas are predominantly in Apabhramsa, but the *Oarydgitts* and the *Dakarnava* are mainly in a modern Vernacular.

MM. Sastri's edition is often corrupt; it is based on a single Ms of a late date. Dr. P. C. Bagchi and Dr. Shahidullah have been now able to re-construct and even restore many parts of the text with the help of the Tibetan translation preserved in the *Tanjur*. But there is a great need of a Maithili edition with the help of all available material. For, in view of the remarks made below on their language it alone can finally decide many difficulties of the present text.

That the *Qarydgitts* (=the songs of the iasryas or teachers) are Old Maithili specimens has been emphatically pointed out by scholars like Rahub Sankhtayana," Dr. K. P. Jayaswal,¹³ MM. Dr. U. Mishra,¹⁴ Narendranatha

(*Formation of Maithili*); Binayatosha Bhattaoharya (JBORS. Vol. XIV p. 340 ff) and Sasibhushan Dasgupta (*Obscure Cults as Background of Bengali Literature** Calcutta University, 1946. pp 500 which discusses their philosophy),

9. Such as, by MM Haraprasad Sastri and S. E Chatterji.

10. Such as, Bamkani Kakati *Formation of Assamese Language* pp. 8-9 and Barua, *Early History of Kamarupa*, p. 318.

11. Praharaj, OCP VI p. 378-381 and Priya kanjan Sen, (B.C.) LAW COMMEMORATION VOLUME II p. 197 ff.

14. *Ganga III*, i p. 545 and *Purdattvambandh&valt* (Indian Press, Allahabad) p. 167.

18. OOP VII, Presidential Address p. Ixxir.

U. Presidential Address to MaUMU Sahitya P^anJ, Qhonghar^ite,

Das,^{1*} Dr. Subtiadra Jha,¹⁶ and Shivanandani Thakura.¹⁷ The arguments in its favour **may** be summed up as follows:

(1) The first ground on which the Padas are called Old Maithili specimens is that a majority of the Siddhas who wrote these Padas appear to have lived in Bihar. It is accepted by all authorities such as Grunwedel, Cordier, MM Sastri and Rshula Sffftkrtysyana that most of them flourished in Magadha and were associated with the Vihsrs of Vikramagils and islands. (See the details below, pp. 111 ff., The Completeness with which their names occur in the earliest Maithili Classic, *Varna-Batndkaraf** only confirms that they were well-known in Mithila.

(2) The language of the *Dohd-kosas*¹⁹ of these Siddhas is a form of ApabhraihSa, but it betrays great affinities with the language of *Kirttilatd*, *Kirttipatdkd** *Varna-Ratndkara* and *Visuddha-Vidyapati-Paddvali*. Some common features are, for example, the dominant position of the dental sibilant; the use of \$ as instrumental singular suffix; the use of *oandrabtndu* as a post-position; the use of -fta as genitive suffix; the use of -At', \$ or even -e for locative; the use of such pronouns as JtT (Kanha 31), *je% ehu, ta8u, appana* (Saraha IV, 6); the imperative ending in -ha_rhi or -it; present third person singular, ending in -t; adverbs such as *Jahi, tdk*, *Uhikhne, td*; and typical Maithili idioms

15. In *Mthtla-Mttra*, 1930-1

16. In *Formation of Maitha Language*,

17. In *Vtdytoatt ft* Bh6&*, pp. 308 ff.

18. p. 57 (KIT)

19. Edited by Mil Haraprasad Sastri. and by P. O. BagobUPart I only) Pubhseed by the Calcutta, University. Articles on their Language are by Dr* Bagehi (*Indian Linguistics*, V. pp. 35 J-5a and Dr. !9ba#duU*h, *Us Cham Mystics d\$ Kanha *t Saraha_uJ^ti^ UU* and B. K. Cfaudhary in *Indian Linguistics*, VEtt, pp. \$HK and 1*44&

and words, such as, उपाधि, हुन, पेद, पदिस-विधि, कर्हि, कर्हि
अग्नि हुन (or कर्हि कर्हि दीना कर्हि), कर्हि कर्हि, उपाधि
केरि, कर्हि के, कि, पदिस-विधि सेवि गुनिस-विधि (of. पदिस गुनिस Mod.¹
Maithili), विनु, कर्हि, कर्हि (जा), कर्हि, कर्हि, पदिस, पदिस,
पदिस, पदिस.

(3) The morphology of the *Oarydpadas* apart, even in their phonology they have striking similarity with Maithili. They have the stress on the penultimate syllable or on the last long vowel*, not more backward than the third from the end.

"In Bengali, however* the second type of stress are found in the language of the inscriptions only (Ochatteji p. 280 ff.), while in Maithili the two types of stress are met with in the language of the *VAarnaySLAatndkara*) as well as in the *Padavali* of Vidyapati. At any rate, there is little to prove on the basis of stress only, whether the *Oary&s* are in Bengali or in Maithili." ^{ao}

The presence of nasalized sounds and the prevalence of dental sibilant may also be noted in this connection in support of Maithili.

(4) In morphology there are several important features:

(a) Declension of Nouns:

(i) The presence of all the three Maithili nominative forms—the short, the long, the redundant—is foreign to Bengali.

(it) The instrumental in *f* is a peculiarly Maithili feature.

(Hi) The occasional genitive in *ka* is found rarely in Bengali writings, but is native to Maithili. The other genitive forms in *-era*, **ara*, *.iera*[^]*eri*, etc. were common in Early Maithili*¹ and have survived in **arti*[^]*ahd* *-kera*

20. un Buhadra Jhii, Qc. du —^w
IL wk But Dr. Chattel *m^u%6. Otl fcam*_fBama_f
mmm. Bambu"

28 See examples in *Vtdy&pati* » *Bh6f&* p. Sft^w'and' in almost all old Mm of *Vtdytpati PadHvatt*.

forma in Modern Maithili.. Indeed, •wa and -*ri ap genitive suffixes of pronoun* are known in many more speeches («?. Bhojpuri, Assamese etc.) than Bengali and Maithili."

(tti) The use of oandrabinu for case-endings is a particularly Maithili feature.*⁴

- (») "The presence of the locative in -ta in the Oaryaa suggests first its oonneotion with Bengali. But <4a in extended form is met with in Early Maithili as well as in the Eastern Maithili dialeot; of oourae, even there it is no more commonly used. In Bengali too its literary form is *« while -fa has its use restricted to some dialeots. As a matter of fact it was a loc. affix in the whole of Northern, Central and Eastern Magadhan area. It ooours in Assamese also. (Oatterji p. 750)."as

(vi) The use of 8 in the instrumental (eg. in the word 1«5jwf; is similar to its use in Varna-rttndkara (p. U-ka aftaef).

(b) Deelenaton of Pronoun*:

(») Maithili forms (as in Kirtttlatd) of first person singular rfr and sjf," are found in Oaryd* 10 and 20.

(»») Third person singular pronoun U in Oaryd 22 is found abundantly in Varna-Ratndkara.*'

(•») Peculiarly Maithili personal pronoun for emphatic 'Self (Sanskrit Svayam), aptuu also found in Oaryds 3 and 22* •.

(tv) The first person form mo (Oaryd 15) also ooours in Vidyapati (as in Nagendra-natha Gupta: Pada 62. from Nepal Me), and lift is very common in Vidyapati.

I * . Dr., 8ubhadra Jha, op. ctt.

M. Vubipati to BhifH p. 9.

2\$. Dr. Snbhadra Jha. op. ctt.

39. Vitbtipatt to Bhtytl, p. J12 Dr. Oatterji tell* me that these forms may be found in Middle Bengali also.

87. Ibid.

SB. Ibid.

(v) Second person | forms like **तौ, तौने, दोहर, दोह्य** dfeft, etc found in *Garyds* are common Maithili forms.

(vi) Third person" form *se* is common to Maithili and *Oaryds*.

(vii) Interrogative pronouns such as *Koe* (*Oaryd* 43), *Kahi* (*Oaryd* 1), etc. are jail found in Vidyapati.

(viti) Such forms as *e* {*Oaryd* 6) and *ehu* (*Oaryd* 26) are very familiar to Early Maithili,

(c) *Conjugation of Verbs, and Allied Things:*

(*) The basic roots *Jfkfik* and *Jach* found in *Oaryd* are both quite common iu Early Maithili,⁸⁰ though in Modern Maithili the latter is more common, and the former is replaced by *Jfhih*

(it) "Verballforma in u are used in the past tense in the Caryas, in Bengali and in Early Maithili. Chatterji explains their presence in the Garyas as due to Western influence (p. 946) but Mich oases were quite common in Early Maithili. In V(arna). R(atnakara) it is a genuine Early Maithili form"⁸¹ See, for example, *Carya* 11.

(its) Third person singular I forms in *-ti* are found in

"the Caryas and ia Vidyapati, but they do not occur in Bengali; while the Third Person in *-the* found in the Caryas is foreign to Bengali but indigenous in Maithili"⁸⁸

(it)) The use of *dva* (as in *Oaryd* 122 in *band-*

29. E. g. in Padas 150 and 719 of Khagendranatha Mitra's Edition of *Vidyapatt Padavali*.

30. *Vidyapati kt Bhasa* p. 13].

31. Dr. Subhadra Jha, op. cit. Dr. Chatterji, ho ever, says " ts, •ta, <-nti ia a natural development in Bengali"

32. Ibid.

kavae) to form causatives is common with Maithili."

(v) The use of *-ia* (as in *Oaryd* 3,13,19 *kia* ; 10, 33 *chadia* and 1, *karia*) to form passives is common with Vidyapati (of course, with the variation that *-a* in *-ia*, undergoes a phonetic change—it becomes *e*)²⁴

(pi) The *-ila* and *-iba* forms in the past and present tenses respectively apparently seem to be non-Maithili features, but, they are both very abundant in Early Maithili as found in *Varna-Ratndkara* (p. 6, p. 14, p. 40 *Kaili* or *Kaila*) and in *Kirttilatd* (e.g. *puria* p. 44 Dr. Saksena's Edn.) and also

"in the Chika Gbiki dialect (of Modern Maithili)—the area wherein the Ancient University of Vikramasila had its site, the professors of which are mainly the composers of these songs."³³

("11) "Further, such verbal forms as are derived from the past participial forms of the old transitive verbs change with the gender of the nominative. This has been the case with Maithili of the Early as well as of the Modern period. This has never been the case in Bengali."³⁶

Moreover,

"The verbal forms derived from the past participle form of the old transitive verbs agree in gender with the accusative in Gary as in several cases. This was also the case in Early Maithili"³⁷ For example. *Cdryd* 57: *tuts gelt*.

33. *Vidyapati ki Bhasa* p. 125. Dr. Chatterji tells me New Bengali has *-awee>ay* forms.

34. *Ibid*, p. 119.

35. Dr. Subhadra Jha, *op. at.* (Dr. Chatterji explains to me *Kaila* as a different case: *Kaa*, *Kaya* + *alia*, *illa-Katla*).

36. *Ibid*, Dr. Chatterji thinks that even this may, be found as a gradually decaying form in Middle Bengali.

37. *Ibid*, Dr. Chatterji points out some exceptions in Middle Bengali, e.g. # *बलिशि यही* ।

(tin) Imperative second person in *tha* (such as, in Garyd 28 *btndhaha*; Oaryd 41 *khelaha*; Caryd 45 *chebaha*) is a pronouncedly current form in Maithih.

(ix) Unlike Bengali, where *ne* or *henak* follows it, conjunctive in *-i* are found in Garyas and in Maithih.⁶⁸

(d) Oender

(i) Feminine nouns have feminine verbs and feminine adjectives in the Oaryds as in Early Maithili. Examples are in Gan,d 5 : *Didhi tdngi* and in Oaryd 80: *tohori kudid*.**

(il) *Agi* (=fire) is used in feminine m Carya 47 and ID Early Maithih.⁴⁰

(e) Adverbial Forms:

Such forms as *katsana*, *jatsana* are all profusely found in *Varna-Ratndkara* and *Vidyapati-Paddvalu* But they are very much unfamiliar in Bengali. (Later forms केहन, केहेन, जेहन, जेहेन are, however, found in Bengali as well as Maithili.)

(f) *Proverbs and Idioms of Oaryds which are found in Modern Matthili also:*

(i) दिवसह बहुदो काग करे भास । रात महसे कामस वास ॥,
(ii) पहिल विमान, (iii) बलाह विमानएल गविआ बोंके (Of. कवद विमानएल गाए रहल बोंके), (iv) बेक स साध नदिल भास, (v) हाक पाइह, (vi) छान्दक बान्ध (=छान्द. बान्ध), (Of. मनबोध IV verse 47) (vii) आगन घर, (viii) दुलि दुहि पिठा घरख न बाह । बसेर तेन्तलि कुम्भारे साह ॥ (ix) बिर करि बाल, (x) बैल फसाय

38. Ibid; also see ODBLII p. 1006.

39. More examples are in Gary a 8, 18 etc. Parallel forms in *Vararatnakara* p. 4 (*tini rekha samanvitt grivah* p. 5 (*seho mandi hothi*), p. 11 (*mrmdu't svarganri batsalt*) etc; in see *Vidyapati kt Bhasa* p. 15.

40. *Vidyapati Hi Bhasa* p. 15. Cf. "Khari Virahanal., agi" in *Visuddha-Vidyapati Padavalt*.

(Of. पवारा or पवारि देख), (xii) एविपठ, (xiii) जे जे आपसा ते ते गेला, (xiv) उमर बाबइ बीरनादे, (xv) दुहि गेल कन्या

(g) *Vocabulary*:

Though many words are common to almost all languages allied to Magadhi, yet there are certain typical Maithili words in the Oaryss which deserve to be noticed, such as,

आवि («Mid.Mai आवि or आह), साइन («Same in Early Maithili and Mid. Maithili); (Cf. Mod. Colloquial Mai. चापि देख); मिहि; तेमसि (=Mod. Maithili तेसरि); विआली (? Varnaratnskara form; Dr. Shahidullah connects it with Middle Maithili बाइति; may be connected with Mod. Maith. विआउली); सुदिनि; साधु; बैगी («Modt बैगीरी); बैटिल; हरिआ (=Mod. Maith हारना); गराहक (=गहक); विआरी (sEarlyMaithih same form in Varj? iratnakara), बाही; उपाहि; उवेसै; चगेड़ा (=Mod. Maith. चंगेरा. चगेरा); काटे; कोठा; पतिआह; ; अत; आवेइ; एतकाल; बाड़ी (=Mod. Maithili sense, garden); उगत; चौदिस; विड (Vidyapali, page 142 Vidyabhosaga and Khagendranalha Edn.); डाल (=डारि); पड़ठा (=Enrly Maith. Vidyapati Ibid Pada 79 पड़ठल); मबइ (=भमइ, भनाइ); काहि (Vidyapati Ibid Pada 719); आस; दुहि; लठि; आह; झुझि; समाअ (=समाइ); एकेली (Of. Vidyspati) बउतके {Of. Vidyapati); etc.

(5) The local colour and the imagery in the Garyss are, as pointed out by Mm. Hara-prasad Sastri,⁴¹ appropriate to the area familiar with boats and rivers. One may refer to the other name of Mithila, viz., Tirabhukti; to the fact that in early years t*he was known

as a marshy tract Onflow) and was made habitable by the "Fire" brought by Videgha Mathava; to the elaborate discussion of boats and rivers in the *Varna-RatndJcara*; and to the predominance of rivers in the geography of the land.⁴¹ The profusion of imagery from cowherd's life as found in the *Oaryss* is natural in Mithila where the goira or gopa population predominates and the curd and milk of which place are traditionally famous (cf. *Aini-i-Akbari* Eng. Tr. II. p. 152).

(6) It is true that Buddhistic thoughts did not directly influence the Thought and Life of Mithila, but there was nothing to prevent these Siddhas, who flourished in the South-East borders of Mithila, from using the vernacular of the province to popularise their teachings. There might have been greater response in lower classes of that part of Mithila to their teachings than we know today, making it necessary for the Brahmanical leaders of the province to make so great an effort to re-establish Brahmanical thought; and certainly Buddhistic influence did penetrate Mithila so far as her Tsntrio culture goes.

(7) Lastly, it must be borne in mind that Maithili characteristics of the Caryas cannot be explained away as mere corruptions of the text brought about by the Nepalese and Maithila scribes.⁴² Indeed, it seems that the fact that these Pad as have found so far mainly Bengali editors accounts for many 'restorations' and 'improvements' in the text and the 'interpretations' being given a Bengali garb. A faithful edition alone can, therefore, bring to light the true character of the language of the *Oaryipadas*.

42. Set above Chapter I, pp. 10-11.

43. As maintained by Dr. S. K. Chatter] in ODBL and in *History of Bengal I*

To sum up, the language of the *Carydpadas* represents a Proto-Maithili dialect of the Chika-Chikl area, midway between Standard Maithili and Standard Bengali, having some(esp. archaic) features in common with other Msgadhan speeches.

*The Authors of the Carydpadas (Bound
About 800 to 1100)*

These poems were composed by some of the •Siddhas¹ (saints) who are variously known as 'the eighty-four Siddhas*' and 'the Vajraygna monks', famous in the religious history of Early Medieval India. Most of these are well-known names in the realm of Buddhist Tantric literature and a large number of *Badhands* written by them have been published in the *Sddhand-Mldd*. "Some Biographical accounts of these authors are also recorded in Tibetan works like the *Pag-Sam-Jon Zan*, Taranatha's *Geschteste* (c. 1500 A D) and the *History of the 64 Siddhas* published in German by Arthur Grunwedel."⁴⁴ "Bhadanta Saakrtyayana has recovered (their) complete personal history (md has concluded that they) flourished and wrote in Magadha. His paper on this history has been translated into French and is published in the *Journal Asiatique** From this recovery of personal biographies of these writers we am now trace with certainty the chronological sequence of the *Siddha* authors,"⁴⁶ (except Catila and Dhen-dhanapa who are known to us only in the list given in the *Varna-ratnakara*).

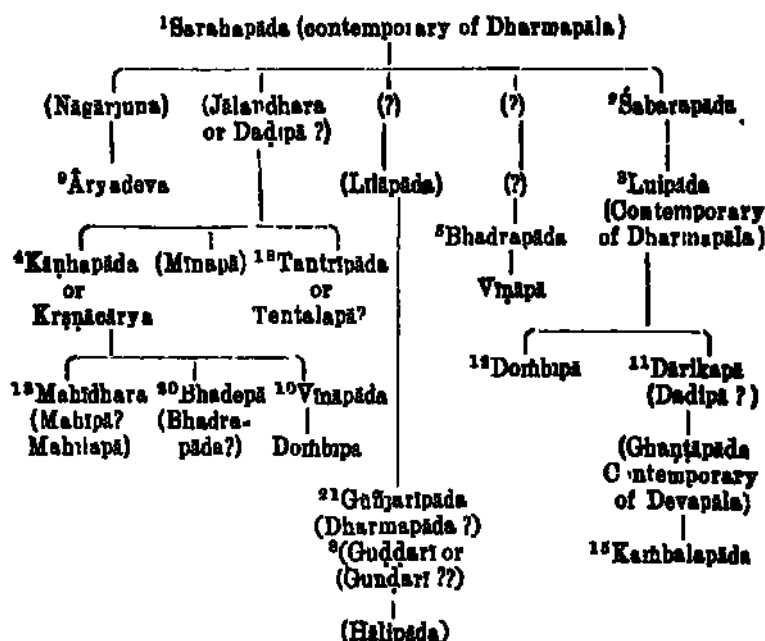
Traditionally .Luipada is known as the first Siddha, but it seems that the oldest and the

44. Quoted from Binayatosha Bhattacharya's essay in JBOKS XIV p. 842.

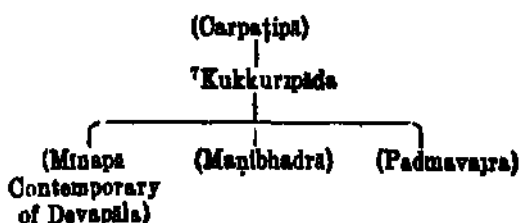
45. OOF VII Presidential Address, p. hurt,

most important was Saraha.⁴⁶ The following charts of the line of disciples will make the chronology of the authors clear:⁴⁷

(A)



(B)



46. Rahula Saṅkṛtyāyana, *Purātattvanibandhāvāṇī*, p. 147.

47. These charts are based on Rahula's essay 84 Siddhas in his *Purātattvanibandhāvāṇī* pp. 148-204.

(C)

(Nagabodhi)

²²Virupa (Viruvapa)
(Contemporary of Devapala)

Dombipa

Kaphapa

(D)

(Tillipa)

¹⁷Tadāṅkapa (Nadakaṇṇa?)

⁶Śantipa
(Contemporary of Mahipala)

(Dipaṅkara)

(E)

⁵Bhusuku
(Contemporary of Devapala)

(F)

¹⁴Kaṅkaṇapa
(c. 705)

(G)

²³Caṭṭilapa
(Before 1101 and
Vaṅgaratnākara)

(H)

¹⁶Jayanandi
(Jayānanta?)

(I)

²²Dheṇḍhanapa (Before 1100? and *Vaṅgaratnākara*)
(Dheṇḍhanapa cannot be the same as Tentalaṇḍa o;
Tantripada, for both names occur simultaneously
in *Vaṅgaratnākara*)

Altogether, these twenty-two or twenty-three *Caryā Siddhas* lived during the reigns of Dharmapala (769-806 or according to others c. 638), Devapala (809-849) and Mahipala (974-1026) the Pala rulers who exercised their sway over Mithila and Magadha. The extant poems of Kāṇha are 13, of Bhusuku 8, of Saraha 4, of Kukkuri 3, of Lui, Śabara and Śanti 2 each, and of the rest one each.

1. *Saraha*--was variously known as Rahulabhadra, Mahasabara Saratia, Acsrya Mahssem Saraha or Saroruha Vajra. He was born in a Brahtaana family at Rajni (?) in the Pragyadefia. He lived with a girl who used to make arrows ('B) for his use, whence he is said to have derived his name. He passed his days at the Nalanda University also. Some sixteen of his vernacular works are said to be preserved in Tibetan translation.

2. *Sd&ara*⁴⁹—was Saraha's principal disciple. He got his name probably from passing his days in the company of Sabaras on the \$rf-parvata (?), He was different from his name*sake in the 10th century. About six of his vernacular works are said to be translated into Tibetan.

3. *LIM*⁵⁰—was reputed to be the greatest of the Siddhas. He served probably at the court of Dharmapsla as a 'Ksyastha* (clerk or writer). Traditionally he is known to have lived in Varendra, whence it seems that a Bengal village in Mayurbhanja State is known and worshipped after him.⁵¹ He left several vernacular works, five of which are found in Tibetan translation.

4. *kanha*"—was also known as Krsnapada or Kasnacarya or Krenavajra. He was called Mahacarya, Upadhyaya, Mantrapacsrya and Chota Kisna. He is said to have been a Krggata Brabmapa. He lived at Somapun Vihara in district Rajaffihi. He was reputed to be the

48. Padas 22, 32, 38, 39.

49. Padas 28, 50,

50. Padas 1, 89.

51. "Contribution of Bengalis to Hindu Culturp" Hara-praead Sastn JBORS Vol. V pt. iv, p. 509.

58. Padas 7, 9, 10, 11,13,18,18,19, 84, 36, 40, J8, 45.

most learned of these Siddhas. His Padas are the most numerous of those available.

5. *Bhusuki*⁸⁸—was a well-known figure at the Nalanda University. He was born in Saugasthra (Sauratha village in Mithila? or Gujarat?) According to one section of opinion Bhusuki and Santideva were the same, but Mr. Vasu and Dp. Shahidullah have come to the conclusion that they were different persons.

6. *Bdntideva*⁵⁴—life as recorded in a Manuscript reveals that he was originally a Katriya prince. He later became the disciple of one 'Manjuvajra', and worked as the commander of Magadha for a while. In his last years he lived at Nalanda, earning his designation 'Santideva' from his peaceful nature. Rahula Ssnkrtysyana identifies him with Ratns-kara-&anti-Bhiksu, Master of the Eastern Gate of the University of Vikramasils. He was, if this identification be correct, once the Head of Soma pun Vihara and travelled to Malavs and Siihaladvipa in the reign of Mahipala. He lived for about a century. Nine(?) philosophical and 23 Tfintric works and one Chanda work are to his credit.

7. *Kukkuripada*— was born in a Brshmana family of Kapilavastu.

8. *Qundaripdda*⁵⁶—was originally a carpenter or potter of Disunagara(t).

9. *Aryadeva*⁵⁷—also called Karparips—was a bhiksu at Nalanda; he is different from his name-sake who was a disciple of the great philosopher Nagsrjuna.

53. Padas 6, 21, 23, 87, 30, 41, 43, 49.

54. Padas 15, 26,

55. Padas 2, 20, 43,

56. Pada 4.

57. Pada 31.

10. *Vindpd*⁵³—was a Ksatriya of Gauda and a great expert of lute (Vina).

11. *Ddrikapa*⁵³—was once a ruler of Orissa. He became Lui's disciple when the latter reached Orissa in the course of his travels. Later on, he is said to have attained Siddhi in the company of a prostitute's daughter at Kanicipun. -

12. *Dombpd*⁶⁰—was a Ksatriya. Tsrnatha says that he attained Siddhi ten years after Virnps.

13. *Mahldhara*⁶¹—*vra,** a Sudra of Magadha.

14. *Kankanapa*—was of aristocratic family in Viwunagara (?) and was of the same family as that of Kaihbalapa.

15. *Kambalapa* —was born in the royal family of Orissa.

16. *Jaydnandi*⁵⁴—was originally a Brahmapa of Bhangala-dega (modern Bhagalpur).

17. *Tadakapa*⁶⁵—was a Kasmiri living in Magadha. He studied at Nalanda and was Mahapap4ita of the Eastern Gate of Vikrama-4iia—he was a disciple of Tillips who died in 1039.

18. *Tantripada* (Pada 25)—was born in a Tatama (tanner's) family in Ujjain.

19. *Bhadepa* (Pada 35)—was born in a painter's family in Sravastl.

20. *Gunjaripada* (Pada 47).

21. *Viruva(Virupd)pdda* (Pada 3)—was born in Triuara' (Tripura ?), lived at Nalanda and travelled widely.

22. *Catailapa* (Pada 5).

23. *Dhandhanapada* (Pada 33).

58* Pada 17. 59. Pada 34. 60. Pada 14.

61. Pada 16. 62. Pada 44. 63. Pada 8.

64. Pada 46. 65. Pada 37.

It is beyond the scope of the present Work to discuss the philosophy of the *Caryapadas*.⁶⁸ They are by their very nature, obscure and their obscurity is increased by the corrupt text, often contaminated by the copyist or the editor. "The subject matter of these (poems),—is highly mystical, centring round the esoteric doctrines and erotic and yogic theories and practices of... (later) Buddhism. The Sanskrit commentary on (them), being itself in a highly technical Jargon, does not help to make the sense of the text wholly clear to modern reader, though it quotes extensively from a similar literature which is mostly in Sanskrit."⁶¹ "The poems in the *Dohakosae* or collection of Dohas by Sara ha and Kanha. are not so mystical, although abstruse enough.. ."⁶⁸

They are written in a special terminology which "is characterized in the text as *sandhyabhāṣa*. Pandit Vidhushekhara Shastri, with the help of a large number of texts, pointed out that it should be corrected as *Sandhya-bhāṣa* meaning "intentional speech" and not "the twilight language"¹⁹ as Dr. H. P. Shastri maintained and as some scholars still continue to maintain in spite of what has been said to the contrary. The Tibetan translation of the *Caryapadas* and their commentary now amply confirms what Pandit Vidhushekhara Shastri suggested."⁶⁹

66. See for this, Vaau's Introduction to *Caryapadas*; P.O. Bagehi's "Some Aspects of Budalhist Mysticism in *Caryapadas*" *Calcutta Oriental Journal* I, p. 501 ff, *Studies in Tantra* and *Vishva-Bharti Quarterly*, 1946; and Shashi-bhushan Das Gupta "Obscre Religious Cults as Back ground of Bengali Literature," *Calcutta University* 1946, pp. 500 which gives a detailed study of the philosophy behind the *Garyas*.

67. *Htutoryof Bengal*, 1, p. 384ff.

68. *Ibid*.

69. *Ibid*.

The Caryas are important in the history of Maithili Literature for constituting the link between the Sanskrit Udbhata poetry and the Apabhramsa-cum-vernaeular-cum-Sanskrit Pada writing (a short poem of about ten lines having a refrain (o) and a rsga indicated in which it is to be sung) The growth of the song metres recorded in Jayadeva and Looana can be found illustrated in them, though they are mainly in simple Oaupai metres.

The following Padas are quoted as specimens:—

1. *Pada 6* (राग पञ्चमरी—भुसुकुपादानाम्)

काहे रे वेसि मेसि अचछु कीड ।

वेदिस हाक पदअ चौदीस ॥ (२)

अपया मासे हरिया वैरी ।

कनइ न बाइअ भुसुकु अहेरि ॥ (४)

तिन न चुपइ हरिया पिबइ न पायी ।

हरिया हरियारि निलअ न जायी ॥ (६)

हरिया बोलअ सुय हरिया तो ।

ए वन ज्वाही होहु भान्तो ॥ (८)

तरसेन्ते हरियार खुर न दीसइ

भुसुकु मवाई मूढ हैअहि न पइसइ ॥ (१०)^{१०}

2. *Pada 8* (राग रेवकी — कम्बलाम्बरपदानाम्)

सोने भरिती कइया नाबी ।

रूपा योइ नाहिक बाबी ॥ (२)

बाइत कामलि गअय उवेसे ।

गेली काम बाहुइइ कहसे ॥ (४)

बुन्टि उपाही मेसिलि काच्छि ।

बाइत कामलि सवगुइ पुच्छि ॥ (६)

माकुस चइहो अउरिच बाइअ ।

केहुआल नाहि के कि बाइवके पारअ ॥ (८)

बामदाहिब चापी मिलि मिलि मांगा ।

बाढत मिलिल महासुह चाङ्गा ॥ (१०)⁷¹

8. *Pada 27* (राग कामोद—भुसुकुपादानाम्)

अचराति भर कमल बिकसित ।

वसित बोहनी तसु अङ्ग उन्हसित ॥ (२)

बालिअठ ससहर मागे अचपुह ।

रअचहु सहे केहे ॥ (४)

बालिअ ससहर गठ शिवाये ।

कमलिनि कमल बहर पयाये ॥ (६)

विरमानन्द बिलचय सुध

ओ एषु भुअह सो एषु सुध ॥ (८)

भुसुकु भअह मह बुझिअ मेले ।

सहबानन्द महासुह लीले ॥ (१०)⁷²

There are several other authors who have written similar Buddhistic Dohas or Padas in Proto-Maithili. No account of their work can be given, as they are not yet available.

II

THE VARNA-RATNAKARA⁷³

यथत्वारि रतानि वन्धवटनालङ्कारभाञ्जि द्रुतं

श्लोकानां विदधाति कौतुकवशादेकाहमात्रे कविः ।

स्वातः स्मात्समस्तलोचपि चतुः षडे कलानां निधिः

संगीतागमनागरो विकसते श्रीज्योतिरीशः कुली ॥⁷⁴

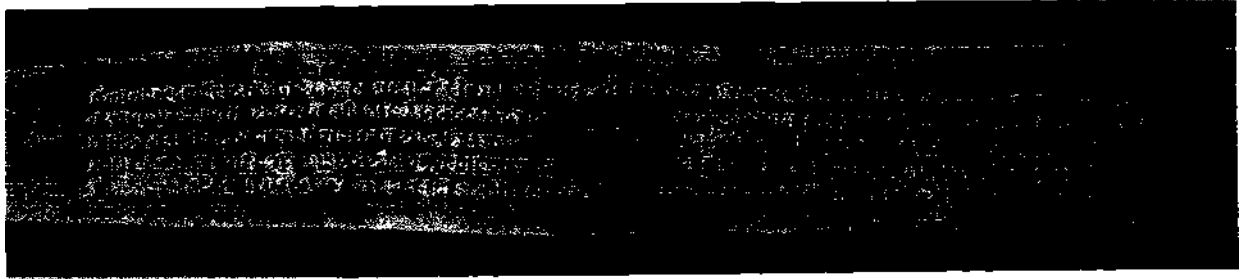
71 Ibid, p. 114.

72 Ibid, p. 135.

73. Ed. with detailed English and Maithili Introductions by Dr. S. K. Chatterji and Sri Babuaji Misra, Royal Asiatic Society Bengal, 1940, Ms. of La. Sam. 388 (1507 A.D.), compiled from two sources. The title of the work is consistently given in the text as *वर्णाङ्गर*, though the rubric preceding each set of description is *Varnanft*.

74. *Subhasita Bhandagaram* quoted by Babuaji Misra in the Maithili Introduction to Jyotirtsvara's *Varqaratna. kata* (Royal As. So, Edn.)

THE MS OF JYOTIRISHVARA'S VARNARATNAKARA COPIED IN LA SAM 388(1507 AD)



The Last Page

Courtesy Royal Astatic Society of Bengal

The first completely undisputed work which stands at the head of Maithili Literature is Jyotirivara's *Varna-ratnakara*. It was discovered by M.M. Haraprasad Ssstri, who described it in the following words:

"The last Maithili Ms obtained during these years under review is that of the Varnana-Ratnakara by Jyotrisvara Ravisekharaecarya. The Ms is dilapidated in the extreme. But the portion that is still in good preservation is written in bold and beautiful band. The character is ancient Maithili which can be soarely distinguished from Bengali as there are more than 50 per cent of expressions that are Bengali. The book belongs to the early part of the 14th Century. No Bengali or Maithila Ms of that age has yet been discovered. The subject matter of the book is very cunous. It gives the poetio conventions. For instance, if a king is to be described, what are to be the details; and so on. Sometimes the conventions are very amusing. 1 will give the description of a pimp; she must be about a hundred years old, with wrinkles all over her body, her hair as white as oonoha hell, her head high, her body without flesh, her cheeks all shrunk, her teeth all fallen. She must be a (sister) of Narada (the god of quarrels) and an expert in bringing two persons together, and so on. This book seems to have guided the genius of Vidyapati. As regards the antiquity of the work, the author is already well-known from a Ms of *Dhirttasamagama'Nataka* in the Durbar Library. The Nataka was composed by the same Jyotirisvara Kavisekhara during the reign of Harasimha Deva, the last of the Karnataka kings of Mithila, whom Prof. Bendell placed in or about 1324."⁷⁵

Most of the points about Jyotirivara's work have been neatly summarised in the above note. Jyotinfivara tells us that "his father's name was Dhiresvara, and his grandfather was Rsmesvara, that he was a high court official, a Vedic priest, and a scholar of philosophy also, one

75. Quoted from report of the "Search of Sanskrit Mss 1895-1900" (ASBX by Dr. S. K Chatterji, Introduction to *Varnaratnakara* p. x.

who in addition knew many languages, was a votary of Siva, and an expert musician besides. He was in the court of a king of Karoaja dynasty who defeated a Mohammedan invader."⁷⁵ The name of this king is given as 'Harasidiba'⁷⁷ in some Mss, and as 'Narasithha' in many other Mss. It seems that Jyotirsvara lived at the courts of both kings⁷⁸—it is, however, held (wrongly perhaps) in certain quarters⁷⁹ that the reading Narasiitha alone is genuine and that he is the predecessor of Harisimha Deva, JNarasirtha I (1174-1226). In support of this contention it is held that the name of Jyotingvara is not found in the Panji-records and therefore he must have flourished earlier than Hari-siithadeva who organized them. The proper answer to this argument is not that the Panjis are the works "of an uncritical epoch", the authority of which can be challenged. For, the omission of a line in Panjis is not generally without meaning; it may mean the discontinuance of that particular line. Nor does it mean that he flourished before the creation of Panjis. As for the argument that there is no internal evidence in *Varna-Batndkara* to show that it was contemporary of the great social event in Mithila—the systematic organization of Panji

76. So says he in the Introduction to his *DhartasamSgarna*.

77. The commoner spelling of this name is Harisimha, See *Rajanttratinakara* by Candetsvara edited by K. P. Jayasvtal, p. 13, f. n. 2, and 'Intro, to *Varnaraintlkara*, p. xvii,

78. See *Rayantiratanakarat* p. 21, where we are told of Harisimhadeva's minor successor Nrsimha II (spelt as Narasimha by Vidyapati in his *Purusa.Pariksa* 1. 4. p. 27), the patron of Vidyapati's grandfather, Ramadatta (Vide—*Nepal Cat.* Introduction p. xii and xix, and also p. 80 and 131; Ms. of 484 La. Sam.=1133 A. D.) It thus confirms the tradition that Vidyapati's grandfather was a contemporary (brother ?) of Jyotirrivara.

79. Such as, by Babuaji Mishra and Babu, Bholalalsdasa,

records, it may be pointed out that the word " " (P. 41 v) and the Following passage should be carefully studied:

बौध्द भेलापक मड. पूरवडोपवीरवान निर्वाह. दादरुन.नवरुन. वृत्ति-
कादरुन. चरुन. उमरुन [७७]नरुन मीरुनरुन हवि
आठरुन बोनमम उरुन बोन निर्वाह.^{४०}

This passage in all likelihood indicates that the genealogical Pafijis were highly valued and that something like the modern 'udhohatf oere-mony'^ttm-'Siddhsnta'- cum -Asvajana - patra' -granting-oeremony was known in the days of Jyotinivara."

There are other reasons why the work of Jyotiragvara should be placed in about 1324 A. D. Not only philologically it is right to do so, but the title "ratnskara" is significant. We cannot but associate it with the famous "ratnskaras" of Cao4e6vara in this very decade. Lastly, as Dr. Ghatteji says, the presence of a fairly large number of Persian words in it supports this conclusion.

There is no positive evidence to prove that Jyotirivara was the cousin - brother of Vidya-pati's grandfather, except that the two were probably contemporaries at the court of Kara-siruha IL

The *Varna-ratndkara* (the ocean of 'Vargas' of descriptions) is a long prose work covering about 78 leaves (or 156 pages) in Ms. It is divided into seven chapters,⁸² suitably called

80. p. 78 kha/73 ka.

81. We should not expect malagrams (probably an earlier thing) and Paniji names at the earliest stage, though note in his drama *Dharttatamagama* he mentions about himself 'पहलीवम्मगुणिना'.

82. There is one more chapter (of 8 pages) in the Ms. as available to us now; but it seems to be not connected

'waves' (kallolas), as the work is an '(Mean (ratnsakra) of desoriptione'. There are indications to show that originally probably there was mora unity in the plan of the work than appears from the present text,⁸⁸ each chapter being dominated by some one distinct subject

Thus, perhaps the first chapter called the Description of the City (**नगरवर्णना**) was made up not only of the lower castes etc. but also of the descriptions of jewels, clothes, fine stuffs, tents, gambling houses, doctors, astrologers, the fort, etc.; the second chnptrr called the Description of the Nayaka (**नायकवर्णना**) cescribed all the paraphernalia of Srngara—the hero, the heroine, her friends etc., and might have well included the descriptions of the states of lovers, of the pimp, of eight kinds of heroines and of the prostitutes; the third chanter called the Description of the Palace (**आस्थानवर्णना**) dealt with almost all it contains now—the court, whence the king goes to his Durbar, Gymnasium, bathroom, and sham-poops and has his food and sleep—and then, night, darkness, noon, clouds; the fourth chapter called Description of Seasons (**ऋतुवर्णना**) naturally followed the third, in describing the various seasons of the year; the fifth chapter called the Description of the March (**प्रयागवर्णना**) might have taken up the Royal family, hunting and

with the original work. It either contains matter which may very well have formed part of the common floating mass of such material or is made up of matter which should have been included in any of the first seven chapters rather than have formed an eighth chapter of a confused hodge-podge*

83. In the present text, of course, many discrepancies are seen. Thus, Vohitavarana is unnecessarily brought again in the so-called VIII Kallola as Vahitravarnana; Vidyavantavara ana, Dyotavarnana, Vesavarnani, Kuttani-yarnana and Kamavaathtvaryana may fit in the L or II Kallola; the various lists of Siddhas, Grains, Puranas eta may fit in the VI Kelioa, e to.

war—foreBts, mountains, hermitage; the sixth chapter called the Description of Bhsta etc. (भूतविषयना) gave the arts—poetry, music and dancing and should have included 'नृत्यविषयना'; and the last chapter opened with graveyards and passed on to the description of deserts, seas holy places, rivers, boats, mountains, etc.

Boughly this arrangement is followed in the present Ms, but it is often vitiated. Nevertheless, there is nowhere a dearth of interest in its subject: "it lies both in the profusion of its details, and in the fact that it includes descriptions of almost all things worth describing in human life." So says Dr. Chatterji:

"The obligation to follow the accepted conventions was imposed upon the writer by the rules of rhetoric. The descriptions or the descriptive parts in (this) work are frequently very summary, and at times they are nothing but a more string of comparisons. But the connected objects are fully enumerated, and the order of events in narrating a process given in full. Frequently the author gives no description but merely a number of names of connected objects to which reference is expected to be made in fully describing something."

It is a compendium of life and culture of medieval India in general and of Mithila in particular. The atmosphere is uninfluenced by the coming in of the Turks, it is purely Hindu—the few Persian words present may owe their origin to the copyist. The author "takes us through the city and gives us a little glimpse into the ugliness that was in a medieval Indian city, as in all cities of other ages and dimes; he tells us what knaves and beggars we meet, what low and vulgar fellows congregate and sheut wad Jostle and move in dirt and filth." He introduces us "to the noises and sounds of the city, through playing all kinds of musioal instruments, singing of ballads and songs connected with Lorika and shouts of people orying "take 1 give I break I raise I give again ! increase"

and all kinds of seemly and unseemly acts which would come to one's sight in a city with its motely crowd,"

He gives us at the same time romantic pictures of

"noble heroes and beautiful heroines, perfect in their personal charms and accomplishments, He shows us round the court, and tells us who is who in the throng. He gives us little inside views of the intimate life of the princes and noblemen, shows us how they bathe and what they eat, and even lets us have a peep into their sleeping chamber/'

"How lightly does he step among all sorts and conditions of men, and their wares and their stock-in-trade! He is our guide through a fashionable gambling house, and he bewilders us by his familiarity with the various games that are on, as well as by his knowledge of the ways of the men who gather there; he is apparently a connoisseur knowing the various kinds of stuffs, and gems, and spices, and perfumes, which the *baniyas* of the bazar, and the drapers and gem-cutters and druggists sell. He stands to watch the troops on the march, or a royal cavalcade going out to hunt in the jungles of Tarai; and he knows the Rajput soldiers riding past by their clans, and he knows what weapons they wield, and what horses they ride, or what dogs are led in the leash/'

Indeed, the author's interest is all-embracing—he gives the names of all Purspas, and all vayus (winds), and all sdityas (suns) which might be the common medieval lore but the large number of synonyms that he gives for everything he describes; the enumeration of various moves in gambling and chess; the list of passes in shampooing (some thirty six of them are listed, such, as **ब्रह्मचर, हयबोकर, एकदश, दोदश, श्रावण** etc.;; the kinds of crocodiles, flowers, trees, boats etc.—are certainly unique with him. Like Pepys, he is deeply in love with all aspects of humanity.

He has given expression to his sense of beauty as well as to that of the terrible. Of course, his comparisons are stock ones, but

occasionally there are passages which reveal him to be a poet and justify his title, 'Kavi-gekhanoarya'. This is seen when, for instance, he compares the smile to rippling waves on the ocean of milk moved by the southern breeze ; or when he piles abstract and concrete image upon image; or when he describes various objects of nature—morning, noon, evening, night, the seasons and the forest. The following description of the moon illustrates his sense of the beautiful:

निशाक नाइकाक भङ्गबलव अइसन आकाश. दीक्षित(क) कमलसल
(or दीक्षितक मण्डल) अइसन चन्द्रकान्तक प्रभा अइसन.
तारकाक सार्यवाह अइसन शृंगारसमुद्रक कलोल अइसन.
कुसुमदनक प्राण अइसन पश्चिमाचलक तिलक अइसन. अन्व-
कारक मुक्तिक्षेत्र अइसन कन्दर्पनरेन्द्रक यश अइसन. लोक-
लोचनक रसायन अइसन एवमिध चन्द्र उदित भउअइ ।⁸⁵

The terrible did not escape his notice. He was careful to devote one full chapter to it. He describes the gruesome cemetery along with its blazing funeral pyres, corpses with their skulls, their hair, their entrails, fat, brains, blood and the Mythical figures (such as *dskinis*, *rfl?asis*, *vetalas* and *yoginis*) and real *Kapalikas* and *aghoris*. He also surveys the desert, the surging ocean, the steep and bold mountains. The following passage on the darkness of night will demonstrate his success in this direction:

पालाल अइसन दुःप्रवेश; लीक चरित्र अइसन दुर्लक्ष; कालिन्दीक
कलोल अइसन मासल; काजरक पर्वत अइसन निविल पापक
सहोदर अइसन शरीर, आतंकक नगर अइसन भवानक; कुम्भ
अइसन निफल; अज्ञान अइसन सम्मोहक; मन अइसन सर्वतो-
गामी; अहङ्कार अइसन उन्नत, परदोह अइसन अभव; पाप
अइसन मलिन; एवमिध अतिम्लापक दुःसंचर दृष्टिबन्धक.भवानक.
गंभीर शुद्धि(सूची)मेव अंतकारदेष्टु ।⁸⁶

85. p. 32 to.

86. p.16(31 ka).

कनकरक, नीति तेले^{७७} विचलि अइछनि रात्रि, पक्षेबाँछै केने कनकरक
 मोट कुशल अइवन येन, निमिल मानस कंचकार देख, मेव पुस्ति
 आकाश भए येन अछ, विचलताक तरंग ते पथदिशमान
 होत अछ, लोचनक न्यापार निष्कल होइत अछ । य रात्रि
 पातक छव तबान, दुर्हरकयमे जलाशयमान, चढकक छमे
 बनकमान, आगिक ओते पुर ज्ञान, चरखक छमे पथ ज्ञान,
 बचनक छमे परापर ज्ञान, विच अनहु दिगभ्रम ज रात्रि ॥^{७८}

It should be noted that almost all ideas abbooia-
 ted with darkness have been given.

The description of the forest is a very happy example of the suthor's excellence in both fields. The forest is spoken of as inhabited by various *Mleccha* tribes and yet it has the song of *Kinnbras* and *tidyddharas* ; indeed, the forest is visuallized as the abode of horror and at the same time also of beauty.

Jyo ting vara, however, is probably most happy in describing his own vocation. He gives au elaborate account of the *Bhdta* or official bard of the Court. He was skilled in all branches of learning, and was above the professional singer and music master, called *VMydvanta*. He devotes full throe sections to dancing—both male and female dancers. This is how his bard looks like—

मारपरिकली परिहने, बाब सोनाक दाढ चारि परिहने लङ्गनीक
 पाय एक मथा बन्धने सोन सूचीक कराओ एक, देवगिरिआ
 पक्षेओला एक फावड बन्धने, तीषि, थोषि बाङ्कि, नीकि सोनाके
 परबे निजुबानी, लोहाक निर्मडलि सोनाक डोर छुरी एक नाम
 क इ बन्धने ॥^{७९}

Dr. Chatttrji has compared Jyotirisvara's style with that of the Kathakas of Bengal. He says:

87, Pp. 16-17 (31kha).

88. p. 44 (85 fa).

"his catholic observation, like that of our *Kathakas*, who to drive a moral lesson home must largely draw upon their own observations in life and must bring in verisimilitude in their narrations, did not consider any aspect of life with which he had to come in contact as too low or beneath his notice."

He points out that the *Varnarrtnakura* covers almost all subjects on which the Kathaka had set passages.

Indeed, (1) the expressions like अनु करवन्, देख and अपर मकर; (2) the profuse alliteration and rhyme or jingle in the prose⁸⁹; (3) the punctuation mark after certain words—etc. point to this very fact. We have in later Maithili dramas some instances where these passages were recited by Kirtaniya-actors, e.g., in *Sri-Krsna-Janma. rahasya*. But there is no hand-book of Maithila Kathakas available. There is, however, one very palpable difference between the Nineteenth century *Kathaka-books* of Bengal and this work, viz., in the third chapter we have a somewhat connected story: we find the king going to gymnasium, and bath, and a whole day's activity is then described.

This work was a veritable cyclopedia and had great importance for the succeeding generations. That it was read⁹⁰ and respected till quite late is attested by Magikara who copied it from two Mss in 1507. It seems to have supplied Maithili poets both in Mithila and Nepal with stock material for their composi-

89. उ.उ. विताक उद्योत, चलहते लद्योत । शिवक फेल्कार, माकिनीक
स्मार ।

90. Like the *Varnakas* or typical descriptions in "Jaina Apabhramsa literature" (Vide—OOP X I I, p. 478 ff; where a city, a king, a queen, a sanctuary, a bath house, a gymnasium, a palaoe, a forest, etc are described exactly as in the framework of *Varqaratnakara*) See S. K Chatteris Intro, to *Varyaratnakara*, p, xviv.

turns. Vidyapati's⁹¹ genius was definitely moulded by this work.

II

OTHER PROTO-MAITHILI REMAINS

Other remains of Proto-Maithili are in the *Prdīcrtā-Paīngalā* and in Maithili "Avahattha" works. The *Prakṛta-Paīngalā* has examples in it from "the floating mass of popular poetry and song current among the poets and the people of Northern India during the period 900-1400 A. D. Some of its poems are declared to be in old Bengali." Shivanandana Thakura has shown that one of them, among many others, represents Maithili.

Vidyapati uses Avahattha extensively. Whether this Avahattha is only a younger form of Sauraseni Apabhraṃśa (as Dr. S. K. Ghatteji suggests) or that of Magadhi Apabhraṃśa (as Dr. P. C. Bagchi says), or it has an independent existence (as indicated by Shivanandana Thakura and Dr U. Mishra by the name 'Maithili Apabhraṃśa' or by Dr. B. B. Saksena by 'Maithila Apabhraṃśa'), it contains several features in common with Early Maithili, such as: —

- (1) feminine gender of adjectives and verbs;
- (2) -nhi (-nha), a, or absence of any post position, for plural;

91. Of the description of prostitutes in *Kirtilata* with that in *Varnatātnarara*, and note how closely the latter's images helped Vidyapati in such a poem as " **कवरी भए चामरि गिरिकन्दर कुल भए चौह बकासे**" etc. which is very much like *Varqaratnakaras* description of a nayika.

92. *Vidyapati ki Bhasa*, p. 184 f. n. 1.

93. *Ibid.* pp.190-203,

(3) -० or ०, without any post-position ending in nominative;

(4) -० and -hi ending in instrumental (०) after words ending in ॠ) ० and ० in ablative;

(5) -Kari, -Karo, -Karea (variants of -iara) for genitive;

(6) -s, ॠ and -At for locative;

(7) use of OQndrabindu for case-endings;

(8) -o, ० (1st person), -si (2nd person), -i .e, thi (3rd person) in present tense;

(9) -u, ॠ and -ha in imperative mood;

(10) -ia in past tense -iha in future tense;

(11) .nte-ntd (= ?-ite, ॠ in Mod. Mau) for Krdanta;

(12) -i, -a, for Purvakalika ;

(13) nasal vowels;

(14) ra and to, 'sa' and kha, ya and i, ya and ja, va and ba, na and 'na' are interchangeable eounds.

CHAPTER V

AGE OF VIDYAPATI THAKURA (1350-1450)

I

CHARACTERISTICS OF THE AGE

The age of Vidyapati was the same to Maithili Literature as were the age of Shakespeare to English Literature and the age of Aeschylus to Greek Literature. The most direct and original expression of the national genius of Mithila, the lyric, found its greatest exponent, Vidyapati, in this period. It became immediately so popular that it was on the lips of the scholar as well as those of the illiterate cowherd. It found a natural home everywhere ; in the palaces of the Kings and Queens as well as in the huts of the poor, in the most populated areas as well as in the far off secluded forests. Everyone found his emotions expressed in its various forms.

It is difficult to connect this age with the age of Harisimhadeva for want of details, but it is clear that its glory was only due to the final blooming of the renaissance of music and dancing introduced by Nsnyadeva and perfected in the age of Harisimhadeva. We can infer it from "the fact of Jyotingvara taking pains to vaunt his accomplishment in it in the *Pancasayaka* and the *Dhurttā-samāgama*, and from the elaborate accounts of the musicians and singers with their corteges

which we find in the V(arna)-R(atnakara)."¹ The *Ragatarangini* describes how lyric grew with the development of music in Mithila; the example of the *Caryas* and that of Jayadeva's triumph in producing padas set to music must have further vitalized this tradition in this period.

Another great reason why Vidyapati could succeed so well in writing in his vernacular is that by his time vernacular had widely acquired prestige as a fit vehicle of expressing the highest emotions. Prakṛta, which was given the advantage over Sanskrit by the author of *Karpuramanjarī* seemed 'Nirasa' (dry) to his age and the *desila baand* (desabhagg, literally, the country speech) alone seemed to be capable of being widely appreciated.² Vidyapati's Age could not, however, completely shake off the Prakṛta and Apabhraṃsa; he was himself influenced very much by the Sauraseni Prakṛta in the writing of his Avahattha works—the Sauraseni being so far the polite vernacular fit to be used for poetry. By discarding it finally and using Maithilī alone in later years, Vidyapati shows the passing away of the Age of Prakṛta and Apabhraṃsa and the coming of the Age of Modern Vernaculars.

Thirdly, it was during this age that Maithilī once again became the leader of Hindu

1. Dr. S K. Chatterji, Introduction to *Varnaratnakara*, P. xiz.

2. L S quoted in Introduction to *Kirttilata* by Dr. B. R. Saksena.

3. कवच वादी बहुल न भावह, पाउँ रसको मम्मन पावह ।
देखिब लगना सब मन सिद्ध, सँ सँसन बभनो अचछा ॥

Kirttilata, p. 3 Dr. Saksena's edition. Note that Jyotirīvara regards the cultivation of Avahattha as one of the 64 Arts (*Varnaratnakara* p. 22).

culture and Sanskrit Learning. On the first occasion some 1500 years ago, she had saved the orthodox Faith from non-orthodox followers of Buddha. On this occasion she had to face a much more disastrous crisis. "Little by little, the Hindus lost their political independence. The strain on the cohesion of the Hindu society was fast reaching the breaking point. Once more the Brahmapa essayed. He reinforced the tottering edifice as far as possible. Having lost control of politics....he confined himself to social and domestic life."⁴ Mithila stood foremost in the contribution to this common effort to save Hindu civilization. Her rulers also came to her help. They defended the country from "Turkish* brutalities and patronised Sanskrit studies. Scholars from all over the country flocked to Mithila. In particular, she was the resort of students from Bengal for about three centuries after the conquest of the latter province by the 'Turks.'⁵ (=Muslims) Now these Mithila scholars had equal love for their vernacular; they took pleasure in compositions inspired by Sanskrit models.

To sum up, the age of Vidyapati was, like the age of Shakespeare, highly proficient in music; saw the final rise of Modern Languages; and lastly, it was the golden age of Maithila scholarship. Vidyapati represents the culmination of all these tendencies of the age—he was one of the greatest musicians of his times; he shows how Apabhramsa and Prakṛta came to be given up for a Modern Language; and in an eminent way, he represents the influence of Sanskrit learning of his times.

4. K. P. Jayaswal. Introduction to *MMCI* p. in; see also, 8. C. Vidyabhushana *History of Indian Logic* p. 955.

5. Dr. Chatterji, Introduction to *Varnaratnakaru*, pp. xx-xxi.

As to the excellence of the literature of this period it is sufficient to refer to the fact that the leading figure—Vidyapati—has been naturalised in two sister literatures (Hindi and Bengali). It has been rightly observed: "Seven cities might have contended for the honour of the birthplace of Homer but with the exception of the poet Vidyapati I can recall no other name of a poet claimed as their own by two peoples speaking two different languages"¹. (Maithili and Bengali).⁶ Sir George Orierson called it to be an event "unparalleled in the history of literature,"⁷ and prophesied that "even when the sun of Hindu religion is set, when belief and faith in Krishna and in that medicine of disease of existence, the hymn of Krishna's love is extinct still the love borne for the songs of Vidyapati in which he tells of Krishna and Radha will never diminish"⁸

Unfortunately, it is not possible to study chronologically the literary activity of this period. The life and character of various authors are almost entirely unknown. Many of them are no more than mere names and there is no material to work on. Often a stray lyric—and may be of the first rate, though generally it is not the case—quoted in this Anthology or that is all that remains of them. There is equally great uncertainty as to the authenticity of many poems because either the 'Bhanitas' are misleading or are missing. Under such circumstances we are brought back to the constellation of the stars, viz., Vidyapati, around whom we may group all of them.

6. Quoted by Hannandana Thakura 'Saroja' m *Mohakavi Vidyapati*.

7. *Ataithili Chredomathy*, Introduction to Vidyapati a (poems p. 34.

8. Same as f. n. 6 above, p. 56.

He is not only the model of the age, but represents it also in every way. In his inspired moments, in his life and manners, in his leanings towards Sanskrit, in his mastery of music, in his relations with the court and in several other strong and weak points he is the mirror of the age.

II

VIDYAPATI THAKURA

बालचन्द्र विद्यावहभासा, दुहु नहि लग्गइ दुखन हासा ।
ओ परमेसर हर शिर ओइइ, ई शिष्य नाग्र मन मोइइ ॥

—*Kirthlatd*, Introduction.

Vidyapati⁹ is one of the greatest names in Indian Literature. He is the earliest major star in the firmament of Vernacular Poetry in Northern India. He was born in about the same period when Chaucer (born c. 1340) was shaping the fortunes of English Literature and was thus very much earlier than Safikaradeva (born 1449), Cagdidasa (born 1418), Bamsnanda Raya (born about the middle of 15th cen.) Kabira (born 1399), Tulasidasa (born 1540), Mirabai (born 1497) and Saradasa (born 1435).

His Ancestors

The ancestors of Vidyapati are very well-known to us. They belonged to the Garha

9. The authorities on Vidyapati are mentioned in Section IV of this Chapter. The name Vidyapati was thought to be a mere surname by Beames (IA II p. 37). It was also the name of a contemporary of Maharaja Karpas of Bikaner (o. 1632); Vide-Vallabhadeva's *Subhaptavalt* and Introduction to Sridharadasa's *Saduktiharidmta* p. 87. Vidyapati is also the name of a tribe (see, Risley's *the People of India*).

Bisaphi¹⁰ family of Haitbila Brahmapas of Kafiyaapa Gotra. The earliest known person in their family (बीबी-युक्ता) was one Visou Thskura. His son was Tariditya and his grandson Earmsditya Tripstf (Tripathm?). Karmiditya is identified with another Karragditya who is said to have built a temple of Sakti (Haihatta-devi) in 1332 at a place called Habidiha,¹¹ and who styles himself as a Minister of State.

10. It is a village in the subdivision of Madhubam, Jaraila Parganna, Police Station Benlpattu District Uarbhanga, and is situated near Kamtaul (O. T By) In the 12th generation after the poet his descendants left it for village Saur&tha near Madhubam (O. T. By.) where they are living even today. The family diety of the poet and the relics of his home are* however, still extant at Bisaphi.

11. The verse inscribed there runs thus:

BAKH&I and Cauda Jha (in his translation of *Purusapartksa*) Who is the husband of this queen Saubhagyadevi? It cannot be Nanyadeva (1097-1133) (as maintained in the Advertisement to *Likhandvalt* p. 3—it might be a confused interpretation of the following lines on Dhirejvara in the introduction to Ganapati Thakura's *Ganga-thakti-tarkangini*

सविद्याकुलबोर्षिशेवमखिलाम्बिजाय नान्यो

(नान्वर्षशिवः?) ददौ वृत्तिं यस्य पितामहम् ।

मिथिलाभूम्याय साधयत्कलः श्रीवीरेश्वरपुनरन्वहम्-

साम्बस्य गार्ह' मतं गंगाभक्तितर' ॥).

For, the date in this inscription is 213 La. Sain. (-1332 A.D.) and it would mean that Karmaditya lived for about two hundred years.

The fact seems to be that the author Ganapati took pride in mentioning that his father's grandfather Sivaditya obtained favours at the court of Nanyadevas family. Therefore, the Karmaditya who was Ganapati's great-great-grandfather might have been an employee at the court of Hansimhaijeva's father or grandfather and might have

Karmsditya had too sons—Devaditya (*alsas* sivaditya) and Bhavaditya. The elder son, Devaditya, was Ssindhivigrahika (Minister of Peace and War) and seems to have obtained the title of Mantri-Rsajatilaka for helping Emperor Allfiuddin in the siege of Rapathambhore (1300-1301 A. D.)¹²

Now, this Devaditya had seven sons. The eldest one Viregvara, was as important a figure as the father. He succeeded to his father's post of Minister for Peace and War under Maharaja Sakfasingha (c. 1284-96). He was the author of a popular Dharmate&tra treatise *Dasakarmapad-dhatu*. He is also credited with having done several Mahadsnas and having caused temples & tanks to be constructed and dug. He possessed the famous gem known after him, the 'Viregvara' gem.¹³ Virefivara's son, the famous Nibandhakara Cagdesvara Thakura, united in himself the distinguished offices of the Chief Judge (Pradviveka) and the Minister of Peace and War. He was not only a profound Scholar of Politics (of. his *Rdjanitiratndkara*), Astronomy (cf. his *Suryastddhdnta*) and Dharmasastra, but also a creditable warrior who fought successfully against Muslim invaders. He had no

erected the temple in 1333 in the reign of Hansunhadeva, It is, however, pointed out by Pt. Ramanatha Jha that Ganapati names one Yogtjvara as his ancestor at the end of this work and that therefore he may not be identified with Vidyapati's ancestor Ganapati (*Mihira XXXVIII*, 5). But, compare, *Purusa-Partksa* where Ganesvara is said to be a minister at the court of Maharaja Harisimhadeva, and also note that Dr. D. C. Sen says that Yogesvara was Ganapati's father's name. (*History of Bengali Language and Literature* under Vidyapati).

12. Compare f. n. in Canda Jha's translation of *Putusa-Partksa*, where Devaditya is called "Hamvfra-Dhvanta-bhanu." He was evidently a contemporary of Maharaja Sakrasimha father of Harisimhadeva.

13. See *Purusapartksa* (Alasa-Katha). He is styled in Panjl as Tandaganka', probably because he lived in a hut made of leaves. (Of, *Mihtra XXXVIII*, 5).

issue, and hence Vireivara's line did not proceed further.

The second son of Devaditya was Ganesvara Thakura. He was styled as 'Mahasamantadhipati' (great leader of Barons);. He is known as the author of *Sugatisopana* and *Qangdpattalaha*. His elder son Rsmadatta, was Minister for Peace and War at the court of Karpsta Karasi nghadeva I I, and wrote a *Dasakarmapaddhati* and a *Mahddnapaddhati* which are still used and respected in Mithila. Ganegvara's second son was Govindadatta,¹⁴ the author of *Govindamdnasollds*, a devotional work on Visnu. Both of them seem to have died childless.

The third son of Devsditya was Dhiresvara. Dhlregvara alone continued the line. He held the post of Mahsvsrttika-Naibandhika. He had two sons—Jayadatta and Kirtti. Jayadatta in his turn had also two sons—Gauripati and Gapapati. Gapapati married the daughter of one Snkara of the family of Buddhabsae named Gafga-Devi, and begot the Poet-Vidyapati.

The fourth son of Devsditya was Jategvara the BhSQdSrika, the fifth was Haradatta¹⁵ the SthaQintarika; the sixth was Laksmidatta the Ssndhivigrahika and Mudrahastaka; and lastly, the seventh was merely a courtier (Rajavalabha). They all seem to have died childless.

Thus we find what distinguished positions the ancestors of Vidyspati occupied in public life*. They had made great contributions to the social and moral well-being of Mithila.

14. Is he the minister of Maharaja Kirttibimha mentioned in Klrtilata I I I Pallava (Dr. Saksena's edition, P. 74)?

15. Is he the same as Haradatta mentioned in Klrtilata I I I Pallava (Dr. Saksena's edition n. 741)?

His Life

There have been various dates suggested as the probable year in which Vidyapati was born.¹¹⁶ It seems that the poet was a play-mate (of. his title **खेलन कवि**) of Maharaja Kirttisingha who was a minor¹⁷ when his father Maharaja Ganesvarasingha¹⁸ was murdered in 252 La. Sam. (=1372 A. D.)¹⁸ If this was true, then we should believe the tradition which says that Vidyapati used to visit Gagegvara's court along with his father, as a young boy. This means that he should have been at least ten or twelve years old in 252 La. Sam. We further learn from tradition that Maharaja Sivasingha was 51 years at the time of his coronation and that he was two years younger than the poet. Now we know from two sources that Sivasingha formally ascended the throne

16. 1358 Nagendranatba Gupta; 1357 Haraprasad Sastri; 1350 Benipun; 1372B. K. Ghalterji; 1380 Sitisha-ohandra Bay ; 1357-59 B. R. Saksena ; and 1360 Umesha Mishra, Ramanatha Jha and Shivanandana Thakura. These dates differ also because they are differently computed owing to different ways of determining a date in La Sam.

17. Compare the great gap between the 252 La. Sam. (-1372 7 A. D.) when GanArara died and 1401 A. D. when Ibrahim Shah came to the throne after which alone Ibrahim could attack Tirhut and reinstate Maharaja Klrttisnfiha. The gap can be explained by assuming these princes as minors at the time of their father's death, though this would be an unusually long period of unrest.

18. K. P. Javasaval wrongly held that in the phrase **खलनासेना नरेशा सिद्धि जादे पक्खा पनचादे, जादे** also meant 5 (**ख-खप-5**) and 3 (**खे**), i.e., 52, and therefore the real date given in the chronogram was 252 plus 52—= 304 La. Sam. (JBORS XIII parts III IV pp. 299-300). This is not possible because the poet is known to have finished the copying of the *Bhagavat* in 309 La. Sam. and because he wrote *Likhanavalt* in La. Sam. 299 at the same place—Raja Banauli—thus proving that in 304 La. Sam. he could not have been a 'Khelana Kavi' to Maharaja Kirttisingha.

in 293 La. Sam.¹⁹ This date agrees with the above tradition. We may, therefore, safely assume that he was born in about 241 La. Sam. (= 1360 A. D.).²⁰ This date is sufficiently distant from Candesvara's date (c. 1315-1324), the only definite dates known of his ancestor.

He was a class-fellow of the famous Naiyavika Paksadhara Misra and probably received his education from the latter's uncle Hari Misra. It seems, however, that he did not pursue his studies very long and took to a courtier's life quite early. He became a prominent figure at Maharaja Kirttisimha's court and composed *Kirttilata* in his praise (in about 1402-5)."

After the death of Mahsraja Kirttisingha, Vidyapati went to the court of the Devakuh branch of Ornavaras. Here it was that his genius found a full flowering. We do not know if he lived with Bhavasingha, but he was long associated with his son Maharaja Devasingha"

19. (i) the grant deed of Bisapl. & (tt) an Avahatta poem describing the events ~~अनन्त रत्नकर लक्ष्मण खरवह~~ etc., though people have doubted the authenticity of these. Vide JASB 1895 Proceedings, Oanda Jba'a Appendix to his translation of *Purusa-partksa*; JASB 1914 15 p 419.

20. With this date, it is not possible to explain how Vidyapati could have written under the patronage of Bhoglsvara Thakura (the father of Ganesvara) such a fine poem as Pada 802 Nagendranatha Gupta's edition. There is obviously some mistake in the mention of the name of Vidyapati in the Bhamta or ia that of the patron, or it may be that it is some later person whom we do not know as yet.

21. See Dr. B. Majumdar *Nagart Pracarint Patrika*, LUI, I. p. SO.

22. Compare the Bhamtas in NO & is NP (several songs) with "हृदिनि देह पति नन्दनराज" and the following verse from a work written under Devasrogha, *Bhtipartkramd* :

देवद्विनिदेष्टाच नैमिषारण्यवासिनः ।

विषद्विद्वत्पिङ्गुः सुतपीडनिवासिनः ॥

and his grandson Mahsraja Sivasingha. It is possible that even before Sivasingha was actually crowned in La. Sam. 293 (= 1412-13 A.D.), he was the virtual ruler. Vidyapati seems to have made contacts with him quite early.*⁸ As early as La. Sam. 291 (=1410-11 A.D.) he is known to have asked a copy of a commentary on the *Kdvyaprakdsā* to be made dated in the 10th day of the dark half of the lunar month of Kirttika.¹⁴ Maharaja Sivasingha and his famous consort Mahadevi Lakhima liked him very much and when he was crowned as King, Vidyspati also obtained the gift of his native village in recognition of his services to literature. He wrote the *Kirttipatdkd* in praise of Sivasingha in old Maithili Avahattha; completed his famous collection of Sanskrit short stories, *Purusa-Pariksa* and wrote a host of Maithili songs, some of which he introduced for the first time in a Sanskrit drama *Gurahsopdkhydna*.

Vidyspati seems to have been known widely among the contemporaries of Sivasingha: his works refer in particular to Sivasingha's cousin Rudrasingha, "to Arjuna" and Kumara Amara.¹⁵ He also refers to Kayastha Minister

isnfstaiSftt wnfiviiPww i

बहुसहस्रानुक्तमाह विद्यापतिः कविः ॥

(quoted by SINGH, p. 71.)

S3. Considering the large number of poems and other works written under his patronage.

24. See JASB 1915, p 392.

85. See Nagendranatha Gupta Pada 612. It is more right to identify Rudrasunba with this figure than with Oinivara Rudranarayana. Budrasimha's relation to the ruling family will become clear from the following genealogy supplied by Pt Ramanatha Jha from the Panjis: Budrasimha was Maharaja Sivasimha's cousin and the grandson of Mahamahattaka Kusumerfvara and the son of Ramerfvara,

26-47. Arjuna is mentioned in Bfcmabhadrapur Ms.

Amrtakara,²⁵ Minister 'Mahesa' or 'Mahesark',²⁹
Ratidhara,⁸⁰ Sankara²¹ and one Dsmodara."

When Sivasingha was finally defeated by Muslims in 299 La. Sam., Queen Lakhima lived as a fugitive in the Nepalese village of Rajs-banauli in Saptari district for twelve years. In the year 299 La. Sam. the poet is known to have got constructed a tank there," and to have composed a manual of letter-writing in Sanskrit, called *Likhandvali*.⁹⁴ From 299 La. Sam. to 309 La. Sam. the poet seems to have occupied himself in copying the *Srimad-Bhagavata*, the autographed Ms. of which in the poet's own hand is still extant.²⁵ It is said to have been copied as a *Punya Karya* to atone for his

only; Amara in Nagendranatha Gupta's Pada 723, and *Ramabhadrapura Ms.* Pada 410; both Arjuna and Amara are sons of Tripurasimha (the second son of Bhavasimha, father of Maharaja Devashimha). See SINGH, p. 83.

28. Narendranathadasa, *Vidyapati Kavyaloka*, Introduction.

29. N. Gupta Pada 76, and 609; not identified. He is called minister and the king's favourite,

SO. N. Gupta Pada 373; may be identified with Rati*dhara (o. 1400) of Karmahe Taraum family. (See *Patna University Journal*, I p. 13).

31. N. Gupta Pada 357. Not identified,

32. N. Gupta Pada 120. Is he the same as Damodara alias Digvijaya mentioned in the *Avastha Pradipa* of one Ganga Visnu (JASB 1903 p. 38), quoted in IHQ XV Pt. 3, p. 215?

33. Tradition.

34. It was written when the poet along with the queen took refuge with one Puraditya at Rajabanauli in Saptari district and refers to him as his patron.

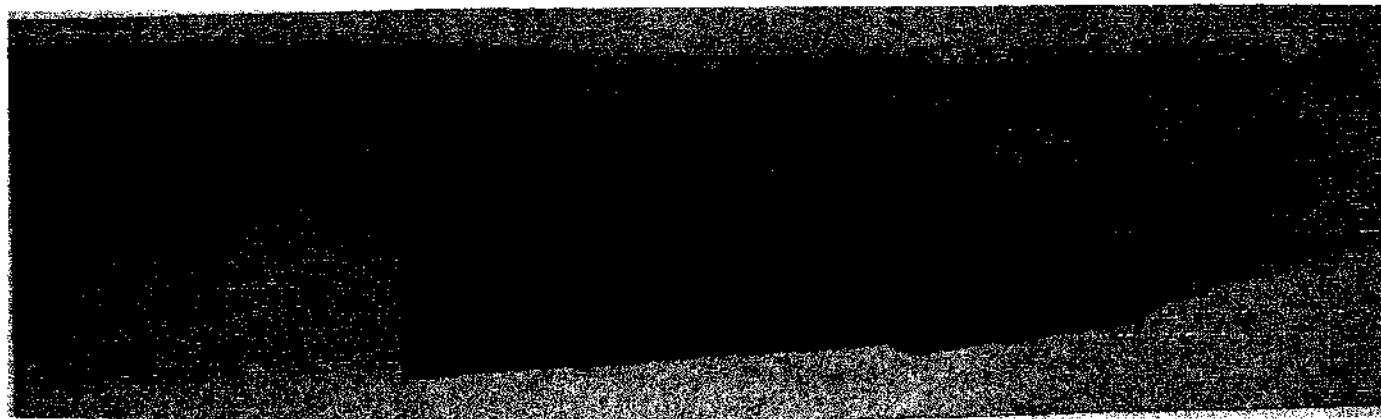
35. The Ms. is in Raj Library, Darbhanga. It was finished in 309 La. Sam. See J. K. Mishra in "Maithik" (a Ms. magazine published from Sansava) and R. Jha "Mahakavi Vidyapati Thakuraka Hastalikhita Bhagvata," (*Bharati*). The date is not 349 or 389 La. Sam. as wrongly deciphered by some scholars.

having sung all his life of earthly love in the name of Lord Krsna and his consort Radha. The turn in his career that might have come at this time was, however, not due to any necessity of Prayaficitta. It might have been due to the sorry course of events, which had an adverse effect on his spirits. The poet may not have also written anything amorous now that he had crossed his youth. Tet we have a feeling that the large number of love poems that have come down to us with the names of Lakhima and Sivasingha in the 'Bhanits', is due to this long sojourn of the poet with unhappy Lakhima making it possible for the poet to read it out to her and to copy out the whole of the *Bhdgavata*, and also probably to translate portions of it in the vernacular songs. Indeed, we find him writing love poems even after the death of LakhimS; during the reign of Maharaja Padmasingha and perhaps that of Dhlrasingha, he composed love poems which are extant even to this day.⁸⁶ There is no doubt that with the advance of his years Vidyapati himself must have gradually felt more interest in Dharmasastra and Karmakapda than in love poetry. As a court Papcjita, we may conclude, the poet was obliged to recite and explain the *Bhdgavata* to forsaken Lakhima. It might have had nothing to do with the poet's own feelings.

After the death of Lakhima, the poet went to the court of Padmasingha, a ad later to that of his widow-queen Visvasadevi under whose orders he composed the *Gangavakyavali*. She has also been mentioned as his patron in *Saivasarvasvasara*. A majority of the poet's

36. Sivanandana Thakura's *Visuddhavidyapati Padavali* Pada 25 (Bhanita with Padmasinha) and RT p. 85 (Bhanita with Kamsa-dalanananarayana (Dhlrasimha ?)).

VIDYAPATTI'S HANDWRITING



The Ms. of *Shri-madbhagavat* copied by Vidyapati in La. Sam. 309 (1428 A. D.)

Courtesy the Editor Mithilamihira.

songs on Siva and Gauge might have been written during this time.

The Smṛti work *Vibhagasara* reveals that after the extinction of this branch of Oinivśra Dynasty, the poet went to the collateral line of Harisinghaieva and wrote it under Harasinghadeva (c. 1433).²⁷ Under the orders of Dhīramati, the queen of this very king, he wrote the *Ddnavdkydvali*. But we do not know of any authentic poem written under his patronage.

Vidyapati is next known to have been at the court of Narasinghadeva's successor, Dhīrasingha (c. 321 L. a. Sam. = 1440 to 627 L. a. Sam. = 1446). We know of only one probable authentic poem composed at his court.⁸⁸

The last king under whom the poet wrote his works was Dhīrasimha's successor, Bhairavasingha, under whom he wrote *Durgdbhakīitarangmī*. He mentions therein the younger brother of Bhairavasingha, Gandrasingha. Tradition says that Vidyapati retired from court life at the time of Bhairavasingha⁸⁹; indeed, there are

37. Vide—*Kandaha Inscription*, JBORS, March. 1934.

38. ET p. 85-86.

निचापति सुनु कर बौबदि आनन पावए कोइ ।

कंसदसननारायन सुन्दर तास रमनि पए होइ ॥

The Viruda कंसदसनप्रत्यक्षनारायण is used for Dhīrasimha "Hannarayana" in *Durgabhakti-Tarangini* (Introductory verses) by the poet himself.

39. Advertisement to *Likhanavali*, p. 2. One Maharaja Raghavasimha is referred to in some unauthentic poems. In some of them this is undoubtedly the name of the Maithila king Maharaja Raghavasirhha of Khandvala dynasty; in other oases, the author is Bhanjana Kavi the court poet of the latter.

We have three names of Vidyapati's patrons which cannot be identified under the present state of our knowledge of his times—'Vaidyanatha' (RT p. 108), 'Mrlika-bahirdin' (N. Gupta Pada 438) and 'Gyasadīna Sultana'

no traces of his further connection, with the court after his reign.

He appears to have passed his last days in peaceful family life. He is said to have married twice⁴⁰ His first wife was the daughter of Harivamsa Sukia of the family of Sambala-saaka ri. From her he had two sons Harapati Thakura, a scholar and a poet, and Narapati Thakura. His second wife Was the daughter of Raghu Thakura son of Gonrhi Thakura of the Khandavala-kula. From this marriage he had a son, Vscaspati Thskura, and a daughter, Dullahi, who was married to one Rama of Supatami-gaagnuh family. We know of one of his daughters-in-law—Candrakals who was a poetess of no mean order—she is likely to have been the wife of Harapati Thskura because he alone seems to have continued the line of the poet, others may or may not have been ever married, and because he alone is known to have been a poet himself.

It is related that Vidyapati sensed his end thirty-two years after Sivasingha's disappearance, when one day he saw in a dream the latter's dark image.⁴¹ It is believed that the dark coloured sight of a dead person in a dream forebodes one's own death, Sivanandana

(RT p. 57). This last may be identified with Ghiyas-uddin Asam Bengal king (1393-1410) (N. Gupta thought him to have been on the throne in 1370 but see Dr. M. K. Bhattasah's "Corros and Chronology of Sultana of Bengal" quoted by Dr. B. Majumdar in *Nagart Pracarint Patrika*, LUI. i, P. 22.)

40. B. Jha "Vidyapati Thakura-ka Vamsa" in *Mihira*.

41 कपन देखल हम शिवसिंह भूप । बसि बरष पर रामर रूप ॥
बहुत देखल गुरुजन प्राचीन । जान मेसहुँ हम जायु बिहीन ॥

(quoted by N, Gupta, Into)

Thakura quotes" from a popular Puraṇa (the *Brakmavaivarta*) to show that the fruits of such a dream are fulfilled in eight months. Thus by calculating from Pausa 296 La. Sam., when Sivasamgha is said to have disappeared for ever, S. Thakura concludes that Vidyapati might have seen the above dream in Magha or Phalgun of 328 La. Sam., and that eight months later in Karttika 329 La. Sam. lie should have died. This confirms the tradition that makes his death anniversary on the thirteenth day of the bright-half of Karttika.⁴⁸ In terms of the Christian Era, this will mean that Vidyapati died somewhere in October 1448.

There are several stories current as to how the poet met his end. It is said when his end was very near, he asked his daughter⁴⁴ to make preparations for his journey to the bank of Gangs. The poet was not able to reach the bank when the hour of death arrived. Tradition says⁴⁰ that the Ganges was flooded that night and her waters reached the spot where the poet breathed his last. A Siva-linga sprung up where his pyre had been, and it, and the

43. *Mahakavi Vidyapati*, p 38. He quotes from *Kranakhanda of Brahma-Vaxvarta Purana*, Chapter 70. It must be*pointed out, however, that much reliance cannot be placed in such beliefs.

43. Cf. the traditional verse (which is evidently not by Vidyapati himself) :

निद्यापतिक आयु अकसान । कार्तिक धवला त्रयोदशि ज्ञान ॥

(quoted by N. Gunta)

॥१४॥ दुःखद्वि कस्य क्वचि माय । कहुन ओ आबधु एखन नहाव ॥

and, then consoled his daughter thus

माय बाप की सद्गति पाव । सन्ततिर्का अनुपम सुख आव ॥

(quoted by N. Gupta)

45. See Gneron, *Vernacular Literature of Hindus**
tan, p. IX.

marks of flood in the river, are still shown to the visitors. The place lies in village Bajitapura in the district of Darbhanga.

His Works

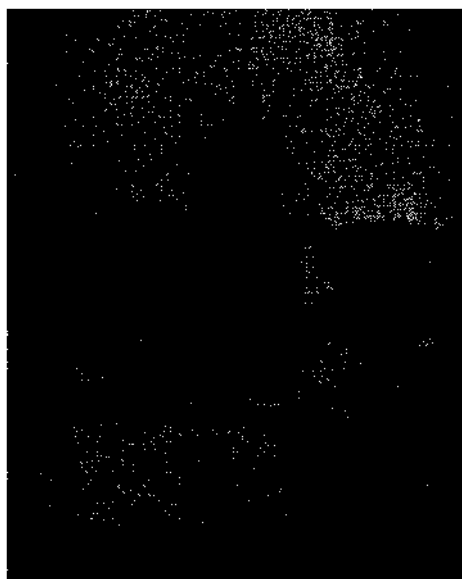
1. Sanskrit:

Vidyapati's works were necessarily conditioned by his connections with the court. He was the court-pandit for generations and had to compile several *Nibandhas* on topics which were useful for the religious duties of the kings and queens whom he served. He wrote digests on the worship of Siva (*Saivasarvasvayasa*),^{*6} Ganga⁴⁷ (*Gangadvakya*) and Durga⁴⁸ (*Durgabhakti-tarangini*); guides to the various *Tirthas* (*Bhavarikrama*)⁴⁹ and to the various kinds of *danas* (*Danavahya*)⁵⁰; and manuals of the rites to be performed on the occasion of *Gaya-Sraddha* (*Gayapattala*)⁵¹ and of the various customs and ceremonies of a householder throughout the year (*Vanakritya*).⁵² He was also required to prepare a manual of model letters (*Likhandvali*) for the use of the public to maintain the formal dignity of courtly life. He wrote another work which might help one in judging the character of a man (*Purusa-Pariksha*),⁵³ obviously to enable the king to know his men in their true colours. Lastly, he was asked to present a considered dissertation on the right ways of partitioning one's inheritance (*Pibhadvakya*).⁵⁴

In all these works he showed himself an able and discriminate scholar of the Puranic and Smritis*. They reveal great powers of selecting and marshalling facts. They are not, however, evidences of any exceptional depth of

46-55. Except *Likhandvali* *Durgabhakti-tarangini* *Purusa-Pariksha* and *Danavahya*, all are unpublished.

VIDYAPATI-MATHA



The spot where Vidyapati breathed his last
(Bajitpur, Dist. Darbhanga)

Courtesy Babu Narendranatha Das.

Sanskrit learning and mature scholarship in him; indeed, beside his contemporary Maithili Sanskrit writers Vidyapati is not the most impressive figure. He has no scholarly work to his credit which might compare with those of his contemporaries like Pakjadhara Mishra, Basudeva Mishra, Sankara Mishra and Vardhamano Upadhyaya, or like Sridatta Mishra, Madhusudana Mishra, Vacaspati Mishra, Misaru Mishra and Rudradhara Upadhyaya, or like Murari Mishra and Bhavanstha Mishra, or like Jagaddhara and Kucipati. In such an age, his Sanskrit works are neither very unique nor surprising,

2. Maithili Avahattha :

It is, however, as a narrative and as a lyrical poet of Maithili that Vidyapati stands head and shoulders above his contemporaries. His narrative and descriptive Kavyas are all in Maithili Avahattha, but his lyrics are generally in pure Maithili. The Maithili Avahattha forms a link between modern Vernaculars and the Magadhi Prakṛta.

The first narrative Kavya is *Kirttilata*⁵⁶ of about 800 lines. It is divided into four *Pallavas* (=leaves or chapters, cf. the title—*lata* creeper), it is mainly in verse (Dohas, Oupais, Chandas and some obsolete Apabhraṃśa and Prskṛta metres) but it has some prose passages also.

Its theme is an historical event. It relates the regaining of the kingdom of Mithila from the hands of a Muslim usurper Asalana, by Maharsjakumara Virasimha, and Kirttisimha for whom the work was composed.

56. Edited by MM Haraprasad Sasiri (along with translation into Bengali and English 1924), and by Dr. B. N. Saksena (along with translation into Hindi) 1931. It has been translated into Modern Maithili by Tantranatba Jha (Ms.).

The framework of the work is a dialogue between a Bhrnga (bee) and his wife. The first chapter is a panegyric on the ruling monarch Kirttisimha, and it seems that his elder brother had been dead at the time of its writing. In the second chapter, the murder of their father is described and it is pointed out as to how they sought the help of Ibrahim Shah the illustrious Sharqi king of Jaunpur. It provides the poet with an opportunity to attempt vivid and realistic descriptions of the town of Jaunpur. The third chapter gives a graphic account of the Muslim King's expeditions in various other parts of India and portrays the misery of the two princes who passed their days in suspense. It is in the fourth chapter that the final clash between the usurper and the armies of the Ally of the Maithila princes takes place. The event is described in heroic terms and the Maithils regain their kingdom.

There are picturesque and realistic account** of life in a medieval city and in a medieval army. The poet sketches the gardens, culverts, embankments, ponds, houses and temples. He describes the men and women in the streets and buildings. This is how he presents the spectacle of the market:

“हाट करेओ प्रथम प्रवेश । आह बाहु बटना राजारै कैसेरी
पसरा काँच केज्जार । प्रचुर पौरखनपद समार समीन, बनहटा, सोनहटा,
पनहटा, पकानहटा, मज्जहटा, करेओ गुल रव कवा कह्यो, होइछ झूठ
अनि गंभीर गुगुँरान्त कलोल कोलाइल कान भर्यो, मर्वादा झाड़ि
महाबाँधडैं ।

“मज्जाइ करी बेला संभइ राज, सकल पुष्पी चक्र करेओ बस्तु विकारैं
आएबाज । मानसक मीसि पीसि बर जाँगे जाँगे डेंगर आनक सिलक आनकाँ
लाज । बानाहुइ परकीक बलबा जाँय । बाइन्दाक कडोमवीत बाइन्दाक हुदब
हुल । देख्योइ करो पकोचर बडीक हुइव चूर । बने छार बोल हाथि ।
बहुत बापुर चुरि बाधि आकर’ विवस’ रोसहो; नजर नहि करछुअ ओ ।

मदुसो मॉदि बखिबार हाड दिखइए सबे ब्राबधि । सबे एके सबे बिकनबधि
सबे किछु किनइते पाबधि ।”⁵⁷

Then follows a marvellous pen-picture of public women in a style which is at once direct and impressive, without much effort at adornment:

“लठ्ठ किछिम कपड साइब । धन निमित्त घर पैम, लोभे बिनिक,
सौभागो कामन । दिनु स्वामी सिन्दूर, परपरिचर कपमन ।”⁵⁸

“तान्हि देख्यान्हि करो सुख सार मयइन्ते, झलक तिलाका पत्राकसी
कणइन्ते, दिव्याम्बर पिन्वन्ते, उभारि उभारि केशपाश बन्वन्ते, सखिचन भैन्ते,
इति हेन्ते, सन्नानी, लाकमी, पातरी, पतौहरो, तरुखी, तरही, बन्ही, बिकनबखी,
परिहास पेखणी, झुन्वरी साथं, सबे देखिअ सबे मन कर, तेसरा कागि दीनु
उपेखिअ ।”⁵⁹

These are fine specimens of Early prose. Unlike the *Vamaratndkara*, here are no catalogues or citations ; well marked out sentences and steady progress of ideas is found. Alliteration and the device of jingles, however, persist, but metaphors and similes are almost always bold and expressive. Mr. K. P. Jayaswal says: "Vidyspati's descriptions are without any admixture of the marvellous. It is more a piece of history than a Ksvya. By his description he transports his reader to the Sharqui capital in its best days."⁶⁰

He depicts his times truthfully—see, for instance, his description of the Hindus and Muslims living together, one reviling the religion of the other—

57. Dr. Saksena's edition, p. 28-30-

58 Ibid, p. 34.

59. Ibid.

60. JBORS XIII, 3-4, p, 898 review of Petri's edition of *KtrttlatQ*.

हिन्दू तुरके मिलल बास, एकक धम्मे अओका उपहास ।
 कतहु बाँग कतहु केव, कतहु बिबिमिल कतहु छेव ।
 कतहु ओम्हा कतहु बोबा, कतहु नकस कतहु रोबा ।
 कतहु तम्बाक कतहु कूबा, कतहु निमास कतहु पूबा ।
 कतहु तुस्क बरकाइ, बाढ जाइते देशर धर ।
 धरि अन्नप बाभन बटुआ, मर्षो चढ़ावप गाइक सुइआ ।
 कोठ बाढ अनड तोड़, उपर बढावप चाह बोड़ ।⁶¹

This is how he pants Muslims:

अबे बे भयन्ता सराबा पिबन्ता,
 कलीमा कहन्ता कलामे जीअन्ता ।
 कलीदा कहन्ता मसीहा भरन्ता,
 कितेबा पढ़न्ता तुस्कका अनन्ता ।⁶²

The passages which describe battles are similarly full of interest and have very little conventional in them. The following may be quoted as a specimen :

हुइहारे बीरा गज्जन्ता, पाइका चका भज्जन्ता ।
 बाबते चारा दुइन्ता, सबाहा बाये फुइन्ता ॥
 राउचा रोस लम्पीआ, लम्पीही सागा धम्पीआ ।
 आबछा सूरु आबन्ता, ऊँमगे मगे बाबन्ता ॥
 एककके एकके मेइन्ता, परारीच लम्पी मेइन्ता ।
 अप्पा नामाना सारन्ता, बेलकके सत्तु भारन्ता ॥
 ओ आरे पारे बूझन्ता, कोहाये बाये बूझन्ता ।
 दुहु दिसेँ पाखर ऊँठ, माँक सँगाम मेइहो ॥
 लम्पो लम्पो संबलिअ फुलुग उफालइ अमि को ।
 अस्वबार असिधार तुरअ राउँत सभो दुइइ ॥
 बेलक नऊ निचास काअ कवचहु सभो फुइइ ।
 अरि कुँवर पंजर सल्लि रह कहिर धारै गवे गगइ भर ।
 रा(ए) कितिविह को कज रसेँ बीरविह संगाम कर ॥⁶³

61. Dr. Saksena's edition, p. 42, 43,

62. Ibid. p. 40

63. Ibid, p. 104.

The human touches to the account are given at appropriate places, such as when the princes remember their mother, or when they are suffering all sorts of hardships on their way to Jaunpur or when they find it difficult to protect their religious scruples in the Muslim army.

The work is, on the whole, a fine achievement. It has been generally regarded as the first work of a young poet trying to practise writing in the vernacular. The poet was not young—he was about forty—but no other work in the vernacular or Sanskrit can reasonably be ascribed to him before *Kirttilatd*. The poet finds it necessary to write in a language which is easily understood by the people and yet not wholly removed from the common literary medium of the elite. Hence, the *desila baand* (Maithili) is mixed with the Apabhrartifia.

The next Avahattha work of the poet is the poem which purports to describe Sivasingha's coronation:

विजयावह कहवर एहु गावह, मानव मन खानन्द भग्नो ।

विहासण सिवसिंह बहदौ उज्ज्वै कैरव विसरि गग्नो ॥६४

The *KirtHpatdka*** is the last available Avahaftha work of Vidyspatu. It was discovered along with *Kirttilatd* by MM H. P. Sistnin Nopal and is still unpublished. The Manuscript is older than that of *Kirttilatd* and is dated 426 La. Sam. (=1545 A.D.) but is very corrupt. Pages 8 to 29 are missing. Its excellence is therefore, difficult to determine; in the extant portions there are very few remarkable lines.

The work begins with Sanskrit benedictory stanzas on Siva and Ganesa. It is devoted to

64, Khagendranatha Mitra's edition of *Vidyapati Padavalt*, p. 340.

65. A copy of it is with me; original in Nepal Durbar Library, and another noticed by Sivanandana Thakura.

the praise of Maharaja divasingba and his amours. Here, the poet makes an important statement which reveals his attitude towards Knwa and his sports with Gopn—

रामेश रामवन्मनि सोताधिरहदावानसदग्चमानसेन तत्सेदापनोदाव
 कृष्णा (sic) वतारेख गोपकुमारेख सानन्द अभ्यरीगुन्दसहस-साहित्य-समुपशत-
 कोटुकेन कदाचि (ल) अकुलाना कदाचिच्छब्दा कदाचि (द्) इतिमासक
 कृतकामक्रीडाभिलाषि (वि) भिरिचय ब्रज-कुन्दरीभिः कनककन्यास भूष
 (च) रमयिष्यमापुष्यं मनोहारिभिः विविधभूषणसचिदनानामधिकितरवै-
 श्विचमनोहारिहोभिः परिबतशरच्चन्द्रमुक्तीभिः पीनपदोचराक्रान्तगुह्यनितभ-
 विम्बभारोद्गहनपरिभ्रमन्दमन्थरगामिनीभिः कदाचित् स्वाधीनभर्तृकायाः कदा-
 चिदुत्कथिततायाः कदाहान्-रतितायाः कदाचिद्विप्रसन्नभावाः कदाचिद्विरहिययाः
 कदाचिद्विभक्तारिकायाः कदाचिद्रासकसुखायाः कदाचित् (र) लयितता
 (वाः ? , मन्दलानि पश्यित्वा सुमहाभागः रवेयितः ? प्रेरितश्च ॥ ११ ॥

This amounts to saying that Kama took second birth as Krsna to enjoy conjugal love of which he was deprived of during his life.

Then follow long amorous passages but they end abruptly in the middle. The next link in the extant Manuscript describes a battle between Sivasingha and some Muslim invaders:

रा अन्हि करे परसे नासकरे राठलन्हि करे अकल व्यापारे हुस्तारहि राठला
 कुलित हरिख युव व्याव परकट पपट बानसि रनरहि अपात्थोस ओपाति साहे
 पतिगाहिअ उभयकटक समित्त नमुषोते सखे सखे सखे बीरसूरन काराचन
 एनदूर बारी आरें से बोहदर्य बनुम बठामन्ते, साखे कुटि जयचल चऊरुत
 विदुन विन्ते, राखक माया कायड सागुसरक शोभावे माननाग नभनि सिंच
 काँके सरबमल कुस्तान के बाहेल जगत सुप्रसिद्ध भये सप सुस्ताने वे दस्त
 बाहु इनकोटि समेतारि अस अकथि वे मरिचुवन तेने पथि आई व सारीतहि
 कतर बारी चाराबोर नीहेलो गारिबानि गौरवा प्रेरन्ते पठिछाः..... ..
 शा० आने सोर्य सोला जएक सनुपकहि बैरिखुरे तान के बरहु पुनरास कइ
 सनुम बनि दशमीव रथपहरे एक लखताते सहु..... .. भविष्यत औवे
 लखन विनीच..... .. देष्टु सिंच सिंच डीही लखनपाह डासनजाल-

मौल अविस्मृत पदम् यन्नि चलावनन्त परपीर सीलम् ये वधि अमर्निव
मलिहन्त तन्नुक वृष ॥

The distinguishing features of the language of Maithili Avahaftha works have been enurae. rated above⁶⁷; they have many things in common with Early Maithili and with Proto-Maithilt (*Garyds*).

3. *Maithili Lyrics***:

The works on which Vidyapati's glory rests are his Maithili Padas. It is here that his genius found its forte. The range of his songs is amazing. They are, however, mostly love songs; a few are devotional songs and a very few of them deal with miscellaneous subjects. The love songs cover almost all branches of Maithili poetry—'Tirahuti', 'Batagamaiiii', •Mana*, 'Goalarl', etc. The devotional songs are mainly concerned with Sakti, SIXTH, and Ganga. The miscellaneous group includes 'Riddles' and 'Occasional Songs\

It has been customary to describe the subject-matter of Vidyapati's love songs under the various aspects of love between Radhg and Krasna—the Dawn of Youth, the Commencement ot Radha's love for Krsna (and vice versa), R&dhs's beauty, Secret meetings, the Bridal Night, Excuses, Lover's Quarrels and Sports,

67. See above Chapter\ IV, p. 123; and *Vtdyctpatiki Bh&§ct*, pp. 190-208.

68. Two editions of hn poems alone need be mentioned here Amulyaoarna Vidyabhagana and Khagendianatba Mitra's (a revised edition of Nagendranatha's important collection of Vidyapati's poems) published by Sharat-kutnara Mitra B. L. 85, Grey Street Calcutta, 1348 Sal, Snd edition, and Sivanandana Thakura's *Viiuddka VtdyA-patt Pad&valt* published by Maithili Sab it y a Farisad, Darbhanga, 1941.

Separation and Be-union. Unlike Jayadeva's *GitaGovinda*, which was before him as a model, the entire collection of Vjdyspati's love songs is not meant to make one connected Ksvya—it is not known if they were ever grouped into such chapters. His songs were written at the moments of inspired experience or to fulfil the demands of the court or of every-day occasional need?, on the model of scores of Sanskrit poets and theorists of poetics and on the matter provided by PaurSpio poetry. His love songs are, therefore, a mixture of all sorts of occasions and of purposes.

Primarily as a poet of love, he creates visions of the Beautiful. Say* M M. H. Saatri:

बिद्यापति बह्विधंगतर इआक आर अन्तर्वंगतर इआक सुन्दर सुन्दर
बिनिस् बिबिधा लइया वावाइवार लमय छे गुलि के सुन्दरतर सुन्दरतम
करिया छलिया छेन ।

He finds glorious sentiments in describing the dawn of Youth in a maiden, the half-concealed and half-revealed emotions of her heart and the final triumph of Youth in fully pervading over her body. On the finished youthful beauty of the beloved he waxes eloquent; he piles metaphor upon metaphor to explain her excessively harmonious limbs, to describe her in various charming poses,⁶⁹ to portray her gobtures and movement?, and to detail out the vibrations of her heart. Though these descriptions are highly sophisticated, one finds them refreshingly limited to the natural and simple life of village folk. In this connection it may be noticed that he rarely connects beauty with

69. Suob as, when she has bathed, when she is going on the footpath, when she is crossing the river, when «she is on the banks of the river, when she sees her lover, when she is separating from her lover or is love lorn, when she enjoys the company of her lover, when she is pngry at her lover, and so on.

rich ornaments or with any other kind of artificial decorations. There is hardly any indication anywhere that he loves elaborate ornamentation and detailed descriptions. Of course, there are repetitions of images and even of descriptions, but they are marked almost always by freshness and directness of appeal to our sense of the Beautiful.

He is equally at home in painting the hero or the heroine in sensuous and receptive moods as well as in angry and annoyed moods. He delights in noting tiny tiffs and lovers' quarrels—borrowing freely from the episode of Knp*'s sports with his Gopls, a topic which had been so skilfully exploited by Jay ideva and other Sanskrit poets. There are songs of remorse and longing, of secret meetings, of the pranks near the river banks and elsewhere, of the desertion of Krspt to Gokulri, of reconciliation and of love-sports of hundreds of kinds. The following is quoted as a popular instance of this aspect of his poems:

कुल भवनसर्वे निकलति रे, रोकल गिरिचारी ।
 एकहि नगर बस माधव है, जनु कर बढमारी ॥
 छाड़ू कन्हैया मोर अँचर रे, काढत नव सारी ।
 अपबल होएत नगर भरि है, बनि करिअ उषारी ॥
 संगक लखि अगुआइलि रे, हम एकलरि नारी ।
 दामिनि आए कुलाएलि है, एक राति अँचारी ॥
 मनहि बिद्यापति गाओल रे, सुनु गुनमति नारी ।
 हरिक संग किछु कर नहि है, ताँह परम गमारी ॥⁷⁰

There are fine pictures of conflict between propriety and enjoyment, and between passionate and pathetic sentiments. There are moments of the highest happiness and also those of intensest sorrow. Both Saibbhoga and

VipralambhaSingara find full expression; almost all their varieties and aspects have been pointed out. The Viraha (separation) poems attain some of the highest reaches of lyrical poetry. These are poignant lines—

के पतिआ छप बाएत रे मोरा भित्तम पास ।
 दिख नहि सहए अछह दुख रे मेरु साझीन मास ।
 एकठरि मयन पिवा बिनु रे मोरा रहसो न जाब ।
 सखि अनकर दुख दाखन रे अग के पतिआब ॥ Etc.⁷¹

Specimen of Māna—

मानिनि ! आब उचित नहि मान ।
 एखनुक रङ्ग एहन सन लगहइ, आगल पए पँचवान ॥
 जूड़ि रखनि बकमक कर चोबनि, एहन समथ नहि आन ॥
 एहि अवसर पिय मिलन जेहन मुख, बकरहि होए से जान ॥
 रभसि रभसि अलि बिलसि बिलसि करि करए मधुर मधु पान ॥
 अपन अपन पहु सनहु जेमाओल, भूखल मुख बकमान ॥⁷²

and of Disappointment—

कि कहब अगे सखि ! मोर अगेवाने । सगरिछो रखनि गमाओल माने ॥
 बसने मोर मन परसन मेला । दाखन अकल तकने उगि गेला ॥
 गुरुजन जागल कि करब केली । तनु कपटत हमे आकुल मेली ॥
 अधिक चतुरपने मेलहुं जायानी । लाभके लोभे मूलहु मेल हानी ॥
 भनइ विद्यापति निज मति दोसे । अवसर काल उचित नहि रोसे ॥⁷³

In the numerous vignettes of nature that he offers in the course of his descriptions of the night⁷⁴ or of the early morning⁷⁵ or of the

71. *ibid.* p. 232 Pada 300.

72. *Ibid.* p. 134 Pada 408.

73. *Ibid.* p. 149 Pada 453

74. K रखनि काखर बग भीम मुखगमः *Ibid.* p. 9 4 Pada 883).

75. E.g., Kbageudranatha Mitra Edn., p. U9 (TPLMS) मानिनि अकथ मुख दिवा कहलि सगरि निवा Etc. or *Ibid.* गगन नखत छल से आबेकद मेला Etc.

spring⁹⁶ and the rainy reason" he shows his powers of describing nature in the background of human emotions. Throughout, nature is shown in relation to the diverse moods generated by the season of the year to the love of men and women. It is remarkable that though most of the songs are true to the convention of Sanskrit Poetics and to the Science of Love, they are everywhere recorded with the force and sincerity born of actual experience of the author.

The devotional poems to the credit of the poet, are small in number. In one of these he regrets that he passed his life in singing of earthly joys and that he has come to the conclusion that blessings of Madhava were the only hope now;⁷⁸ in another he sings of the transience of youth which he served all his life.*⁹ He

76 E.g., Ibid, p. 201

माघ मास सिरि पंचमी गुजरिलि Etc

77. Ibid, p. 94 रवनि काजर कम भीम भुजगम etc.; Or,

काजरे साजलि राति, धन भए बरिषए बलबर पौति ।
बरिष पयोधर चार, दूर पथ गमन कठिन अभिसार ॥
बसुन भवाउनि नार, आरति बसति पाउति नहि तीर ॥
दिशुरी दुरंग डराइ, तौ भल कर जौ पलाटि घर जाइ ॥
झोलसि देव बनमाली, एहि निधि कोने परि आउति गोबाली ॥
भनइ विद्यापति बानी, तोइहु तह कान्ह नारि खानी ॥

78 Khagendranatha Edn., p. 279.

माघस हम परिद्याम निराशा ।

बहु कमतारन दीन दयामय अतए तोहर किसवासा ॥
आष जनम हम नींद गमावत सरा सिद्ध कत वित मेला ।
निबवन रवनि रमर रंय मातनु तोहै भवय कलोन पेला ॥

also see, p. 524 Pada 964 चित मेला तिन पन करइत जान Etc.

79. Ibid, p. 280.

बएस कसए तेहि मेला । तोह सेवइते जनम बइला ॥
तहजबो अपन मेला । सेवइ दस चाहि कोअजमेला हे ॥ Etc.

writes in praise of Kijjpa,⁸⁰ Siva⁸¹ (and Gangs)⁸² and Sakti⁸⁸. The most important of these are his Mahigavapes and Nacsris. These poems are traditionally his most devotional works. He regards Hara as equal to Msdhava,⁸⁴ sings of His form (in excellent humour)⁸⁵ and places his all at His feet.⁸⁶ The Mahegavanis are addressed to the mother of Gauri, known as Menaka (Mansini), and profess to describe the life of Hira as that of a common poor house holder of Mithila.⁸⁷ Siva is said to have been pleased by his hymns and to have served him as his servant, Ugans.⁸⁸

The Poetry of Vidyapati

"There is no longer any need to stress the point that Vidyapati's love poetry is not in the spirit of Bengali Vaiwavism. Mm. Haraprasad Sastri has made it very clear that his love-lyrics are not 'Bhajans'.⁸⁹ They are like the

80. E.g., Ibid, p. 281 **माधव कर तोर करन बहाई** etc.

81. E.g. Ibid, p. 3,9 Pada 916 **जब जब सङ्कर जब त्रिपुरारि** etc.

82. E.g., Ibid, p 329 Pada 976 **नद कुल वार पाजोस कुल वीरे**

83. E.g., Ibid, p. 1, Pada 1 **जब जब भैरवि सखर भवावनि** etc.

84. E.g., Ibid, p. 309 Pada 915.

85. E.g.. Ibid, p. 313 Pada 927.

86. E.g.. Ibid. p. 325 Pada 966.

87. E.g.. See Narendranathad&sa, \Hdy&pat% K8tyv&loha% P 2V.

88. E.g., Kbagendranatha Mtttra, p. 315. When Ugana disappeared because Vidyapati disclosed to his wife his identity, the poet sang this poem: **काला है मोर करन गेला ।**

89. Onerson called them 'Bhajans'. See Ramanatha J **"की विद्यापति वैष्णव कृताः ?"** m *Matthlt Gadyasangrah* ULa. S, Pansad, Darbhanga; Dr Umesha Mishra, *Vxdy&pat* Tkakura* (Vidyapati-ka Bampradaya); Dr. B. B. Saksena ^Introduction to his edition of *Ktrtt*iat&*) and MM

Gita Govinda in this respect: "There is nothing, we must admit, of the divine in Kṛṇa, save an occasional reminder that he is the Almighty, one who removes the sorrows of the world, and it is an idle fancy which sees in the sports of the God with the maidens the entry of the soul into the confusion and incoherence of the manifold, whence he emerges to the love of Rādhā, the bliss of Absolute Unity". To Vidyapati also like Jayadeva, the sports of Kṛṇa, provided

Harapiasād Sasri (Introduction to his edition of *Kirtti latā*) MM Sastri says:

f

१. सङ्गजिबारा ये बलिबा बाके विद्यापति रसिक मऊ छिबेन, लखिमा देवी तौहार प्रेमपात्रो, ए कथा एकवारैह विरवास भोग्य नाहे । कतरब विद्यापति शुद्ध लखिमा देवी ओ शिवविहारेह कर्मचारी बलिबा ये केवल ताहादेरह नामे भनिता दिबाछेन, एभन नह, तिनि हुसेन शाहवाहेर, नसरत साह, आलमवाहेर नामेओ भनिता दिबाछेन । सुतए भनिताय रानीदेर नाम देखिबा विद्यापति के सङ्गविबा'चाह... बुकिबुक्त नय ।

२. बलन पंडित हइबा लिखिते छैन तखन कृष्णदेर नामओ करेन नाह ।

३. एखनओ आमादेर देशे देखा बाब आदिरसैर गान लिखिते गेलोह लोक राधाकृष्णर नाम करे ।

४. विद्यापतिर समय सेढा (कीर्तन-पद्धति) छिल की ! विद्यापतिर अन्ततः दुइ शतवत्सर परे रस शास्त्रेर बहु प्रचार हव । सुतरा, तिनि कीर्तनो गान लिखिबा छैन एवं रसशास्त्रेर छात्रे ताहा, चालिबा छैन ए कथा आमरा निश्चय करिते पारि ना ।

५. तिनि छिबेन राजकवि, राजगरिह । राजारा वा राजबनावदेरा ये-मन फरमाइस करितेन तिनि तेमनह गान लिखितेन एव तौहादेर मनोरञ्जन करिनार अन्य ताहादेर एवं ताहादेर परिवारेर नाम सेह सङ्गे बुझिया दितेन । राजबभार खूब एकटा आनोद हइत । अनेक सम्भवह तौहाक फरमाइस कर्ता

an opportunity "to transfer all the arts of love which the Ksmasutia (and Sshitya-Sastra) lays down" This is why perhaps Vidyapati was called "Abhinava Jayadeva" (new Jayadeva) and this is also why we find so many allusions and parallels to Sanskrit poems in his love lyrics.⁹¹ It appears that the erotic mysticism of these poets influenced similar tendencies in Caitanyaism, but as Dr. S. K. De says,⁹⁸ it would not be historically correct to read later Vaisnava Rasa sastra into them.

In this connection it is worth noting that though we have evidence to show that Vidyapati knew a great deal of the *Bhagavata Purana*, yet it is strange that his treatment of Radha-Krishna episode differs so fundamentally from it. The *Bhagavata* avoids all direct mention of Radha as Krishna's consort and speaks of autumnal (and not vernal) Rasa-lila,⁹⁸ but Vidyapati,

६. जामरा वेश करिषा पिबिषा पिबिषा देखिवाङ्गि ये विद्यापतिर अनेक
गाने राधाकृष्णेर नामओ नाइ गन्धओ नाइ; अथ च नगेन्द्र बाबू सेगुलि
के ओ कीर्तनैर कौंचे टाला स्तवबाहेर मध्ये बसाइया दियाछेन । He end-
"विद्यापति कीर्तनैर गान लिखेन नाइ । तौहार दूँदशरी गान लइवा कीर्त-
नीबारा ताहाहेर कीर्तनैर योग करिषा के मात्र । विद्यापति वैष्णव छिसेन ना ।
तिनि पओपासक छिसेन, बिष्णुर उपासनाथ तौहार किछुह आपसि छिल ना ।
तिनि शिष गंगाथ अन्य येमन गान लिखिया छेन कृष्णेर अन्यओ तेमने लिखिया
छेन । विशेष वैष्णव भाव नौहाते नाइ बलिलेओ हय । तिनि सौन्दर्यैर कवि
छिसेन, सौन्दर्यैर सृष्टि करिषा गिवाछेन । आदिरस सौन्दर्यैर खानि तिनि बहु-
संस्कृत आदिरसेर गान लिखिया गिया छेन । आदिरसेर मध्य कृष्णराचार प्रेम
कृत धर्मनिष्ठ, तिनि ताहार बघेष्ट व्यवहार करिषा छेन । अनेक नारे कृष्ण
राधा उपलक्षण मात्र आदिरस प्रधान लक्षण ।

90. Kieth—Classical Literature (Heritage of India Series), p. 122.

91. See, f. n. below 98.

92. *Vaisnava Faith and Movement*, pp. 7-10, also p. 1 f. n. 1; p. 5 ft., and p. 412.

93. Ibid.

predominantly sings of Radha and Krasa as con. sorts. This is also the case - *mitik* Jayadeva and may ultimately be traced back to the. *Brohma-Vaivarta-Purdna* which presents Rasha in a vivid background of great sensuous ofearm and is singular in effectig a regular marriage between Radha and Krana and thereby discourtenancing the Parakiysbhsva.⁹⁴ Of course, Vidyspati's immediate source must have beep Jayadeva; yet, we cannot absolutely rule out the possibility of his having access to *Brahma-Vaivarta* before(?) he read the *Bhdgavato*—the *BrahamarVaivarta* being one of the most impor. tant Puranas current in Mithila, nay it is held that it was written finally in Mithila or at least in Eastern India.

The atmosphere in which Vidyspati wrote these poems was that of a court; this is the Mason why we have⁹⁵ an abundance of images from the court-life. He talks of Wealth, of the raiser and of the businessman. He writes to please his patrons—including Muslims. He follows stock and familiar conventions and sophisticated language and style for the approval and delight of the learned courtiers. He is very rarely free from this atmosphere—his "riddles" and "occasional songs" may as well owe their origin to this fact as to the social needs of the people in general.

Nevertheless, he widely exploits life outside the court as well. He marks several things of Everyday life in his numerous proverbs and *arthdntatanuasa*: see for example:

(६) जागि जासिउ पुनु जासिहिक जाये ।

94. Ibid

95. Of, the description of the Dawn of Youth ia *Khagehdrartitha Mtra*. p, 17, Pada 50, and that of spring in several Padas.'e.g, Ibid p. SOS Pada 610.

96. A collection of thorn has boon made by Dr. Umesha Miahra ja his *Vidvapati Thakura*,

(६६) केहू रिपु हो तेहू निवेह ।

(६६) पर नमै नौन बेलाव ।

(६७) दुखन कपटी प्रीति ।

(७) सकल समय नहिँ पीतु बरत ।

(७६) छोड़ गानि बहबह कर पोडी के नहिँ जान । etc.,

He writes several poems for the common folk; he provides songs for almost all occasions in Maithila life, such as, his songs of Gossuni, Jogs, Uoitl, Mahesavams etc. The songs of Siva depict the life of the common folk and provides ample room for the poet's realistic imagination. He writes of the evils of child-marriage and sketches the life of the old and the poor."

There are two classes of poems which seem to have been written by the poet for his own satisfaction. The first includes such love poems as are not addressed to any patron. The second is made up of his Nacsn which, when all is said and done, remain to be his highest devotional works. These songs have remarkable spontaneity, unique simplicity and extreme directness of expression. It is possible that some of these songs were composed in the earlier part of his life, but a majority of them belong to a later period.

The influence of Sanskrit is great on his poetry. Mm. Haraprasad Sastri rightly says:

"संस्कृत अलङ्कारै रत विष्णु कवि प्रौढोक्ति आर्षै, रत शक्ति उपमा आर्षै, विद्यापति ठाकुर साँहार गानगुणिते सेगुतिर प्रचुर व्यञ्जन करिबाधेन । शालाघनशरी, आर्षाघनशरी अमरकतक, शृङ्गारकतक प्रथमि संस्कृत एवं प्राकृत आदिरेकर कविता गुण्य बहते विद्यापति आपन्नर गानेर बनेह भाव संग्रह करिबाधेन । अनेक समय पढ़िते पढ़िते सुपरिचित संस्कृत श्लोक मने पड़े । अनेक समय नोब हब, एह सकल संस्कृत कवितार उपर विद्यापति रह चढ़ाईबाधेन । साँहावेर भाव सहवा बेगी करिबा फुलबाधेन । समय समय सीलने-

केर कलकलवा करिते बिना कोन कविह नाम करेन नार, किन्तु कलकलवा
उपमानगुणिके एमन करिवा साधारवा केन, के के संस्कृत न पविवाके से
साधार रससंग्रह करिते पारिवे ना । पाविसेको कनेक भ्रष्टे करिते
हइव ।”००

Indeed the learned Mahsmahopidby sya goes on to charge the poet with the lack of originality in his imagery:

“सुतरा बाहारा संस्कृत पविवाकेन बाँहावेर पवे सुर झार भावा बोका
पुलन विनित किन्तुओ नार । केवल सेइ संस्कृत कवितार खुसि बागाइवा दिवार
वान बाभिया कव ।”००

His imagery (metaphors, similes and epithets) is very much guided by the conventions of Sanskrit. The commonest comparisons are with: Cakora, bee, lotus, lion, gold, antelope, ponengrade, nectar (Amirta), arrow Rahu, moon, Khanjana, lightning, trunk of plantain-tree, Sri-phala, Malaya or right wind, Bimba, Pravsla, hill and the like. This was but a natural influence of the kind of work put together by his predecessor Jyotirisvara. He manipulates his metaphors very cleverly and often succeeds in playing upon the conventional metaphors and epithets most dexterously.¹⁰⁰ He is a master of similes, both long and short¹⁰¹—not necessarily all within conventional orbits.

98. Introduction to *Kirttilata*. Shivanandana Thakura (*Vahakavi Vidapatt*, with Jayadara, pp. 110-114, with Amaru, pp. 114-123, with Govardhana, pp. 124.199 with Bharavi and Magha. pp. 124-129) and Narendranathadasa (*Vidyavati Kavyaloka*, pp. 15 to 60) have worked out how his numerous poems echo Sanskrit writers and how in many cases he has gone beyond them.

99. Ibid.

100. E.g., Khagengranatha Mitra. p. 11 Pada 29. or the pada—*कल पर कमर लानर विरि खरि नै* Etc.

101. Successful instances are to be found when he sings of the marriage of Vasanta (Ibid p. 804), or when he compares conjugal union to worshipping (N. G. Indian

Samp of the images reveal the harshness, of Man's handing of wowan,¹⁰² They are also detenhined by their sounds.

In short, he is as great a careful craftsman as he is a poet of emotions and ideas. 'The vocabulary and language of Yidyapati's poetry is comparatively pure but as might be expected, archaic and frequently obscure and most difficult."¹⁰² But, like the greatest poets of the world, he gives some of his most poignant and deepest feelings in simple language Unadorned with any figure of speech. For example, the poems which begin with the following lines are specimens of his highest poetry:

(1) कह कुल पाये पात्रोल कुल तीरे ।¹⁰⁴

(2) कलन हय दुल मोर हे भोलभाय ।¹⁰⁵

(3) कुलि कलहुँ हय परवा रे कवा मोलिहार ।¹⁰⁶

(4) कलि हे हय दुलक नहि ओर ।¹⁰⁷

His supreme glory as a poet, then, lies in the gift of his extraordinary sensibility and of his power to express it in musical and artistic language. His great achievement, like that of Kalidasa and Tagore, has been to take

Press Edn. p. 409); or when he compares a woman to Siva (Kb. Mitra Pada.....), or when a necklace is compared to the current of river Ganga (Ibid Pada ...); or when Viparrta-Rati is pictured as the ooiping of Pralaya (Najrendranatha Dsas. *Vidyapati Kavyaloka*, p. 241) or as Sangita (N. G. Indian Press Edn. Pada 611), etc

102. E g. those where the lover is compared to Rahu, or to elephant or to lion or to hunter and the beloved to moon or to lotus leaf or to deer or to bird respectively.

103 *Bengali Literature* by Lila Ray (published by the P. E. N. Indian Centre, Bombay).

104. Khagendranatha Mitra op. eit., p. 329.

106, Ibid, p. 386.

106. Ibid, p. 267.

107. Ibid, p. 235.

every poetic element and subdue it to a harmony of artistic perfection set in the key of sensuous beauty. He could visualise and present strongest feelings for all sensuous beauty of Colour and form. He laid the foundations of Maithili literature deeply and permanently; he was so successful that for a number of years the ability to unite his lines alone was considered a poetic gift.

III

THE INFLUENCE OF VIDYAPATI THAKURA

ID Mithila

It is wholly wrong to think that Vidyapati was ignored or not appreciated in his own province till others pointed out his greatness. Of course, researches on Vidyapati on modern critical lines started very late in Mithila. This was but natural because "English" education was introduced there very late.

In his own days, Vidyapati was fortunate in having a very eager and responsive audience at the court. His patrons were very sympathetic to him. To Maharaja Kirttisingha he was the "Playmate Poet", to Maharaja Sivasingha and his queen Mahsdevi Lakhims he was the "New Jayadeva" whom they rewarded with the gift of his native village Bisphi, to his contemporaries he was "Sukavi", "Sarasakavi", "Sukavi-Kanthahfira" and to the public at large he was the supreme singer of Vyivah&rika (occasional) songs and devotional hymns to Siva and Hakti. Indeed, the *Ain-i-Akbari* (c. 1598) notices in its section on music the glory of the "Laeharfe of BidyapaC.

From what Locaoa says in the *Raga-tarangini* about the achievement of Vidyapati

as a tottrician, it appeals that a speoial line of singers was founded- Jayata was appointed by Mahsrsja Sivasingha to sing his songs in their proper melodies. His son Vitrsna, grandson fiarihara Mallika, and great-grattod-son Ghana. syamba Mallika carried on the tradition. At the time of Locana, there were three sons of Ghanagysma Mallika who were the exponents of Vidyapati Music. Locana himself was a gi eat admirer of Vidyapati.

Besides this, a long line of imitators succeeded him till the beginning of the present century. A remarkable feature of these poets of the Vidyapati tradition is their names, ending in "Pati", e.g., UmSpati, Nandlpati, Rama-pa ti, Krsanapati, Kulapati, Sn pati, Harapati, Mahipati and Lakamlpati. Each of these poets followed the imagery, technique and prosody of the Master. In the 'Bhanits' these poets insert the name of the patron for whose pleasure or under whose orders they wanted to be known to have written their poems

Of these poets, Govindadssa alone refers to Vidysyati explicitly as his guru.^{10a}

*In the Neighbour!a g Provinces

(1) Bengal

The fame of Vidyapati in the neighbouring provinces was equally great, if not greater. In his own provinoe he became famous as a poet of love and as a devotee of diva. In the provinces of Bengal, Orissa and Assam he was known as a great Vaisava. He was the earliest singer of Eastern India who had raised

106. See *Govinda Gitavatt* edited by Mathura Prasad Dikehit, Ptwtaka-Bhandar, Laheriaerai, p. 3; and Nageadranatha Gupta, *Vidyapati Padalt*. Vaaumati Edition, p. 1.

a, varaaoular to the level of a literary language; his poems' were' written and Cultivated in a land which was the leader of Sanskrit Learning and Hindu Culture, where people frbm all parts of the country came to qualify themselves as scholars; he was somehow instrumental in popularising the cult of Kripa.Radhff worship begun in a peculiarly sensual phraseology by the Puragas and developed into one of the highest literary achievements in Sanskrit by Jayadeva—all this in the background of Musalaman inroads; and, last but not the least, the native sweetness and excellence of his songs written m a language which did not seem to be very much removed from their own vernaculars of those days~these led to the enormous vogue of Vidyapati in the neighbouring provinces.

Vidyapati's songs acquired an added meaning when Ca?sdssa's¹⁰⁹ and Vidyapati's name were coupled together. It has been, howi ever shown by scholars like Bamesh Chandra Dutt that there is no likelihood of the two having ever met each other and that 0ag4idssa'a poetry was later and was inspired by Vidyapati,"° especially in the *Kranakirttana*.

A still more important thing happened. His songs became great favourites of the famous Vaiwava reformer of Bengal, Gaitanya, and through him, songs purporting to be by Vidyapati became as well-known in Bengali house, holds as the Bible is in English ones. Says Grierson:

"And now a curious circumstance arose, unparalleled I beheve in the history of literature..••(His songs) were twisted and contorted, lengthened and curtailed, in the proorustean bed of the Bangftk

109. See the dismissal *An Vidyapati Jtawd/ofei*, p.«4ff. ^

110, B#f«a# U*tramr*% p.]&

language tadme* e. into* kind of* baste*} IMft#i*
 ageneither Bengali nor Maithili, but this- was *net*
 all,—a host of imitators sprang up,—notably one
 Baçant Rav of Jessore, who wrote, under the name
 of Vidyapati in this bastard language, songs which
 in their form bore a considerable resemblance to
 the matter of our poet, but which almost entirely
 wanted the polish and felicity of expression of the
 old master-singer.....(These imitation songs
 known as "Brajabali" songs) became gradually
 more popular amongst the Bengali people than the
 real songs of Vidyapati. ..."¹¹¹

A complete account of these "Brajabali" poets has been given by Dr. Sukumar Sen in his *History of Brajabali Literature*. The extant poems are found in the following collections "Kaanada-gita-ojantarnani" (c. 1700), "Padamrta-Bamudra" (c. 1725) "Pada-Kalpitaru" (c. 1750), "Sankirttansmrta" (c. 1771). "radarasassra" (c. 1925), "Pada-tatnakara" (Ms of 1653) -Tada-kaloalatiks" (1849), "Ganga-pada-tarangini" (1903;), "Aprakafitar Pada-Jftatn Sirair" (supplement to "Pada-Kalpitaru") and stray poems in *Vanga-BdMtya-Parisad-Pairikd* and anthologies of Vaishnava Poetics, such as, "Rasakalpa-Valli,"* "Rasa-Manjari," "Bhakti-Ratnakara," and "Nsyika-Ratna-Mala."

Dr. Subhadra Jha has analysed these songs and grouped them into four classes

- (a) Some whose language is pure Maithili.
- (b) Some which are in Maithili mixed up with Bengali.
- (c) Some in pure Bengali.
- (d) Some in Bengali with words belonging to Bind! (Braj-bhasa)-

The limited space at our disposal forbids us from giving any description of the Brajabali

111. Grierson, *Maithils Chestnut*.p.34.

112. Published by the Calcutta University, Calcutta,

113. OOP X I I Part I Summaries, 1943,p.190, "

poets in detail. We pan, haweyer, examine few leading figures,

Jnanadasa (born o. 1530) wrote neatly 103 poems in Brajaboll and is one of its most careful writers. His language is marked with elegance of style and diotion. The following poem is quoted as a specimen. On finding out the secret love of Bsdhl, one of her friends speaks to her thus :

सहु सहु मुचकि हासि बसि आओसि
 पुन पुन हेरि फेरि
 रतिपति सजो मितन—रंभभूमे
 ऐच्छन कएल पुछेरि ॥
 धनि हे मुझलौं ए सब बात
 एतदिन तोहुँक मनोरम पुरल
 भेटसि कानूक साथ ॥
 जब सोहे कलीया निजंन पुछल
 तब तहुँ क्हापसि काव
 अब बिहि सो-सब बेकस कएल ससि
 बैछने गोपायि साथ ॥
 चोरिक बचन कहत सब सुखजन
 सो सब पावसौं ससि ।
 इस दिन दुर्लभ एकदिन सुजनक
 आबू देखलौं परतेसि ॥
 इस सब विजवन कहसि राति दिन
 सो सब मुझलौं साथ काये
 “जानदास” कह सासी तहुँ विरम
 रास पावसु बहु साथे ॥¹¹⁴

Govindadasa is the name of at least three Brajaboll poets. One of them is the gnat poet Who hat made this name immortal in Ifaithili literature.¹¹¹⁸ The other Govindadasas are

114. Sukunmar *fi en Histors of Brujabults* p.68.

115. 8M Chapter VI of the present, work.

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(1) Govindadsasa Kavirsja < f 1535 -11613), (2) Govindadssa Oakravarti (contemporary of (i)), (8) Govindadisa Acsrya (o. 1533). Poems ascribed to the first Govindadssa belong to the Seat Maithila Govindadssa. This is why Sr. Sukumar Sen has to say:

"None of the poems which Radhamohana (the greatest compiler of Vaisnaava lyrics) ascribes to the Kaviraja are written in Bengali, from which it might be concluded that the poet did not write any poem in Bengali."¹¹⁰

In the absence of Bengali poems, it is no use simply to assert that "this conclusion seems...absurd, that a great Bengali poet should not write in Bengali."¹¹¹

For, this Govindadssa was not a Bengali at all. We shall deal with his *Brajabali' poems under Maithila Govindadssa (c. 1670).

Among other important Brajabuli poets in Bengal, Balaramadisa occupies a very great position. His correct identification has not been possible. As with Jfisnadssa, his Brajabuli poems (about 80 in number) are decidedly inferior to his Bengali poems. Like Govindadssa he was a skilled metrist, and could write ornamental poetry (e.g. see his alliterative poems beginning with letters *ga*, *ca* and *ha*). As regards the passions and pains of a lover, according to Dr. Sen, he excels all other Bengali Brajabuli poets, even though this was the special field of all the Vaiggava poets. Of all great Bengali Brajabuli poets, he is the only poet who has made a considerable achievement in depicting the mother's love of yearning for **her** child (*Vatsalya rasa*). See, for example, **the** following poem. Yafiods is saying to the companions of Krppa:

116. *History of Brajabatt Lueratuk*, p. 108.

117. *Ibid*, p. 108.

'वीराम कृष्ण वाम'ङ्ग, कीरे, कलराम
 : स्मिती करिष' सो कलारे ।
 वन कत कविदूरे नवतृष कुर्याकुर
 गोपाल लैव ना बाहि दूरे ॥
 लक्ष्मण आगे पावे गोपाल करिषा मने
 चीरे चीरे करिष गमन ।
 नव तृषाकुर आगे लक्ष्मण पावे जानि लागे
 प्रवीर ना माने मोर मन ॥
 निकटे गोचन राख्य मा कल्या शिङ्गाय वान्य
 धरे याधि मुनि केनल ।
 विहि कैले गोपवाति गोचन पालन द्रुति
 लेलि वने पाठाइ वाद्व ॥
 "वलरामदासेर" बाबी सुन ओगे नन्दरानी
 मने किङ्कु ना भाविह भव ।
 चरखेर बाग लैवा दिष मोरा खोगैवा
 तोमार आगे कहिल निधव ॥¹²⁸

Of Narottamadasa (c. 1583) we know a lot. His Radha-Kṛṣṇa poems are mediocre but those dealing with 'prarthans' are by common consent his greatest works. And though Brajjabali form* are copiously found in his Bengali writings, there are only one or two 'prarthanss' in pure Braja-bali. No particular flight of fancy, no brilliancy (intellectual or philosophical) of style of langit[^] age marks his poems but there is such a blending of yearning and pathos, personal appeal and direct simplicity as cannot but move the reader. The following poem is quoted as a specimen:

हे गोविन्द गोपीनाथ कृपाकरि राख निवपये,
 काम क्रोध हृषी वन लैवा फिरे,
 जाना स्थाने विषय छुट्ठाव जाना मटे ॥
 हैवा मानार दाख करि जाना कविल्लाय
 तोमार लखख गेल दूरे ।

अर्चलान, यदि ज्ञाते कपल कुन्दक केने
अमिषाः पुक्तिने करे करे ॥ etc.¹¹⁹

Among the successors of Govindadasa Kavinja", Raylefthara seeifs to be the most important. Specimens of bis style are given below:

(1) काकर-बधि-इर रमनि मिशाला ।
तहु पर अमिषार कर ब्रवाला ॥
कर लभो निकलन बैलन खोर ।
निरुद्ध पथ गति बललिह खोर ॥
उत्तम विर भलि आरति विचार ।
गुदवा नित्य नवबोधन भार ॥ etc.¹²⁰

(2) A slavish imitation of the great M tithila Govindadssa:

कुन्दक-कमल-कमल-बधि निरित्त
कुन्दक-कमल-कमल-बधि निरित्त ।
कुन्दक-कमल-कमल-कमल-कुन्दक
कुन्दक कामनि मनोहारि । etc.¹²¹

I may now refer to the modern revival of ifrBiabah in Bengal. Of course, this does not im\$y, any break in the history of Brajabali; it^L Was cultivated throughout the centuries. Jan&mejaya Mitra (father of Rajendra Lsl Mitrfi), Baftkima Chandra Ohatterji (1838-1894), j&JalfjsDa R«ya (18S5-1893), and laitly, the ft^atest of these, Uabmdrangtha Tagore (1851-1941) 6) ay be mentioned among those who have Written in It in the reoent past I shall deal with Babindranstha only.

"His (Vidyspati's) poems and songs were one of the earliest delights that stirred my youthful imagifi&tkth and I even had tho

119. Ibid, p. 98.

MO, Ibid, p. 149.

121. Ibid, p. MS.

Privilege of setting one of them to music has so he wrote in 1937 to Babu Narendra Nath Das Vidaslankara. Pandit Mathursprasad Diksita quote?¹²² the following extracts from an article of Mr. Nagendra Nath Gupta in the *Indian Nation* (Tagore Septuagenary supplement) Sunday, December 20, 1931, entitled *Maithili Poets and Rabindranath Tagore*:

by studying the poems of the Maithil poets, he acquired a wonderful command over the Maithili language. He was in his teens when under the pseudonym of Bhanu-singh (Bhanu being a synonym for Ravi—the sun) he wrote a number of lyrics in the Maithili language...Rabindra Nath would be the first to acknowledge the debt that he owes to the great Maithil poets—Vidyapati and Govinda Das....But it is their light that has illuminated the genius of Rabindra Nath Tagore and brought an admiring world around him."

The *Bhadrarimha-Thakurata Paddhati* appeared in 1921.¹ The poet deals with the

123. Letter to Narendranathadasa quoted in *Vidyapati Kavyaloka*.

123. Introduction to his edition of *Gotihda-Gitavali*, Pustaka-Bhandara, Lahenaserai.

124. He describes the full history of publishing this in his *Mu Remnants* (p. 136 ff): "As I have said I was a keen student of the series of old Vaishnava poems which were being collected and published by Babu Akshaya Sarkar and Saroda Mitter. Their language largely mixed with Maithili. I found it difficult to understand; but for that very reason I took all the more pains to get at their meaning. My feeling towards them was that of some eager curiosity with which I regarded the ungerminated sprout within the seed, or the undiscovered mystery under the dust-covering of the earth. My enthusiasm was kept up with the hope of bringing to light some unknown poetical gems, as I went deeper and deeper into the unexplored darkness of this treasure-house.

While I was so engaged, the idea got hold of me of including my own writings in just such a wrapping of mystery. I had heard from Akshaya Chowdhury the store of the English boy-poet, Chatterton. What his poetry was like I had no idea, nor perhaps had Akshaya Babu

R dha-Krana theme without any vestige of religious thought. Its language is Maithili, with

himself. Had we known, the story might have lost its ohapm. As it happened the melodramatic element in it fired my imagination; for had not so many been deceived by his beautiful imitation of the classics? And at last the unfortunate youth had died by his own hand. Leaving aside the suicide part, I girded up my loins to emulate young Ghatterton's exploits.

One noon the clouds had gathered thickly. Rejoicing in the grateful shade of the cloudy mid-day rest-house, I lay prone on the bed in my inner room. I wrote on a slate the imitation Maithili poem.

I was greatly pleased with it, and lost no time in reading it out to the first man I came across, of whose understanding a word of it happened to be not the slightest danger and who consequently could not but gravely nod and say# "Good, very good indeed".

To my friend mentioned a while ago I said one day: "A tattered old manuscript has been discovered while rummaging in the Adi Brahma Samaja Library, and from this I have copied some poems by an old Vaisnava poet named Bhanu Singha." With him I read some of my imitation poems to him. He was profoundly stirred. "These could not have been written even by Vidyapati or Ohandidasa" he rapturously exclaimed. "I really must have that manuscript made over to Akshayar Babu for publication."

Then I showed him my manuscript book and conclusively proved that the poem could not have been written by either Vidyapati or Ohandidasa because the author happened to be myself. My friend's face fell as he muttered, "Yes, yes, they are not half bad!"

When these Bhanu Singha poems were coming out in the *Ehara* & Dr. Nishikanta Chatterjee was in Germany. He wrote a thesis on the lyric poetry of our country Comparing it with that of Europe. Bhanu Singha was given a place of honour as one of the old poets, and as no modern writer could have aspired to. This was the thesis on which Nishikanta Chatterjee got his Ph.D.

Whoever Bhanu Singha might have been, had his writings fallen into the hands of latter day men, I swear I would not have been deceived. The language might have passed muster, for that which the old poets wrote in was not theft another tongue but an artificial language

few sporadic Bengali forms as usual. The poems number twenty only. They are on Vasanta-Vasans, Sunya-Kanana, Viphalā-Rajani, Viraha-Vedans, Milana-Sajja, Milana, Vaibgi-Dhvani, Abhisara, Pratlksa, Vjakulata, Raszvesa, Kidra, Vargs, Anutaptg, Vida, Datira Prati, Samsya, Mara na, and Ko Tuhi.

The following poem is quoted as a specimen :

बहन कुसुम कुञ्ज माने
सूदुल मधुर बंगी बाणे
बिसरि जास लोक लाणे
सबनि आसो आसो लो ॥

अंगे चाद नीलवास
हृदय प्रणय-कुसुमरास
हरिय नेत्र विमल हास
कुञ्ज वन में आसो लो ॥

दासो (रे) कुसुम कुम्भधार
दासो (रे) विहग सुलहार
दासो (रे) इन्दु अमृतवार
विमल रजत भाति रे ॥

मध्व मन्द भ्रमर गुञ्जे
अयुत कुसुम कुञ्ज कुञ्जे
फुल्ल सबनि पुञ्जे पुञ्जे
बहुल शून्य भाति रे ॥

देस सबनि श्यामराय
नयन प्रेम ठठल बाव
मधुर बदन असुत सदन
चन्द्रमाव निन्दि छे ॥

varying in the hands of different authors. Any attempt to test Bhanu Singha's poems would have shown up the base metal. It had none of the ravishing melody of our ancient pipes, but only the triokle of a modern foreign barrel organ.*⁹

बालो बालो कवनिन्द
 हेतु वसि भी गोविन्द
 स्वाम को पदारविन्द

भानु सिंह वन्दि छे ॥ १३६

Vidyapati's fame in Bengal, therefore, rested on two scores; first, that he was probably an Old 'Bengali Classic', and second, that he was a great 'Vaisnava singer'. Bankim and Tagore respected him in the first manner; Caitanya and subsequent Vaisnavas in the second.

(2) Assam

In the province of Assam, Vidyapati became popular mainly as a Vaisnava singer. In a tour Sankara Deva (1449-1568) the great Vaisnava reformer of Assam saw the great instrument that the Brajabuh or Maithili language had been in spreading Vaisnavism, and introduced it in Assam.

It is not wholly true to say that the Brajabuli literature of Assam is indistinguishable from that of Bengal.¹⁹⁶ Mr. Medhi shows many differences between the two.¹ Firstly Radha has no place in the Assamese 'Brajabuli literature'; secondly, the Assamese Brajabuh lyricists contemplate their state as servitude (*Dasya*) while in Bengal it is friendship (*Sakhya*), even conjugal love (*Patipatnibhdva*); and it may be added lastly, Assamese writers wrote Maithili dramas also which were completely absent in Bengal.

The evolution of Brajabuli in Assam is due mainly to the connection.

"of the people of Eamampa with those of Videha (Mithila)..«as also to the direct contact of Sankara Deva with the speakers of Maithili—including

125. *History of Brajabuli Literature*. p. 373.

126. As Dr. Sen seems to imply in *Ibid*, p. 1,

127. *JKAMRUPA* IX 3.4, p. 71-72. see also *ibid* 1944.

the learned men during his first pilgrimage to the fifteenth century A D. This great religious reformer and his followers have produced a vast Brajabuh Literature in Assam, only an insigne part of which has just been published."***

In the history of Assamese, Brajabuh occupies an important place; it was able to lay the foundations of Assamese Literature.

Assamese Brajabuh lyrics inspired by Vidyapati can be roughly divided into two groups*—the Baragits (or the Celestial songs) and the Afikera Gits (songs of the dramas called Ankia Nats). They also have like Maithili songs of Vidyapati (1) indications of the Ragas, showing that they were also meant to be sung actually, (2) 'Bhanitas', (3) Dhru-padas, (4) and the subject-matter is based on the story of Krsna. The direct influence of Braja on the subject-matter of the Assamese Brajabuh poets is more noticeable than on that of the Bengali Brajabuh poets.

The language of the Baragits is not as pure Maithili as that of the Afikia drama?. Not only are there a larger number of Brajabhaga words, but in them we find more changes in Maithili spellings and phonetics,¹⁹⁰ though Maithili peculiarities still persist: such as, the predominance of the dentals (especially dental *a), the writing of ya as ja when pronounced as ja, the writing of ya or va as a when pronounced as ya or va, the use of short i and short u, etc.

Traditionally the number of Baragits is given to be 240.¹⁸⁰ But the available songs

188. JKAMRUPA VIII.4.P. 104,

139. Ibid. X 14, p. 2.

130 Dr. Banikanta Kakati mentions' in his *Purani Assamtva Stithitya*, p. 58 that another tradition gives the number of Madhavadeva's songs to be .191. The Baraghtha have been edited by (a) Sivanathe Shatkaeharyra land

number only 207—of which 41 (or rather 35 only) are by Baakatadeva, 154 by Msdhavadeva, 1 by Bsmacarana Thskura, 1 by Daitysn Thifcufra and 10 by Purusottama Thakura.

, The Baragits "have poetic beauty, tenderness of sentiment and loftiness of thought."^{1*} They produced a revolution in Medieval Assamese literature. Dr. Banikanta Kakati describes their in the following words:

“बरगीत आद पुरखि साहित्येर आन आन गीतबोर पार्थक्य एवे । बरगीतबोर ओल नैतिक आद आध्यात्मिक भावर उपरत प्रलित । सेइ कारबोइ सेइबोरक बरगोल बोला हव । इङ्गरेज कवि हेरिक्ट (Herriok) बरगीत आध्यात्मिक भावर कविता रचना करि सेइबोर नाम दिखिल Noble Numbers, आमार साहित्यतो बरगीतबोर Noble Numbers.

एतिहा देखी गल ये पुरखि साहित्य गीतर प्राचुर्य बाकिओइ बरगीतबोर भाव आद भाषात अतिशय बेलेग भरखर । साहित्य आद धर्म अगत सेइबोरे नूतन युवर आगमन सूचना करिखिल । एकाओ लोकजन आद आन-काओ अतिरिक्तबारे आध्यात्मिकता ओल आदर्शते जन समाजर मन आकर्षक —एवे असमीया गीत साहित्यत बरगीतर ऐतिहासिक विशेषत्व ।”²

(8) Orissa

In Orissa the earliest influence of Maithili is visible in the first decades of the 16th century. We know M.M. Govinda Thakura, the author of *Pujapradipa* and *Kavyapradipa*, to have visited Orissa, but in the main Bengal is attributed as the source of Maithili influence in Orissa. For, the earliest known Brajabuli poem in Orissa is dedicated to Pratspa-rudra-

(b) Kantiram Burhabhakta. Sankaradeva's Baragits have been edited by Rajmohan Nath B.A. and published by Assamese Provincial Saokar Sengh, (Head) Office, P.O., Puranigodama, Nagaon, ASSam.

131. Barua--Assamese Literature (published by the Indian P. B. N. All India Centre, Aryasangha, Malabar Hills Bombay).

133 B,K, Kakati Purani Assimiyas Sahitya pp 57-53.

deva (1504-1532) king of Orissa. Its author was Ramananda Rai the famous poet and dramatist of Orissa. A vivid description of his meeting with Caitanya is given by Dr S kumar Sen :

"When Caitanyadeva started on his pilgrimage to the peninsular India, he was requested by Vasudeva-Sftrvabhauma, one of the most reputed Bengali scholars of the time to meet Ramananda at vidya-nagara Ramanandt had good reputation as a fine boholar and a mystio poet. The Master and the Mystio met on the bank of the Godivarj. and they were mutually attracted At evenfall they had a meeting at the bouse of the official disourse. This interview and intercourse has had an able, brilliant and full treatment by the masterly pen of Krsadasa Kaviraja in the 8th ochapter of the II BE, of the *Cattanya-CfifiidmrU**. Caitanyadeva asked Raya what was the ultimate aim of Vais^ava religion and philosophy. Rama* nanda gave the obvious answer, but of course, tbe Master was not to be satisfied. Skilfully led onwards by the clever and penetrating questions of the latter, Ramananda was at last unable to express himself any further with the help of any quotations from scriptures or otherwise. Then he asked the Master's permission to express his sentiments through a poem he had written. Hardly two lines had been recited when Caitanya-deva was greatly moved and stopped further progress of the recital* So far as oontemporary evidence goes this poem is the earliest (V) Brsjabuli composition.....^{adl}

This event took place at Vidysnagara on the Godsvan river in 1511 or L512. The poem is quoted below :

कृष्णहि राग नवन भांग मेल ।
 कानुपिन बादल सबाधि ना मेल ॥
 न हो रमय न ह्यम रमंभी ।
 दुहुँ मन मनोभव केवल बनि ॥
 ए वक्ति होँ कव प्रेम-कहानी ।
 कानु का, का िमे कवो निष्ठुरह बानी ॥

न खोचखौं दोसि न खोचखौं जान !
 दुहुँक मित्राने मन्थल पाँच बाब ॥
 अब खो विराने दुहुँ मेसि दोसि ।
 दुपुखन-मेमक खेछन रीति ॥
 बर्षन बदनराधिप मान ।
 रामानन्द राव पति (कवि !) भाब ॥¹³⁵

Mr. Priyaranjana Sen has recently published a collection of Brajabh poems of Raya Raminanda.¹³⁵ It contains more than hundred beautiful lyrics on devotion to Kṛṣṇa and is in many ways far superior to the average Brajabh poems. Its Maithili is mixed with Brajabh, Oriya and Bengali. The following is quoted as a specimen :

सब लखामन्दे कुम्ह बोलए वचन ।
 लखान बदाका मोरे मिलव लखन ॥
 दुरेगामन्दे बिजे हरि हृदयर ।
 गोपाळ बखेन बरे लखाने तपर ॥
 नित्यकर्म कारिलरे भेटल मोहन ।
 बन्दन गोपाळ कै ब्रि दिकाए दरख ॥
 मल्ल ब्रि मधुश्री ब्रि मङ्गल ।
 रामानन्द ब्रि कस ब्रि लखे ब्रि ॥¹³⁶

The peculiarities of these lyrics are that devotion is expressed in extremely good taste and that the sports of Kṛṣṇa are described at different hours of the day.

Other important Orissa poets in the 16th century who wrote in Brajabh are Oampati Rai

194. Ibid.

135. *Raya Ramanandera Bhanṭṭavukta Padtiivalt*, published by Manikalala Dutt, 24 Bagman Road Calcutta. 1952.

136L p. 13.

137. Alias 'Sukavi Vidyapati*'; Dr. Sukutnar Sen, *op. et**, pp. 15-55 and Badhamohan Thakbra'a *Padmrtasamudra*, pp. 192-194.

a Mahapatra of Msharaja Pratsparudradeva, and Prataparudradeva himself. Madhavi Dasi (a lady),—Kanhu Dasa and Murari are minor Brajabull poets who are also quoted in "Padakal-pataru" and 'Ksanada Cintamani'

In the next century, we find three great poets who contributed to Oriya Brajabali literature. They are Hai Damodara Dasa, Canda Kavi, and Yadupati Dasa. The first two flourished in the court of Rarnacandra Deva I, the Gajapati (king) of Puri, and the last in the court of the Orissa ruler Narasimha Deva. All these poets composed songs following the footsteps of Vidyapati though their language is more akin to the language of Cancjidasa."

Oriya Brajabali literature is still unexplored. It was in the main the result of contacts which Bengali Vai?oavas had with the people of Orissa. Rightly BadhSmohan Thffkura observes:

“भीमहामधुर उद्दिस्वार नीलाचले दीर्घकाल अवस्थयेर फले संज्ञाने
असंख्य वाङ्मालो भक्तदिगेर बाताबाह ओ अवस्थान हेतु ब्रजबूली ओ वाङ्माला
कीर्तन पदावलीर बहुल प्रचार एवं प्राचीन उद्दिवा भाषाव जादित प्राचीन
वाङ्मालर आधिकतर सादरबहेर भीमहामधुर भक्त उद्दिस्वावासी कवि चम्पतिर
पद्ये सादि वाङ्माला ओ वाङ्माला मिमित ब्रजबूली भाषाव पदरचना करा एमन
असंभव मने हय ना ।¹³⁸

(4) Nepal

There was one more country where Vidyapati was a great force* In the kingdom of Nepal the Maithils had gained access long ago and had gradually introduced their vernacular in the

138. The information contained in this paragraph has been supplied to me by my friend Prof. Bimal Kishore Misra, Orissa.

139. Introduction to his collection of Padas, p. US. (quoted by Pnyaranjana Sen, *Rdva R&m&nandera Bhanu tdyukta Padftvatt*, Introduction, p. 9).

traditional Sanskrit draihas which were fcus-to&atily aoted there on all ceremonial occasions. It thus gradually became the court language of Nepal; the Malla Kings of Nepal them selves wrote after Vidyspati and induced many poets and musicians to do the same. An account of them is given elsewhere below.

While there was BO much appreciation and understanding of Vidyspati throughout the Pr&oyadega (Eastern India), it may be noted that there wan no notice taken of him in the MadhyadeSa (Hindustan or the Mid-land).

IV

MODERN APPRECIATION OF VIDYAPATI

Vidyapati Criticism

The earliest writer to attempt an evalua tion of Vidyspati on critical lines was Mr. Beams in the *Indian Antiquary* for 1873 and 1875. Then, in 1878-9 Babu Akshay Chandra Sarkar of Ohinsurah published the great *Prdoina Kdvyasangraha* in a series of volumes and added to it an introduction on Vidyapati as well. It was, however, by the late Shards Charan Mitter that fresh light was thrown on his work in the excellent Introduction to an expurgated edition of *Vidy&pati Paddvali* (1878-9). This Introduction was later translated by Grierson m the *Indian Antiquary*.

It was also at this time, that Sir George Grierson brought out his famous *Matthih Ohfettofnathy* (Extra No. JBASB 1880-2) con. taiping 82 songs of Vidyspati in correct Maithill. A little earlier, Mr. Bajakrishna Mukhopsdh* ysyas had declared emphatically that the real Vidyspati, whose nationality people had come to dispute '(see e.g. Rgm&gati Hyfiy&ralna's

"Sthitya Vi?ayaka" 1873: they were so much at home with Vidyapati that they could not believe that he was not a Bengali) was a Maithila, in a memorable article in "Baaga-DarSana", which was translated into English by Mr. Beams, Grierson confirmed his conclusions; Romesh Chandra Dutt and Mm Hara Prasad Shastri later on supported him, though such persons as Kailash Ghosh (e.g. in *Bangald Sdhitya* 1893) continue to believe the myth of Vidyapati-and-Cajfidasa-meeting, or that of Vidyapati-and-Caitanya-meeting (circulated by the author of *Advaita Prahd\$al* and hold that at least the real Vidyapati wrote in Bengali as well (this is still the view of fin Khagendranatha Mitra*¹⁴⁰)

The next stage in Vidyapati criticism was a natural corollary of that unhappy classification of Grierson which gave the impression that Maithili was a dialect of Hindi, the effects of which are not over even today. Babu Braj-nandana Bahsya of district Arrah was the first to hail him as a Hindi classic and called him the "Nightingale of Mithils" in 1908 and published about 400 of his songs with a long introduction and notes. Two years later, a Hindi edition of Babu Kagendranatha Gupta's collection Of Vidyapati's Padas was published from the Indian Press, Allahabad. Henceforth all those who wrote on Hindi literature included Vidyapati as a classic of Hindi. The earliest of them were the Mifirabandhu who placed him in the Early Middle Period of Hindi and later on regarded him as the tenth 'Ratna'. The next attempts were made by Sri Benipun in the introduction to his edition of *Vidy&pati*, by Dr. Babu Bam Saxena in the introduction to his edition of the *Klrtilatdj* by Dr. Jarardana Mishra in his work on *VidyApati*, by Prof. Kripa Natha Mishra in the introduction to

Vidyapati in the Bengali portion of *Kavitā Kautnudi*, by Acharva Rama Chandra Shukla in his *History of Hindi Literature*, by Babu Shyamasuudata Dasa in *History of Hindi Language and Literature* and by Dr. Rama Kumara Varma in his *Critical History of Hindi*.

Meanwhile, there was considerable revival of Maithili in its home districts. 'English' education penetrated its area with a slow pace, and though Maithili was not recognised, yet the old way of appreciating the poet by merely imitating and singing his songs gave way to sound critical scholarship. Kavigvara Oanda Jha (1830-1907) belonged to the border line of the two groups. He helped Babu Nagendranatha Gupta in his monumental task of restoring Vidyapati to his original colours. He collected for him songs current in Mithila, gave him the *Bdgatarangini* Ms. and helped him generally in interpreting the traditions connected with the life and work of the poet. This is why Babu Nagendranatha Gupta's introduction to *Vidyapati* contains most of the valuable things otherwise difficult to collect. The next generation of Vidyapati scholars included Mm. Parameshwara Jha, Mm. Murahdhara Jha, Mm. Mukunda Jha Bakhshi and Pandit Cetanatha Jha, but they could not add many things to what the Kavigvara had done. Shivanandan Thakur discovered an altogether new set of Vidyapati's songs and his work on Vidyapati's language marked a new stage. Other workers in the field are Rajapala Baladeva Mishra, Harmandana Thakur 'Saroja', Babuji Mishra, Mm. Balakrishna Mishra, Mm. Dr. Umesh Mishra, Babu Narendranatha Dasa, Ramanatha Jha, Dr. Subhadra Jha, Surendra Jha 'Suman' and Ishanatha Jha. The present Maharajadhiraja of Darbhanga started a Vidyapati Prize in the Maithili Sahitya Parisad (Darbhanga). and Harivansha Jha has organised the 'Vidyapati Smiraka Samiti'. With the efforts of

Narendranatha Dasa, Vidyapati Anniversary has come to be celebrated regularly since 1929,

Review of Work Done

(J) vidyapathi *nationality*

Among the topics on which discussion has centred so far this is no longer in dispute.

(8) His *Date*

Fortunately we have very much more definite information regarding him than about many Indian poets. The lis. of *Bhagavata* copied by him bears a date which was variously read as 809 La. 8am. (Candi Jha and Hagendranatha Gupta) 349 La. Sam. (B. Sahaya) or 389 La. Sam. (Jivanatha Ray). Ramanatha Jha, and I myself have worked out and seen that it is 309 La. Sam." La. Sam. has been another source of discussion ; all views are summarised in *History of Bengal* (761, I), Dacca University, though I believe that the La. Sam. is a lunar calendar and has only 360 days in a year and therefore in every 73 years, there should be a difference of 360 days in giving a La. Sam. Thus, if to-day it is La. Sam. 831 with a difference of 1109 years from the Christian Era. at the time of Vidyapati it must have been a difference of 1119 years from the Christian Era. The genuineness of the copper-plate grant of Bispi, of the date "anahvrandhra-kara " in a poem, of the references to

141. See "VidyaspattKa Hathe-Ka Likhala Bhagavata," *Bharat I*, (reprinted in *Mathiti Gadya Manjura Mitra Mandala*. Laberiaaerai). ana Maithili (Me Magattae published from Isahapura, Darbnanga.)

142. JBAS8 XVIII pt. 1 p.96 and photo in JA8B 1895, Aug. (Proceedings,)

Maithila personalities and the validity of evidences based on traditions have all been disputed. Dr. Shahidullah has recently gathered most of those points but he has ignored the native evidences.¹⁴⁴ Sbiyaqnandana Thakura has too complacently quoted from the *Brahma* Vaivarta Pnrdna* to prove a tradition that Has been able to show that the poek died in October 1448."«

(3) *His Aneestory and Life History*

starring his connection with Jyotirisvara, the author of *Varna-Ratndhira*) most of the facts have been now ascertained. There are, however, certain minor points in the chronology of the, jQimvara Dynasty (with which he was intijnately associated) still undecided, as evidences are few. Pt. Ramanatha Jha ha* finally summarised all known facts about his ancestors.¹⁴⁴

(4) *Uis Religious Vims.*

Deluded by the Bengali interpretation of Vidyapati's songs, Grierson found all his Radha. Krfflia songs to be Vaiwava Hymns or B/ia-ja&j.**! Mm, Haraprasad Sastri "• and, earlier, Nagendranatha Gupta emphatically¹⁴⁹ declared that he was not a Yaijpava* at all.¹⁴⁹ Pt, Rama natha Jba¹⁵⁰ has given a detailed summary of almost all the possible arguments ; (1) In his own land Vjdyspati's deyotional songs ard not those on K&pa but Siva. (2) Vai&ava Bhajans

144 IHQ, VII.

14\$ {See above f. n. 48 and 43.

Uft Publtabed in fltftfer* 1945,

147 See MaithU*' Chrest&mathy

M4* tetto&MAioitlo Ktrtilatd.

149, Introduction to ViAytkaH*

tW; AtmtM Oadyd Sm&fika m Kftub&ebsrf by
Xaithili Sehity* Paris*!, Darbhange,)

are not liked by \$he oonpQQn Iqlkif* Mitbilfi, if they need them they borrow from Sardasa and Tukadasa. Maithill Vaimav& poems are very few and have been nevet popBflau beyond %h» small number of Vaifpava Ssdhus. (3) Qoly a few of hie songs refer directly to Lord Krwa* aqd may be in those songs where any reference is made, it is perhaps to 'Ktwa' coloured Maharaja Siva-Singha and his consort. (4) His songs are intended to be love songs for which Jayadeva and the *Bhdgavata* supplied the Kjwa &gend as suitable material. (5) Caitanya the founder of Tarakiya Vaiwava bh8va^f was born 100 years 'after'¹ VidyBpati; it is true that he was. inter, pre ted as a Vaiwava by Caitafiya and his followers but that does not prove that he was a Vaisnava. (6) The copy of *Srimad-bhdgavaia* made by the poet is similarly no proof that he was a Vais[^]ava*. The poet was in a sorrowful mood, his friend Maharaja diva Singha had disappeared for an indefinite period, and he copied it probably to atonjs fpr having written amorously of Lord Knna. (I differ from this last interpretation for several reasons* The existence of an unusually large number of songs with piva-Singha and Lakhima in the Bhanita becomes defficult to account iox in the wsy short period of about six years of the reignxrf Siva-Singha; and the necessity of using the *Bhdgavata* as a source of inspiration might easily explain his long occupation of copying the *Bhdgavata*. There is, however, nothing essentially wrong in Vidyapati having been copying devotedly a Purafta while he might at the same time have been composing love songs in the manner of Jayadeva on Kfgpa's love¹ story. In this connection, it is but meet to remember that in the *Rirttipatdkahe* oonsiderd the Krwavi[^]. tsra as a life of earthly enjoyment primarily¹⁵¹

<Jrierson«* sad Br. Subhadra Jha^{1**} and (finally) Dr. B. B. Majumdar*** have analysed the Bhanitts of Vidyipati in the most exhaustive manner. Dr. Majumdar concludes that poems with the titles •KavisekhaTVflekharā', •Oampati' or *Kaviraajana' are not by Vidyipati. The authentic finds of Vidyapati's poems are those described in these three articles, and those published by Ram&natha Jha,¹⁹⁸ and those collected by Bjjapaodita Baladeva Mishra^{1"}. During my recent visit to Nepal I discovered a fresh anthology of Maithih poems which contains about 10 songs of Vidyapati. There has been so far no attempt to amend the text already in hand. With the knowledge of Vidyapati's handwriting on such a large scale, much could be done in this respect. Some of the readings have been analysed by Narendranatha Dasa^{"*} and Shivanandan* Thakura^{1"*} but more careful work is necessary. By far the best edition of Vidspati still remains to be that of Nagendranatha Gupta which has now been re-edited by Amulyaoaraaa Vidyabbfyana and Khagendranatha Mitra along with poems from the "Mitbillgita 8aftgra&a." It, however, exoludes Shivanandan Thakura's, K. Jba's and my finds.

152. IA XIV p. 188.

153. *SUher* April. 194*.

154. J&ORS XXVIII p(. iv p. 406.

155. JGJR III iv pp, 403-416.

156. &afaa Mm MM MareUdkara Jha, Pt. Ohatana-the Jha, MM Petameshvara Jha and known MM Mukuada Jha are known to have also oollected the poems of Vidyapati

157. Appendix to *Vidyipatt KAHtkka* by N. Das.

158. *Maktkm VUyAvatk* published br Pn.t.fc. Bhandara* Patea.

(6) *A*th**b SdHUto of Vidyipoti*

that he has been naturalised in Bengali and Hind! is enough proof that he is a master singer. But there have been different views regarding the most permanent part of his work, i'o Qrierson, he is great because of bU Bsdbs Krwja Bhajans; to Mil. Harapraegda Sastri, he is great because he is a Sanskrit scholar, and (in his mother tongue) a supreme poet of earthly love; to MM. Dr. Umesha Mishra he is a court poet who writes of love in his youth but turns to devotional songs of Siva and Sakti in later age; to the common-folk of Mitbila" he is a great singer who gave them the best and the largest number of 'occasional' songs; and to the lover of poetry, he appears to be great, because he is able to seize and re-create moments of highest experience in words, full of emotive and associative values.

There has been a very large amount of appreciation in Histories of Bengali Literature and various Journals such as 'Bengal Magazine*', 'Indian Antiquary', 'Search-light' and 'Indian Nation*' etc. (English); 'Bharati', 'Anusandhana', 'TJdayana', 'Sshitya', 'JanmabbQmi', 'Pratibha', 'Sahitya Samhitt', 'Bangadarljna' (which published many of his poems too), 'Manasi*' etc. (Bengali);, 'Lekhamala', 'Madhur', 'SahityaBandesa*' etc (Hindi), 'Mithil&mihira', '%i.Maithili', '.Mitbila', 'Bhirati', 'Mithilft. mitra' etc (Maitbili). Comparative criticism has been attempted by Karendranatha Dasa and Shivanandana Thakura. Shivanandana Thakura discusses separately some of Vidyspati's similes and Alankiras. A proof of his power of pithy expression and wide popularity i? given by MM. Dr. XJmesha Mishra's long list of Vidyspati's proverbs. The appreciation of MM. Haraprasad Sastri (in the introduction* to hie edition of *Eirttilatd*) is in several respects still unsurpassed.

There has not been any extensive work done a determining the quality, the force atifi the

background of Jyoti's imagery, Nitya ha? there been any psychological and social explanation of the poet's poetry, there is a great necessity to study his sources, to publish the authentic Padas in chronological order, to determine what is exactly meant by the Vidyapati Tradition and to explain his technique. Of Course, these must be done before we can have a glimpse of the intellect and personality of the man as revealed in his poems,

(7) *Vidyapati's Portrait*

There has not been much discussion on this subject. Brijendra Kanhaiyaji and Sri Upendra Mahasrathi are said to have been interested in this. Barring Babu Bholalal Das,¹ there has been no serious attention given to it, even when we know how a poet dressed in his days (from the *Varnaratnakara*); a large number of oral tradition regarding his life; the village, the home, the Kuladevats and various other things which Vidyapati used. There was an attempt to give a sketch of Vidyapati in a 'scandalous' film, on his life.

(8) *His Language and Prosody*

Among several things that remain to be said about Vidyapati are : (1) full philological description of the language of Vidyapati. Shivanandana Thakura¹⁰⁰ attempted this on the basis of his own finds only; B. K. Chatterji¹⁰¹ did not care to work on original sources, and Dr. Subhadra Jha's work is not yet out; (2) a detailed discussion of Vidyapati's prosody and (3) a complete History of Mithila School of literature which Vidyapati perfected;

100: Article in Mihira 1941.

160: *Vidyapati Kt Bhasa* (published as, part of

161 *Journal of Department of Letters Calcutta*

Condhtido

t We have seen abov6 the ouequerea career that the fame of Vidyffpati- bad during ths ages. We have not discussed the faxfie he^t has enjoyed as one of the most respected IMiarmasistra'aaibandhikas but we have seen how he has been regarded as a principal poetttueieiait of the grade of Jayadeva in his own country, how he came to be revered as a Yai^ava saint in Bengal and other countries, and how only recently we have begun to study him seriously as a great poet. We have also seen how the early discussions were occupied with calling him a Bengali or a Hindi poet, how he was re-established as a Maithili poet, how his authentic verses were discovered, how his life history was reconstructed, how he was found to be a "smsrtta pafioadevopssaka" more truly described as a devotee of Siva and Sakti than a devotee of Vi#£u and how his poetic characteristics have been studied or neglected. Happily we have now a very large number of his authentic poems and we have passed the age of idle idolatry of the poet. The time has come when we should concentrate on his work on modern lines of criticism. This should not mean any abatement of our efforts in finding out new facts and new texts or in editing and publishing the unpublished works of the poet*

There is every justification for the early boast of the poet that his poetry cannot be adversely criticised,¹⁰⁸ it readily charms the hearts of the cultured, or for the remark that⁴⁴ After all Vidyapati, Kabira, Miritai, Tulsidssa and Nsnaka have become the poets not merely of Maithili, Hindi, (Gujarati), or Punjabi but

of India/'¹"* or fox U^e praises that Bomain
Holland, Coomira Swamy, Tagore and a host
of others have voluntarily showered upon his
verses, I shall close this chapter which has
already gone very mboh beyond its limits witji
the following remark of Bai Bahadur Pinesha
Chandra Sep, the famous Historian of Bengali
Literature:

"No other person in the world, not eren my brother,
•later, or wife he* given me such joy *» these two
lyric poets (Vidyapati and Oendfdfist) here
done ••"*

I6S. Pennlker in *Tht Qoldon Book of Tafore*, p. 194,
(quoted in *Vidyapati Ktoyaloka* p. 278).

164, Quoted in *Vidy\$po0ti JTfrWefa* p. IS,

CHAPTER VI

(ONTEMPORARIES AND SUCCESSORS OF VIDYAPATI

(c. 1400-c. 1700)

I

INTRODUOTORY

The extant literature of this period is found in two kinds of repositories : (1) the anthologies (or stray finds) of lyrics, and (2) the anthologies of Ragas and Ragigie. There is no doubt that a large number of poets are now irretrievably lost to us, but recent investigations have enabled us to get a general idea of quite a few of them.

(1) *Anthologies of Lyrics*—are of two Glasses: (1) those which form part of "Vidyapati-Padavalls" and (2) those which are independent works.

Of the former class, (A) Nagendranatha Gupta's find "TAR A UN I PALM-LEAF MS" deserves first notice. It was the earliest authentic anthology of this period that was discovered." It is said that

"a Brahmana of Deoghar (8(anthal) P(arganna)) belonging to Vidyapati's family presented this Ms. to.....the late Bipin Behari Ghosh, and...., Mohini Mohan Datta, a Munsif, then stationed at Samaa-tipur, borrowed it from...the late Furona Chandra Ghosh and handed it over to the late Justice Saradaoharan Mitra, who again lent it to N(agenda) N(atha) G(upta)"¹.

1. JBORS XXVIII pt. iv, p, 416.

Nagendranatha records a tradition which makes the scribe of this Ms. to be a great-grandson of Vidyapati. It is also pointed out that this Ms. was originally found along with the Ms. of *Briwtad-Bhagavatin* Vidyapati's own hand. At any rate, the appearance of the Ms. was 300 years old and it may be relied upon as a fairly authentic source. Its compiler's name is unknown as the Ms. was incomplete. Unfortunately, the Ms. was lost from the Calcutta University Library. All that we have now left of it is found in the published edition of Vidyapati's poems by Nagendranatha Gupta. It seems that the Ms. originally "contained more than 100 poems written by poets other than Vidyapati."²

(1) MM. Haraprasad Sastri's find, the so-called "NEPAL MS. of VIDYAPATI-PADA. VALI" is "believed to have been copied in the earlier part of the eighteenth century, though its script is almost similar to (that of) the Kai-Qaparyam of the *Mahabharata*, copied in 1447 A.D."³ It contains poems of thirteen poets other than "Vidyapati. Dr. Subhadra Jha has been permitted to publish this Ms. by the Nepal Government and it is understood that he has prepared its press copy. Two photographic copies of it are available at the Patna, University Library and the Patna College Library.

(2) Shivaoandana Thakura's find "RaMA-BHADRAPADA PALM-LEAF MS." is a comparatively recent discovery. Mr. Thakura got it from Visousla Sastri. The Ms. is unsigned and undated, but appears to be about 300 years old. It has been published by the Maithili Sfehitya Parishad (Darbhanga). Only two poems

3. *ibid.*

S. *Ibid.* p 408 and Or. Subha[^]t* Jb» laSmktr to; April. 1943, PP. *6-3Q.

in it are definitely known to be by Amrakara, but 24 Padas bearing no Bhanita may be either by Vidaipati or by others. The present Ms. has only 29 per cent of the leaves of the complete work which appears to be rather an anthology of Ragas than that of lyrics. The Ms. is in the Bihar Research Society (*vide* JBRS XXX V pts. 1 and 2. pp. 28-32, article by Dr. B Majumdar on this MS)

(D) Lastly, Ramanatha Jha's find "RAJ LIBRARY MS." is a slender thing. It has been critically edited in the JGJRI⁴. It contains one song by Lakhiminatha and one anonymous incomplete song.

Of the latter class, the most important work is (A) MM. Haraprasada Sastri and Dr. P.O. Bagohi's find "BHASI-GITA MS.—(A)". It is a remarkable collection of Maithili songs in the Nepal Durbar Library. It was probably compiled by Bhupatindra-Malla (1695-1722). Dr. Bagohi says that it contains 81 poems only. I have, however, found another Ms. of this work in the Library of Rijaguru Hemaraja Sharma of Nepal, which contain 173 poems. This second Ms, which we may call "BHASA-GITA MS.—(B)", is fresh in appearance and has 99 poems in one hand-writing and 74 poems in another hand-writing. There are 8 identifiable poets and a few anonymous poets represented in this anthology.

(B) Next comes the present writer's find "KAMSA-NARAYANA-PADAVALI". It contains 146 poems of about 24 poets including Vidyapati. It is preserved in Rajaguru Hemaraja Sharma's Library (Nepal). No name of the compiler or the date of compilation is found in the MS. The Ms. is in fairly beautiful Tirhuta and appears to be 200 years old.

(G) Lastly, we learn of two poets from the stray Bāde of Cetanatha Jha, quoted [in the](#) introduction to Umspati's *Parijata-harana*.

(2) *Anthohgiei of Music*—are three. The most important of them is Looana's *Raga-tarangini* (0.1681).¹ It is fully described at the appropriate place below. , Other Works are Locana's *Bdgasangitasangraha** (which we have not been able to discover) and Jagajjyotirmalla's *Sangitacandra*¹ which quotes some vernacular songs, 1

II

CONTEMPORARIES OF VIDYAPATI

(c.1400-c 1527)

In describing poets who are Vidyapati's contemporaries, a large number of poets who are known to us simply as dramatists have not been taken into consideration here. Only those poets figure here who have written in dependent poems in addition to dramas. Besides, it has not been possible to follow chronological sequence very strictly; where it is difficult to assess the sequence correctly, names have been arranged alphabetically.

1. *Amriakara*²

He was the well-known son of Candrakara Ksyastha, the minister of Maharaja Sivasimha (1413-1416), a descendant of Sridharadisa

5. Published from Raj Library, Darbhanga.

6. Referred to in RT. p. 36.

7. *Nepal Cat.* p. 260-8.

8. One poem in RT, p. 85; two poems in 8, Nos, 68 and 88; two poems in N, Nos, 175 and 179,

meats' to the qualities of head and heart in glowing terms

‘‘नीति निपुण गुण बाह कौक ने कविकव कृपण ।
 कोय-काय-कायकर कविक कविकारक कवण ॥
 कवण कर सम्मान कवणुँ छौँ नैह कदापि ॥
 निपुण कविकुली कवणुँको विपति कदापि ॥
 कवण कौह कृपण मठ कवण कृपण कविक ॥
 “कविकारक” कव उवण कविक वरक कविक ॥¹¹

Canda Jha describes¹² the great service he rendered to Sivasimha's family in its hour of need. He went to Patna and succeeded in inducing the Imperial Officer to re-instate the Raja of Tirhut at Bachaur in Parganna Padma. He seems to have lived on to the days of Maharaja Bhairavasimha. It is possible that he was² a "popular poet" as Dr. Mazumdar asserts² but it seems, however, that he was primarily a man of affairs, not a man of letters. His extant poems are love poems which might have been written for the pleasure of the court in imitation of Vidyapati.

2 Candrakala.¹⁴

Looana quotes the single extant poem

(४) कविक कविक—(N, No. 175)
 (५) कविक कविक—(N, No. 176)

We have no reason to doubt that कविक कविक, 4mīa* kan could be written in Early Maithili poetry as कविक or कविक and hence all these names refer to the same

11. Narendranatneaisa, *itiiyapati KivyStoU*, Intr. p.

..?

18. Appendix to the Maithili translation of *Purina*

, 'IS, JBOESiiVnXpt.iv.,.410;

14, BTp.54,

of Oandrakate an* (ftps "इति विद्यापतिपुत्रव्या" (i.e. this is a poem oi VidytpfBtti't daughter-in-law). We learn from Pafii records that Vidyapati had three sons—Harapati, JSarapati and Vsoaspati. It is likely that Clfndtakala was the wife of Harapati. She seems fo hate been well-versed in Sanskrit. Spr extant poem is mixed with Sanskrit—an example of that kind of bilingual ia m which is common in Mithila." The poem is quoted to illustrate PritikariBsgi«f^{a6} :

स्निग्धकुञ्चितकोमलकुचमण्डमण्डितकोमलम् ।
 लघुरविम्बलमान कुन्दर सरदचन्द्रमिमाननम् ॥
 नय कम्पुकण्ठ विद्याललोचनसारमुल्लसलसौरभम् ।
 बाहुकलिसूदा वपकुच हारशोभित ते शुभम् ॥
 शोभन कुन्दरि मम हृदयं, नन्दगदहासस्तु(र्)ति निपुनम् ।
 तरपीनकठिनविद्यालकोमल वाति युग्मनिरन्तरम् ॥
 श्रीमल्लकमल्लाविचित्रविद्यातुनिर्मलकुचवरम् ।
 स्वामा सुपेक्षा भिषसिरेखा नयनभारविलम्बिते ॥
 मलयवक्त्रनयनयुगलर गमनगतिवरदायिते ।
 सुलसित मन्द समनं करद, अति पतिसुन्दरदा भवद ॥

15. See e.g. the poem on Ganga by Vidyapati(Khagen-dranatha Pada No. 978) and new find of Ft. R. Jha (JGJRI August 1945) and verbis in mixed language in *Vidy&karas6-hasakarh* etc.

16. RT p 53 ; 1 have in my possession another text of this poem in about hundred and fifty years old Ms :

स्निग्धकुञ्चितकोमलं कुचमण्डमण्डित कुन्तलम्,
 लघुर विम्बलमान कुन्दरि सरद चन्द्र मिमाननम् ।
 नय कम्पुकण्ठ विद्याल लोचन सरद, ति कलसौरभम्,
 बाहुकुम्भ सुवाल पङ्कज हार शोभद ते शुभम् ।
 शोभन कुन्दरि तव वदनं नन्दगद हास वदति निपुनम्,
 तरपीन कठिन विद्याल कोमल वात युग्म निरन्तरम् ।
 श्रीमल्लकमल्ला विचित्र विद्यातु निर्मित कुचवरम्,
 स्वामासिरेखा भिषसितरेखा नयनभार, विलम्बिते ।

अस्मिन्मन्त्रेण-अस्मन्-संस्तुतं किं शुभा कथया मिये ।
 तेनैव कथं विमोहं परिहरि शोकविमिश्रितं किञ्चन ॥
 उपवातमदनम्याधिदुस्वप्नं दहय पावकं सेवनम् ।
 पवनं दिशेँ दिशेँ दहय पावकं सुन्दरवमम्बरम् ॥
 इयामासवन्दिते अस्मिन्मन्त्रेण-अस्मिन्मन्त्रेण ॥
 आत्मदानं समानं सुन्दरि चारं वर्धति किञ्चन ॥
 किञ्चन सुन्दरि मम हृदये, अथरं सुभां मनुपानमिदम् ।
 चन्द्रं कथि खरदेवमुद्रितं मानं तेन तौहै रश्मिके ॥
 वचनं मम धरं कुम्भं अनुत्तरं किन्तु कामकलाश्रमे ।
 चन्द्रकला हे वचनं करली, मांनिनि माधव अनुत्तरली ॥

5. HarapaU¹¹

Harapati was probably the eldest son of Vidyspati and is perhaps the same as the author of a manual of Jyoti^a Sastra, *Vyavahd-rapradiptkd*^{1*}. In that work he calls himself as "Mudrahasaka" (Keeper of the Royal Seal ?) and explains difficult lines by giving equivalent Maithill verses. There is another Jyoti«a work, *Daivajna-bdndtiava*^{1*}, which is

मम गणवर वचनं सुगणं गमनं गतिं करदायिते,
 सुललितं गमनं मन्दं करं वनिं तेनैव करदा भवम् ।
 उपवाति मदनं म्याधि दुस्वप्नं भाविनि सेवनम्,
 पवनं दिशि दिशि दहति पावकं सुखमदादं वचनम् ।
 खं चन्द्रमन्त्रेण-अस्मन्-संस्तुतं किं शुभा रश्मिके,
 आत्मदानं समानं सुन्दरि चारं वर्धति किञ्चन ।
 किञ्चन सुन्दरि मम हृदये अथरं सुभां मनुपानमिदम्,
 अति कथं विमोहं परिहरि शोकं सुखादि ता मिये,
 तेनैव रोषं विमोहं परिहरि शोकं सुखादि ता मिये,
 चन्द्रं कथि खरदेव निर्मितं मानं तेनैव रश्मिके ।
 वचनं मम धरं कुम्भं अनुत्तरं चन्द्रकला कलायिते,
 चन्द्रकला हे वचनं करली, मांनिनि माधव अनुत्तरली ।

17. Poem quoted by Dr. Umesh M»hra. *Vidy&pati*
 Thttnra»l0t4:nd.p.^
 18. *touq**&*3bto''VuhapaU TMiwrn-kaVomia''*
 Mihira IMS : MMO I I I p. 419,
 19. MMOTII pt ltotffc.

also reputed to be his work. The author's name in the extant Ms. of this work, however, is given as Haradatta.

4. Bhd*u Katfi*⁰

His name is familiar to us as a literary oritio in Sanskrit and a writer of fine'Sanskrit verses. Obviously, he was a contemporary of Oandra-Simha step-brother of Mahirsja Bhairavasimha (1446?—U82?), who died without leaving an heir. The queen of this Oandrasii bha is known to have patronised the great Smrti work Vivddaeandra^{tx} of Misaru Misra. Vidya-pati has also mentioned the name of Candra. siifeha in his *Durgdbhaktutarangini***.

The date of this Bhinu is, therefore, quite certain. But as regards his identity there are certain doubts. There are two Maithila authors known as "Bhsnu Mifira" in the family of Sodarapura, They are distinguished in Pafiji as " :

(a) Bfasnu Misra, son of Viso Mttra (Soda rapura Itatak g Mulaka), and

(b) MM. Kavirija Bhsnudatta Misra (Soda, rapura Sarisava Mfillaka), author of several Sanskrit works of Sshitya Sfistra, such as *Batamanjari*, *Batatarangini*, *Basa.Pdrijdta* and *EumdraShdrgaviya-OamptL* His family tree is as follows:

SO. N. Pada 314 with "बभ्रुसिंह नरेव जीवन्तो जगन् कर्मिण रे" in Bbanitl and published by N.O. as Pada 3SS.

21. Published.

82. Kjad Vene 3.

S3. See MAtra, Jane 9.1945. and June 16,1945.

U. Intrb**Hoft f6 TOBYtE^B*. fe 10 «m| SdfQQ p. |3» ; felt •«« aiao tfgQB pp. 117 M4 118.

RattMsvava

SuresVara (Sodarapura-g^Unoplrjaka)

MM. ViflVanitha

Maha. Rarinatba

I

Bhavanstha alias Ayaci Dttbe

MM. £ankara

Maho. Ifafaaderaf »

(Dhakka-Kari) Qanapat)

.Hhanudatta

Januaatta (whose grand
daughter's sou Qaftgt-
nanda (o 1616-1«85)
wrote Bkrngadftta).

Tnis 'Bhsnu' is also known as *Bh5nu^M or "Bhinukara Eavi" in Anthologies of Sanskrit poems*. His date is round about 1350-1450" which fits in with that of Candrasimha.

It is, therefore, almost oertain that the Maithili poet Bbfinu is identical with the second Bhinu who was both an aesthetioian and a poet.

5. Gajasimha "

It appeals that Gajasimha was a contem-
porary of a ruler named Purusottamadera,

25. Kriahnamaohari, *Htstory of Classical Sanskrit Literature** p 774, Kane, *History of AlafikitraS&stra* p. and jj^Kf De, *Saufkrit Pontics I* p, 241.

16. BT three poems pp, 58-59, 68 and 72 ; one JPPMS; OneXNP. Bhanitas: >™

(१) गुनमव, जो रे, बीर कुमर विदि बकसिह ।

की, रव चावे गुनमव बनि बकसिह भावे ॥ (RTp.K8-59)

(२) बकसिह कह कुम्ह ब्रह्मरत कुनर विदि मन रे ।

कप दुकोवम वदि रर जोहि दशमव मित्रु हे ॥ (ar.p.#8>

huBband olpAsamati Dew., We kpow of two
Puru^ttamadevas *hetoje JQomfapa* quotes
Gajasimha's poems) :- (1) BjTM?o**ama ^{•••«•}
Garudanifsyaaa, son* of *mtibifrW* ^{Blial} -
rarasimha (i44ft?-1*82?) and queen Jays, ^{1*} who
is praised, by Vioaapati MiSra II and who is
said to have d*ed, without .Iwhif u heir.
(2)Mahiraja Puru»ottama Thikura (1617-1626)
Under the circumstances, it is probable that
Gajasimha flourished under tie first Puru\$-
ttama.

• A poem in *R&gataranginl^{ff}* seems to indi-
cate that there was one 'Kumara' Sri Gajasi&V
ha as well, whom the poet knew. Indeed the
poem with Gajasimha in the BhamtB from
"TARAUNIPALM-LEAF MS" also referi to
one Gajasimhadeva, husband of Hişinidevi, with
whom Vidyspati was acquainted.*⁸ If the latter
poem is correctly quoted by Kagendranatha
Gupta, then there is a great possibility of
Vidyspati being a close contemporary of the
poet Gajasimha.

The poetic qualities of Gajasimha's lines
are in many ways remarkable. There is ocharm
and fluency in their movement. There is a
tender suggestion of the mood of weariness in
the following Viraha-Pada:

विहरत, जो रे, कैल निनेहा पित्र मोरे ।

की परदेह भव परत पित्रा परवत ॥

(१) गवर्हिह नन एह पूरव पुन तह कैरनि भवद रसमत्त रे ।

बुद्धर सकल रस दृप पुष्पोत्तम अलमति देह कल दे ॥ B.T. p. 72).

(४) भव निवापति (!)नन एह सेन ।

हासिनि देह यति कवलिदेव ॥

(TPMS Pad* 418)

..(५). M. १११३, १११३३

(K;H.P.*No.»8).

WByWlatttDevi. 't'no^W®TUnb*T»t9 Journal
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88, Be* •! »• f. n. *tf

बलि कर, जो रे, कमलनि भक्त कर बालक ।
 की निरख पुख जाति के निरख ॥
 निरख करि, जो रे, बलि कर निरखि पुखरुति ।
 की हम, जो रे, बीच बहर पिता मोर जीवनी ॥
 गुनमय, जो रे, चीर कुमर विरि नरनि ।
 की रस जाने गुनमय बलि बरनि ॥⁸⁹

6. Rudradhara²⁰

Rudradhara may be identified with Budradhara Upadhyaya the author of Puspamala, (MMO IIP-8) Sraddhaviveka, Varsakrtya, Vrata paddhati, Suddhiviveka eto. (MMC. I) He was the son of Lakg-nidhara and the younger brother of Haladhara. "He quotes the Suddhipradipa and the Sraddhapradipa (works of sankara Mitra) though the latter may be the work of Vardbamana."

His poem is quoted in "NEPAL MS. OF VIDYIPATI PADAVALr' No. 276 (Bhanitl कवि खबर एहु जाने).

7. Kaviraja (Bhikhari Mitra)

It appears that Kavirffja was a general title of poets. Therefore, it cannot be said definitely as to who is the person or persons whom we know in the 4-ntholqdes merely as 'Kaviraja'. There are, however, some definite indications which might be considered.

89. RT pp. 58-59.

SO. Note MMO II (pty. 1)p24 and also MMCII (pt. 3) ,p.124. The poems in KNP of this poet have these Bhanitas:

(१) No. 74 भन कविराज ज्ञानमति देवि पति गुनक विधान ।

(२) No. 85 'निषादिनिम कविराज' not as Bhanitl but as

a separate comment.

(३) No. 113 कविराज कुमरदेव ।

Kaviraja' refers in a poem to the husband of Asainati Devi as his patron. Now, we know of one Asamati Devi to be the queen of Purusottaroa *aliat* Garunangriyana, son of Bbairava-eimha (? 1446-? 1482).

But in another song 'Kavirija' seems to refer to one Sundara Deva as his patron.' Of course, there he might as well mean his own name to be 'Pundara Deva.' But if it refers to a patron, then there is a possibility of Mahsrija Porusottama Thskura (1617.1627) and Maharaja Sundara Thskura (1641.1668) as being his patrons.

I have, however, found it expressly mentioned in the "KAMSANARAYANA. PADAVALI" that one Bhikhari Misra used 'Kaviraja' as his pen-name³² in the Bhanitas of his vernacular poems. We do know of one Bhikhia Misra or Bhikhsi as a Maithila poet in an Anthology of Sanskrit verses.

It is, nevertheless, quite possible that all these poets may be different poets.

8. Dasavadhana (Thakura)³²

Literally Dasavadhana means "any person

31. बिबारी मिम कविराजस्य (KNP No. 85)

32 VIDYAKARA, verses 721 and 737. Of course, it is assumed that बिबिजा, बिबाइक and बिबारी all are different forms of the same name. It may be pointed out, however, that there is one Kaviraja also quoted in VIDYAKARA but Dr. Mishra identifies him with a court-poet of Laksmana Sen (Introduction, p. 4).

S3. Four poems with Bhanitas :

(१) दस ज्ञानवान भन पुन्य येम गुनि प्रथम समागत मेला ।

कामदेवदाद प्रभु कविनि कवि रह कमलिनि अमर अलल ॥

(RT.P.86.)

(२) दस ज्ञानवान निभुवत कुवर ज्ञान प्रभु इह कवि (KNP No. 34.)

(३) दसज्ञानवान डाकुवर as Comment (KNP No. 100).

(४) N. G. 120 has दामोदर दस दस ज्ञानवान in Bhanita.

who can attend to ten or more things simultaneously". Nagendranatha Gupta took 'Dasavadhana' to be a title of Vidyapati. There is, however, no doubt that it refers to a different poet I have found in "Kaxnsa-Nsrayana-Padjvah Ms." Dasavadhana called as Dasavadhana Thskura.' This makes it possible to identify him among several Dasavadhanas known in contemporary Mithils.

There are two Dasavadhana Thskuras of this period." Their family tree is given below:

(a) Of the family of mandara Araria:

Dhiresvara (or Ohatra) Thskura.

(Contemporary of Maharaja Harisimhadere o. 188 4. Bis cousin was married to Ghusauta Vams'tya Bavikara Thakura, the daughter's son of Mabavarttika-Naibandhika Dhtresvara ancestor of Vidyapati Thakura.)

Madhava Thakura

Kirttipati (or Klrta) Thakura

Bucipati Thakura

Narapati Thakura "Dasavadhana"

(b) Of the family of Baheradi:

Narahari Thakura (Contemporary of Maharaja Harisimha c. 1324)

Varaha Thakura

Bhanukara Thakura

Maho. Prajnakara (or Page) Thakura

Rstaakara "Dasavadhana" Sasore

(He married his grand-daughter (i.e. the daughter of

94.

(OPNo.100).

SB. This information and the, geneffiegles g)ven has been kindly communicated to me by Pandit Ramanatha Jha from Panji.

Maho, Bameavare) to Ramaoandra Jha of (he femur of pabanlible Barhiama. This Btmaoandra Jha wu (he son of f a cousin of MM. Maharaja Mahesa Thakura founder of the Booe of Khandra in Mithili and that of (he famous dfeiple of (he latter, MM, Baghu. nendaaa Raya as well.)

It is dear from the above that the first Dasavadhana Thskura was possibly a contemporary of Vidyapati and the second was a contemporary of MM. Mahirija Mabeto Thskura (c. 1557). There are certain other factors which decide that the former is the Maithili poet. Dagavadbsna mentions the names of Alam Shah, Damodara Bsyā and Canda Baya. Now, Ham Shah has been identified with Alam Shah Sayyid (1444-1451).³⁶ As regards Dimodara Raya all that we can say is that he might be the brother of MM. Mahesa Thakura* but it is not possible to identify at all Cgnda Bsyā.

From the above any one of the following three facts oan be deduced:

(1) Narapati Thgkura and Ratnlkara Thakura may both have written poems with Daaivadhna in the Bhanitg.

(2) Only Narapati Thakura may have written these poems.

(3) Some other Da&vadhana Thikura may have written all or some of these poems. This is supported by the reading "दादा वद वदवद" instead of "दावदवद" in one of them.⁸¹

The most acceptable one of these deductions, in the present state of our knowledge, is the second proposition. Narapati-raakura contemporary of Vidyapati and Alam Shah is perhaps

3ft. JBUBB XXVIII, BT iv. p. 426.

57. N.G.120,

the poet known as Dasavadhana Thakura., We cannot help recalling here that the name of one of Vidyapati's sons was Narapati Thakura.

The following specimen is quoted to show that he wrote well above the average contemporary of Vidyapati:

झरे पयोधर नखरेख झुवर मृगमह पङ्के खेपला ।
 बधि झुवेद छल्लिखए उदित मेख कलनरनाले खेपला ॥
 अधिरानि हे कपट करह को लागी ।
 कोन पुरुष गुने झुपुष सोहर मन रनि गमकोलाह लागी ॥
 काएने कलने अचर मेख धूख पुनु कोने जायत देखा ।
 झुचक पसें पवार बबल मेख अरुन मथिठ थए नेखा ॥
 बधि पनारि नवै गवि बड़ा ओलि परललि सुख किरने ।
 कोउन देखिअ कपट करह कनु वैकत नुकाओनि कओने ॥
 बख कबचान भन पुरुष पैम गुनि प्रथम समागम मेला ।
 आलम साह प्रभुनाथिनि नबि रह कमलिनि बमर बुलला ॥^{३८}

9. Vianypuri²

He is the famous author of *Bhaki-rainavali*. It is only recently that finally the correct family history of the poet has been determined. He flourished in the middle of the 15th century. He was born in the family of Karmahi Tarauni. His grand-father was Sridhaira, and father Ratidhara. He was known as Ramapati or Ramapati before he took Sannyasa. He travelled widely and his great work which was originally written in Sanskrit was translated

38; RT P. 86.

39. N No. 60, Bhanita has विन्ध्यपुरी कव. See Patna University Journal Vol. I Ho. 2 pp 7 to 20: "Paramahansas Vishnupuri—His identity and Age. Other articles on him are in *Hindustani* (VIII. i) by Manjula Majumdar; D.C. Sen's *Chattanya and Hit Contemporaries*; Buhanan • Aasaiam "Sankara Charitra" of Baibaafafcrtn Mfhehra and *Indian Culture* Vol.

into Bengali by Lauria Kranasdasa in about 1487.

10. *Yasodhara "Nava-kavisehhara"*⁴⁰

and

11. *Kavisekhara*⁴¹

"The poem attributed to Yatodhara in *Bdgatarahgini* makes him call himself "Nava-KaviSekhara". The adjective "Nava" is not found in another poem which is ascribed to one KaviSekhara (Yasodhara ?). Now, this latter poem refers to one Nasarat Shah and the poem with "Nava.Kavisekhara.Yasodhara" in the *Bhanits* refers to one Husain Shah. These two patrons—Nasarat Shah and Husain Shah—appear to be successive rulers. Their identification has been :

*Either (1) with the rulers of Jaunpur*⁴³—Nasiruddin Mahmud (1422.1454) and Husain Shah (1457-1491).

*Or, (2) with the rulers of Bengal*⁴⁴—Husain Shah (1493-1519) and Nasarat Shah (1519.1531).

The two Bengal rulers are known to have been great patrons of learning ; even Bshar, the first Moghul Emperor of India, testifies to Nasarat Shah's patronage. There is some difficulty in identifying the patron of KaviSekhara with Nasiruddin Mahmud of Jaunpur—his name is much different from what appears

40. One poem in BT p 67.

41. **भगवद् बहोचर नव कविसेखर प्रहरी लेख कहौं ।**

राव प्रसेन भट्ट उम नाथ, भावति सेवक कहौं ॥ (BT p. 67

43. IMdT

44. This is MM Haraprasada Sastri's view ; see also JBOB8 XXVIII pt. 4, 4SS.

45. This is Nagendra Nath Gupta's view. 84* above JBOB8.Ibid.

in the poem, i, e., "NasaratShah.* It is, therefore, possible that Kavisekhara flourished under the patronage of the two Bengal rulers.

Yasodhara is likely to be the same as Yasodharopidh,viya quoted by Narasimtha Thakura(c. 1612) in his *Natasimhamank&S** a commentary on *Kavyaprapakata*. He is there referred to as an old commentator or *Kavyaprapakasa*. This agrees with the date of Navakavisekhara. We have some Sanskrit verses from one of his namesakes in *Vidyakarasaahas-rafafii**⁶ who is distinguished as the 'new' Yasodhara.

In the present state of our knowledge, all that can be definitely asserted is that Yasodhara Navakavisekhara flourished in about 1493-1531, and that the poet who calls himself merely as 'Kavisekhara' or 'new Navakavisekhara'⁴⁷ may be the same as Yasodhara.

His poems are well above the average. The following is quoted as a specimen :

‘लौहैं हँमें येम बरें दुरें उपबल, कुमरवि से परिपाडी ।
अवि पर रमनि रजुरल सुलसा है, कमोन कलां हमें बाडी ॥
अमर वर मोरे बोले बोलब कहाइ ।
विरहलस बदि बान मनोभन, की बल अविब अनाइ ॥

45. Introduction to *Khvyaparakasa*, along with Bhaithvamadary's Balbodhini Tika, p. 50 (Bombay Edition), The date of Narasimha is latter half of 17th cen. A. D. because he refers to Kamalakara's views as those of moderns, who is known to have written *Nirnaayasindhu* in 1612. (Krishnemaehari, *History of Classical Sanskrit Literature*, p. 758 and p. 762 and Kane, *History of Alan-karasastra*, b. slxi).

46. Introduction by Dr. Mishra, p. 11; we know of other Xascdbaras, such as, one of Ghosaeta Family, father of Bharata (author of an elementary treatise on Astro-pojy oalled *Rasala* MMO I I I p. 848),

47. "New", perhaps because Be remembers, the old Kavisekhara, Kavisekharaoarya Jyotirsvara.

सुदिन सुमेरु काकुन कृत्तना, सवर्को महिमा बने ।
 कवि निचलोभे काम यदि काकुन, कविमा नहव कर्मोने ॥
 पुनरु हवत वल दुअओ कहवें वल, कनुववें वारें थिराह ।
 से यदि न थिर रह कहवें वारें वर, उवे ओ नीक पये वार ॥
 भनह वसोवर नव कविसेखर, पुहणी सेखर कोहो ।
 काह हुसेन सज्ज कम नामर मासति सेनिक कोहो ॥ ४८

12. Rajaapandita⁴⁹

He flourished under one Dhanyamsnika: who has been identified⁵⁰ with the 150th king of Tripura who ruled from 1439 to 1515 and who invited expert singers and musicians from Mithils to his kingdom. Of course, elsewhere Rajapandita may be only a title of a court poet; note also Vidyapati's copperplate grant of Bisphi wherein he is called Maharsjapaqujita.

13. Catura Caturbhuja⁵¹

We know of three Caturbhujas who were Maithils. The first is the author of a Sanskrit Kavya, *Haricarita*, which is written in imitation of Sriharga's *Naisadhaoaritra*, delineating the adventures of Krishna. The extant MS of the work is in Maithilaksara in the hand of Bhsukara (? Bhsnu Kavi) of Saka 144? (i.e.,

48. RT p.67.

49. Ope poem in N, No. 80 with the Bhanita "राजापण्डित कवि कमलाक मनरविदा वन्द्यमानिक वान" and published by N. G. as Pada 509.

50. JBORS XXVIII, iv p. 408 f. n., on the basis of *Rajamala*. a Bengali work.

51. Twelve poems in KNP. The Bhanitas are: चतुर चतुरभुज (and चतुरभुज merely) in Nos. 11 9, 99, 108, 182, 133. U3, 144, 145; रसमय चतुर चतुरभुज No. 10 and चतुरभुज No. 138.

about 1518 A. D.⁵² There is a later poet called Caturbhuja but he was called Caturbhuja Raya. • A third Caturbhuja is the copyist of a MS. of Vacaspati's *Suddhiniraya* in 511 L. a. Sam. (1630 A.D.)⁵⁴

We do not know if the former Caturbhuja was called 'Catura' and if so, why. But his love for writing on Krana theme confirms the impression that he is the vernacular poet Caturbhuja. He appears to have been a fairly popular poet and composed several poems on 'Krana' legends.

14. *Madhusudana*⁵⁴

We know of several Madhusudanas in Medieval Mithils: 1. Madhusudana the compiler-poet of the drama called *Mahandtaha* of Hanuman.⁵⁵ 2. Then, there is Madhusudana, the son of Padmanabha of the Ujati-Kula and a compiler-poet of the work called *Anyopadesusatakam*. 3. The third Madhusudana is the copyist of the MS. of *Tippanaka* in 476 L. a. Sam.

58. *Nepal Cat.* Preface p. xixiii and pp. 75 and 134
Muyda Acarya

Divakara Aoarya

His descendant Nityatnada Eavindra

His descendant author of "Smrti Kaumudi

His son Sivadasa

Narayana	Madhava	Bhanu	Caturbhuja
Misra	Pathaka	Sarma	

53 VIDYAKARA pp.7.18.

54, RTp.102.

55. MMC II pt,3,p,110.

W- Ibid p.3,

(=1595 A.D.)⁶⁵ 4. A brother of Devanatha Thakura (c. 1529) the Tsntrika and Govinda Thakura the commentator of *Kavyaprakasa*, was also known as Madhusudana.⁵² 5. Fifthly, we know Madhusadana, the author of *Jyotisa-pradipdnkura* and *Bhavaprakdsa*, two manuals of Jyotisa.⁵⁹ He was the son of Narasimha and grand-son of Nagesvara of the family of Mapdara. " He had three brothers Govinda, Narahari and Vsmadeva and he wrote under king Dhirasimha of Tlrabhukti (Tirhut) his astronomical work *Joitisapradipankura*" He lived, therefore, in the first half of the 15th century. 6. Lastly, there is Madhusudana Thakura the famous Naiysyika who seems to have lived prior to 1610.⁶⁰

It is very difficult to say which of these Madhusudanas is the Maithili poet Madhusadana. There is no clue in the Bhanits of his single extant poem which may help us to determine anything definitely. His date ranges between 1446 and 1529/1610.⁶⁰

15. *Jivanatha*.⁶¹

He refers to one Rupansrsyana husband of Medhadevi in one of his poems. This Rupansyaoa may be any one of the followingt

57. MMOII.

58. MMC II Intr. p. 7 (MS dated o. 476 L. a-1595 A.D). •

59. SINGH p. 146-147; Aufrecht, *Cot. Catalogorum* II p. 97 (b) and MMC III p. 274-5.

60. MMC J. There Is one more Madhus&dana, brother of Ptambaia Sarma, Vidjrftnidhi (about 1660) OOP X II p. S18.

61. The Bhanitt of hie poem is:

दान कलकल मेदिनि अकल वर दिनु सुतवाने ।

केवा रोह कलि समलपस्य मयनि बीरभाव जाने (३) ॥

(COT p. lit).

(a) Maharaja sivasimha "Rupanarayana" (1413-1416). One of his queens was known as Medha See Dr. U. Mishra's *Vidyapati* (2nd Edn.), p. 26.
 (b) Moranga-Raja Rupanarayana (see below).⁶²
 (c) Maharaja Ramabhadra Simha "Rupanarayana" (1482-1496?) (d) Khaoala-Raja Rupanarayana⁶² (e) Raja of Tripura.⁶⁴ It is probable that the poet was a contemporary of Maharaja Sivasimha.

16. *Lachaminarayana*⁶⁵ (*Lakiminatha-narayana*?).

17. *Gopinatha*⁶⁶ 18. *Viranarayana*⁶⁷

19. *Dhirewara*⁶⁸

20. *Bhisma Kavi*.⁶⁹

21. *Gangadhara*.¹⁰

From the Bhanitas of the poems of the

62. See below, p. 216.

63. See the family tree of Kbanala Brabmanas prepared by Badrinatha Jha in *Kasyapakulaprasastu* 1998. See below f. n. No. 74.

64. Hindi *Visvakosa* by N.N. Vasu.

65. RT. p. 65. The Bhanita runs :

लक्ष्मिनारायण रूप कह, सोई मुनमति नारि ।

बाबजो नेह बहावह, सोई देव सुरारि ॥

Another poem in KNP (No. 84) refers to a poet called Gopinatha under him. Grierson says in *Virnacular Lit. of Hindustan* p. 40 "fl 1600 A D " There is also one Lakshminarayana, author of *Laghu Sangraha* a Jyobaa work, MHO III P. 374.

66. KNP No. 84 गोपीनाथ मुनि भन कह्यन विप्रबाद से कहि विधि—लक्ष्मिनारायण नरपति स मुकु ।

67. KNP No. 53.

68. No. 260 कन्नरायन नामरा कवि धीरेवर भाने (Ertated by N. O. as No. 43)

69. Two poems in RT-

(१) हरिहर प्रनविह भीषम भान ।

प्रभावति पति कन्नरायन कान ॥ (p. 43).

(२) हरि...सखि धरि कवि भीषम एहो भाने ।

प्रभावति देह पति मोरन महपति रूप कन्नरायन काने ॥ (p. 58).

One poem in KNP No. 11.

(३) कवि भीषम प्रभावति मोरन महीपति रूप कन्नरायन कान ॥

70. RT p. 78.

above poets it is clear that they all flourished at the court of Moraaga Rajas. Moranga is on the northern boundary of Mithila, hence it was quite natural that Maithila scholars should seek patronage there. It is one of the Maithili speaking districts in Nepal kingdom, we know of one Murari Misra (Early 16th Century)⁷¹ who lived there and who gives a detailed genealogy of the Rsjs in his famous Sanskrit work *Bubhakarmanirnaya***

71. *Mur&rettrtyah Panth&h* by, Dr. U. Mishra (0CPV). He calls himself a disciple of Kedava Mi^ra the grandson of Vaoaspati MiBra II who flourished during 1450-90,

72. MMO I p. 450-451; also published from Benares PP 1-2, There is an almost parallel genealogy given by Badatmatha Jha in the family tree of Khauala Brahmanas of Mithila; Natha Sarma who acquired village Oini 7 •brapa Tbakura 7 VisVaropa Thakura 7 Govinda Thakura 7 Laksmana Thakura 7

1. Siddha Kamesvara 7 Bhavasimha 7 Oinivara Dynasty.

2 Harsana 7 Sivararna 7 Kumar a Prabhakara 7 Raja Ratnakara 7 Kumara Matikara 7 Maha. Harismha 7 Raja Ramaondra 7 Raja Pratapa-Narayana 7 Raja Kirttinarayana 7 Raja Rudra narayana 7 Raja Lakgminarayana* 7 Raja Rapanarayana.*7

1. Raja Phattenarayana 7 Raja Giridharanarayana 7 Raja Sridhara Narayana

2. Babu Jagannarayana 7 Babu Dorddanarayana 7 Babu Kanharyanarayana 7 Babu Khoyanarayana 7

i. Indranarayana 7 Sri Siratiarayana.

ii Bodhanarayana.

iii. Sri Kusaanarayana,

They are now probably petty Zamindars of Sugona near Rajnagar Railway Station O.T.R.

Lakshminarayana

Rapanarayana

Viranarayana

Naranarayana

Jagannarayana

Trivikrama-narayana

Nirbhayanarayana (contemporary of the above
Murari Misra)

Now, Lachaminarsyana(? Lakshminarsyana)** may be identified with the first Moranga King, or with a contemporary ruler of Vihsranagan. It is not possible to identify him with Lakshminstha Kameanfrgyana or Lakhiminstha. Gopmstha Kavi** too seems to have flourished under this very king—only, instead of Lachaminarsyana he is called Lakhimanarsen.

Virangrayana may be the successor of Rnpan&rgyana or he may be the same poet as Viranarayana who wrote *Vidyavildpa* under Trailokyamalla, ruler of Nepal from 1572 to 1596.

Dhiresvara flourished under Naransrsyana who is obviously to be identified with the father⁷⁵ of Jagannarayana as the fourth Moranga king. The name Dhiresvara is very familiar

78. There is also one King called Lakshminarayana father of Viranarayana, and grandfather of Pranarayana and of his sister Rapamati whose capital "was at Viharanaagatl The husband of Kopamatl, Pratapamalla is known to have defeated Biddhinarasimha and others of Nepal (0.16W.49) Grierson also mentions this name in *Vsrnacular Liu of Hindustan*.

74. See above f. n. 66.

75. of know of one more Maithila King, of Olnivara Dynasty—VisVanatba aluu Natanarayanawhoē waB the grandson of Narasimha Darpanartyana and th son of Durlabhanarayana. See SINGH.

to students of this period, but we cannot say who is our poet. He cannot be Vidyapati's ancestor or Jyotinsvara's ancestor because he appears to have dedicated ~ his services to Morafiga court, nor can he be possibly Dhl-resvara the ancestor of Visnupun.

Bhistna Kavi is the most important of this group of poets in Moraaga- He refers to Jaga nnsrsy ana. In another poem the Bbanitl has "Kumara Bhikhama" as the author and Naransrsyana husband of Dbarmadevi as the patron. There is every possibility that this poet is identical with Kavi Bhlšrcia, for Narana-rSyana is the name of Jagannaršyana's father. Of course, the adjective 'Eumara*' indicates that he was also possibly a scion of a royal family.

There is great mastery of rhythm in his lines. The following poem is quoted as a specimen:

ससधर सहस सार बडुराव
 हैअओ न बदन पढान्तर पाव ।
 ॥ मृ.मम् ॥ देख देख आह, सरगक सरबस सरबसि काह ॥
 बिबिच बिलोकन अति अभिराम
 .मनहु न अचतर नवन उपाम ॥
 निफ निफ मानिक अवनिम कोति
 सहजे बबल बेकिअ गबमोति ॥
 आसदरात मथल अतिलेत
 ऐसन दसन तुलना के हेत ॥
 काचिक रधि रोमावलि भास
 उपरै सरल हरावली फास ॥
 कर कौशल मनमथ मन लह
 कुचलिरिकल नहि होअए नवाह ॥
 करि-कर उव उपमा नहि पव
 अपनहि लावै संकोच नुकाव ॥

afigidhara flourished under the patronage of Trivikrama Nrsya^a, who may be identified with Trivikrama-Nffrsyana the Moraaga king or with Trvikrama patron of one Gafga-Viwu, author of *Aedradipaha* (1752)." The extant song of Gangadhaia is an excellent prayer to Durgs.

22. *Lalchimindtha*TM

Laksmimtha was one of the most popular poets of Mithils. It is however, very difficult to fix his date with any definiteness. For there were several famous persons of this name in Mithila. Secondly, there are several obvious differences in the available Bhanitss. From the poem in the "**RAJ LIBRARY MS**" he is known to be the court poet of a ruler called "Krepanarsya^a" v?ji hut in a poem in the "**KAMSA-NARAYANA-PADAVALI**", the expression "Lakhimingthanaresa"" seems to indicate that the poet was himself a ruler. It seems to me

76. ET, p. 42-3.

77. *Nepal Cat.* p, 158

78. Poems with Lakhiminatha in the Bhanife :

(1) KNP No. 33, 36, 103

(«) N. No. 103 (published by N.O. Pada 163) should it be spelt as La?imlaatha ? Vide JGJRI, II p. 403.

Poems with Lakhiminatha and patron's name in the Bhanita .

(3) **RAJA LIBRARY MANUSCRIPT**, No. 1.

लखिमिनाथ कह धामिनाथ, सब कह बल रत विभूत ।

“कृष्णनराजेश” गुणक गेह, देवदत्ता सेवि नथ सिनेह ॥

(4) KNP No. 51.

लखिमिनाथ नरेण सौरभ सेवि नाथक बन.....

79. KNP No 51, quoted in F. N. 78 a b w.

that the two names refer to at least two poets—one, the ruler called Lak^{\$}mln⁵tha and the other the court poet La(k)^{\$}(i)rainatha (pronounced Lakhiml^{ngt}¹ a).

It is not difficult to identify the ruler Lakhimm^{stha} with Lak[^]min^{stha} the last of the Oiniv^{sra} kings who bore the title Kamsa-nargyana as will be clear from the subsequent pages.

* The date of the court poet Lakhimi(i)n^{stha} may be known if we can rightly identify his patron. Unfortunately we do not know any ruler in Mithila who was known directly as Krsnanir^{syana}. There is a possibility that by "Kr^{\$}aanarayapa^f" he may refer to Dh^lrasimha (c. 1440) who was known invariably as "Harnarsyaga"⁹ in his later years. Indeed, he (or his brother Bhairavasi^{ihha}) was alternatively called "ripurija-kamsa-dalana-nrsyana". We do not know if he ever had a queen called "Devajana" (See also one Kr[^]anarayana husband of Kamalff^{vali} just below). We know of one Lakgininatha Datta who copied a Sanskrit work *BamvaUara-pradipa* in Bake 1487 (1565 A.D.).⁸⁰ But he cannot solve the difficulty.

23. Sydmatundara "

Under the patronage of a "Kn[^]angrgya[^]a" husband of Kamalivati Devi, another poet named Syama-Sundara also flourished.

80. Nev, Cat., p. 60.

81. The Bhanita of his solitary poem : रसमय श्यामसुन्दर
दधि पाव । सकल शक्ति मेल ममय नाव ॥ कुम्भनरायण ई रस नाव ।
कमलावति पति युवक विधान ॥ (RT p. 115). Note that Kamal[&]«
vati oocoursas the name of the queen of Arjuna Raya
(S), and also that of the patron of Govinda author of
नक्षत्ररित नाट de[^]ribed [^]elop (m ?*rt HI oh. VI fl) \ ee« a)«o
f,n. below 85.

24. *Kamsondrdyana* (? 14964527) "

He was the greatest patron of Maithili song after the great Sivasimha. He patronised several poets and was himself a poet. I have found a whole *Padsvali* after his name—containing most of the favourite poems of his court. In one of his songs he refers to a 'Nasira' Shah who may be identical with Nasarat Shah of Bengal (1518-31), son of Husain Shah, the conqueror of Mithila who practically brought the *Oinivra* dynasty to a close⁸⁸

"Kamsanrpati" »* is perhaps a variant of 'Kajhsansrsyapa' the title of this royal poet.

It is remarkable how glorious an Age Maithili lyric had at the court of Kartisansr-yana. Fortunately, we are able to have a glimpse into it when we look to the following names:

25. *Govmda*⁸⁸

82, Poems with Kaihsanarayana in the *Bhanita*:

(१) KNP No. 41 कंस नरायन only

(२) N. No. 54 कंस नरायन नाविरा रे (Pub. as N. G. 479).

(३) RT p. 77 कंस नरायन कौटुक गाने

(४) RT p. 97 सुमुखि समाद समादरे समस्त नविरा वाह
कराने ।

नाविरा भूपति सोरमपति कंसनरायन भावे ॥

And Bee also f. n. below Nos. 85, 86, 87, 88. His* queens' name given usually as *Soramadevi*.

88. See SINGH, p. 80.

84. *Bhanita* in N, No. 41 Quoted by N.G. as pada 708):
4H «»fir *W merely.

85. There is at least one more poet Govindaditsa pod one more Gkronda, the dramatist, to be discussed later

26. *Kdtindtha* "

27. *Bdmandtha*^{Bl}

28. *BHdhara* ••

•Govinda* was as intimately connected with KaAsansriyapa as the poet Vidyspati was

on. There are several poems available with the following Bhanitas :

(a) Poems which mention Govmda, Eaibsanflrayafta and/or 8oramadevi:

(«) KNP No. 55 गोविन्द भन बुद्ध कंठ नराएन सोरम देवी
अनुरागी

(२) KNP No. 57 गोविन्द भन मत्ती कंसनराएन सोरम देवी समाज

(३) KNP No. 79 गोबन्द सोरम रमन कंसनराएन मीलत नन्द
कुमारे

(४) KNP No. 107 सोरमभमन एहो रस जान कंसनराएन गोविन्द
भान

(५) KNP No. 12' कंसनराएन गोबोन्द

(६) RT p. 101 सोरम रमन कंसनराएन मीलत नन्द कुमारे It is
not clear if the poem is by Govinda or by Karha-
narayana)

(७) RT p. 108 बास गोविन्द भन कंसनराएन सोरमदेवि समाज ॥

(b) Poems which mention only 'Govinda' or 'Kavi
Govinda':

(८) KNP No. 72, 99, 146, 136.

(c) Poems which mention Vasudeva as Govinda's pat-
ron :

(९) KNP No. 12 गोविन्द भन अरविन्द देवी कमला रस रसबुद्ध
बासुदेव नरेड See above f. n. 81.

86. KNP No. 50 काशीनाथ रमकए कंसनराएन बुद्ध पैव etc.

87. KNP No. 98 सोरम रमन सकल रविन्दक रामनाथ कवि
भानद रे.

88. N. No. 146 कवि सिरिधर हेन भान कंसनराएन नृपवर मोर
(सोरम !) देवि रमनि and *Vidyavinodanāṭakatantra* राजा श्री
कीरोकजह जाने द्विज भोधर कविराज परमावे ।

with Maharaja Sirasimha. He also refers to one "Vasudeva NaTesa" in one of his poems.⁸⁹ Probably this Vasudeva is the same person as Vasudeva patron of Gonrhi MiSra (contemporary of Mabarsja Ramabhadrasiihadeva 1482?-1496 ?)⁹⁰ The date of Govinda is thus fairly certain: round about ? 1482-1527.

There is, however, a great difficulty in identifying him. The name Govinda has been a very common name in Mithila and it had many an illustrious bearer. Chief among them are these:

(a) MM Govinda Thakkura who was a great devotee of Krsna⁹¹ and the writer of a highly praised commentary of *Kdvya-Pralcd&a*, called *Kdvya-Pradlpa*. His son Devanfitha Thakura wrote 'Mantra Kaumudi' a Tantra work, in 410 L. a. Sa*. (1529 A.D)⁹² MM Govinda Thakura was son of Kefiava Thakura⁹⁸ and Sono Devi and lived in village Bhadaura.⁹⁸ (6) Govindadasa, the great Maithila poet who was a contemporary of Maharaja Sundara Thakura. (o) Govinda author of *Nalacaritandta*. About these two authors more information will be given later, (d) Govinda (ancestor of Vidyapati) author of *Pujdpradlpa*. (e) Oovinda, the author of one of the most beautiful Mahefiavanis :

माइ है, उम्त बमाइ के कक । प्रुव

wn ira tip®, *ftw gwiw

89. KNP No. 12.

90 MMC, I pp. 454 and R. Jha "Declaration of a fiarayantrT OOP XII.

91|. There ia a famous legend about him given in the Introduction to his *K&vyapradtpa*, Benares edition. Govinda the author of *Govinda tattvanirt^aya* (Nepal Oat. p. 17-18) may be identified with MIC Govinda Thakura.

98. MMOII, Intr., p. 4.

93. Introduction fo *fcbvyaprQ<Hpa*, Benares Edition,

के परिहार, कृषि देखि बरु ।
 ठबिस न निदि सोदि, की देखि शिखर मोदि
 गोरि कुमारि राखु बरु ।
 बन सम्पति घर, एको न थीक हर
 किछ लए चैरन मन बरु ।
 ललित गोरि कृषि, नमवि गोविन्द कवि
 लोचन निरखि नीर भरु ॥⁹⁴

Perhaps this Govinda flourished *after* 17th cen.* tury. (/) MM Oovinda whose Ms. is noted in *Nepal Oat* (La. Sam. 52?/64!?), (Same is V ?)•• (9) Govinda who flourished in 1525 Sake=1603 A.D. "

It is most probable that our poet Govinda is the same as the famous scholar MM Oovinda Thakkura.

Govinda shows great felioity of expression and oommand over language.

Ks&natha is difficult to indentify. We do know of one Brahmana Kaginatha the author of a Sanskrit work, *Yaduvamsa-Kdvya*⁹⁷ His father was Safilkara and his mother Rohigf. But there is no certainty if he is the vernacular poet too.

Bsmanatha does not expressly mention the name of KamsanSrayana as his patron. He, however, refers to the latter's favourite queen Sorama and his poem is found in the Anthology

94. Quoted by Dinabandhu Jha *Mithilabhasa, Vidyolana*. p. 879. Ha may be the 19th Century Maithili poet famous for his Mahelavanls. See him below in Part III of this work. The poem in full has been supphad to me by Pt. Dinabandhu Jha.

95. p. 18.

96. MMC III p.2

97. *Nepal Cat.* p. 232.

containing poems popular in the Age of Kaihsanirsyaga,

Sridhara calls himself a contemporary of Firoz Shah •• (Firoz Tughlak ?) in a Maithili work of his the *Vidysvinoda nataka-tantra* preserved in Bajaguru Hemraja's library. He may be identified with either the ancestor of Viṣṇu-pun •• or with Tarkkacarya Thakkura, author of a commentary on *KdvyapraMsa*—one of the extant Mss. which is dated La. Saifc. 291 (1410 A. Do when Devasixhha and Sivasiihha were ruling over Mithila. ¹⁰⁰

Conclusion

The downfall of the Oinivara Dynasty was a landmark in the history of Mithila. It marked the passing away of an illustrious court. EamsanSrayana was the last king and with his death the centre of literary activity was disrupted for a number of years.

The Oinivara Dynasty left an indelible mark on the history of Maithili literature. It produced at least six prominent poets, viz- Vidyapati, Amrtakara, Caturbhuja, Govinda, Bhi\$ma» and Kamsanarayapa. The kings of the dynasty were as much interested in the cultivation of learning and the arts as their queen?, other relatives, and the courtiers. Almost every one who was important in public life, encouraged Vernacular poets. We have the evidence of the famous king Sivasiihha and his consort Lakhims, Padmasixbha and his queen Visvasa Devi, Candra Siitiha and his wife, and various others—as to how friendly and enthusiastic they were in the company

28. *VidyHvinodan&takatantra* (Containing 94 Songs) in the Library of Hemraj 8harma, Nepal. Oat. No. 2 Eha.

99. *Patna University Journal* I No. 2 p.*i&

100. SINGH p. 71.

of eminent' men of letters. Kamsanarsyana's Age marked a high water mark in this tradition. It seems that he was responsible for great literary activity during his reign. His own name appears in the Bhanitas of several poems as a poet and his relations with Govinda appear to be as close and intimate as those of SivaBimha and Vidyapati.

Throughout this period there is outspoken imitation of the writings of the great poet Vidyapati. Almost all poets wrote on Radha* Etna's love sports, or on love in general, on Gaagiy Siva and Sakti. They arouse the same kind of emotions with the help of similar imagery as Vidyapati. Barely do we come across a poet who shows any distinctive method or technique. They have, however, always great felicity of language, musical rhythm and sweet lilt.

The downfall of Oinivara Dynasty was followed by great political uneasiness and dislocation in the administrative machinery of the country. From about 1527 to 1557 when the new Dynasty was founded by Maharaja Mahesa Thakura, there was a break in the literary activity of Mithila. The centre of gravity shifted to Nepal where the royal courts had, by force of circumstances, come to patronise Maithila intelligentsia. That is why the next section of Vidyapatifs successors is made up mostly of Nepali writers. It does not mean that there was no poet in Mithila proper immediately after 1527, but the paucity of their number is remarkable as contrasted with that which preceded 1527 or which succeeded 1557.

II

SUCCESSORS OF VIDYAPATI (c. 1527*0.1700)

Before we examine the poets who belong to this group, it must be pointed out that this

section properly belongs to the III Part of the present work. We are considering these poets here for the sake of convenience merely.

In Mithila

1. *Haridasa*¹⁰¹

Haridasa is a very common name in Brajabuli literature.^{10*} But our HaridSsa is perhaps Haridasa brother of the famous poet Govindadasa (o. 1643-1670). His only extant poem is a simple and charming Naoan:

देखहो मे माह हे जोनि एतए कतए ।
 किए गौरी रेंगे कतए ततए ॥
 सिंगी भरि पुरलन्हि मधुरिनि बानी ।
 भिनिओ न सोझ बोगी मौनइ भवानी ॥
 कहाँ कहाँ छवि सँझ गोरि खेलाए ।
 तहाँ तहाँ नाचए बोगी डामरु बचाए ॥
 कोमिका रंमिका नितें नितें जाव ।
 परतइ कह जोमि गोरि देखाव ॥
 भन हरिदास महादेव मेठ ।
 गौरी भाग गङ्गाराम मधेश ॥¹⁰⁸

2. *Mahesa Thakura* (1556-1569)¹⁰

With the establishment of the new Dynasty in Mithils in about 1557, we have once again a stable court patronizing learning and poetry, though it was after some time that the glory that was associated with the Maithila courts could be fully revived. Maharaja Mahesa Thakura the founder of the new Dynasty was himself

101. BT p. 61-68.

108. Dr. Sukumara Sen *History of BrajaHlt Literature* p. 436.

JOS. BT p. 61-68.

104. Four poems in Oetantha Jh's Introduction to his edition of Umftpsftt *Pan}6tahara*a* pp. 6*9 and 8AKB6L

interested in his mother-tongue, unlike other great scholars of his day. After his abdication in about 1569, he passed the evening of his life at Kasi on the banks of Gangs. There he is said to have composed the famous hymns on Gangs and TarS. It is noteworthy how direct and simple his expression is, A scholar of the first rank, engaged in the study most abstruse of all Systems of Indian Philosophy, when he had to sa 7 something in his mother-tongue to give vent to some of his highest feelings he could not help himself—he breaks the sophisticated and over-wrought phraseology of Vidyspati's tradition:

उच्चारिष अचम कन बानि ॥ (३५५) ॥

हम बनिबार पाप बटवार, सुकृत बेवाहल सुरसरिचार ॥

पेहि सन देवल बल बलचार, बीकन बन्म सुकृत रंवार ॥

सीकर निकर परस बदि मेले, मन अनुताप पाप दुरि गेले ॥

ये सब उचारल से मोर आये, कहु मोर सुरसरि की अपराये ॥

अबधि महेष्ट नमिल कै सीष्ट, सोइ करुणानिधि हम निरखीष्ट ॥ 106

3. Bhagiratha Kavi¹⁰⁸

We have some poems with Bhagiratha or Bha'ratha in their Bbanitas. They are probably by the same man. He refers to Msnasingh (died 1618) as his patron. Msnasingh was the famous general of Akbar, at first on the Kabul Frontier and subsequently in Behar. Grierson says of Msnasingh:

He was "a great patron of learned men and used to give.....poets, a lakh of rupees for a single verse/"¹⁰⁷

105. Ibid.

106. KNP No. 146 कवि अवीरप हेन जाने सकल बाचकासी । रूप मानसिहपती etc.

KNP No. 117 मानसिह महीपति (Patron's name) and KNP No. 46 ब(गी ?)रव कवि

107. Grierson *Vernacular Literature of Hindustan*;

The date of Msnasingh coincides with that of Bhagiratha Thakura (or Megha Thakura), brother of Maharaja Mahesa Tbskura. It is, therefore, possible to indentify Bhagiratha Eavi with Bhagiratha Thakura and place him in the second half of the sixteenth century.

4. *Mhin&tha Thdkura*^{1**} (1559/711690/93?)

5. *Loeana*^{10*}

Locana is the Herald of a new age since the down.fall of the court of Kaihsansrsyana. By his time, the court of the new dynasty had established for itself once more the traditional reputation of Maithila courts as centres of Literature and art. Maharaja Mahmgtha Thakura was interested in vernacular composition as is evinced by his devotional song in praise of Kill composed in 1601 on the occasion of the departure of his younger brother, Narpati Thakura, to subdue certain turbulent chiefs. It is quoted below to indicate the depth of Mahintha Thakura's feeling and sincerity of his emotions:

बदन भवान बग(६१)न शय कुण्डल विकट दशन बन पौंती ।
 भूवल केय मेरा दुख के कह जनि नन बलचर कोँती ॥
 काटल माय हाथ अति शोभित लीख्य कह्य कर लाई ।
 अब निर्भय बर रहिन हाथ लय रहिय दिगम्बरि माई ॥
 पीन पबोचर उपर राखित लिपुन भवित मुख हारा ।
 कटि किङ्किणि रुच कर कर मखिल लुक वह शोभित चारा ॥
 वरिष मशान भान शय उपर बोगिनिसय रहू छाये ।
 नरपति पति राखिय जग ईश्वरि कह महिनाय कनाये ॥¹¹⁰

108. Cetanatha Jha *op. cit.* p. 10-11 and BAKHŚI quote the same poem.

109. RT 8 songs pp. 41, 43, 45, 46, 48, 50, 84 100. Notable Bhanitas are : लोचन . रुकिमिनि पति जान (p. 44) and लोचन... म्भूमति पति महिनाय म्भूपति (p. 45, 46, 84) कृष्णि मनस्क दुप बरपति लखान (p. 48, 50).

110. See f. n, 108 above.

It was in the courts of Mahinatha Thskura and his brother Narapati Ihskura that Maithih lyric once again rose to glory. Narapati Thskura was an expert in music and particularly loved 'Dhuni*' (Dhvani?)¹¹ songs. Locana testifies to his powers and ascribes his own achievement to his patronage and encouragement.

We should, chronologically speaking, discuss Locana, after Qovindadssa, but for the sake of convenience we shall take up Locana first.

In recent years scholars of music have pointed out here and there the importance of Locana as a leading mediaeval authority on Indian music. Among such scholars Bhatkhande deserves special mention. But a genuine description of the life and works of Locana was not attempted till Nagendranatha Gupta used Locana's famous work, *Bdga-Tarangini* as a source of Vidyspates Poems §.910) Meanwhile, Pandit Dattatreya Eeshab Soshi published from Poona an edition of this work in 1918 on the basis of a manuscript obtained at Allahabad. Mr. Bhgla Ohandra Sitaiana Sukhathaqqar is also said to have brought out an edition of it. These editions did not bring out the vernacular portions of the work. It was pandit Baladeva Mishra, who edited and published the complete work for the first time from Raj Press, Darbhanga. It is still necessary to compare all the available editions and their originals to determine finally the authentic character of the text.

Locana was unfortunately regarded as a Bengali for some time. Acarya Kghitimohan Sen¹¹ has discussed the arguments in favour

H I. Singing Dhruva (?) ffpipR fc\$ RT p. 2.

112, He has also discussed it in a Bengali article which was later translated into English in *Vtskmbkaratt Quar** terly, 194344

of establishing Locana as a Bengali in an article contributed to the Technical Sciences section of the Twelfth All-India Oriental Conference. Dr. Subhadra Jha in a very full discussion on the "Time and Domioile of Locana" says:

"The verse (which u. quoted by Mr. Sen from the colophon of the Voona edttton to prove that Locana was a Bengali contemporary of Ball&la Sen) does not refer either to the compilation of the work or its author. It simply means the **सप्तर्षि** constellation was in **मिथुना** on the particular day on which BalUlla Sen ascended the throne in 1082 of the &aka era. Had there been any reference to the date of compilation of the book in the Ms of whioh it has been found, there would have (been) no word like: **जातन्** (were) or there would have been an adverbial word like **वदा**, **वदा** to get the verse oonstrude with the line **इति सोमनपडितनिरविता रामतरङ्गिणी वमाता** to give an impression that the verse also formed a part of the (original) oolophon. Therefore, what I think to be right is that this verse was inserted not by Loohana which is not possible to believe, but by some reader or oopyist Suoh addition of irrelevant matters in Sanskrit Mss by later day writers of Mss or readers is not unknown. The late Sir Ganganatha Jha noticed several **बौद्धरात्रिकापत्रः** in the Mss of the books on jftqfaT. All that the verse is worth for is that it fixes thtf date of Ballala's ascending the throne with some certainty, and it haB nothing to do w **रामतरङ्गिणी.**"^f

There is, therefore, no palpable reason to suppose with Acarya E. Sen that

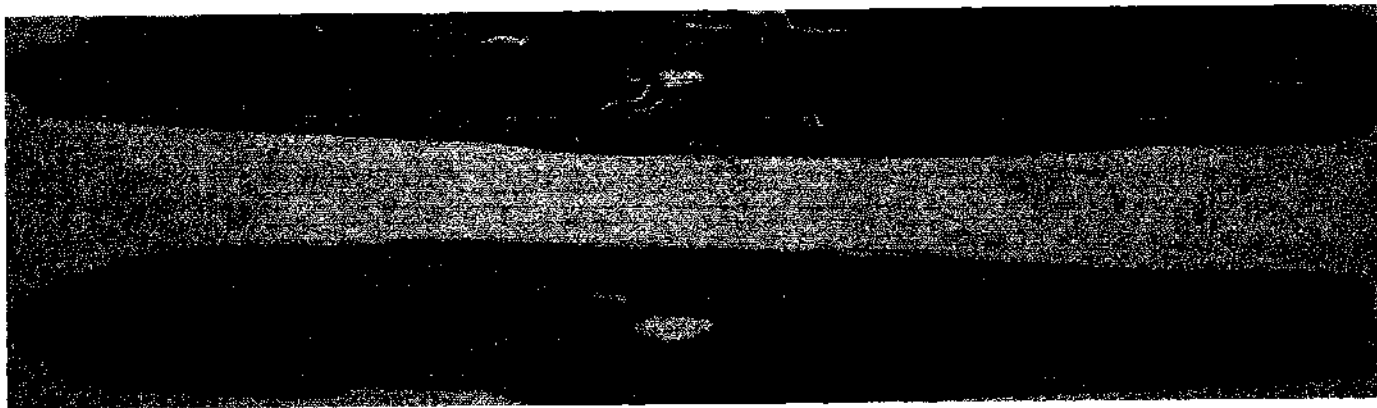
"Most probably this newly composed book was offered publioly as a suitable present by the court musicians on the auspicious day of Ballala's accession to the throne."^{11*}

On the contrary, in the manuscript of Pt. Baladeva Mishra's edition the above verse is

113. "Time and Domioile of Looana, Patna University Journal L IL, p. 38-89.

114. Vtshwabharati Quarterly 1944, p, 317,

LOCHANA'S HANDWRITING



completely absent. It gives several stanzas in praise of the kings of Mithila from Mahefe Thdeura to Mahinstha Thfikura under whom Looana compiled the work for the pleasure of the king's brother Narapati Thskura (1673-1690). Besides this, there is a manuscript of *Nai\$adha* copied by Locana dated in 1603 Sake (1681 A.D.). "• Lastly, the Pafiji contains a full account of the ancestors and desecendants of Locana. It is, therefore, without doubt that Locana belonged to Mithila and it was he who compiled the famous work on music.

As to his exact date we have the following verse quoted by Oands Jha frcta a Ms. in Looana's own hand, whioh is now lost:

वेद-भाङ्ग-रस-क्याधिरुर्द्धिषे शाक्यवत्सरे ।
 कुपे भाद्रद्वितीयायां वातमेकसु पुस्तकम् ॥
 उद्याननगरान्तस्थ त्वस्तित्व विज्ञेयने ।
 देवाङ्गण्य प्रतीकस्य सिपिरुर्द्धोचनशुभ्रमंशः ॥¹¹⁵

This verse implies that the work was copied in 1702. Another Ms., probably of *Rdga* tarangini*, also noticed by Gands Jha, is dated. 1607 Sake *Le.* 1685 A.D. which seems to be the date of the composition of the work.

The published family tree of Looana is as follows :—

115. This Ms. is preserved ia the Raj Library and a photographic oopy of the following line has been reproduced at the end of the Darbhanga edition: **शके १६०३**
विजयसुता रैजानामने सार्वभिमसिवात् भीतोचकुरुर्ध्व एव
साधुसर्वाधिकः ॥ Dr. Subhadra Jha points out that 'Bai\$ina' was wrongly read as TJdyftna¹ by the editor.

116, Darbhanga edition, Introduction, p. Gha.

Bkahare Kanhaula (farotriya).

Vaidyanatha Jha

Paramananda Jha

Babtt Jha

MM. Looana Jha

His descendants are living to-day in village, Ujsna, district Darbhanga. It is almost certain that the surname of the original ancestor of Looana was Upsdhysya, not as some people have made out, 'Pandita'. Indeed, from the surname of his present descendants it is likely that Locana was known as Looana Jha.

The place of *Bdgatarangmi* in the History of Maithila music need not be discussed here. It is enough to note that while this work is valuable in determining the time-limit of many otherwise little or unknown poets¹¹⁷ and in helping the building up of a chronological account of Mnthill poets, it is an undying record of the wide-spread activity in the music of the day. The work is also an evidence of the greatness of Locana's musical scholarship. He distinguishes the various melodies of the Mithils school of music with acumen and tact. Indeed, it appears that he was the first man to finalise the description and definition of Maithila Bagas and Ragigis on the basis of chandras (metres). It is hence also his unique contribution to the study of the structure and the prosody of Maithill lyrics.

Locana was conversant with the language of Isadfeya DeSa (Hindi) as well as with that of Mit&ila. He distinguished the two languages

117. In all about forty poets are represented in this anthology, including about 45 songs of Vidy&pati and 9 of Looana himself.

in clear terms. He has obviously **greater** affection' for the latter. He considered his own poems in Maithilx as important as those of VidySpati. He has quoted VidySpati almost invariably followed by his own poems (of. इति विद्यापतेः । मम तु).

His lyrics are of the usual erotic kind. He does not in any way stand very much high above the ordinary as a poet. The following specimens taken on different topics illustrate his poetic qualities:

(i) An 'Abhisarika':

आनन्द कम्पा पुनिमक चन्दा सुमुखि बदन तव मन्दा ।
 अचरै मधुरी सामरि कुबरी विदुलि बिलर सित कुसुमसिरी ॥
 पयमिलसि घनी, दामिनी छनि ब्रजराजवनी ।
 चिहुर चामरा सुदिर सामरा नखिब नवन सुखकरा ॥
 काम रमनी बहिनि तहिनी दसन चमक बनि हीरक (म) नी ।
 उकुति बेकती कुम्भलि कुगुली कामिनि मनावति पती ॥
 विदुरि डबरी रबनि गुबरी इति दोहरि आगुसरी ।
 'लौचन' बामी छुतनु छपानी कत भवति अक्षराकवनी ॥¹¹⁸

(ii) A Hymn to Śakti:

जब जब जब मत सतत छिबद्धरि परिहित नरखिरमाळे ।
 लम्बित रखनि दसन छाति भीषन बसन मिलल बच छाळे ॥
 चौदिसैं मानुस मोंहु सुदित अति केव फूलर कत राखे ।
 मनिमब विविध विशूषने मण्डित वैदि विदित मुझबाखे ॥
 भूत परैत पिछाच मिछाचर अगमित बोमिनि बाखे ।
 बखने न बगत बननि मुझ संगति छहै न कहिअ कोन काखे ॥
 बिमल बालपविमल्लल सनतुझ तीन नवन परगाछे ।
 अक्षुरबहिर भदिरामद मातलि बदन अमिज समहाछे ॥
 मुझ अनुक्रम सकल बुद्धिअ नहि सैबजो सोहर गुनमाळ ।
 जेहँहि मुझ पदकव्य करिअ देखि निजबने 'लौचन' साळ ॥¹¹⁹

118. RTp. 4L-ia.

119. RTp. 99-100.

We may now pass on to the consideration, of Govindadisa, perhaps the greatest successor of Vidyapati. He is one of the several Maithila poets whom Bengal has claimed and glorified as her own. We are grateful to Babu Nagendra-natha Gupta for first pointing it out to the Bengalis that Govindadisa was a Maithila and not a Bengali. Oetanitha Jha and Oand Jhi confirmed this fact while Mathun Prasad Dikshit published an edition of the poems of Govindadisa. Dr. Amaranatha Jha has finally brought out an authentic Maithila edition of Govindadisa's poems based on the collections of Oandi Jhi.

As to the life and times of Govindadisa we have enough information. Govindadisa's *Jnandavijaya Ndiki* contains a vivid account of the qualities of head and heart of his elder brother and teacher, Govindadisa. He was a contemporary of Maharaja Sundara Tibikura (1643/4—1670/1) and belonged to the mother's family of the late Maharaja Bhimeshwara Singha Bahadur (1898.1929). The *Pafijl* gives the following family tree of Govindadisa :—

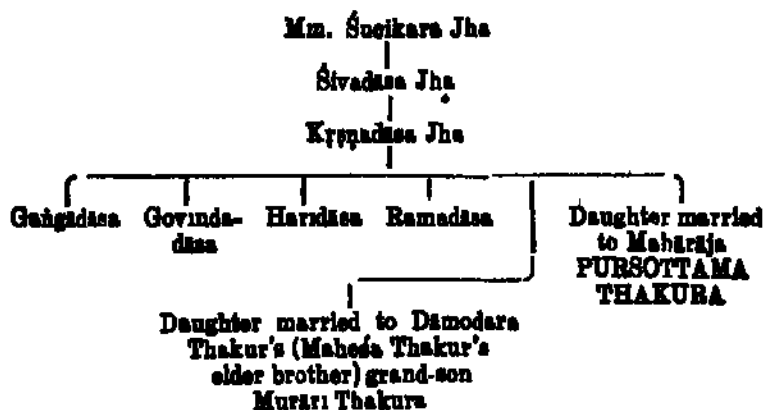
ISO. Bibliography in Dr. Bijnan Sen's *Hutan of Brattuli et Letters*, Oalratta Uniranity,

uE Ban. Vmehmm iMeratme; GortndajQWwft Bd. by liVthiirMRaMdDuaUta, published from PwtakabhMidwa,

*ttic\m by Magandranatija Gupta; 8rftgBra-Bk^(MteU(pta. r u d l U •dttefl by Prof. Amaranatha Jha and puNiied mSaktyy Aura, JJarbbanga. » i« »trang» ttaat w far motaungla old manucript found in Mtthfla girap a poem

* ¹ ffi " B. Jha'i introduction to *fattoBhjmtoalt*. Ha ha. 4M dHOWMd ttu probable Mttfiovfltaut of to* port intha baab of Fatt* ia a recent article.

Kātyāyana Gotra—Kujaulibāra (Śrotriya)



All his brothers seem to have been poets. We know Gaṅgādāsa to be the author of two Sanskrit works of poetry—*Gaṅgābhakti* and *Gaṅgāvilāsa*. Haridāsa, we have already seen above as a Maithili poet. Ramadāsa will be discussed as a dramatist in the next part of the present work.

Traditionally Govindadāsa is said to have written a work called *Kṛṣṇa-Līlā*.¹²² Perhaps it was the name given to the series of Rādhā-Kṛṣṇa Padas which are known after him today. For, his poems have a unity of description and treatment in the delineation of Kṛṣṇa's sports and the Viraha of the Gopis.

The poetry of Govindadāsa has very marked differences from that of Vidyapati. While Vidyapati is sophisticated, piles metaphor upon metaphor, creates courtly atmosphere of joys and sorrows of human life and in general succeeds in entering the sentiments of men and women at large in simple and directly sensual language, Govindadāsa is straight-forward, loves

122. *Ibid*; Cetanatha Jha and later on Chandi Jha in appendix to his *Mathurābhāṣā Rāmāyaṇa*.

to play upon the sound and meaning of letters and words, is erotically devotional, writes not for any courtly audience but for the satisfaction of a devout heart, and has sometimes expressed in obscurest but most sensuous language the emotions of a poetic artist.

Dr. Sukumar Sen has thus summed up the leading qualities of his poetry :

"He drew largely upon classical lyric poetry for treatment in vernacular. All the simple and complex figures of speech and other devices known in Sanskrit Rhetorics were utilised by our poet. But the greatest achievement.....is metrical perfection added to musical assonance and rhythmic movement. For this the poet had to take the course to *Anuprāsa*¹²³ which never marred the beauty of his poems as it would have surely done in case of poems by an inferior poet. This love for alliteration and assonance is not infrequently responsible for the absence of thought. Though only the external polish is apparant in his poems, it cannot be denied that the poet's power of describing the amorous sentiment and his colourful imagination were of a very high order.... The music of his verses and rhythmic diction of his language, full of *Tatsama* and semi *Tatsama* words and forms, compensates for everything.

"The poet modelled his songs after those of *Vidyapati* (whom he calls his master in one of his poems)¹²⁴..... He has written on the

123. He uses *Anuprāsa* or alliteration in many ways. Often he would use in a *Pada* words which begin with the same letter e.g. see in the I part of *Sṛṅgārā Bhājanāvāṭī* (*Bahitya Patra* ed.) *Padas* 139 (ga), 141 (na), 142 (ra), 143 (ta), 144 (da), 145 (ja), 146 (tha), 148 (oha), 149 (ba), 151 (bha), 152 (ha), and 159 (dha). The beauty of some of these poems has, contrary to what Dr. S. Sen says, been marred by the excessive use of alliteration and assonance. Those poems which do not have this kind of alliteration are often definitely superior to these.

124. कविपति विद्यापति महिम्नने ।

बाह गीत कविपति चौराजीस ।

{वोकिन् नीदि कल १४ जाने । etc.

psychologies! aspect and on all different topics of the love story of Rftdht and Ky^{1*8}^s..

^H Musical word paining was bis *forte*.^{1**} Nevertheless in the depletion of the passion and the disappointment of love and its intensity, he has really very few equals.....He has (not) dealt with the filial and friendly sentiment V&tsyalya and Sakhva Bhftva.....When they are song in the right Kutuma style, the songs of Govindadasa become extremely enjoyable. रत्ना-नीचनः

मधुमिखास ! रचइ कथिर-पद गोविन्द दास ॥” 127

(** Sweet to the tongue and a treat to the ears, Qovindadasa composes his radiant songs^{1**}).

The defects of his poetry are a natural corollary to bis qualities. There is more artis-try, more sweetness and more smoothness in the movement of the lines, than depth of feel- ing, largeness of vision and intensity of imagi- nation. It is no exaggeration to say that meaning is saorified to formal beauty in his poems.

—Nagendranatha Gupta Vasumati edition of Vidy&patt Padttvalt p. 1.

125. Mana (Estrangement and annoyance), Ntyikft., 'Bahuvallabha'-Nftyaka, Viraha when Kfsna goes to Gokula, (including Barahamas&s), Rasallla. Aksa-Krlda, Holl-Vasantaffla. Krfnavarnana, Badhavargana, Abhirtra, Union—all these are dealt with in his poems. Voluptuous songs are, however, rarer in him than in Vidyapati.

126. शब्दक एहन किन्नासी कवि मिथिला भाषा मे दोसर नहि मैल तथा पद के ललित भुविमधुर अर्थात्नुग्रही एवं समता संयुक्त बनएबा मे यदि शब्द क ठो बहुपङ्क्तैन्हि, ओकरस्वरूप विकृतो करए पडलैन्हि, अर्थ दूरिओ नए गेलन्हि तथा अपन छंदक भाव कोपलो नए गेलन्हि तथापि गोविन्ददास अर्थाक प्रकादक हेतु शब्दक विन्यास नहि दूरि कएलैन्हि ।

—शृंगार-भक्त्यावली (Intro. p. 5).

127. SrW&M Bhaiana-Gtt&vafst, edited by Dr. A. Jha, pt IL P. 69, except that 'रचइ' is 'रचि' in the text

128. Dr. Sukumar Sen Hut. of Brajabutt IM. pp. 10»f

The following poems are chosen as the best specimens of his poetry:

(i) Radha's praetioeses Abhissrat

कँठक नाहि कुसुम सम पदल्ल मँधिर बौरहि न्यौं पि ।
 नावरि बारि बारि करि पिच्छल चल तँ अगुलि चोँपि ॥
 माचव मुञ्ज अभिषारक लावि ।
 धुरतर पम्बकमन धनिताचव मँधिर बागिनि जाति ॥
 कैरवुग नवन मूँहि चहु भाविनि तिमिर पदानक आशे ।
 कर कहुय पन कलि मुञ्जकमन दिखव पुकागुद पासे ॥
 गुरुवन वचन बधिर सम मानव ज्ञान कुमव कह आव ।
 परिकन वचन सुगुणि सम हावव कोकिन्दराच परमान ॥¹⁸⁹

(ii) Bida shows her intensity of desire in Viraha thus:

वैह पहु अरव चरव चल जात । वैह वैह धरवि होअओ मोर गात ॥
 से दरपव पहु निव मुल चाह । मोर अंग जोलि होअओ तहु माँह ॥
 से उरोवर पिब नितनिता नाह । मोर अंग बलि होअओ तहु माँह ।
 से बीजन पहु बिजहत गात । मोर अंगवाहि होअओ सुदु वात ॥
 वैह पहु भरमव चलधर श्याम । मोर अंग कपन होअओ तहु ठाम ॥
 कोकिन्दराच कह काचन मोरि । से भरकत अनु तोहि कि जोहि ॥¹⁹⁰

(iii) Kṛṣṇa's description :

सुरति वनु कि शिखल चूडे । मालति अरव बलाकिनि ऊडे ॥
 माल कि आपल विधु अवलंड । करियर कर किब ओ मुवईव ॥
 ओ कि श्याम नटराव । बलाद कपलनकर मखिलभाव ॥ प्र० ॥
 कर किललव किब अरव बिलास । सुरति सुरति किब पातक भाव ॥
 हास कि करव अमिव मकरन्द । हार कि तारक ज्योतिष कुन्द ॥
 पदल्ल चल कि कमल बनराव । तह कलईव कि वृषुर नाव ॥
 गोकिन्दराच कहव मतिमन्त । भूलत जहाँ दिवराव बलन्त ॥¹⁹¹

(iv) Rādhā's description :

बनि बनि राधा आवव रे बनि प्रकरनिधिगव मुकुटिमन्दी ।
 अचरसुरगिनि रसिकतरंगिनि रम्यनि मुकुटमधि वरतन्दी ॥

189. &r*toa-Bhajat>&tt6valt, p*. It pada 114,

150. Ibid, part I pada 110.

151, Ibid, part II pad* 31,

पुनः-मनु-कारिणि दिव-कुच-मरिचि, कौचि कर मितमविहारिणि ।
 कनक-सुरीपमसि करस किङ्कुरि बनि रत्ना किञ्चि मन्दि मङ्गलhf
 अतिशय मोंक विमि शुभ नितम्बिनि किङ्कुरित करवेची छवि लावA
 म्भालकमनि चनि वृक्षभानु-दृपक्षनी गोविन्ददास पद्मनमोदनी ॥¹³²*

(v) Madhava as Śiva :

आकुल चिङ्कुर चूड शिखि चनुक भासहि सिङ्कुर बहना ।
 चन्दन-चन्द मैह लागल वृगमद ताहि बेडत तिनि बचना ॥
 माचव अथ चौह शंकर देवा ।
 बावत पुन फल प्राकर मेढल दूरहि दूर रडु सेवा ॥ प्रुष ॥
 चन्दन रेख, धूलर मेढल वन हनु चौह भकम सम मेढ ।
 चौहर दरशने मोर मंग मनमव मनोरथ चौं बरि मेढ ॥
 आबहुँ बसन पर कहाँ दिग्गजर शंकर विषम उपेक्षि ।
 गोविन्ददास कह हह कर अम्बर मन्वसित ललनहि देखि ॥¹³³

(vi) Rādhā lamenting her Viraha :

आँकर युक्तमसि मोव । बेर बेर लौचन रोव ।
 फारस बिनु छबहाल । उतपल दीह निशाल ॥
 कुनु कुनु सुन्दर रवाम । प्रेमक हह परिनाम ॥
 तातल तनु नहि छोड । सतत महीतल मोड ॥
 ककण्डु किङ्कुर नहि कहव । के अल वेदन लहव ॥
 बगभरि कुलपति वाद । के दव करव ववाद ॥
 गोविन्ददास आलो आल । जीवय दुख अभिलास ॥¹³⁴

Several minor poets whom it has not been possible to indentify at all may be now grouped together*

1. *Bhavesa&urati*^{1**}

2. *Bhavdnln&tha*^{1**}—In a poem he speaks of his patron as Nypadeva. He may be identified with Ayaci Dube.

138. Ibid, pada 49.

133. Ibid, part I pada 44.

U0, XUd.P»¥tII.p»d»,7ftt

135. KNPN0. 187.

186. BTp.M.

3. *Caturdnana Kavi*¹⁶⁷—(li he the same of Catura Caturana?).

A. *Dharanidhara*¹³³—We know of two Dharanidharas ; one Dharanidara is father of Gangs-Visou¹⁸⁹ and the other the copyist of Ramspati Upadhyay's *Vrtta-8dra*^{1+°} (in Sake 1602-1680 A.D.).

5. *Jayakrma*^{1*1}—may be identified as the compiler of *Bhaktiratndvali* by Vispupuri^{141A}.

6. *Jayardma*¹⁴⁴—is he the same as Jayanma the commentator of *Kdvyaprahdia*^{1x*z} or as Jyarsmadatta the dramatist^{18t*} "A (=ptnich. II

7. *Kumudl.*^{1"}

8. *Hdjd Lahhanaeanda.*^{1*'}

9. *Nrpa PHUndtha.*^{1"}

10. *Prthivlcanda*^{1**} refers to his patron one Mallika Dulara.

11. *Kavirdja Puranamalla*^{***} may be identified with one PrSoa Malla of Giddhaura who built a temple of Vaidyanstha and was

137. RT p. 61 62.

138. RT p 98.

139. Nepal Oat. p. 154.

140. MMO II p. 25.

141. RT p. 88 Jayakrsna is the ezaot name in the text.

14U. MMO II-iii p. 99.

142. Several poems in N. G. and Venipuri's ed. e.g. p. 258.

143. MMO II il p. 27.

144. RTp. 68.

145. RTp. 110.

146. RTp. 80

147. N No. 208 **पुषिमिचन्द्रभने मेदिनि कार ॥ इ एत दुमर मंसिक दुलार ।**

148. RTp. 51-52.

SUCCESSORS OF VIDYAPATI 241

a past and a patron of poets" [Dist do., tftfW 0*IO. Gazeteer under 'Giddhaural.

12. *i2oln<ii tfa«>»**—may be identified with Kavi Batna^{1*0} who flourished at the court of a Raja Lakbanacanda (? same as Na 8 above) husband of Devaladevi, or as Kavi Ratna the author of *Sarojkalika* (before 1610)¹⁸¹

13. *Sadananda*¹⁵² we know one Maithila Sadananda the author of a Smṛti work in Bundelakhanda,¹⁵² but he may not have any thing to do with this Sadananda.

14. *Sangama Kavi*.¹⁵⁴

Besides these, numerous anonymous poems are quoted in the Anthologies and many poems have lost their Bhanitss for some reason or the other.

In Nepal.

1. *Siddhi Nararingha*¹⁵⁵ (? Simha Bhupati)¹⁵²

Babu Nagendranatba Gupta wrongly regarded 'Bhupati' or 'Simha Bhupati' to be

149. RTp. 77 and p. 105.

150. RTp. 105.

151. *Nepal Cat.* p. 33.

158. BT p. 113 and XNP Ho. Htt.

153. *Mafruhan* IV, Nos. 31-82 ; G. 1905-27.

154. KNPNo. 47.

155. (t) KNP Nos. 19, ft, 21, 22, 23, 24 विषयेविधिभय

¹ (*) KNP No. 50 नृपविधि

(1) KNP NOB US. 119, lit, 121 f w W *

(V) B H i s i M S (B) No. 192 (f) नृपविधि विधि नृपविधि

(It may refer to Gut नृपविधि f)

(I) BTp. 74 नृपविधि नृपविधि नृपविधि MB.

156. RT.p.75 नृपविधि का नृपविधि नृपविधि नृपविधि नृपविधि ॥

another name for *fiivasimha* or *Vidytpati*.^{11*} There is every reason to believe that this was the name of some other poet. 'Bhopati* may be the Nepalese royal poet 'Bhapatindra*. Or, we know of one Simha—Bhopsla who wrote a commentary on *Srngradeva's Sangiia-ratnd' lata* and the *Basdrnava-sudhAlara*.^{1**} This Simha BhBpala may be identified with Bhapsla-Simha a Maithila king of KarmSsa Dynasty.^{1**}

He might still, however, be identified with "Simha-Nrpati"^{1**} who is clearly the famous Nepalese king Siddhi-Narasimha of Pitan who ruled from (about 1620-1657^{1e1}). He seems to have been a prolific poet and a whole *Padavah* is known after him. His poems also bear the Bhanitis of "Ntpasimha," "Narasimha" and "Siddhi Narasimha" He is known to have been the author of a drama too.^{1"}

'Siddhi* Narasimha was a 'saint' (a *jivan. mukta*) and ruled for about forty years. He enlarged the *durbar* of Lalitpur. He made one *Vievanitha TJpadhytya* (a Maithila ?) his guru. He loved *Krfna* and *Rldhs*. He relinquished worldly affairs on the 12th of *Msgha-Krtna Nepali Sain*. 772 (- 1652 A.D.) and went on a pilgrimage. The attributes of this poet-

1ST. He appears to have interpreted *Bhflpatisingha u Sivaaimhe*. and added *Vidy&peti'a* name in the *Bbanitia*.

158. *Krtehnnameohari, Hiitorp of Clatstoal Sanskrit Literature*, p. 853. but see SINGH p. Ul.

189. See IA. IX P. 188. Lalitapur Inscription of Siddhi Narasimha (dated 83rd JFeb. 1687) where it is mentioned that Nan; adeva 7 0angader*7 tfrsimha 7 Batna8imha7 Saktuimha 7 fibupalaBimha 7 Harisimhadera. K. P. Jayaswal thought him to be referred to by Cauda Jhatoo, p, MUatefdaetioa to Styomtf Rttmdkara\

160. BT p. 74 and XtfP Nos. 118,119. ISO. 181.

161. Wright, *Huttry of NepoU* »* 868.

163 See below part I I L

king's personality are summed up thus by the traditional Brahmapas :¹⁶¹

"Siddhi Narasimha, the Omriteoient, the jhraataukta, the chaste, the favourite of Krishna, the master of yogi, the ehief of poeta, the relinquisher of the world, the son (-descendant of the fawly of) Harisuhha. He who repeats this Sloka will be absolved from sin."

The extant poems of Narasimha are enough to show the great popularity he enjoyed as a poet.

2. *Raja Srinivdsa Malta*^{1**}

drinivasa was the successor of Siddddhi Narasimha and is said to have reigned from about 1657 to 1701.¹⁶⁸ He extended the period of dancing in the month of Ksrttika, inaugurated by his father, from fifteen to twenty-five days. He seems to have been a great patron of music and danoing.

3 *Nrpa Malla Deva*^{1**}

It is difficult to identify this poet with any known figure. Obviously, he may be either of the above two poets or any other Malla Rajs. Possibly he is not Siddhi Narasimha, because he is not known to have called himself as a Malla in any of his poems. He might be identified with Bhupatwdra because it is he alone among the poet Malla Bsjas who calls himself 'Malla-nrpa'¹⁶⁷ but it is better if we do not make anything definite so long, as some fresh facts are discovered.

163 Wright, *History of Nepal*, p. 24ft.

164. One poem in RT p. 48.

165. Wright, *op. crt.* p. 248, ff.

166. One poem in N No. 170 *दुप मल्लदेव* and' one poem inKNPNo. 114 *मल्लदेव दुप*

167. BHi^i aiT4 118 (B) Noa. 4, 61, 92, eta.

4. Bhupatindra¹"

He reigned from 1685 to 178* over Nepal
00 was one of the most important writers of
Ilaithih lyrioa in Nepal. His songs are collect-
ed in a PadEvali. Dr. Bagofai first discovered
it | now I have also examine^ it. It contains
about 100 poems. They are on a variety of
topics. There are devotional songs on Siva, Gaun,
Hari and fiakti. Siva is oalled the Lord of
Husto (of. 3*WWW.spfx) and a Nandi sort of
verse in His praise^{1*} begins this collection :

बपव (बपव !) ब्रह्म बप (बप !) ।

हर भिरवापति ब्रह्म (!) ॥

ब्रह्म (ब्रह्म !) शिर बह निव मन मज्ज ।

रक्षि रमन हर मौलि विरचित दधि ब्रह्म (!) अमरका ॥

विधिकमलाव ***दवदीन ब्रह्म बप पद कम सेवा ।

हृद (!) कलव तव दानि रक्षि जो अतहय ब्रह्म सेवा ॥

बप बह (!) भय विरचलोक गीतमूर्ति ब्रह्म ब्रह्मगान ।

बन गाव बह मन ब्रह्म ब्रह्म पुत्र तव ... बान ॥...

बुध बुध हाव न ह म व व (!) भूषण 'भूपतीन्द्र' विरचलोकगान ।

भक्त ब्रह्मविधि ब्रह्म (ब्रह्म) क गति सेवा ब्रह्म ब्रह्मगान ॥

of the second song which ends :²⁴⁰

विधि निहर हर हर विधि दानि विधि ।

ब्रह्म श्रीभूपतीन्द्र ब्रह्म ॥

148. <t) Ibid, **»^{No8,} 1 and 2. 7. 93 eto. Bhtnits :

भूपतीन्द्र or—भीमपतीन्द्र

(».) Ibid. eg.. Nos. 3,17. 40.55, 57. 66, Bhanitt:

नरपति भूपतीन्द्र or ब्रह्म भूपतीन्द्र or भूपतीन्द्र ब्रह्म

(|) Ibid. e.g.. NOB. 4, 6», 98, Bhsnita t भूपतीन्द्र भान्द्र

or भूपतीन्द्रभान्द्र

(*) Ibid, e g., No: 44 Bhanitt: नेपालब्रह्मिक भूपतीन्द्र

(|) Ibid. <»*» No: 54 Batol* : दानिभक्त भूपतीन्द्र

169. BH19IQITAMS(B)

IFO, Iwd.

To Hari he prays :***

पील वत्सन कुम्भित (?) विराज ।
 कृष्णपति आसन विराज ।
 शंक चक्र गता पथ बाहु सहाय ।...
 'भूषणी' हरि मुख गाव ।
 मय युव सुन्दर हृदय विहाय ।

The largest number (aaote than hatf)<rf the lot
 ar# devojitfwij&J songs on 3ajcti. He #ings to
 Gauri: 17*

अव हिमालय नन्दिनी ।
 हरक परिधि सोह देखि गोवाउनि ।
 बौदह भुवनक ई रानि ।

or to अव नगनन्दिनि, बाहूनि मूसराव । rally : 178
 अनुष्ठान सवय विधि सुरराव ।

or to मेरव अव अव ईश्वरी महेश्वरी नादेश्वरी अगजननी
 हे देखि शरव रास भवानि ।

मन वच करम करजो मान किङ्क ॥

or { से सवे दू आपद जानि ।
 हमे जति दिनकीन दुख सेवा ॥
 राख हरि वचन ठानि ।
 जनि(वि)नव मोर अफराव सम्मय ॥
 मन वनु राखइ जानि ।
 जजोर इतर वन अव वस से इवे ॥

171. Ibid.

172. And several others Ibid Nos. •«,., 30, 39,49, 5<, 67eto.

173. BHASiGITAMSCB).

174. Ibid.

175. Sihtm P*ris<ti PatrtkWfrb&tK Brig&lxU, 13ft

गुह्य श्रमक से बाधि ।
 हुल पदकमल भमोर मोर मानस ॥
 बनमे बनमे एहो भानि ।
 सूपदीप्र दूष एहो रस गाणे ॥
 कब भीरिकापति बानि ॥

There are love songs also—of no mean order:^{1**}

कि भाषन न लेख्य कवसाधु पानि ॥ ३०
 सर(द) बाभिति हने हरिलोह हे चढरिसे, रोकि शशि दाह परम ॥
 नाह अपनहि कठ मने भाषि, मसवपवन हन बान ॥
 मधुकर भमि विपिन कुसुमरमि, धूसि पिबन कर राव (क्षम) ।
 बुधति हुवच दल परम कथित मन, वाह न लह अति भाव ॥
 करविच खरोबरे द्रुममव पिक धूनि, सुनि बीच काँपय मोर ।
 भवन आसन नन अल न नमस्कर, सने कलेभिति सिद्धि मोर ॥

3. Jagajyoti-malla

He ruled over Nepal from about 1613 to 163. One of the greatest patrons of music, he was himself a good poet. He employed many Maithils at his court.^{1,8}

6. Jagatprak&iamalla*^{1*} and or

176. Ibid ; BHisA GITA M8 (B) NO. 37.

177. Poems in Bhasa Ms (B) have Bhanitas :

«) No. 9 » दूष कबबोति

(?) Ho^IIS दूष कबबोतिर्मल

(|) No. 170,171,172,173,174,175.

See more about him in Pt. III of this work.

178. Wright op. eft.

179. Songs in BHAsA GITA. MS (B) are many :

(t) Bhanill in Nos. 119, ISO, 1*1,135, 186,137?

eto. कवचकाधु,

(%) Bhanita No. 113, कवचकाधु

Oandraaekhararimha¹⁸⁰

Jagatprakigamalla of Nepal ruled from about 1655 to 1676. He has left us a number of songs. They are grouped under three headings :
 (a) Songs on the ten Avatar as of God.¹⁸¹ (6)
 Song* on Vi?nu.¹⁸¹ (o) Songs on Sadisiva.^{18*}

There is a great confusion in some of the Bhanitas of these songs. "रूप चन्द्रप्रकाश" is given three or four times as possible pen-names of JagatpraksSamaUa, Jagatacan<)a, Oan4apraks&a, and Gandraiekhara, There is, however, one Bhanits [Song no. 160 in B H I S i G I T A—Ms (B)] which has:

कालप्रकाश कि आभन आ आ चन्द्रसेकरसिंह मन कि हार ।

and one other (Songb Ibid NOH. 162 and 164) which have :

कालप्रकाश हरन ...रि मावि चन्द्रसेकरसिंह ।

Possibly Candragekhara was a court-poet of Jagatprakssa and wrote poems in the latter's name. At any rate, it is not very clear as to why Jagalpraksga's poems should have in

(*) Bhamtft No 114, कालप्रकाशमहीपति,

(y) Bhanita No 119, कालप्रकाश मन भाउक नाथ,
 कालप्रकाशमहा भूषति

(%) Bhanita Nos. 117?, 138?, 127?, 129. ISO, 131.
 133,134,138,13) : कालचन्द्र or कालचन्द्रन

(%) Bhanita No, 123 : कालचन्द्र with चितामिन उग्रमहा

(li) Bhanita No. 124: चन्द्रसेकर

ISO. Ibid.

.181. B H i S i G I T A MS (B). ^ After No. 153 इति श्री
 श्री(ता)चन्द्रक चन्द्रप्रकाश दशावतार काव नभाय समाप्तः ।

182. Ibid after No. 143 इति श्री श्री भादुगे (गीतायु ?) रूपचन्द्र

प्रकाशे विष्णु भाय समाप्तः ।¹

183. Ibid after No. 145 इति श्रीगीतायुक्तचन्द्रक प्रकाशक
 कालवि भाय समाप्तः ।

Bhaniti 'Oandri/ tiekfeara' 'iekharasingha
 *Candra6ekhara\ Of course, all these may be
 some form of a synonym of hie name. Fo*,
 one 'Jagatcanda' mentions the name Jita-
 roitramalla : Compare Bhauils of song No. 123 :

कमलचन्द्र कुलविल बरि लपने । इन्दरबद्ध देखिलो ने ।

विलसित कमल निरखि हो कब लख बलि माव ॥

The songs of JagatprakftSamalla are not
 vet* poetic. They are mostly words put to-
 gether just to provide some devotional ideas
 for the use of the musicians. They are, how-
 ever, sincere and devotional.

There is a song on Gan^s * which begins
 his Pad&8 thus:

प्रबमहि कुंभ हो शुभ गद्येश जस गाव ।

ठाहरि लोहावन मोरमन भाव अन्त प्रकस भूष कानु के गाव ॥

There are usual prayers to Gauri and
 various forms of Sakti. The following »
 quoted as an instance :

बहि आन गति हमरा माता ॥१०॥

मानु मव बचन कबल दुख सेवा ।

कर ताकर कुल सेवा ।

मोर लपराव दुख मोह माना मोर

पुका काक (?) जान । एह संसार लखेनि निरिख लोहरि

एह अम्हा कर जोरिनिमति करवकाव

पुलकनि मोर आत ॥ १०५

The songs on Gauri are equally moving :

मोह ईसर कबल पिटु बनवत्त ।

कुल पद पंकज मोरा आत ॥

सिलक राख रताह । तासक बलि ।

बाम दित नख पद मधूर बनि ॥

कोन कुलवत्त बहि-दोष दुखमात । १०६ etc..

There are hardly any tore arao>> or Btdhfe-
KpDLa song*. This is a a>atk*d feature of
JagatprataLaraaUa'« <wbrk.

7. Jtt<*m*ra***

Ha reigned from about lb80 4o 1690. - Only
one of his stray lyrics is known to exist aijd
it is devotional.

8. Banajitamalla^{1*1}

He reigned from 1721 to about 1772. Most
of the songs from his pen are hymns to Sakti,
and some of them are wholly in Sanskrit.

IV

CONCLUSION

We have traoad the development o:
Maithili lyrio far beyond the limits of the
Early Maithili Literature. The tradition of
Vidyapati's lyrics did noc end with Govinda-
dfisa or Jitamitra. It also found expression
in the dramas that were written in Mithila
or Nepal. Poet after poet introduced lyrics
in Sanskrit dramas and ultimately the poetic
drama of the Kirtamyss came to be composed
of songs alone. Independently of drama also

186. Two poems in BH1§A GIT A MS (B) No. III and
165. Bhanita m both : रक्षक वन्दे दिव नृपति विद्यामित्र हर पद्
कनसि नाथ

187. Many poems are extant in BHigA, OITA MS (B)

(t) Bhamtftttoi. 102. 103, 106 : वन्दे विद्यामित्र

(*) Bhanita Not. 107, 108: रक्षकवन्दे

(l) Bhamta Nos. 109, 110: विद्या...रक्षक or विद्या

कनसि नाथ

the tradition WAS carried on till quite recently. Grierson collected some of these, and gave their account in *Twenty-one Vaiehnava Hymns.'¹ •• We shall not be wrong to conclude, therefore, that the type of lyrical writing set up by Vidyspati and his contemporaries inspired the writers of all succeeding generations in Mithila.

PART III

Middle MaithNI Uteratura

CHAPTER VII

HAITHILI DRAMAS IN NEPAL

I

INTRODUCTORY

लीलोर्षं वनिनां वृत्तिस्तु मुनिनां शिक्षा प्रमत्तात्मनाम् ।
संसारस्थितिरिदृशीति किरतिर्नानाविधा बोधिनान् ॥
प्रीतिः कङ्करवाशिनां नवनवाकीर्तिः कपीनामिवम् ।
विद्या नाटकसंज्ञिका भगवती विश्वोपकारदामा ॥¹

Origin of Vernacular Drama

The edifice of Vernacular drama was built on the ashes of Sanskrit drama. At the time when the Vernaculars were gaining ascendancy, Sanskrit drama had almost declined. 'The invasion of the Musalmans, who were in no way friendly to the growth of dramatic art*, gradually brought about its death. The drama took refuge in those parts of India where Muslim power was slowest to extend**⁸

So powerful was the influence of Sanskrit drama, however, that in those parts too the first attempt to evolve a more easily intelligible kind of drama—Sanskrit and Prakfta were becoming unintelligible to the masses—

la Vidy&pati, *Purufoparik*^⁻¹Nytyavidyakatha^M.

^s 2. See *egm* Shipley. *Introduction to Literature on Persian Literature*,

& Kieth, *Sanskrit Drama*, p. S42-243.

took such a form as continued to give Sanskrit and Prakṛta as prominent a place as before; only vernacular also came to be gradually introduced in profusion.

Throughout the North-Eastern India, away from the depredations of the Muslim conquerors, there grew up in course of time fresh types of drama which were represented by the "yātras" of Bengal, the "Ankia-Nats" of Assam and the "Kirtaniyas" of Mithila. They all originated in some form of devotion to Kṛṣṇa, but gradually, they all went beyond religious bounds. Of course, even when they were secularised, the predominance was given to Paurāṇic stories and legends.

The uniqueness of Medieval Maithili drama lies in the simplification and rejuvenation of the stage. Music and dancing formed its nucleus. The insistence was upon popular appeal. The poetic beauty, the complexity of action and the psychological development of character become less important than musical entertainment provided by the play. There was no effort to concentrate on the newness of the theme and on the charm of the story as story. This is why we have a large number of dramas repeatedly put on the stage with minor changes by different authors.

Like the Sanskrit drama, the audience which witnessed the performances of Maithili drama was made up of men and women of the court. Of course, at a later stage, an independent line of popular drama—the Kirtaniyī drama—was founded which was staged before an audience, composed of all sorts of persons, the learned, the semi-literate, the illiterate, the ladies, the children and the common folk of the locality. Naturally, in this second kind of drama, whatever influence of Sanskrit and Prakṛta had remained, disappeared.

Thus, Mithila was able to continue Indian dramatic activity in a fresh and invigorating form albeit in the vernacular. It is a matter of great importance that Maithili has a large number of dramas at such an early period.

Beginnings of Vernacular Drama in Mithila and the Circumstances Leading to its Growth in Nepal

Maithila scholars are known to have cultivated the drama even before the birth of the vernacular drama. Paksadhaia Misra says in his famous Sanskrit drama *Pratanna-Raghava* when the Sutradsra answers the question as to how could there be a union of the poet and the scholar:

The first known writer who introduced vernacular in Sanskrit drama was Vidyapati Thakura (c. 1380-c. 1448). Unfortunately we have no trace of his practice having been continued immediately after him in Mithila proper. The clue, however, was taken up by scholars who went and received patronage in Nepal. Hence we have a consistent account of the growing use of Mithila's vernacular in the dramas in Nepal. By 1600, wholly vernacular plays came to be written.

The relations of Nepal and Mithila have been very intimate from remote times. In Ancient times a part of Mithila lay within the present boundaries of Nepal. Even today some of the Maithili speaking districts⁴ lie in Nepal. Janakapur, her Ancient capital, and Simrion, the capital of Maharaja Nanyadeva (c.1097), the

4. Such as districts of Mohatari, Saptari, Moranga,

founder of the first historical dynasty of Mithila, lay within her territory.

It is said that for a number of years the direct route to plains from Nepal was through Mithila alone. That is why under the stress of Musalman invaders, Maithila rulers could seek refuge in Nepal so easily. Maharaja Harisiifehadeva (c 1206-1323/4 A. D.) is said to have gone there when he was overthrown by the Musalmsns in 1323 and established himself at or near Bhstgaon*. His arrival produced a tremendous change in the history of Nepal and in her relations with the people of Mithila. Some scholars are of opinion that this great historical event did not occur at all⁶—but the Maithila Panji and Nepalese Vamsavalis agree in supporting this account.

After the death of Harisimhadeva, his sons Msnasimhadeva and Sysmasiihhadeva ruled over Nepal for about twenty-aeven years'. The daughter of Syamasimhadeva was married to a scion of an ex-ruling family of Nepal now residing in Mithila. Henceforth, Maithilas gained decided ascendancy in the Nepalese court and their mother-tongue was loved and respected in all distinguished quarters⁸. We

६. Cf. वात्स्यायिन (or वसिष्ठ) बाहु कथि सम्मित शास्त्रं
पौनस्य शुक्लपञ्चमी द्विति मुनुषारे ।
तस्या मुपहन पुरी हरिसिंहदेवो
दुर्ब देव शित पक्षो विरि भाविनेष्ट ॥

—MODA No. p-23.

6. Such as Bendall in "Nepal and lis Surrounding Countries" Introduction to *Nepal Cal.* p. 14.

7. PoUtioal and historical information in these chapters is based on Bendall Ibid, and Wright. *History of Nepal.*

8. In course of time various other matrimonial alliances were conducted between the people of Mithila and the kings of Nepal e.g. Pratapatnalla married there in 1639 and Ranabahadure Saha (1777-1805) and Girvana-Mhavikrama Saha in later times.

know of several eminent pandits from Mithila who were invited to Nepalese courts. For example, Jayasthitimalia (1380.1394) called Eirttinstha Upadhyiya, Baghunatha Jhs, Srinatha Bhatta, Mahinstha Bhatta and Batasnstha Jhs, to make laws about houses, lands, castes and dead bodies", Jaggajjyotirmalla (1618-1633) invited Vamsamani Jha; King Rasimhadeva son of Narasimhadeva patronised Ghatrakara Sukla⁹ (1485); even in later times, Krsna Datta Jhs¹⁰ and Sakti Vallabha" (1777?-1805?), Bhsns Jha's" lather, etc. were patronised in Nepalese courts. Indeed, the down-fall of the Ornivara Dynasty and the occupation of Mithila by Musalman invaders induced a large number of Maithila scholars to seek shelter and patronage in Nepal for quite a long time*

The result of all this intercourse was that Maithili became the most dignified of all languages in Nepal. At Bhatgaon, Patan or Ksthmandu it established itself firmly. So says Dr. Bagchi:

“नेपालीको प्राचीन बौद्धको प्रभावसम्बन्धित व्यक्तिहरूको शिक्षा भाषा हिन्दी मैथिलीका रूपमा बढेको छैन भन्ने कुरा केही मिथिलावासीहरूले नबुझ्ने गर्छन्।”¹¹

The success of the lyrics of Vidyspati and his contemporaries and the glorious achievements of Maithila musicians of the day gave an added interest to Maithili in Nepal. Says Dr. Bagchi:

मिथिलाको राजसभा लखन विद्यापतिहरूको सङ्गीतको प्रचारित रूपमा छ। पर सङ्गीतको यो रूप नेपालको मिथिलीको रूपमा छ। यो छान्दस्य छान्दस्य छ।”¹²

9. MMCIIP. 8.

10. Ibid. p. 47.

11. Ibid, p. 63 and others e.g. Ibid lotro, p. 1 .

12. SINGH p.127.

13. *Bangiya Sahitya Parisad Patrika*, Bangiabda 1336,

14. Ibid,p.m.

Meanwhile, drama became very popular in Nepal. The spreading power of the Musalmans in India had its influence in making it and other arts developing in the secluded courts of Nepal. The earliest Sanskrit drama in Nepal seems to have been written in the reign of Jayasthitimalla (1318-1394). He appears to have brought his love of dramatic literature from Mithila where he had :

'cultivated a fine literary taste for the display of * which his new position as a king of Nepal afford* ed him ample opportunities. (He introduced the instrumental musio of Dipaka-Raga at royal burials) The birth ceremony of his son Dharmamalla was celebrated by the performance of a four. Act (play named) *Ramayana*.¹⁵

This drama was originally composed in 1360 to please his father and then again at the request of one Yuthasimha, who was probably a contemporary Maithila Raja and a relative of Jayasthiti. It was twice again performed,

Once on the (above mentioned) birth ceremony and once more on the initiation ceremony of Dharmamalla".¹⁶

Another Sanskrit drama associated with Jayasthiti is *Bhairavananda-Natakam*. This was also probably written by a Maithila, one Manika,

"the son of Raja Vardhana who...was an expert in dramaturgy. This appears to be a secular drama, the hero being Bhairava and the heroine Madanavatī, a celestial dancer cursed by a Riai to become a Manusi. The drama was enacted on an appropriate occasion, namely, the marriage of Dharmamalla..the son of Jayasthitimalla..."¹⁷

The successors of Jayasthiti are not known to have patronised any literary or dramatic

15. MM. Haraprasad Sastri, Preface to *Nepal Cat*, p. XXXVII ff,

16. Ibid.

17. Ibid.

activity. This may be due to the chaotic condition of the sovereignty of Nepal. His greatest successor was Yaksamalla who ruled for about forty-three years (up to c. 1474). He is said to have gone as far as Magadha conquering Mithila on his way and to have set in order all Nepal and to have subdued "the Rajas of all mountains". After his death, the kingdom was divided into three parts. His eldest son Raimalla founded the line of Bhstgson (c. 1496), his second son Rsmamalla founded that of Banepa (Bamkapura), and the youngest son Rat nam alia founded that of Esthamsndu (Ksntipura and Lahtapstana). It is after this break-up of the kingdom that we begin to find record* of great literary and cultural activity.

II

CHARACTERISTICS OF MAITHILI DRAMA II) NEPAL¹

From the beginning of the Seventeenth Century to the second quarter of the Eighteyentb Century, Maithili drama flourlbhed at its height in Nepal. It was able to discover a fresh technique for the Vernacular drama, and more or less replaced the Sanskrit dram. The use of Sanskrit vanished in course of time, though the frame-work of the Sanskrit drama continued to be used for some time. In the new drama vernacular was ultimately given a predominant place.

1. Dr. P.O. Bagohi's article, "Nepale Bhasa Nataka" in Bangiya Sahitya Parishad Patrika, Bangabda 1336; Nani Gopala's edition of *Nepale Bhasa Nataka* ; Kumara Ganganand Sinha JRASB (New Series) XVIII, 1922, No. 4 p. 253 ff. and X X 1924 No. 1, p. 73. ff. and- Dr. U. Mishra, *Hindustani*. 1935.

The usual structure of the "Irregular" Nepalese Maithili drama was as follows: After the Ngndi (sometimes accompanied with Astamaagala and Puspanjali), the Satradhara and the Natl appeared on the stage, and introduced the subject-matter, the author, the patron and the occasion on which the play was composed. Then followed what was known as Uajavarpana and DeSavarnana (the description of the king and the country), and thereafter, the action proper commenced. The actors entered the stage and disclosed their identity through appropriate songs. The action progressed in songs and ended in songs*. There are lacunas between the songs which might have been filled up by prose passages that were not put down in the play.¹ In some "Regular" dramas some small, simple and quiet sentences were embodied in the text.

There was little effort to bring in new or striking situations and characters. The main concern of the playwright was to present systematically a connected series of songs which could be successfully sung on the stage; though they were accompanied by some gesticulation and action too. The plots were generally on some well-known subject. Indeed nobody could have understood or appreciated these dramas, if the stories were not known to him previously. The frequency with which the same stories of *Ramayana*, *Mahdbhdrata*, *Hari-vamsa*, *Vidyatilapa*, *Madhavanala* and various *Purapas* were chosen by the dramatists is also accounted for by this reason.

There seems to have been no vogue of painted scene on the stage. It was not thought probably necessary to attempt any realism on

2. Dr, Bagchi *op. cit.*, p, 179 ;

3. GappanantSmfaa, [JfiA.SB4P.4i*](#)

the stage. The context of the song and description contained in it was supposed to make it possible for the audience to locate a particular scene. The actors (we have no indication if there were actresses too) adequately dressed themselves. Their number was not limited to one as in the Aftkianat; indeed, there are occasion* in these dramas where battles and merry-making in the gardens and ponds are supposed to be shown on the stage. There used to be a regular orchestra which accompanied the vocal music—indeed, it seems the main equipment of the actors was that they were expert musicians. There are at times stage directions for the orchestra when there was no vocal music*

The performances were held in the daylight and in the open*. The division into Acts was generally based upon the amount of performance to be allotted to a single day. This is the reason why we find at the commencement of certain Acts : «w such and such ft*% and at their end, ffit such and such ifc: •

Kumara Ganganand Sinha rightly says :—

⁰⁴ On the whole, on reading these plays we get a very favourable impression of the court(s) of Nepal, with all its grandeur and ostentation, as a place for the encouragement of literature, music and art and resorted to by the people of the different parts of India, each giving its quota to the promotion and refinement of taste in the country, And above all, the language of these popular plays denotes the remarkable fact that Maithili had then become the literary language of Nepal/'

III

THE DRAMATISTS

At Bhatgaon

On the three lines founded after the death of Yakamamalla (o. 1474), the first at Bhatgaon

patronised the largest number of dramatists. We learn of the first Maithili drama during the reign of Vilvamalla (c. 1533), called *Vidyavilasa*. The *Satradhara* says :

“भीमर् भीमकपसननगरी सकल गुहिकन शोभित, तार महिमाधुन...
भीभीविद्वन्मत्स नृपती...भीभीविद्वन्मत्सदेवत्वं सवाके महिमा धुन...
भंभकपसननगरे विद्याविलास नाटक प्रवर्त’ हैतो, ता देखि निमित्त जाये
जायो।”⁴

The Ms. of this play is incomplete but it seems to be the earliest dramatic version of the story of Vidyavilasa.

In the reign of his successor Tribhuvana-malla *alias* Trailokyamalla (1572-1585/6) great literary activity is recorded. He is described thus:

तस्मान्नैलोल्लसत्सः समञ्जनि रजनो ज्ञानि जेता बबोभिः ।
साहित्यन्यायशास्त्रागमवरकवितारण्य सञ्चार विह ।
दाता मोक्षावदातायुक्कतिनयश्चण्डिकापादसेवा ।
पद्महीभूताविजातः शिवचक्रसरोजम्भित्ताद्विरेकः ॥⁵

An incomplete Ms. of an anonymous Maithili drama on the life of K^ana written under his patronage is extant. In the Bhauita of its songs two poets are named—Ramacandra and ViranSrfiyana. The play is inspired directly by Jayadeva a ad Vidyapati. Dr. Bagohi quotes the following lines on Viraha as a specimen :

रजन बरिहए मेहा ।
कुमरि कुम्भु मरा ॥
जीव कुट पर नीद न जावए ।
किह दमय देहा ॥
मन पंक्ति हवा जातो ।
बाहा गिवा पाविबो ॥

4 Ibid. p. m.

5. *Nepal Oat*.

हाते चरिवा पावे पदिवा ॥
गला छुटिवा लखिबो ।
चन्दन चरि न भावे ॥
कुसुम सेव (न !) बोहावे ।
अङ्ग मोरि मोरि आङ्गन बाकि
मन चौकि बावे ॥⁶

Henceforth the dramatic activity in Nepal became very brisk and elaborate. Tribhuvana-malla's successor Jagajjyotirmalla (c. 1618-1633) was a great patron of learning and music* Re got several important works written in his reign, such as, a commentary on Padmavati's *Padmasarasvasva*, *Slokasarasangraha*, *Sangitasa-rasangraha*, *Sangitabhaskara*, *Sangitacandra* and Narapati's commentary on *Svarodayadipika*.

Among his Maithili dramas, the earliest was *Muditakuvalayasva*⁷ (1628) which is frequently quoted by scholars because it contains valuable information regarding the Malla dynasty of Nepal Kings. The *Haragaurivivdha** (1629) followed it. The third one, the *Kunjavi-hdrindtaka** is, a remarkably successful dramatisation of the story of Krsna, Radha and Gopis. It has been edited and published by Dr. P. O. Bagchi¹⁰. The Satradhara introduces the play thus :

कुङ्कुम निहार हरि जाव रे ।
गोपों लखे हरसित जाव रे ॥

6. Dr. Bagchi. *op. cit.* p. 173.

7. *Ibid.* p. 174

8. *Ibid.*

9. *Ibid.*

10. Published in *Paricaya*, a leading Bengali monthly, Bengali year 1347 (c/o K. Bhaduri, 8b Dinbandhu Lane, Calcutta).

Rsdhg and Krsna are introduced on the stage with the following song:

बाहि बह बसुनाहीर, झीतल झुरहि लपीर ॥
 नबदले लबधरे सोह, मधुकर धनि लब मोह ॥
 ताहि बिदिरावन मोरु, हमर हृदय गुनौ मोरु ॥
 ताहा गप करिष बिलास, बाजा पट्टपुरीष आस ॥
 नृप जगज्जयोतिमहाकाशी, मोर नति एके भवानी ॥

Then follows the description of the seasons and the conversation between Gopis.

We know of no work during the reign of Jagajjyotirmalla's son and successor Narendramalla. But his grandson Jagatprakssamalla (d. 1682) was one of the four great rulers of Bhatgson who raised Maithili to its highest glory in Nepal. He was, however, a greater writer of independent devotional songs than of dramas.

The Nepal Durbar Library has six dramas attributed to him (a) *Usaharana*¹¹ (b) *Naliyandtakam*¹² (1670) It is the longest of all and covers about 108 pages in Ms. Its Bhanitas have the poet's penname as 'Candrasekhara', which name is common in his independent songs, (c) *Parijataharana*¹³ (d) *Prabhavatiharana*¹⁴ (c. 1636), (e) *Malayagandhini* " (c. 1663*

11. Oat. No. (Durbars Library) 1,1564 pp. 1-50.

IS. Ibid, I. 397 pp. 1-108, Beginning of the MS *

हर चौद विलास कर बादशेखर बख्शाम. End of the MS :

अनन्य अनन पर हे बहि राजाह दुहु अनन दुहु काव सम्वत् ७१० ॥

13. Ibid, I, 420 pp. 146.

14. Ibid, I, 395 pp 1-44, Beginning of the MB:
 प्रबमहि सुमरगो गुरु गयेस देखु अभाव कर हरहु कलेश End of the MB:
 अन्त्यकाश लपति कर फिनति अनम होठ तोर पदे मरी इति श्री जे० सं०
 ७७६ ॥

15. Ibid, I, 436, pp. 1-86. Beginning of the MS:

and (f) *Madanncarita*¹⁶ (1670). In the Library of Rajguru Hemaraja of Nepal there is a three-act *Ramayana nataka*¹⁷ by one Krsnadasa written in Jagatpratasa's name. Some of these works seem to have been renewed in the subsequent years under Jagatprakasamalla's successors.

They are all invariably in prose as well as verse. The prose pieces are small but they are sweet and pure:

सूत्रधार—हे मित्रे एतत् आठ ।

नटी—हे नाच, हमर प्रशाम । की आज्ञा करै छिन् ।

सूत्रधार—हे मित्रे श्रीश्रीचक्षुष्यप्रकाशमल्लदेवक ज्येष्ठ रावकुमार

श्रीश्रीचक्षुष्यप्रकाशमल्लक आज्ञा मेत अछि—

(*Madannncarita*)

—हे परवत भूति, विष्णुदास नाम वैष्णव भिर्षी ।

—हे वचार्थ कह्यो अछि

(*Malayagandhini*)

The Rijavargana in (*Malayagandhini*) is important because it praises Srinivassamalla, the king's contemporary at Patan.

चौखण्ड नरपति सोहर वल्लभ ।

विजयन महीपति कम महि ज्ञान ॥

निरमल भसि दुष्य गौंग बल्लभ ।

मल्ल गवराव भोति कुन्दर द्वार ॥

चौब(स)ठि कलापर लक्ष्मि काम ।

रावदेव राहीमूल बह अमिराम ॥

मासति रूप विजयन वारे वे मे बसे एक ननु मेतहु विहारे End of page 40
अपूर्व स्वात वैष्णविक रूप ...

End of the MS: परमेस्वरीय चामने etc. A MS of this drama is also in the Library of Hemaraja Sharma, where its author is said to be one Krsnadasa.

16. Dr. Bagchi op. cit. p. 175,

17. Ibid.

सूत्र—हे प्रिये प्रिये, राधा श्रीश्रीविवाहसम्पन्न ! उन्निह कथकहना
अकपुत्रक राधा श्रीश्रीविवाहसम्पन्न सत्त कथि ।¹⁴

The songs in these drams are generally of the usual kind but now and then one comes across deep thoughts such as:

अधिर कसेपर कमलपाठक बलकुले ।

भवन कदक बनरबत आदि अप धिर नहि रह सब बने ।

कुत भित सबधम कुत दुख हरि अधिर जानव मने ॥¹⁵

(Madanoarita)

Sumati-Jitamitramalla (p. 1682-1697) was equally enthusiastic writer. The extant dramas written by him are: (a) *Kaliyamathanopakh-yana*²⁰ (1684) in three acts, (6) *Madalasaharanam*²¹ (1687), (c) *Jaiminiyabharatanataktam*** (called *Aavamedhanatakam* according to MM. Haraprasada Sastri) (1690) (d) *Gopioandranatafcam*²³ (1690) (e) *Uadkarana*** (f) *Navadurgdnatakam*²⁶ (1686) (?) *Bhdsdnataktn*** and (h

18. Ibid.

19. Ibid.

20. Darbar Library, Nepal, Oat. No. I, 460 pp. 1-44
Beginning of the MS * कल्याण ॥ वा ॥ आवहु शङ्कर गौरी अरवद्धा
Bnd of the MS: इह बनक इह काव ॥ नेपाल महीमसदल
महीपति श्रीश्रीसुमतिप्रववितामिश्रविरचिते कालीमवनोपख्याननाटके सुतोवाङ्म
q»V ।

21. Ibid, 1,354 pp. 1-30 dated Sampat 807.

22. Ibid, 1.1121, pp. 1-21.

23. Dr. Bagehi. op. eu. p. 176.

24. Darbar Library, Nepal Oat. No. 1.1564.

25. Ibid, L 1322, pp. 1-125. Beginning of the MS:
मङ्गल कारयेत् । नाटेश्वर एकोपहर पूषामुको न कार । कने द्वा पशु
तर्प्य ॥ तारकवा चके समदा विस्मिन्वावा कको येत छिपुर मव. End
of the MS: असे दश निकुहु सम्पत् ८०६ ।

26. Ibid, I, 1455, pp. 1-22,

Bharartanitakam'. It is the longest of all One peculiarity of his dramas is their catholic interest in many polite languages. Thus *Gopicandranataka* is in Bangali *Bhasanatakam* is partly in Newari, and the rest in Maithih. Almost all plays begin With a benediction to Ardhanarigvara (Lord Siva).

There is greater command over the language in the dramas of Jitamitramalla than in those of his predecessors. Their ease and fluency can be gathered from the following specimen lines:

सकल स्वस्वम् हर तिनि नयन, दुख रचि शशि अनलहु मूल ।

(*Bharatanataka*).

विमल रहव शिष्य सुरचरिबार, वाचत मयन शशि मेकरा ।

कुमति भितामित्र कह नृप ईश, देखु सदाशिव अभववरा ।²⁷

(*Madalasaharana*).

कुचलसादर—भिय गुन हनरुखी तेव तोहे मान ।

लोहित अचर मधुदेह रतिदान ॥

दुख मम सीमन्तिनी न देखल ज्ञान ।

वरगुने मेल मोर बाकिते पराण ॥²⁸

(*Madalasaharana*).

After JitSmitramaU's death, his son Bhatindramalla (1695-1722) ascended the throne. He was the most prolific writer. We know of the following dramas written and staged during his reign : (a) *Madhavanala*³⁰ (1704), (b) *Gauri-vivahanataka*³¹ (1706), (c) *Pasupatiprddurbhava*³²

27. Ibid. I, 1478, pp. 1-128. On sixty-seventh page :

अतः पर यदि विमलिव महादेव के उपस्था करव. End of the

MS : इसरो मनोरथ सम्पूर्ण मेल तेहि मोतिबाव ॥

28. Dr. Bagchi, op, at. p. 176.

29. Ibid.

30. Ibid, p. 178-9 and Darbar Library Oat. No. I, 1455.

31. Darbar Library, Nepal, Oat No. I, 347. pp 1-100, dated Samvat 826.

32. Ibid, 1,460. pp. 1-86, dated Samvat 831.

(1711), (d) *Gopicandra* (? 1712), (e) *Usdharana*"
 anSV (f) *Rutminiparinaya*²⁵ (g) *Vidyavilapa*,²⁵
 (b) *Mahaharata*,²⁷ (i) and (j) Two unnamed
 fragments—one of these was probably com-
 posed when the father of the king was alive
 (1695), for in the *Rajavaroana* of it the father
 of the king is praised in high terms, (k)
*Kamtabadhakrsnacarita*²⁹ (l) *Kolasrabadhho-*
pakhya, (m) *Padmavatinataka*⁴¹ (n) *Jalan-*
*dharopakhyano*⁴² (o) *Jaiminiyabhdratanataka***
 and (p) *Manoranjananataka*."

The language of some of these plays is
 Hewari or Bengali. The *Usaharana*, one of the
 unnamed fragments on *Saddarsana*^{8*}, and
Padmavatinatakam are, for example, muoh mixed
 with Newari; and *Gfopicandropakhyananatakam*
 with Bengali.

The songs in his dramas are numerous
 and have a variety unknown to earlier drama*
 tists. The following quotations will give some
 id?a of their achievement:

बोहै प्रभु नामर कुलुष जानर, रूपे मदन बचान ।

बोहै चउकुष कलाक जानर, रसिक गुननय बचन हे ।

98, Ibid, 1,345, pp. 1-75.

34. Ibid, 1,1182, pp. M 1, dated Samvat 833.

35. Dr. Bagohi, op. eft. p. 179.

86. Published by Bangiya Sahitya Penahat, 243-9,
 Upper Oiroular Road, Calcutta (as *Nepdle Bahgala Nataka*).

37. Ibid.

38. Dr. Bagebi, op. cil., p. 178.

59. Darbar Library Nepal Oat, No. 1,1390.

40. Ibid. 1,331, pp. 1.85.

41. Ibid. I. 380.

43. Ibid, I, 404,1-68.

43. Ibid. I, 453, pp. 1-335 Also called *Ahamtdha*

44. Ibid, I I I, 576. pp. 1-128.

वाहि अक्षयमति आन वाहि नहि, अमे दहत करीर ।

अनम सकल कर आन पहु मोर, भीभूषीन्द्र मन बीर हे ॥

(Fragment of 1896)

असत अक्षयि-सत करि नहि होयि । कियक नवन विनु अक्षोर न कोयि ॥

(Rukminiparinaya)

As usual, small sentences intersperse these songs, such as :

—हे लोके सभास्थान मानव पक्ष ।

—हे लोके सुनु ।

—(सर्वे) महाराज आज्ञा कर ।

(Mādhavānala)

—वेद पुराण नदने परिपूर नृप करतावे लोक बह सूर ।

—केशि हमरहु मने तहने अलू ।

(Jālandharopākhyāna)

—वे हिमाश्रयक एक पुत्री होअ से उपाव कर ।

(Gaurīvāha)

—आहे शिव सकल अनेक तीर्थ देखित्तो, अतः पर ह कारी आशिवा
अन्वय कदापि बाह ।

(Gopīcandropākhyāna)

(सूत्र० to नदी)—हे मित्र एतव आज ।

—हे हन्त्र त्वरित विजय कर ।

(Kolasurabdhopākhyāna)

उम—हे लोके एहि आलाव मनाएक विभाज कर ।

कर्वे—महाराज अवश्य ।

(Kamsabadhakrsnacarttra)

The Mahabharata and the Vidyavilapa may be discussed at length. They have been published by the Bangiya Sahitya Parisad. They will illustrate the general nature of the "irregular" Nepalese Maithili drama at its best.

The Mahdbhdrata (1702) (with which poet Kranadeva is associated) extends to twenty-three acts giving some of the famous Episodes of the great Epic. Vylsa and Sanjaya are also made

to appear on the stage to submerge the narrative, The action is reported or described in the songs. The way in which any incident of the *Mahabharata* is handled is illustrated by the following lines describing the 'Khajjuavadaha' episode Act VII:

कुम्ह, अजुन, अग्नि, पैतार ॥

एलने जाव, मा ।

आसावरी ॥ चौ ॥

आव सायदबन कराओव दाह ।

होवत अग्निनि उज्झाह ॥ मेपू १४० ॥

जादवदाह ॥

इन्द्रोकि--युद्ध ॥

दाहको, मा ॥

पहकिवा ॥ ख ॥

कओने दरपे तोहै कपओव दाह ।

तुरित करव हमे दुअ मुल रवाह ॥ मेपू १४१ ॥

अजुनोकि-- युद्ध ॥

राग तार ऐ० ॥

तुरपति न कह हम सजो आबि ।

जुनो रे तोह तह कि होवत आबि ॥ मेपू १४२ ॥

कुम्हाअजुन आनन्द निस्तार ॥

मिब आव, मा ॥

धुरिवा महत्ताल ॥ प्र ॥ चौ ॥

आमन्दे जावत तुरिते ॥ म्रु ॥

अजुन मेस चनवव काव,

चल आवे अपनुक धामे ।

बितल समर ह कुराव,

पाओल आमुष अग्नियामे ॥ मेपू १४३ ॥

At the end of the Mahabharata war the tarangtra is made to lament thus :

धृतराष्ट्रदिवलाप

हा नावि, मा ॥

अव्यवहारि ॥ यो ॥

कुल को लनव मोहि देखि कहु गेल, फबल नाक पवान ।

विपन्न भेल अवे हमर अवय ।

नहि आवि अन्ध मोर प्राय ॥

सुबोधन विबन काबार ॥ ३५ ॥

बूढ बयल हमे पावल शोक,

हरि हरि के करल प्राय ।

करम(ल) लिखल फल दुः(ल) नहि आव,

अब भूपदीन्द्र वृषभान ॥ १६ मेरू ४४६ ॥⁴⁶

The story of *Vidyavildpa* (1720)*^T was one of the most popular themes in Medieval India. Kumara Ganganandsinha has thus summarised it:

"In Ujjain, there was a king named Virasimha. He had a daughter called Vidyavati. She was a very talented girl and had taken a vow of marrying that person who would defeat her in disoussion. Many princely suitors came and went away disap* pointed. Her father became very anxious on her account and decided to try prince Sundara, who was reported to be a very learned man. He sent his court-poet to the royal court of King Ouna* sindhu of Kanohi, the father of prince Sun dara, for the purpose of inviting the prince to his court. Prince Sundara had also, on the other hand, heard of the beauty and accomplishments of Vidyavati and secretly wished to woo her. He came to Ujjain without any body's knowledge and pitched up his residence at the house of the garland girl of the king. On becoming intimate with her the prinoo told her his mind and sought her help in the affair. She contrived to bring both Sundara and Vidya- vati together and from the first sight both of them became enamoured of each other. But they did not find their course of lovd 'smooth. The king and the queen of Ujjam can&e to know of the

46. Ibid, Slat Act, p. 138.

47. Published in *Nep&le Basalt mfaka*. See f*. 36

clandestine visits and the lovers were caught Sundara was brought before the king and was sentenced to the punishment of a thief. But subsequently the court poet, who had gone to Kanohi, returned and told the king that the captive was no other than prince Sundara, the son of King Guna-sindhu. Upon this the king immediately released him from captivity and united him with his daughter in marriage.*⁴⁸

He goes on to add :

"This story has its origin probably in the Ohaurapan* ohlrfika. Sundara, the hero of the story, is, according to some, the Ohaura Kavi himself, to whom the authorship of the ChaurapaSoha&ka is ascribed. There are others, however, who say that the work was the work of Vararuohi, a Maithil scholar. Sriyuta Bharat Chandra Boy wove the story into a fine poem and it became a favourite study of both the old and the young in Bengal. Maharaja Yatindramohan Tagore utilised the story to form the plot of his play Vidya-eundara and the celebrated Hindi poet Bharatendu Harisheandra borrowed materials from it for his work bearing the same title."⁴⁹

This play is in seven acts (spread out into seven days' performance?), and has ample scope to develop the character of the dramatis personae. The unities of time and place are ignored. The Sutradhara does not linger on the stage. Songs embodying stage-directions are frequent, *e.g.*, when Gupassgara and others enter then the following lines are sung :

गुह्यसागरादि प्रवेश ॥

कक्ष ॥ एकताति ॥

गगनमुक्तगुह्य गुह्यक निधान ।

विदितश्रुतनवरकेसो नहि ज्ञान ॥

कक्षावति शिवा कर्त्तुं करण प्रवेश ।

अनुपम कण्ठ मोर रत्नापूर देव ॥

48. JA8B New Series XX 1924, p. 73,

49. Ibid, p. 74

दुख भूषणीमिदमस्त-कमल कलन ।

नीति विनयगुण करे भूष कन ॥ मेरू ६ ॥५०

and when they go away,

गुण काकरादि निस्तर ॥ ...

आनन्दे भाव्य बहू कलावति

अप्य नन्दरि रहि करव कमाव.....: 51

In the extant text there are hardly any prose passages as in * regular " dramas ; it seems they were left to the actors¹ choice. The orchestra are introduced as and

There are portions in this play which owe their attraction to their references to everyday life, such as, the washerwoman in the Fourth Act.

The songs are generally laconic and even cryptic, which make a mere reading of the text not very intelligible or pleasant. Now and then they are interspersed with continuous passages which, however, develop the thought and action as well as provide occasion for entertaining songs (e. g., the dialogues between the she-gardener (milini) and the young hero).

Some of the songs, sue a as the Mahegavsois and other familiar lyric-types are extremely successful. On the occasion of a marriage a 'Kobara' was sung as in modern Mithila :

कोबर, मे

बनामी ॥ क ॥

बहेने (मेहने !) गौरी महेरा, मायि दे,

दुहू मेलाह कापर (अरव !) देह ।

बिबादेबी (बी) दुन्दर देवा ।

50. *Napale Bfagda Nitaka* p. S,

51. *Ibid*, p. 4,

हुहु बादसो मेह न-मेह १०॥
बाबनी शान्ति बाब ॥ मेह १०॥ न-मेह १०॥

The apogee of Nepalese Maithili Drama waB reached in the long reign of Ranajitamalla (o. 1722-1772). He was the last ruler' of the line, and we learn of the largest number of plays written under him. Their names are: (a) *Krsnacariia*** (1738) (b) *KrmaKatlda ydtropd-khyana'** (1747), (c) *Mferfftarana*⁶* (1754), .in nine A Us), (d) *Indrajayandtakan,** (1764), (e) *Mdnahdtryopakhydna*'* (1764), (f) *Koldsurabadhopdkhydna"* (1766), (g) *Khatvdsurabadhopah,hydna*⁹* 1767), (h) *Andhakdsurabadhopakhyana"⁰* (1768) (i) *Krsnacaritropdihyana*¹* (j) *Madana-cartta*** (k) *Bdmdyananataka*** (l) *Rdma-earita,*** (m) *Mddhavdnalakdmakandald*⁸* (a) *Nalacarita*** [by one Ganesa who is also men lioned in (1)], (o) *Bukminipartnaya*¹* (in five

5*. Ibid, p. 33.

53. Darbar Library, Oat. No. I, 368, pp. 1.138, dated Samvat 858.

54 Ibid. I 11, 116, pp. 1-38, dated Samvat 867.

55. Ibid, I, 365. pp. 1-105. dated Samvat 874.

56. Ibid, I, 365, pp. 1-151. dated Samvat 884.

57. Ibid, I, 365, pp. --59, dated Samvat 834.

58. Ibid, late discovery no No. pp. 1-78, dated Sam vat 886.

59. Ibid, I, 365, pp. 146, dated Samvat 887.

40. Dr. Bagobi, op. ct. p. 180.

61. Darbar Library Oat. No. 1,365. pp. 1-11.

62. Dr. Bageht, op. at. p. 180.

63. Ibid.

64. Published in *NepAle BtHkgaUi N&faha*. See above f.n. 36.

65. Ibid, The name of a poet Dhanapati is also asao-iated with this drama.

66. Library of Bajagurn Hemaraja Shatma,

67. IbtYL Kha,

Acts), (p) Rukminihana⁵² (q) *Jalatayivisnva-distaatyupakhyana*,⁴² (r) *Tripurasurabadhopa-khyananatakam*⁷⁰ and (s) *Prthuakhyana*.⁴¹

Most of these were 'composed in the honour of his *iftadevata* (Personal Deity): the *Vsaharana* was staged on the occasion of the repairs of Her temple, the *Andhakdmrabadhopdkhydna* to propitiate Her, the *Krsna-caritandtaka* to commemorate the occasion of instituting a bigger bell in Her temple, and the *Koldsurabadhopdhhydna* to oelebrate the occasion of adorning Her with blue lotuses.

Some of these dramas are mixed with Bengali. For example, *KrMakaildsaydtropdhhydna*, *Rdmadyana* and *Bdmacarita* are mostly in Bengali.

The distinguishing quality of these dramas is the frequent use of prose :

(रानी) कहिरैवा—हे माधवाच हमरो बिनती हुन ।

काँचकापुर—प्रियतमा कहु ।

भीमानन्द (भोत्री)—हे दानवाधिप हमरो बिनती काँचकान कह ।

काँच०—भीमानन्द कहु ।

(*Andhkdsu rabadhōpdkhydna*).

—मिथै छोदे हमर पुख बन्क परती बिकी, हमर बिच लागल किहु कह्य हुनु मावावाच, हमकी कह्य ।

(*Bukmintparinaya*)

The plot of *Mddhavdnala-Kdmakandala* is very much similar to that of *Vidydvildpa*. It is also baaed upon a very popular legend. Its story is thus summarised by Kumara Qanganand Sinha :

68. Ibid.

69. Darter Library, Nepal, Cat. No. I, 365, pp. 1-54.

70. Ibid, I I I, 116, pp. 1-57.

71. Ibid, I, 365. pp. 1*35.

"KtajfcQovit'daehandrandAf Pushpavati City had in hp service a Brahmin bra named MaahaVanala, Be was exceedingly tatadspme, welbversed ih mittto and arte and a favourite of all. * Thte e*blt*I th* jealousy of the courtiers, who influenced the king to banish him from his kingdom, fiut the king did so, by showing him all tnatkti of honour. Madhavanala went to the city of Kamavati. When he reached the sate of -the palace, ha heard the music that flowed from the minstrels aoompanying the ourtesan Kamakandala in her danoe On listening to it Madhavanala remarked that the court was full of ignorant people as it allowed the man playing at mridanga to go on, although he was not keeping time for want of his right-hattd thumb; The door-keeper reported the fact to the king. Curiosity led him to know what it was, and he found that it wss a truth. The king then lnrteiateiy called him to the court and treated him with every mark of honour The dance went on. It kept the spectators enchanted At this inoppor tune mou ent a wasp bit the breast of Kamakandala. For fear lest the danoe be spoilt, she managed to scare it away with the air of ber breath. No one noticed it except Madhavanala. He became exceed ingly pleased and did not hesitate a single moment to present her in open court with all the gifts that had been offered to him by the king But the king took it as an insult and the Brehnun was ordered to leave his kingdom at onoe. He, however, got a very high place in the estimation of Kamakan dala. She kept him in her house for some time, before he left the city and both of them became exceedingly endeared to each other., When they separated, they did so with a heavy heart and many promises of mutual love and fidelity. At first Madhavanala had no fixed destination. On his way, however, he met a man who was going to the court of Kamavati with a problem (; from King Vikramaditya of Ujjain. Madhavanala salved it and proceeded to Ujjain. On reaching there he wrote a love-letter to Kamakandala and received a suitable reply. Madhavanala became greatly distracted in mind when he read in it the sorrows of a truly afflicted heart. He went over to the temple of Mahakala and passed his night there As a means to lighten his heart, he wrote a couple of verses on a piece of paper. They dearly expressed the emotions of his heart, On the next day King Vikramaditya, when he came to worship the god,

saw them, and became interested in finding out their author. The quest was unsuccessful. He met with the same misfortune the next day. But on this occasion he succeeded with the help of his courtesans in finding out Madhavanala, the author of those stray verses. To test his love, King Vikramaditya made him believe that Kamakandala was dead. Madhavanala died of grief. The king then secretly went to Kamakandala and broke to her the news of Madhavanala's death. She also died at these terrible news. The king then realised the situation and asked his vampire to bring the lovers to life and effect their union. And it was done."

He goes on to add:

"Like that of विद्याविलास this story too had a very wide circulation. We know of its antiquated manuscripts being available in Nepal. Mithila and Bengal and it has also been treated in a dramatic form by Sanskrit and Hindi authors."

The element of surprise finds some place in this play, but on the whole its style is of the usual kind. A specimen is given below:

कामन्दोषि—दूतक ॥

कामन्दिर, मा

कराहि न ॥

देखै कम तम रोह ।

मोहि न रोहै फहु कम अतिनेह ॥

बनो निह गुन मोर न हउ रोह ॥

दूतिन दिनति सब ॥

मिहि देखै दूतक,

से(प)ह नचपल बनि हिन भिन नहि ।

केहन दूतिन भिय पर दूत रोह ॥

भूमि नीरवधि रोह ।

विषयरम नीर कयेह कह रोह ॥ मेपु दर ॥

मावयोषि—दूतक ॥

भरपति मा ॥

बहोली ॥ व ॥

हुल बल बनो रूप कोप होव नहु

र (नो) मर चाहने पूर ।

होम नहि तेवि बन निहि अतिदूर ॥

गिव ॥ शिव ॥

बलि है, काहि कहु मर दुख दूरे ॥ ३५ ॥

कनसिनी बनि कल निबन्धो जेतल पल ।

वि कय सपन नहि फल ॥

हुल रत कुमविज तेह होम पूर ।

सने गुविमननि भीरबवितरूर ॥

कपन समीहिन विहिजो न पूर ॥ मेपू ८९ ॥^{१३}

At Kathamandu

The court of Kathamandu was founded by Ratnamalli, the youngest son of Yakfamalla (o. 1474). His son Amaramalla introduced seven Kinds of dances and encouraged other artistic things in Nepal. His grandson Narendramalla (o. 1551), and his successors Mahendramalla (c. 1566) and SadaSivamalla (c. 1575-6) are known to have patronised no particular dramatist. After the death of SadaSi vara alia we begin to get more and more records of this branch. Sadggivamalla (also known as Sivasibhft) had a younger son, Hariharaimhamalladeva. In the latter's reign the kingdom was divided into two sub-divisions, (i) Rajas of Kantipura or Eathamsndu, and (i*) Rajas of Lalitapura or Patan.

I. Rajas of Kantipur (or Kathamandu)

The branch that established itself, at Kathamandu proper was led by Lakaminara(nr)-simhamalla. His successor Pratapamalladeva (1639-1689) was an important "tutor. He defeated Siddhinar(nr)simhainalla of, the rival branch of Lalitapura or Patan. He had two

Queens from Mithila, Ruparoati," (a sister of Pratnananayapa and daughter of Viransrsyana, soft of Lakaminmyaoa and grandson of Prince Ngrayana, whose capital was at Vicaranagari (?) and the other Rajamati, and invited many Maithila Pandits, and learned many things from them.

"He composed prayers for different Pljha-devatas of Nepal, and after getting them inscribed on stones, placed them in many, holy places, such as Pashupati, etc.....He made a beautiful image of Nrityanatha.....75....."he composed many verses and set them (to musks).....and inscribed his name on his coinage, with the affix Kavindra (poet) and obtained great celebrity⁷⁶. "In this reign a Tirahutia Brahman by name Narsrinha Thakura, who had for three years repeated the mantra of Narasirbha and thereby secured his aid when needful, came to Kantipura.....the Raja gave him the title of Ghiru"⁷⁷

It was in his court that Vaihsamani Jha⁷⁸ flourished. He was the son of one Ramacandra Jha of Bharadvaja-gotra and of Belofice-Mula (Family)- He was the author of several works on music at the court of Jaggajjyotirmalla of Bhaktapura, such as *Sangitabhdskara* (1631). We know of two of his Maithili dramas : th? *Gitadigambara*⁷⁹ (1655) preserved in the Durbar Library and the *Muditamaddlasd* in the Library of Rajaguru Hemaraja Sarma.

The *Gitadigambara* wa⁹ composed on the occasion of Raja Pratapamalla's 'Mahatuladana'.

74. I A I X p p 184-188.

75. Wright, *History of Nepal* p. 814-13.

76. Ibid.

77. Ibid.

78. Wrongly called Vangamani Jha in *Nepal Cat.*; also author of along Kavya in Sanskrit called *Krsna. Kavya* (Darbar Library, Nepal, Gat. No. I, 427). In his songs he echoes frequently Vidyapati's poems.

79. *Nepal Cat.* A. copy of the MS. is in our possession too,

The play is of the 'regular' type and is divided into four Acts. It proceeds gradually from (प्रथमदृश्य I), to मायिनीमनन (Act II), to (Act III) and (Act IV). The story of Siva's enticement by Parvati is very familiar and the main attraction of his treatment lies in the vernacular songs. There are quite a few hymns to Siva as simple and as dignified as the one which he gives in the beginning of his play:

आच श्रीसिम्हवन कुलमासे,
 आच कश्चित्त कुरुरि चारे ।
 आच कश्चित्त सिलक नव इन्दु,
 आच सोदागो तिमुर किन्दु ।
 कोमल विकट दुहुचारी,
 अपुरुष नाच करवि विपुराती ।
 एकदेह अचपूरुष वारा,
 तैलिकोटि देव देवन दारा ।
 सुकवि वंशमन्त्रिण कुर माये,
 सेवि देव हर की नहि पाये ।

The suggestiveness of his style is seen in the following (Mana):

करह उनस हवि मुक्त करविदा रे ।
 हरि भए उग्रप्रो नयन दुह चंदा रे ।
 विमुक्त नेचरख हेरह महु निता रे ।
 कुम्हार पोंसि कुलप्रो दर दिला रे ।
 करतवि उनिदा रियो नह (?) विमुक्तानि रे ।
 करिखह....विमुक्ता म्मुक्तानि रे ।
 रक्षि विभक्तानि रस अकाल रे ।
 सेवक अकारण मरदन मान रे ।
 सुकवि वंशमन्त्रिण कुर रस नाच रे ।
 अहन कनकन (वाचन ?) काहि नहि नाच रे ।^{१०}

Prat&pamalia was followed by Mahindra- (or Bhup&lendra)malla (1689-1694) under whom

one drama, *Nalacaritandata*, (1682) alone is known to have been written. Dr. P. C. Bagoh? qtrites a Specimen from it :

तेरी बदन माँतो सखर
मेरी बदन बकोर ।
देखत मोहए अधिक सोहए
कहहु बचन मेरा ।
देखिते कुन्दर अपन लोचन
काकर शोभा री ।
मनो पङ्कज मन्द सोहत
फन से लवुचारी ।
पार्थिकेन्द्रसुत नृप 'शृपालेन्द्र' कहत
एवो बिचारी ।
उचित सम्य भिक्षुँ नागरि
पति से मति समारी ॥⁸¹

His suooesaor Sri-Bhaskara-Malla-Deva (1694-1702) is not known to have done anything for Maithili, but his grandson, Jagajjayaiualla (1702-1732), seems to have patronised Maithih at his court. The *Abhinavaprabodhacandrodaya*⁸² written under him is an adaptation of the Sanskrit work *Prabodhacandrodaya*; its language is however mixed with Bengali. The last ruler of this line was Jayaprakffsamalla (1739-1778).

2. Bjdj* of Lalitapura or Pdtaha

This line of Rsjgs is said to have been founded by the younger soq of HariharaAidiha-deva. From the point of view of Maithili it was more flourishing branch than the former. The son of Hariharasirfihamalla was the famous

81. Op. du p. 189,

88- Darbar Library Nepal, Cat, No. 1,1154, pp. I-7, and III, 565, pp. 1-184. End of the सम्य नेपालि रस-

कलाविष्णु मान पोखरेलक शुभादिन-चन्द्रश्री जाने वारतो समग्ररुच पुनर्वसु

king Siddhi-Narasingha-Deva (1620-1657) Under him was composed in 1651 the famous drama *Hariscandranrtyam*". "The story of the plot is essentially the same as that of *C andahausika....* The appearance of Sanskrit limits itself to a few verses with the introduction of high personages and has influence on the instrumentalation and melody of songs .," Mr. Augustus Conrady has examined the language of it and has come to the conclusion that it is Maithili, sometimes mixed with Bhojpuri and, sometimes with Hindi—but "with the modern Nepali it has nothing to do." The characters in this play are the famous truthful hero Hariicandra, his wife MadanSvati and his son Rohidasa. It is full of dramatic interest throughout.

The following is quoted as a specimen scene:

रोहितस—हरे श्रीगुरुदेव, हमारा कथन कथयान हो ॥ श्रवो (स्तोत्र १) ॥

विद्या विद्यार्थं यैव न विद्यमि कदाचन ।

द्विषत्य दक्षिणा वाक्ता शब्दति ॥

पितर आत्मा विदु कैरे कलपान करिबो । मरख हरे कोन दुख ॥

श्रुतिमा—हरिदे, एहन कुकुमार बालक, एहन मानास विषय (वे) कलपान न करै छवि हरि ५ ॥ एमरवा कुन विद्याला हमार के बर कलकल मेर छवि ई बालकक करीर जैसे कुकुर्वा कवि कबो दाहक पै, जैसे तन्त्रिका करीर दाह मेर तथापि सत्य मंत्र किचित नहि भेदा, तकरा एहन दुख देखि कहु जोकरा क बर दया है मेर, कतेक दुर्दैव (कलेक दुर्दैव) कलक का किरण निवारण करव ।

When the Raja goes to serve a 'doma' he is asked;

83. See above pt. I I, Chapter VI.

84. Edited by Augusta Conrady, 1891, I have quoted extracts from its English translation in MS, In possession of NaraataAtthadasa, Village, Sakhwmr. P. O. If astetohi. Disk, Darbhakkanga, A poet called Damodara ia associated with this play M IS dear from its last verse.

का (सतेन) ॥ हमें काससि बिहारी के बिहारी

हमें के भौतिक निहारी के भौतिकी की कासते ।

रा(बा) ॥ मोहि जाकरा के एक बहिरी की भौतिकी कासते ॥

का० ॥ सन्निहत मूल की बिहारी मूल कहै मय को नेव बिहारी मूल (मूल) ॥
के चापीत बार कुचर्च, सेठ ॥

In the End the Rājī gets angry and demands his dakṣiṇā thus :

—अधुरे (अधुर की ?) पापि, रे निर्वरां, काह(ह)ह कतेक
बंवार(स) करकुनि रोहे न फल के हमरा जगद्वय काव नहि
बिहारी, बाउ मोर दहिच देठ ॥

राजा ॥ काहे भौतिकी कासती की करिनी के दुखार कासती के कासती निरवय
हरि ॥

कोराव ॥ ५ ॥

अये कि करह बनि न जाव परा
व(स)त रोमे बिहारी करिह मयदान ॥
अच्छल दिवस बनि मयगोरि रात ।
बीच ठपर बिधि कि करिति वात ॥
सुत रोहिदास अछुव नहि न वात ।
हमहु बेचर(स) मुनि कपरा हात ॥
'दामोदर' भनेन कर राव ।
व(स)त हरिचन्द गयन दुव राव ॥

The Rājā recognizes his dead son and wife thus :

राजा—अहे कोरिनी(बि) दुव ॥.....

कतक हरिचन्द के दुख जाति । कहि गेल अछुव हमर कितान ।

रानी—राव हरिचन्द बेचिह हम गेर । दुनसन्ताप दुख दव गेर एहि बेचना के
कव कास । ..अहे मया पुनव हमी रावा हरिचन्द के की मयनाकसी
अछि । हमार कासती परे दासिनी हैरो कासिहकार करिहार दुव
निवा कासी कासि कासिह कासती ॥

॥ धनी वाव ॥

राजा—हरि देव(वि) हमारे कतेक बिहारी दिखे हम के चबहारे वाव है रो,
एहि हमार दुव रोहिदास अछि, मयनाकसी के कासती ना बिहारी ।

हाव ३, आमी कलने कुव्वर कुव्वर... ॥ २ ॥ नाति ओम ॥
 रोहिदाव ऐवेन क्रम मोरु ॥ १ ॥ ... ॥ २ ॥ ... ॥
 हेरो मदनपदी ते अन्ना विभियो हरि ॥

The play ends in, the asirvada to Siddhinatasingha.

Srinivasamalla (1657-1701) ascended, the throne after Siddhinarasingshadeva. He extended the period of dancing in Karttika, and Was himself a poet. We know of one drama at hie court called *Dabitakuvatoyasva*.

His great-great grandson "Visnusimhamalia (c. 1737) is the author of a *Utahardna-Nataka or Krsnacaritra* (a long One-Act play) preserved in the Library of Rajaguru Hemraja Sarma of Nepal.

Henceforth, this court was generally under either the Rajas of Bhaktapura or those of Kantipura.

At Banikapura (Vanepa or Vanapat)

This collateral line was established by the second son of Yakgamalla (c. 1474), Jayaranamalla. Jayaranamalla ruled for about 21 years and invited four Maithila Brahmanas to his court. The line, however, lasted only for a century. By the time of Jagatprakasamalla and his successor Jitamitramamalla it seems that this line had shrunk into insignificance. We know of only one wriier Jayaramadatta⁵⁵ of Vanepa who composed in 1496 a drama Called *Pandavavijaya* (or *Sabhdparvandtaka*) ••

88. Jayarama is also the name of a contemporary of vidyapathi, See above Part II Chap. VI.

1934 V the Indian Stage by Hemendranatha Desgupta.
1934, vol. I, p. 164,

IV

CONCLUSION

The end of this extremely active period in Medieval Maithili Literature came in 1768—though as Dr. U. Mishra says, the interest in Maithili did not completely disappear 'from Nepal'⁸⁷. The main cause of this end was the political upheaval by the coming of Gurkha king Prithvingriya Shah (1768-1775). The arrival of the Gurkhas meant the introduction of Gurkha-Bhasa in the court and the decline of Maithili. Moreover a number of years the Gurkha kings were more engaged in consolidating themselves than in patronising arts and letters, and hence the literary tradition of these courts was broken for the time being.

Before we pass on to certain concluding observations, it is necessary to point out that a number of Nepalese dramas are still unclassified and therefore difficult to be placed in their proper sequel. They are: *Nukanataka* and *Sabhatarangini* (in the Cambridge University Library), *Krsnacaritanataka*, *Dikpalopakhyana*, *Bhasasaskrtanatakam*, *Mudavatiharananataka*, *Mudraraksasakatha*, *MuladevarSasidevopdkhydnam*, *Yaydyupakhydnam*, *Batnesvarapradurbhdvopdkhyanamnatpka*, one fresh *Rdmacaritano*, *taka*, *Hamabhisekanataka*, *Bdmadyana-HanumanatakaduPrakirnam*, *Vikraneacaritanatakam*, *Yiradkvajopakhyananaiakam*, *Samrohtni-upakhyanam*, *Srtkhandacaritanataka*, *Subrehmanyopdkhydnam* and *Haragdnakathd* in Nepal and about ten or twelve dramas in various libraries of Europe.⁸⁸

87. See Hindustan, article on "Nepali Drama", op. cit

88. Information gleaned from note added to Dr. Bag. ob's article op. cit, by Dr. B. K. Kumar Chatterji, and from the catalogue of Darbar library, Hopal,

There were three influences working during this period. In the first place, the Sanskrit drama acted as the model frame-work; secondly, the Yatra type of drama gave life and movement; and thirdly : the tradition of Mithila school of music directly initiated these Vernacular dramas. The outcome was consequently of three kinds, one, was 'regular' Haithili drama where the form of Sanskrit drama was preserved but the language was more or less Maithili; the second was the kind of tiYltma where some incident in the life of Krsoa or any other popular hero was described in the form of extempore dialogues interspersed with popular songs ; the third was an independent kind of opera—like drama—mainly made up of secular songs. In the last two types the main interest was in the music of the piece; naturally their 'literary' and 'poetic' excellence was not very great.

The theatre in Nepal was a sort of repertory of professional drama where the old afcd popular themes were frequently renewed. The actors utilised the services of the dramatist to provide them with a popular theme on which they could exercise their faculties of Nrtya and Safigfta*. The training of an average actor tf as guided by such works as *HastaprakdranUrdpanam*, *Brihottamulctdvali*, *Khisatnavddyatifad* and other manuals of acting and singing.

At a time when the Musalmans had dominated the nation and Mithila herself had not been able to produce what it ultimately did produce, it was only in the secluded courts of Nepal that dramatic activity could develop according to the native wisdom and talent. Thanks to the Newari copyists, we are today able to have a glimpse of their intense activity. It is hoped that a more sustained search for MSS in Nepal will give a complete picture of the vernaculat dramatic litetature.

CHAPTER VIII

THE KIRTANIYA DRAMA OF MITHILA

INTRODUCTORY

In Mithila proper there is no evidence of any great dramatic activity in the vernacular till the installation of the Khativalkula to power in 1557. Maharaja Subhankara Thakura (1583/4-1619/20) son of Maharaja Mahesa Thakura (? 1557-70/1)

was the author of several works on acting and dancing.¹ There may have been many more treatise written by contemporary scholars on these subjects, but they are not available to us at present.

It is possible that independent of the court, traditions of dancing and acting might have flourished in the rural areas, of which we have such vivid account in the work of Jyotirrfvara (c. 1324). But the centre of literary and aristocratic drama definitely, shifted to the quiet and secluded courts of Nepal after the extinction of the OinivMa Dynasty (c. 1527).

Before coming to an actual examination of the plays that came to be staged in a set fashion, it is necessary to refer briefly to the conditions of the stage in Mithila. It is, however, not possible to make any detailed analysis at present; for, there are no adequate memoirs and histories of the various centres of professional acting. All that we can do is to gather certain facts and traditions of the pre*

1. *sag. Srthastamuktavali* (MMC II) and a Nrotya work in the Library of Hemaraja Starana, Nepal,

sent centres—such as, at Hati under the leadership of Babujana Nayaka, at Lagama under Ajabalala Jha, at Alapura under Khusidasa, at Sarisava and Ganhavari, at Serapura under Umakanta Jha, etc.^{1A}

A group of actors in Mithila was known as 'Jamati'. Its leader was called the 'Nayaka', and he played the role of the Sutradhara and the hero (generally Krsna or Hara). There were no female actors but the parts of women were impersonated by male actors. There was no restriction of caste or sub-caste in the choice of actors for a centre. Indeed, the Brahmagya, the Kayastha, the Camara and the Dusadha equally enjoyed and participated in a 'Jamati'.

The N&yaka was also the convener. Though the actors used to charge remuneration for their performance,⁹ yet they were never solely dependant on it for their subsistence. During marriages, Upanayanas, Durgotsavas or other important social or religious occasions, the N&yaka was invited to get performed a Kirtaniya drama at some public place or private household. At times the Nayaka took his troupe to the royal court as well—unfortunately no details about the etiquette and the form of acting at the court are available.

The main qualification of a successful actor was to sing the 'Mana', the 'Naocari', the 'Tirhuti' etc., and to have a general profioienoy

1A. I am indebted for the following information mainly to Pt. Rddhinatha Jha, Principal, Lohana Vidya-pitha, Lohana Road, Dist. Darbhanga, and to the Intro-duction of Narendranathadftsa to his edition of Ramapatia *Rakmimharana* MS. Village Sakhwar, P. O. If anlgaehi, Dist. Darbhanga.

2. The 'Jamrti' used to gel from Rs, 2, to Rs. 4 per performance and food for the night ; sometimes they used to enter into a kind of annual oontraot too.

in gesticulation. Their attempt to impersonate a particular character was not very realistic. Most things were either taken for granted or were symbolically represented through accepted conventions.

There were in Mithila several kinds of actors and the Kirtaniya actors formed only a particular group of them. They were called 'Kirtaniya' actors because their main aim was to present dramatic performances in praise of the Lord (Kirtana). The vogue of this name, must have come very late ; for the *Varnara-indkara* does not mention it. It appears that the use of Krsna's or Siva's stories in such successful dramas as the *Usaharana*, *Panjataharana*, and *Buhminiharana* and the *Gauriyamvara* led to this nomenclature. Some people believe that Umapati Upadhyaya was the founder of 'Kirtaniya' drama in Mithila and that he used to sing and dance before Krsna's image. In spite of all this, the example of 'Yatras' and "Kirttans' of Bengal and Assam might have been responsible for giving this name to Medieval Maithili drama in Mithila.

The Kirtaniya performances were held at night. The stage was a simple platform. The Sutradhara used to make his appearance first after the Nandi-Patfea. His usual costumes⁸ were a 'Jama,' a 'Nima,' and a 'Payjami.' He used to wear a pair of sandals called Tadukka.' He covered himself in a wrapper and put on his head the old-fashioned Satha Paga. (=a national cap of Mithila supposed

3. Of. HarendranathadaBa'.B Introduction to Maithih
 Stage : भाषक 'जामा', 'नीमा', 'पेजामा' पहिरि पदुका बान्हि बहिरि ओहि
 छठ्ठ पाव भाष पर राखि कुलहल्या हाथमे सब साधारण नृत्ता ठोकि कर
 बनल कनाओल रसमंच पर नाच्यो पाठक पश्चात् 'अलमतिविल्लरेव कहैत
 अवेस कयैत कथाई' ।

to be of sixty hands in length and bespeaking respectability). He had in his hand a rod known as 'Phulabathtba'. Be was generally accompanied by his wife the 'Nap,' and generally introduced the occasion, the author and the play to the audience. He took pride in showing his scholarship and knowledge of "learned" things.⁴

The number of actors at any particular centre was small. The dramatis personae was given usually at the very beginning of a play in the form of a Pravesa song. The Nsyaka the Nayika, the Sakhis (two or three), Nsrada (as a negotiator) and the Yipats (Vidayaka) formed the stock characters of a Kirtaniya party. Sanskrit, and (sometimes) PrSkya, continued to be used in dialogues and stage-directions. For the rest, everything was conveyed through vernacular songs and verses (dohas). There was very rarely prose passages and dialogues in these plays. If any action was to be shown on the stage which needed detailed performance, such as Psravati's penance, or a battle, generally a description of it was sung on the stage.

There used to be lies, of the plays ('stage copies' of the plays) which the actors committed to memory. We do not know if in medieval drama 'parts' were ever regularly rehearsed, but we do have evidence to show that scholars were specially asked to prepare the actors for appearing before the assembly of the learned.

4. Ibid : "अपन विद्वत्तक अवस्यक हेतु नायकीक मंगलश्लोक क आचर्यकताक शास्त्रीय विवेचन तथा गद्यवाचालाप जन्मसमयक आदि (कहूदो-कहूदो) बौद्धार करैत नायकता कलाक परिवद दैत कहल। माथीन 'पारिबातहरथ' क जुला कतह कालक पर लिखल एक प्रति एक कीर्तनिवाक पर मे हम प्राप्त कएलहुँ जहि ताहि मन्थक ... अन्तरक हमर कथ क लख.....लख करैत।"

For example, in modern times, Harsangtha Jha, Gapanitha Jha, Raghunandanadasa, Yadunandana Jha and Kapilesvara Jha used to train Klrtniya actors. The orchestra was specially trained in the Nsradiya form of musical Eirttana.

The audience was composed of the most learned as well as of the most illiterate. The common aim of both kinds of visitors was to derive entertainment.⁵ Besides music, vocal and instrumental, there was the fun of the Vipats, the beautiful songs of the Nayika, the rough attempts to bring such machines as the Garuda,⁶ the

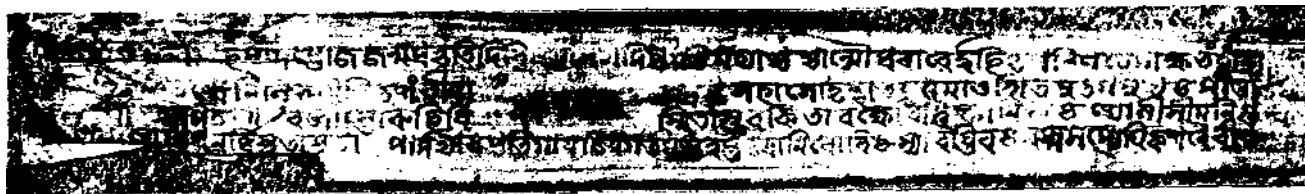
5. Bhuvanesvara Singha "Bhuvana" thus explains the influence of the audience on later Klrtniya Drama :

वह बात निर्दिष्ट है कि मिथिला के वे छोटे छोटे नाटक इन नटों की परिधि को दृष्टि में रखकर अभिनय की आवश्यकताओं की पूर्ति के लिये लिखे गये। साथ ही सर्वसाधारण विरोधतः महिला दर्शकों के बोध का भी ध्यान रखना पड़ा। मैथिल अपनी संस्कृत छोड़ना नहीं चाहते थे, साथ ही उन्हें अपनी मातृभाषा का भी ध्यान था, अतः सभी रचनाएँ उन्नतपक्षीय हुईं। उस समय मिथिला की ऐशियों तथा साधारण दर्शकों में भी इतनी पड़ता थी कि वे सरल संस्कृत-प्राकृत का आनन्द उठा सकें, इसलिये नाटकों की भाषा को, कवित्व के आह्वयों से बचाकर सरल रखना पड़ा एवं कथा भाग भी उलझना तथा विस्तार की सीमा से दूर रहा। कवि को इस बात का ध्यान रखना, आवश्यक होता था कि वह जो कुछ लिख रहा है सो...सर्वसाधारण के बोध की वस्तु रहे; स्वरूप साधनों से थोड़े समय में सफलतापूर्वक अभिनीत किया जा सके। आनन्दपूर्वक सब तरह के खिचातों के लिए सम्यक्साधक साथ ही कवित्व से खाली भी नहीं।'।

—Introduction to his edn. of Ramadasa's—*Anandamaya*.

6. Rddhinatha Jha in a letter to me thus describes how a Garuda or Airavata used to be shown : "कतना डा. पादर क सम्पाद रहे क्लेशक ततवे डा वनसततदस्य होद क्लेश जो पुष्ट भाग मे दू द्य सवार क सार देवता बोध भूत क्लेश रहे क्लेशक भू मे पादर पैकस

THE MS OF VIDYAPATI'S GORAKSHAVIJAYA-NATAKA
COPIED IN L.A. SAM 495 (1614 A.D.)



The First Page



The Last Page

the orders of Maharaja Sivasuhha (c. 1412.1428/9.) Its speeches are in Sanskrit and the songs are in Maithili.

Bivanandana Tbakura notices another drama by Vidyapati, called *Manimanjarina-Hia*¹². But it seems that it has no vernacular passages in it.

Orierson attributed¹³ *Parijataharana* and *Rukminiharana* also to him, but no evidence of their existence is known to us.

2. Oovinda

Govinda, the author of *Nalacaritanata-*(Aa),¹³ is different from Govinda (Thakura), the court-poet of Karhsanarayana (c. 1527) and Govinaadasa, Jha, the great poet who was contemporary of Sundara Thakura. For, he gives his genealogy differently¹⁴. He had three brothers Mahadeva, Vasudeva and Gopala. He was the son of Kavi Ravikara, grandson of Sri kara, great-grandson of Laksmanadatta, great-great-grandson of Sthitidatta and great-great-great-grandson of Jivadatta. This geneo-

12 L8IV, il, p. 17 ; following him various e.g. Kieth (Sanskrit Drama) and Mishrabandhu Vinoda also say this.

13 The M8 was noticed by Bihar Research Society in the library of Ananda Jha, P O. Pindaruoha, Dist, Darbhanga. I found a Copy of its vernacular portions in the library of Raghunandanadasa, Village, Sakhwara, P.O. Maiigachi, Darbhanga. Oandft Jha noticed the MS first in the appendix to his *Ramayana*

14. Of.... य शरीर जीवन्तः सुतं जवनवदेक (५!) लोष (५!) सुखं विमल- मतिं स्थितिवचमस्तुदर्शं, स च सफलशुभास्पदं जनानां जलभक्तं लक्ष्मणदत्तमिन्द्र तनयवर उदितवरस्य भानोः लक्ष्मणः सुकृतेन यच्च श्रीकरोऽभवदुत्तमं नन्दते नन्दनोदित इयामस्तुमः । राजहंस- कमनीयमूर्तिभिः पूरयन् दशदिशोपकीर्तिभिः । हरिहरचरन्परायणः भिव- भीष्मद्वार विन्दवनीविनोद भानुः रविहर कविरेतदात्मबोऽमृतमभिदधुर्नः अपन्न गोविन्दं विन्दतपि सुत जनानो गुह छिन्दु सुतं वत्सानुवा मावक्यादुदेव कोपात् नमामां उपासविद्याः ।

—(Beginning of Ms.)

logy is corroborated in the Panji¹⁵. We learn from it that he was also known as Kavi Horayi. His great-grandfather Laksmapadatta was married to the daughter of Maharaja Ganesvarasifliha (c. 1370/1) (the father of Maharaja' Kirtti-simha, patron of Vidyapati in his early days). He belonged to the family of Dirghaghosa-Sandahapura and must have been a close successor of Vidyapati Thakura.

It is possible that this Govinda is the same as Mahamahopadhyaya Govinda the author of a Tantra work¹⁶ called *Govindatattvanirnaya*, dated La. Sam. 52 ? (=1639 ? A. D.)

The Bhanitas¹⁷ of his songs reveal that his patron was one Yadava Raya, husband of

15. I am indebted for this information to R. Jha, Librarian, Raj Library, Darbhanga. मूल दीपो (दीप'दीप) मूल ग्राम कवचपुर

16. *Nepal Cat.* p. 17.

17. The Bhanitan are ;

Song No. 2: Ceohoes Vidyapati)

मन गोविन्द बन मन रह कठिन संग भिड़ोह ।

लक्ष्मीपति बुझ नरावन 'मुनिहुँ मानस मोह' ॥

(Of. Song No. 1 (मुनिहुँ मानस दरस लोभ)

Song No. 3 : मन गोविन्द मति । बुझ बुझुमिनि पति ॥

(Of. Ratipati Bhagat Part III ch. IV).

Song No. 4 : किर गोविन्द मन मानस लाए । बुझ बुझुमिनि पति वादस राए ॥

(Of. Ratipati Part III ch. IV).

Song No. 5 : गोविन्द कवि मन सृज मधुसूदन लज्जत कदजो अचकारी ।

Song No. 6 : गोविन्दकवि बुझ मधुसूदन ज्ञापति समस न खोह ॥

Song No. 9 : भव गोविन्द बुझुनदन बाव ॥

Song No. 10 : भव गोविन्द बुझुनदन केवक तेँ पर ज्ञान्य कर-कार हे ॥

Rukuminidevi. It is not dear if he refers to a patron or to Lord Narayana in other places, In any case, these patrons are not known to us in contemporary history as yet. They may have been some minor ruling chiefs who followed the dissolution of the Oinivara Dynasty.

The plot of the drama is based on the familiar story of Nala's exile. The dialogue is in Sanskrit and Prskṛta but songs are wholly in Maithili. The dramatic use of songs seems to have begun as early as this play. For example, the entrance of the Minister is announced in a song :

भैरव सुचरित मन्त्रिन्वर परवेश ।

अनुचरन बहु मन चरम लक्ष्य ॥ Etc.

There are poignant moments in the play—* such as, when Damayanti, forsaken by Nala, cries out in distress :

अपद लक्ष्मण संपद पट्ट हारल न मानल कोनहुँ निरैवे ।

परिश्रि परिचन गपन कपल वन दाकस देव विरोधे ॥ ४० ॥ ...

बदि न मिलस पट्ट वदन पैसव मोहुँ पिआ बिनु कैवनि नारी ।

‘गोविन्द’ कवि भन बुक मनुष्यन लक्ष्मण करखो अवधारी ॥

The king repents his fault of gambling in* an excellent song :

हमे बुझारी हमे बुझारी—

कमल विदित हमे बुझारी रे ।

हमरि कोरी हमर पाठ—

चनिक देखि न जाव भिराव ।

कत करबनि बीचक सेवै—

कत गमावति एक निवेदै ।

Song No. 11 and 12 : * भन गोविन्द बहनुवनदास । कमला
पति परिपूरु जाव (कमलापति may refer to
the Lord).

Songs No. 1, 7 and 8 : भन गोविन्द

ठक्क बेडी हमर छारि—

हुआओ धनिक मोरच(क) हुआरि ।

गोविन्द बन नरपति देखि—

कारद लाबल कोठा देखि ।

The end of the play witnesses the return of the king and the queen to their home :

आएल नैचव बहुषानाब, चान्द बदन दमवन्ती लाय ॥

न क (१) बलाब भाल कुसलसहार, उनि भुबने दुरपति अवतार ॥

बागारि बन भन मदन समान, बा सभ मेल न होएत जान ॥

पुरि परिकन जनपद बुबराब, भैरव किकर तन राब ॥

धरम रूप धरि धरिखी पाए, नैचव नाम धराओल आए ॥

बहुदरसन जननत जाननन्द, कुकुद विपिन बन पुनिमक चन्द ॥

बन 'गोविन्द' बदनन्दनदास, कमलापति परिपूरख आस ॥

3. Bdmaddsa Jha

We know Ramadasa Jha the author of *Anandavijaynatika*¹³ very well. He belonged to the Kujauhbara Makharauni family of Biahmanas and was the fourth and the youngest brother of the famous successor of Vidya-pati, Govindadaea Jha (contemporary of Mahalaja Sundara Thakura 1644.71.")

The story of the play is simple and is divided into four Acts. In the first Act, Madhava, the hero, is shown to become eager

18. Two widely differing editions are available in print. Pt. Mahefa Jha's edition from Raj Press, Darbhanga and Bhuvanevara Singh Bhuvana's edition from Vaisal Press Kamalalaya, Muzaffarpur. The latter is edited with an introduction and a commentary. MSS of this work are also available with (1) Babu Baldeva Jha, Village Baiyam, P. O. Lohat, Dist. Darbhanga, and (2) Ananda Jha, P. O. Pindarucha, Dist. Darbhanga.

19. See more information about his family under Govindadas Jha (Part II, chapter VI above) who is described at length in the present work of Ramadasa alias Sarasa Rama.

for his beloved¹⁰. He learns of Radha's beauty from his friend Anandakabda in the following words:

आव मधुपुर जाहँ पव मैदसि राधा ।
 मानव मीन तरङ्गिनि बिहस अगाधा ॥
 कुन्तल दौधल लोचन अति मधुमय भोरा ।
 आनन कमल अजर दल कुच चकेवा बीरा ॥
 बाहु मृदाल नाभि हृद मुखन अचतारे ।
 बिह्वि कलरव कैदमें बल्लवर परचारे ॥
 होनव चाह उर झल्लें करि कर अगिरामे ।
 मितसि मुरारि पबौनिनि भन रसमव 'रामे' ॥
 कमलावति पति गुनमत सुरतव अचतारे ।
 रव बुझ छु-दर नरपति सब नागर चारे ॥²¹

This is an imitation of Vidyapati's famous BatagamanI describing the youthful heroine on her way¹⁹.

Madhava then requests his friend to help him to see her. In the second Act, Radha along with her friends Vicakgana and Vaoala meets Anandakanda. Anandakanda deceives them by posing to be an astrologer called Guanidhana and asks them to collect flowers for the worship of Lord Siva. While the girls are engaged in collecting flowers in the garden, Madhava and Anandakanda make their appearance, through a device tamely reminiscent of the bee-episode in Kalidasa's *Sakuntalam*. But before they could talk long with the girls, Madhava is called away. This Act shows the birth of love in Radha's heart²².

20. Hence it is oalled "Sotkantha Madhavanama Prathamonkah.

21 P. 10, Raj Pros* edition.

22. Khagendranatha Mitra's *Vidyapti*

23. Hence It is oalled 'Sothantha Radhanama Dviti-yokkah'

Then follows an account 'of Radha worshipping the Lord with the flowers collected in the last Act. The Lord is supposed to respond to her prayer. Radha is shown next in love-lorn state :

माधव विरहै विनोमिनि मेव, देख कुपमानु दुखहि परनेव ॥
 मानस आकुल बिरह भरीर, मुख बधि मखिन नवन कदवीर ॥
 बीर चेत नहि दीव नितान्त, आधि कषीनि आसिबन पाव ॥
 विनु पुकलहुँ देख उचर बबामि, पुकलहुँ न कहए लज्जित बानि ॥
 मनए “राम” रस बुक अनु रूप, कमलावलि पति सुन्दर भूप ॥²⁴

There are several-songs of separation sung by Radha while she pines for Madhava :

कि कहव, ओ रे, तारि कहिनि पुकिन अनु तन विनु ।
 बासि कुसुम बनि कर कनु ।
 जानन, ओ रे, बउगुन चेछकि चटैकि रह बनि कह ।
 कौने वेह देख हुतबह ॥
 बिरचल, ओ रे, हतिल शबन नसिनि दए मन कर ।
 परवहिं करए बसम मए ।
 तुम गुन, ओ रे, आवैं कुचहि महीतल ।
 अकिल भललि फिरव, नवन बल ॥
 रसमव, ओ रे, मनए ‘राम’ बिरहिनि बसि पदुमलि ।
 रस बुक सुन्दर नरपति ।²⁵

At the end a Kapahka consoles Radha and asks her to wait upon her beloved to Vrndavana.

The last Act describes similar condition of the hero. His appearance is described in pathetic lines:

एकसर कुजन कलपलव लाव । सम बुकि हने मेस कुज कमिलाव ॥
 लहु परिनिति तवि कि कहव जाव । अपन गमरमन कहितहुँ जान ॥
 कुज गुन रसन मरव मन रुकु । अनुभव प्रेम पवोनिधि पद ॥
 निम रिपु ककुल अनुगत बानि । ताहि राए देख दिव-बानि ॥

24. P. 33 Raj Press edition.

35. P. 44, Raj Press edition.

रुने सिवसि यकि सोदे कुने बोर । ते पचकर कर इनहि जंगोर ॥
 देखि मुलस मुक्त कोचन जागि । ते बर कलस कलेवर जागि ॥
 'अलखाम' मन कुनि भरिमान । देखि यकि मुनि परिरम्भन कम्ह ॥
 कमलावलिपति गुनकनिमान । मुक्त समर दूष यहि पंचमान ॥ '०

Through the help of her friends Radha approaches Madhava, and ultimately they are united.

There is no remarkable skill of plot-construction or psychological insight displayed in this play. The story is loose and covers a simple and slender theme. It is only an excuse to bring in love songs. Unhappily a majority of the songs also bear a poor imitative stamp of Vidyapati.

There are two versions of the text available to us; the Raj Press Edition and the Vaisali Press Edition. The former appears to be the original text, but the latter represents the 'stage copy', perhaps the exact amount of the text which was actually used by some of the Kirtaniya actors.

4. *Devananda*

Devananda was of the Sakaradhi family²⁷ and lived at Parahatapura in South Mithila. His father, Raghunatha, was the youngest of his brothers (others being Bhavadeva and Yadunatha) and his mother was upavatidevi. Raghunatha appears to have been himself a poet—he was called a 'Kavmdra'. Both Maharaja Mahipatha Thakura (1671-1693) and Maharaja Narapati Thakura (1693-1703/4) married in his family. Therefore, we can fix his date with certainty. He was contemporary of Locana and flourished in the latter half of the 17th century and the early 18th century.

26. P. 45-46, Raj Press edition.

27. See below f.n., No. 28.

The Ms. of fate only Play *Usdhrana*, is very mutilated. Its first three pages and some pages in the end are missing. The extant portions reveal the first use of the device used so frequently by Klrtniya dramatists in early stages—the Sanskrit verses being translated immediately into vernacular as they occur in the text.

The story of *TJsddharana* is well-known and has been used by many Dramtists. Some of the songs in Dev&nanda's version are extremely moving. For example, when Usa sings in the VI Act on Aniruddha's being entangled in the Trap of Snakes:

राजविजय राग

अथैक वदन लज्जु पाओल रे • बन्दि पुरल अणिमान ।

से पदु बिचि दोसै दुदि रखल रे • पौतर परल परान ।

बिफल मोर कठकन रे ॥ प्र० ॥

मल्ल पवन तनु तापप रे • हिमकर निशुब अङ्गार ।

कुलदि परिज कुलुम पारलिकर रे • बिचर सन मेलहार ।

28. MS of this drama ia noticed by the Bihar Research Society, Pat na to be available at the place of the late Munshi Raghunandanadasa, Village. Sakhar. P. O. Manigaohi, Dist. Darbhanga. Extracts from it in Devanagari characters were made available to me by hie son, Narendranathadasa. Beginning of the MS :

बिचर्य रवा । अङ्गुरास्तव्यते प्रज्ञा नूनं स्वमवन्तिसे । पुनराकासे करयं दत्ता सिखनार्थमवधेहि । नदी-अङ्ग किं ठहयं व आये । नून-अन्वे नष्ट सिखनार्थं पथिकायेता आवासेन लज्जमन्वयविता कथाति कथेनवा लख हकिती परैष पितवा हङ्गर कुतो लक्षिता । तत्वां अम सौच मज्ज वसति प्वाप्वास्त्रिपत्तो कृतां वादव वेचिदत्त हरवां तत्त सिवा हाकरं ।

End of the MS :

वा माना शुच धुरिता बहु रवा

प्रस्तार सर्वस्वरागीत प्राम विद्योभिता—पुलकभूर्त्त प्रल लक्ष्मिभुतिः । तल्ल प्रामित कुलना समस तानापुरावस्वकीपुत्ती वा रविकर्षि वा ननु समस्तलक्ष्मिभुति,

(Incomplete),

बानन बिन्दु तब बानन कनि रे • तेबल ककल तिकार ।
 प्रसन्नकरल लकि लबै बामिनि रे • मनसि बबम मोहि मार ।
 लनो मिद हम पब राकन रे • लनो देखवतनि बाए ।
 बानन देवानन्द कनि गावए रे • बिरह ललति पब बाए ॥

Then Aniruddha smiling replies and prays to Durga:

नाग पाशकन्धन मोक्षार्थं भीमनिन्दक उक्ति
 भीमकलोत्सृति

बब बब दुगै बगत बननी • दुर कय भवबाए होइ बहिनी ।
 कने नीला लने तित निरमान • लन कुकुम पड तनु अनुमान ।
 राका बिंदुमुख नवविन्दु मरल • तत नवन लोम केत कराल ।
 लोहित रदन लोहित कर पान • बकुटि कुटिल पुनु मोम बेजान ।
 मृति लुभेँ कहु लुभेँ हर दुख मोर • मृषिहि पुरान कल लुभ तोर ।
 करे कर भवब लडन बबमाल • दुखुर ललधनु सेठक विशाल ।
 न जानिअ आगमे मुख कत रूप • तेकिस कोटि देव तोहि निरूप ।
 पुनि पुनि हइहो बैबि मोचर लौह • नाग पाशकन्धन मोक्ष बैह ।
 आनन्द देवानन्द नति गाव • हरि यदि रिपु हनि पुरइ भाव ।

The picture of the happy couple Aniruddha and Usa reminds us of Miranda and Ferdinand in Shakespeare's *Tempest*. It is extremely happy and charming image:

ए बनि ए बनि हुनह सकल ।
 कहि न होअ बर कनेवा रूप ॥
 बिभुवन हुहु नव अभिराम ।
 देअहु न पारिष हुनक ठपाम ॥
 रमबै बेकल कब नीअ नीअ हाव ।
 दुखठ करे रतिरंग दुभाव ॥
 आनन्द देवानन्द भनभाव ।
 दुहकोँ सकल मेअ परभाव ॥

6. Umdpati Upadhyaya

The greatest of Medieval Kirtaniya dramatists, Umdpati Upadhyaya, seems to have written his play for the entertainment and pleasure of a non-Maithila court.

He has been placed in two-widely different periods. It is therefore important to note the exact times in which he flourished. Before we examine his date, it is necessary to find out if we have a correct identity of Umapati in literature²². Aufrecht mentions fourteen Umapatis²⁰. A careful analysis of them reveals that the only author who can be identified with Umapati Upadhyaya, the author of the Maithili drama *Pdrijdtaharana* is Umapati Upadhyaya, son of Ratnapati Upadhyaya and Ratnavati, the author of *Padarthiyadivvacaksu*. Other sources⁸¹ indicate that Umapati the author of *Suddhinirnaya* as also Umapati the author of *Bdrasangraha* and *Smrtidipihd* were probably Maithilas— for all of them bore the surname Upadhyaya, all these works are in Maithili script, are found in Maithili only,⁸² and

89. *Catalogus Catalogorum*, I, p. 70.

30* Other Umapatis are: Umapati Dalapati under whom flourished Maithila Kesava Bhatta, author of *Catnpukavya* (MMO II pt. iii p.61) Umapati, father of Candradiafid* ; Umapati, father of Premanidhi; Umapati, father of Tapan, father of Narasimhasena, father of Vuivana-thasena who flourished under Maharaja Gajapati of Orissa; Umapati of the Karuyakalpalatabhakti MSB in Nagara characters in Oudh ; Umapati Tripathin of Oudh ?; Umapati (? author of *Pratisthaviveka* and *Suddhintrnaya* ?); Umapati, author of *Ratnamalatika* an Oudh MS; Umapati of *Hathapraditpikaippana*; Umapati Dutta, grammarian ; contemporary of Jumarananandin quoted by Gopicandra; Umapatidhara (or simply Umapati poet?) the famous author quoted in *Gttagoutnda*; and Umapati of the nineteenth century MS of *Vjttvtmih* in Oudh.

31. MMO I and I I ; Mitra, *Notices of Sanskrit MSS*; Kane, Vol. I, p. 683 : ('Earlier than 1575 A D. ?. author of *PrattfthtoMka*, *Suddhimrnaya*, *Sraddhanirraya*'); "Umapati, author of *Smrtadimka*, B. O. MSS Cat. I, 576, No. 441."

31 Except *Suddhintrnaya* which is a widely known work and is found in Oudh also. It is not possible to determine the identity of Umapati Sastri Mahamahopadhyaya author of *Vrhat-tithi-nirnaya* (a work of doubtful)

are traditionally known to be Maithila works. It is, possible that all these Umapatis ate the same as Umapati the Maithili dramatist. For, tradition says that the poet Umapati was also the leading Dharma-sastri of his time. Thik identification is further supported by the title Which is invariably given to the poet—'Maha-mahopadhyaya Kavi-papdita-mukhya.' In spite of all this, it appears that there were at least two Maithila Umapatis"—one belonging probably to Maagarauni and the other to Koilakha.

He gives the name of his patron as "Hariharadeva"⁸⁴ Hindapati, the victor of Yavanas, in his play the *Partjataharana*. Grierson identified⁸⁵ Hariharadeva Hindapati with the great Maithila king, Harisimhadeva (c. 1324) of Kargata Dynasty. Mr. B K. Ghatteji⁸⁶ in his essay on Vidpapati, supports this and adds that the king is rightly described as 'Hindupati'

authenticity owing to the peculiar nature of its contents as regards the Maithila Brahmanas) quoted by Paijditapanacanana Sri La(ana Jha of Koilakh the village where our Umapati Upadhyaya is supposed to have lived (vide MODA, 27th year, Udgara 4, Magha).

33. One of them (probably our poet) balonged to Pagaul family of Maithila Brahmanas. See MMC I, p 435.

महोपाध्याय पगौली सं श्रीमदुमातिविरचितः शुद्धनिर्वाक सम्पूर्णः ।
लिखितमिदं भाष्यकृत्यवतस्यामुषयाके १७४८ ।

34. Of श्रीविष्णोऽस्मि वचनचोदककाव्यकरवाणेन विष्णोदस्य
चतुर्वेद-पद्य-प्रकाशक-प्रतापेन मनवतः श्रीविष्णोर्दशमावतारेण हिन्दुपति
श्रीहृद्दिग्देवन वया उमापत्युपाध्यायविरचितं नव्यपरिवातमंगलमभिनवो
वीररावेशं समग्रन्तु भवन्तो भूपाल मयवतस्य ॥

Note the absence of any such epithets "'Maithulesa" for his patron.

35. Published by the Bihar Reserch Society, Paints; JBORS, I I I . pti. pp. 20-90.

86. *Journal of Dipt, of Letters Galoutta Unireraity* 1927. p. 44.

because we know that Harisimhadeva reorganized Hindu society and was victorious over the Muslims. While some scholars have confirmed this identification by finding a reference to Harisimhadeva in 'a play' upon the words 'Hara' and 'Hari' in Umapati's *Parijataharana*²⁷ on the analogy of a similar pun in a famous passage of Vidyapati's *Purusa-Pariksa* Dr. Umesha Mishra has found linguistic and literary arguments to place Umapati prior to Vidyapati²⁸. Dr. Mishra finds similarities in expressions and ideas between Umapati and Vidyapati and indicates some archaic features in Umapati's language. But all this can be easily explained. Similarities may only show that Vidyapati was a favourite poet of Umapati and that consciously or unconsciously Umapati echoed or even improved upon the lines of his predecessor. The archaic flavour of the language of the *Parijataharana* is in itself a very indecisive argument, for it may have been consciously attempted by the poet

On the other hand Cetanatha Jha upheld a native tradition which says that Umapati was an older contemporary and teacher of M.M. Gokulanatha Upadhyaya (c. 1685-1716) who flourished in the reign of Maharaja Raghavsimha (1704-1740). According to this tradition Umapati was a court Pandita of Hariharadeva Hindupati, a chieftain of a place called Makamam in the Parganna of Saptari in Nepal (near Bhapatiahl O. T, R. Station) It was,

37. See JAYANTI p. 404, The passage from *Purusa-pariksa* is:

हरो वा हरिहो वा गीतविद्याविदो स्थितौ ॥

हरिहो गत स्वर्गं गीतविद् केवलं हरः ॥ Belvedere Press Edn. n.59 and from *Parijataharana* (Cetanatha Jha's edition P. 19)

18. Hindustan. April 1935, V.ii, p. 117.

therefore, concluded that Umapati lived during the reigns of Maharaja Narapati Thakura (1692/3-1703/4) and Mahinja Raghavasimha³⁹. An old poem by this chieftain has been quoted in *Mithilanka*⁴⁰, evidently in confirmation of the above tradition. Ft Bamsnstha Jha also lends his support to this view and points out that there are two benedictory verses in the drama, one for Hariharadeva Hindopati and the other for the king OT Mithiia."

Grierson dismisses the second view as erroneous⁴¹. His main arguments are :

"How could a poet of Mithiia have called this petty princeling a 'lord paramount of other kings' and 'king of Mithiia? Narapati or Raghava would better deserve this title* and the verse in connection with Gokulanatha proves that TJmapati was definitely knowing of the Raja of Darbhanga, in fact was going to attend a grand gathering of Pandits there when floods overtook him/'

"Again, how could he have been a conqueror of Musalman. If at any time there had been an opposition of the Musalmans it would have been Narapati and Raghavasimha not a local chief of Nepal. Yet of Raghavasimha we know that he accepted a *Mukairartpatta* of the Tirhut Sarkar, at a rent of one lakh rupees yearly from Alah Vardi Khan who was then Faujdar of Rajmahal"

Grierson seems to confuse the different strains in which Umapati refers to 'the King of Mithiia' and to 'Hariharadeva, lord para-

39. Introduction to *Parijahararna* edited by Cetanatha Jha.

40. MITHILANKA, p. 72 "Mithilesa Lokacikera Xarita*. This poem is, however, of Vidyapati given in Benipuri's, edition with Hindopati in the Bhanita, poem 77 ; and with small variations in MGS pt. IV No. 8.

41. *Mauhttt-Padya-Sangraha*, Maithili Bahitya Parifad, Darbhanga, p. 18.

42. The date of Umapati" in JBORS III, pt. iv, Dec,

mount of other kings'. Further, it is forgotten that Hwsimhad va might have been victorious over Muslim invaders according to one version, but there is evidence to prove that he had to leave Mithila for Nepal, being defeated by the Musalmans. Nevertheless, there is some force in Grierson's argument that a petty chieftain of Mekamam could not possibly be meant by the epithets ascribed to Hariharadeva Hindupati by Umapati. Moreover, we know that the contemporary chief of Mekamani was called Bhapasimha⁴³ and not Hindupati.

The solution is found when we find a king called Hindupati, patron of poets and scholars (including Maithila poets)⁴⁴, who could be very rightly be described by the epithets—

It is Hindupati,⁴⁵ king of Garhas Maraja. (Bundelakhanda), in Central India, who" was a very near contemporary of Narapati Thakura and Raghavasimha. Hindupati was grandson of Hndayashah, the famous son of Oh itrasala. Maithila scholars and poets have been known to frequent the courts of Bundelakhanda for a number of years in the Medieval times. The title Guru' attached to Umapati's name in the Bhanitas of the songs in *Parijataharana* become's significant, as he must have been the Rajaguru of Hindupati. Besides, we have a Ms. copied by one Umapaci for He manga da in La. Sam. 577 (=1696 A. D.)" which is important in as much as it makes it possible for Umapati to have gone to Bundelakhanda

43. BAKHSI p. 172.

44. MMC II pp, 19-20.

45. *Imperial Gazetteer*, XIX, p,401

46. MMCIp-502.

along with Mahega Thakura, Hemangada Tb&kura and others. This identification of the patron of Umapati is likely to explain the absence of any quotation of Umapati's poems in *Locana's Bagatarangini* either because Umapati flourished later than Locana or because he wrote his drama in his early days in a foreign land.

To sum up, Umapati was an older contemporary of MM. Gokulanatha Upadhyaya, lived during the reigns of Maharaja Narapati Thakura and Maharaja Raghavasimha⁴⁷ and wrote his drama under the patronage of Bundelakhapda-chief Hindupati.

The *Parijataharana*⁴³ is the only authentic drama of this poet. The subject of the play is mainly based on Chapters 124-135 of *Harivamsa*, though *Visnu-Purana* (chapter 5 verses 30, 31) and *Ārimadbhdgavata* (chapter 10 verse

47. It should be remembered that the poet is 'Ativrd-dha' (very old) at the time of Maharaja Raghava Sirbha. Of. the verse quoted by Oentanatha Jha.

48. There are three printed editions and several MSS of this work available ; (1) Published by Maithila Publishing Company, Darbhanga under Vindhyanatha Jha and edited by Oanda Jha, 1893, (out of print). («0 Published in JBORS I I I, Patna (edited r.nd translated into English by Sir George Onerf-on), ("i) Published by Cetanatha Jha, Darbhanga, 1917. Quotations in the text are from this last edition. The play is the most popular of Klr-tamyft drama*. The MSS at other p'aoes are : (i) Dhar-nidhara Pathaka VMLage. Baligarha, P O. Bunni Sayeed-pur« Muzaffarpur, lb) Satyadeva Mishra, Village, Rahrta, P. O Rahika, Diatt Darbhanga. (o) F Meva Jha, Village, Bahama, P. O. Lohata, Dist Darbhanga, (d) Jayaramana Jha, village Ujana, P. O. Jhanjharapur, Diet. Darbhanga. (*) Adyanatha Mishra, village, Pahitol, P. O. Manigaoh? Diit, Darbhanga. (U MM Rajnatha Mishra, Village, 8auratha, P.O. Madhubani, Dist. Darbhanga. (g) Several old and new MSB (some very imi ntant, pointing out various differences in the actual acting of the text) with N*rendranathad*8a, Sakhwar, P. O. Manigaohi, Dist. Dar.bhanga.

59) are also used. The only change that the poet makes is the story from *Harivamsa*, is that Kṛṣṇa takes Arjuna, instead of Pradyumna, to fight with Indra.

The story runs as follows: Narada presented a Parijata flower to Kṛṣṇa, which he passed on to Rukmini, the senior queen and mother of the heir-apparent Pradyumna. Satyawijaya, his other queen, was angry at this, and was not pleased till Kṛṣṇa promised to bring her not merely one flower, but the entire Parijata tree from Indra's garden. Kṛṣṇa at first, sent for it, but his request was refused. Thereupon he attacked Indra and carried off the tree, and presented it to Satyawijaya who planted it in her courtyard. Narada now appeared and told her that if one's dearest thing was given away under its shadow, one got undying fruits. Satyawijaya, therefore, gave him Kṛṣṇa as her dearest possession and Subhadra gave him her husband, Arjuna. Kṛṣṇa and Arjuna thus become Narada's slaves and he puts them up for sale. Satyawijaya and Subhadra purchase back their husbands for a cow each, and the play ends with general hilarity.

It is one of the best Maithili plays of the "Regular" type. It is remarkable for its literary merits and provides a very good entertainment. The plot is well-constructed: events follow one another in a necessary connection. The characterization is of a developed kind; it is intimately linked with the plot of the play. The contrast between Satyawijaya and Rukmini is successfully brought out; we know for certain that one is Riga's favourite, though by right the other deserves Etna's greater attention. Arjuna has an important part to play* But it is Nārada who is the guiding star of the play. It is he who initiates the action, and it is he who ends it in the most pleasant manner possible. His presence, however, brings in

quarrel according to his traditional attribute to induce people to quarrel—the fight between Indra and Krwa or the jealousy between Satya-bhlms and Rukmini takes place due to the intervention of Narada. The descriptions stir our imagination and would not make the audience feel the lack of scenery.

Here is a decided lead given in plot-construction and characterization. It is an advance on the rather slender plots in Nepal and even Mithila dramas of this period. The subject of the play continues to be connected with Krspa., but it is not the hackneyed love story of Krsna and his Gopis. There is more sustained interest and far more oompactness here than in any of those dramas.

Humour predominates the play. It is evident in the central situation as well as in minor places. For example, in the first Act Narada's quarrelsome character and the timid nature of Sumukhi are revealed in a funny dialogue.

The songs in the play are wholly in Maithili, but Sanskrit verses and Prakj-ta prose passages are also given. Sanskrit verses are translated and elaborated upon in the vernacular songs. The sentiment predominating the play is Vira vheroic), fit for the court of the brave Bundela chief, and the very first benedictory stanza indicates it—it is a prayer to Sakti in a diotion appropriate to the heroic sentiment:

अब मनुकैदममहिनि, अब महिबाहुअरिनि ॥

धूमरजकन भयममहिनि, अबउनुएद बुहु शिरसविडनि ॥

रकविनाहुर संशयिनि, हुरभनिहुरभहदयविनि ॥

अब सुरगकि कयविनि, सेवक सबहुक उपकारिनि ॥

अनुपम कम छि वाहिनि, सबहु समय रहिरह दाहिनि ॥

अमति उमापति आशिषवानी, सकलवभा अब कसु भवानी ॥

The similes are beautifully used, even# novel in a sense, and the marshalling of ideas

is marvellous. For example, the celebration of Siva's wedding in the second song is in extraordinarily polished and mellifluous style. But for the most part, however, he merely repeats and echoes Vidyapati⁴⁹ :

Some specimen songs are quoted below :

- (१) बब समु नडा बब समु नडा, हँडि हर हेरि गौरि निकय ॥ प्र० ॥
 मङ्गी मङ्गर मुदङ्ग ववावधि नयी निपुव अलि नमडा ॥
 ताल समीर लप गुन गावधि, लङ्गहि नारद मुनि बिपडा ॥
 चान कलार्हे बुद्ध अमिब रस तेहि बीडल अविन लपडा ॥
 धीरि सिंह देखि दुरहि पकाइलि, लाज कञ्चोन सहबहि लपडा ॥
 अमरत नानु बडा लप कौपल, चमकि उठए बनि बलद बडा ॥
 गङ्ग लङ्ग भूमि भीजल अति, नयन चमक बनि बिजुलि बडा ॥
 हँसवि लखी लभ दए करताली, ताल बरवि बनि सहल बडा ॥
 लानन मए बर दिखओ दिगम्बर, सुमति उमापति भिनति बोडा ॥

This is one of the finest Nacarīs in Maithili Literature. The "zr" repeated at the end of every foot produces a strange sound-picture of Giva the Na taraja.

- (२) हेरि लखी प्रेम आल हम लालोल पाओल परिभब ठाये ।
 ललबर लालरि तर हम लुलहुँ आलप मेल परिनाये ॥
 लखि हे मम जनु करिअ मलाने ।
 अपन करम लल हम उपनोमन तोहँ किअ तेकर पराने ॥ प्र० ॥
 पुन्य विरिति रिति हुनि अँ बिसरव ललओ ने हुनकर बोसे ।
 कतेक ललन बरि अँ परिपालिअ लप ने मानव पोसे ॥
 कबहु नैह पुनि नहि परगलन केवल लल अपमाने ।
 बेरि ललल लस अमिअ भिजाविस कोमल न होअ परवाने ॥
 मन गुन उमापति हरि होएअ परलन मान होएअ ललवाने ।
 ललल लपति पति बिदुपति बिड महरानि बिरमाने ॥ १ ॥

This is one of those songs to which great skill was needed by the Kirtaniya-actor

49. See Dr. Mishra's article in *Hindustan* 1935. pp. 120.

and for which the glory of Umapati in the history of Maithili drama must ever rest.

Umapati's play gained wide popularity. Indeed, it made Kirtaniya drama the fashion of the day. So much so that the nomenclature and grouping of the stock-actors in a Kirtaniya play seem to have originated on the basis of the characters in this play.

6. *Bamdpati Upddhyaya*

Along with Umapati, Ramapati succeeded in giving a final form to the 'Regular' Maithili Kirtaniya drama. He is known to us much more fully than Umapati. For, he gives his father's name and his Gotra in his play *Buhminiharana*. It is thus possible to locate him in the Fagji. He belonged to the family of Pahvara-MahisI of Vatsagotra. His father was Kavi Krsnapati Jha. His mother was descended from the famous Maithili scholar Ayadi Misra of Sidarpura Sansava family. He was married to the daughter of Thskurasimha, son of Maharaja Narapati Thakura⁵⁰

He wrote his drama *Rukminiparinaya*⁵¹ (also called *Bukminiharana* or *Rukminisvayamvara*) under the patronage of Maharaja Narendrasidiha (1744-1761). It was presented first to the assembly of Pandits gathered on the occasion of Maharaja Narendrasimha's Bathing cere-

50. Narendranathadasa's introduction to it; see below fn. 1.

51. Two MSS of this work (one from Hati and the other from Alapur) have been collected and a press copy of the work, along with elaborate notes and introduction, have been prepared by Narendranathadasa. I have used this copy in the text. Badrinatha Jha Kavisekhara and Ramanatha Jha have published some extracts from the play in MITHILANKA and *Maithiltlpadyasangraka*, Maithil Sahitya Parisad. Darbhanga p 28 ff, respectively from pome other MSS(?).

mony in the sacred river, Kamals. The story is based on *Harivamsa* (parvaa 47-60) and *brimadbhdgavata* (Skandha X Chapters 58-54). The author follows mainly the account of *Harivamsa*.

The play is divided into six Acts. In the Nṅndi the poet builds up a beautiful picture of diva as the Lord of Nṛtya (Acting):

नटराज हरा नटराज हरा, डमक पिनाक विश्रुत बरा ॥ ३५५ ॥

बिमल कपाल मुकुट तिर राखित, तिलक मनोहर रक्खि करा ॥

कुम्हल्लि कुम्हल्ले मयिदत भुति जुग, नवन जन(नि)ल पनिहार बरा ॥

देस बमनिका विपुल गवाधिन, नन्दी नन्दीपाठ करा ॥

रङ्ग मृदङ्ग बजावधि भेरव, पोंचे बढने शिव तूषकरा ॥

तास बरधि बैताल किचक, नारद बोझिनि गान परा ॥

सहर पराहु तयसव देखि हरवित, चयसहासकर प्रमदकरा ॥

पद भरें व्याकुल शेष कमठ दुहु, बतनहु बरव मे पाव बरा ॥

झति कम्पित भव बल्ललि रधावल, डगमग कर गिरिदुष्ट तिलरा ॥

कर देखें कङ्कन कनि ठगिल्ल, पहरल गरल सहर नगरा ॥

अकम्पित प्रलव तरासैं चकित सवे, झुरझुरि दनुज मनुज निकरा ॥

झुमहतें ससचरे बमल सुधारल, ते पुनु बिकल भेल इसरा ॥

हुतबह पवन कुबेर पुरन्दर बदन बिरझि बिबिध जमरा ॥

अबहु नाठ परिछेद करिअ भव पुनु पुनु माथए जोरि करा ॥

प्रशास रमापति सुख पद किङ्कर, सङ्कर झुनिव विनति हमरा ॥

गिरिजा सहित सकल जगदुरि कर, परसन भए दिअ जमकरा ॥

In the first Act the king, Bhi?maka, deli, berates with his queen as to who shouli be the husband of his daughter, Rukmini, and decides to hold a Svayaihvāra. In the next Act Rukmi, the Yuvaraja, advocates Sisupala, the Cedi king, as a suitable husband of his sister Rukmini. The king thereupon sends for the Ghatakas who have arrived to plead for the oandidature of Sifiupsala and that of Kṛṣṇa respectively in order to decide finally if he could give away his daughter without holding a Svayamvara.

The Ghataka of Sisupala, significantly, named (after Nṣrada?) 'Kalahttvardhana*', is

sent for in the Maithila manner to give the description of the family of Sisupala. The Ghataka's appearance is described in an entrance song :

इमे ज्ञाति बडक नृपति सबे जान, सब खई अथिक हमर अन्निमान ॥
 बड्या करिह हमहि सबे ठाम, काब एकजो मे होल परिनाम ॥
 ककरा कवा रहिस हमे ठाढ़, ककरा हरि सों निमह बाढ़ ॥
 ताका मूल कुलिन अकुलीन, सबक विवेचन हमर कबीन ॥
 नृप सिद्धपाल अपन हित बोधि, दू(कु)मर निकट पठाजोल मोधि ॥
 सुमति रमावति कौतुक गाव, छिह नरेन्द्र भूप बुझु नाव ॥

He pleads for the candidature of *Sisupala* :

भूषतां तद्व्यभिर्क -

कर कुब बोधि नमिल सब कवन विवेचन मोर ।...
 बहकजो तराव होल मन सह ज्ञाओ कहिस पुनु तोहि ।
 ककुभिनि कवन दिखल सबो ज्ञाका नादहि मोहि ।
 से मोर पूरिस भूपति निज सरसागत जानि ।...
 परिकन कोय सहित हमे अपना सहए सहाए ।

सतत रहव कुपिबलपुर फिर अनुर कहाए ॥

But when Hariballabha, the Ghataka who pleads for Krsna's candidature, comes, he concurs with the king and shows the superiority of Krsna over Sisupala, but pleads guilty in view of the attitude of the Yuvaraja.

The king then discusses the *pros* and *eons* of having Krsna as the husband of Rukmini. Rukmi condemns Krsna on the score of his connection with the Gopis and on his murdering of his uncle Kamsa :

हमर वचन सुनिष मयाराब, एहन बिचार बेस कोन जाब ॥...
 गोप सबहुँ परिपालन जाहि, नृपति कुलमर के कह जाहि ॥
 गोपवधू करो सतत विद्वन्, माझल सब नहि जाहि बिचार ॥
 तिरिबध बोधव जाहि ज्ञ (x) मीति, जाहि करव कर ई कीन मीति ॥

The king cannot agree with Rukmi and quotes what he had been told in defence of Krsna :

गोपमते दिख बेस भुक्त बहू (x) दुखो नन्दगोपः प्रवेशो ।
 गोपवधो गोपवधो (द्व) गोपवधो गोपवधो गोपवधो गोपवधो ॥

कंसोऽरिपक्षे दैत्यः कस्य ह्यस्य तनुभूतनायासकुली ।

वेदिभ्योवास्तव्योकाशिशुक्लमहते मायवे ते युवास्तुः ॥

The poet evidently is utilising this situation to defend the charges against the Lord, in philosophical terms.

The Yuvaraja threatens to leave the palace when the king decides finally to have Krsna as his son-in-law :

जनक वचन सुनि कोपित कए भजे बडकराइ छए बाध ।

कादि विभूषन सकल मनोहर बाप बाध गहि हाथ ॥

रसि विभूषन सकल मनोहर बापबाध गहि हाथ ॥

रसि बलल कुमार, हमे नहि दुनवे रहल विचार ॥ मृ.पम् ॥ Etc.

Thereupon, it is decided to hold a Svayamvara. In giving instructions for inviting princes from all over the country, the names of several countries are mentioned which throw a light on the geographical knowledge of an average Maithila in the middle of the 18th century:

हे द्विज करिअ हमर उपकार ।

ई सवे जनपद सोरित गमन कए म्योतिष भूप कुमार ॥ मृ.पम् ॥

अङ्ग, बङ्ग, गुजरात ओड़िसा कस्तर कच्छ कलिंग ॥

द्राविड मराठ केरल कोरठ कारनाड कैलङ्ग ॥

देश रत्नपुर अछोर नागपुर मालव कटक अराम ॥

देओण्ड गाँदा नगरी बाँदा राकमहल दुवाचाम ॥

मगह मल्लपुर अछोर भोजपुर देश छरै सवे चार ॥

वेतिवावाखी नगरी काशी जे थिक भिभुषन चार ॥

अन्तर केम(र) प्रवास मनोहर म्भुरा गुनक निधान ॥

अछोर कनकौच नगर कुम्माँचल ओरल के नहि जान ॥

मगर कोठ बीनसर उबाकर मोरंग बीन बेपास ॥

माचझार इस्तिनापुर बनपुर पाठसिपुर सुविवाह ॥

मग्य भूमि मिथिला अति कुन्दर जनक महीपति देश ॥

आगम निगम पुरान विवेचन द्विजान करि अवधान ॥

ककुभिनि कुमारि स्वयम्बर कारजे बुमति रम्यपति माज ॥

In the third Act Krsna is introduced to the audience for the first time. The messenger of Bhi?maka delivers to him the invitation for Rukmigi's Svayamvara and gives him an idea of the beauty of Rukmini. Here the poet gets an opportunity to wax eloquent in praise of Rukmini:

राजकुमारि देखि हने बिधि बलें सखि सङ्गें ।
 निज करें कुम्भि मनोभव खिरबल तसु अङ्गें ॥
 ललित उर्पर शशि सापर बलचर अमिरामे ।
 से यदि मेवनि सञ्चार तजो पाव ठपाये ॥
 अवन कमल मद् मातल मम मधुकर मोरा ।
 मनविर्षे व्याध उड़ाओल की सखन बोरा ॥
 कीर्तुं कुल शशि पिठव पिय कुल बकोरा ।
 तसु सोचन देखि मानस संशय पटु मोरा ॥
 पङ्कज कोरक निन्दक तसु उरसिग काँती ॥
 तें अनि बलबधि अहो बिधि (१) तपकर मल भौंती ॥
 मय्य विनिन्दक केहरि गिरि कच्छ मेला ।
 सुद उर कुल देखि करिकर ललित अनि मेला ॥
 बल पटु सखि गलित तसुचरन निरेली ।
 अपनहि अवनत भव फल तें कुम्भि बिसैली ॥
 गमने मरल बलून कुलना नहि पावे ।
 सुमति समापति मने गुनि शकपिनि रूप गावे ॥

Ramapati must have realized the appeal of the subsequent march of Krsna and his troupes to attend Rukmini's Svayamvara for a valiant fighter like Maharaja Narendrasimha.

Knoa manages to convince the Raja Bhismaka, about the inadvisability of holding the Svayamvara and makes him realise his own divine greatness.

In the fifth Act, however, Krsna is shown to behave diplomatically. He asks Bhismaka to give away Rukmini to Sisupala. When Rukminil learns this she becomes extremely uneasy:

कुनिष्ठ कुपेय्य तावति करिष्य तपस्य विचारि
 कुपय्य परम इमं वनिर्ते वेनि नैव दुरारि, जारे ॥ दु० ॥
 नक्षिनि सवन मल्लवच रत्नपरसै" तपस्य ताप ।
 सुनि रत्ननि पूर्य शक्ति देविष्ठ ज्ञानिष्ठ हिम ज्योति ॥
 सवन विपन्न कुनि पिक रथ कि करय इम परकार ।
 निरवय भव हिरदय इव पञ्चसर दुरवार ॥
 न मिश्रत यदि इदि कुपय्यसर मावय-मावय मात ।
 तजो" इम जीव वरय सति एहन करिष्य वनु जात ॥
 जनिरे" पुरत कुल जनिमय होयव कुदिन जयजान ।
 गुन कुनि मधुरिपि ज्ञानोत कुमति स्मापति भाज ॥

Narada appears at this moment and helps her by conveying her message of love to Krsna. He induces Krsna to canoel his previous decision and to run away with Rukmini while the goes to worship Goddess Gauri. This brings us to the sixth Act.

The climax of the play is reached when Krsna follows Narada's advice and carries away Rukmini by forces :

(नेपथ्ये)

ओ ओ वराहव प्रयुतवो महावनिः श्रुत्वाभ्यु भवन्तः

(तयो गोविन्दसमावेदन्ति)

वरमुव कुमर मगध महिपाल, वृष दम्बोव सतिष्ठ शिष्टपाल ॥
 सौम कुनीव सतिष्ठो क राव सच मिशि राशिष्ठ युव वयो लाव ॥
 सबहुँ वनुद'र भव एक ठाम, जहिष्ठक मान करिष्य संद्राम ।
 वरमिनि करे यदि रथहि वरान, लव गेह गोविन्द गच्छ वदाव ।
 वावहि निव मन्दिर यदि वाव, पव सजो" ज्ञानिष्ठ वावे ज्ञोदाव ।

Rukmi the Yuvaraja cannot tolerata, this and engages himself in a fight with Krsna. The fight is not shown on the stage following the anoiect convention of Sanskrit drama, but merely described. Narada serves the purpose of a sort of Chorus and describes all stages of the fight vividly.

Eventually Krsna succeeds in taking Rukmini to his place and marries her with due

formality. Ramapati Upadbyiya gets an occasion to give vent to his poetic powers. Song? Of 'Oumsoua*', 'Kobara', 'Batagamani', 'Mia**' etc. abound in this Act. One of the most charming of these is the famous Mina:

तोहेँ हम् बारिन् विवेह देवति । ३० । इत्यादि

In the end all sing the Bharata-Vakya in chorus:

हर्षं गावन्ति

(तत्र गीतम्)

बारिद बारि विवुअडु काके, अगनि रइधु वडु अन्ने विताते ॥
 परबा पाति भरम अनुकूपे, सुदित रइधु मिथिलापति भूपे ॥
 भानसि भगति भावेँ विर नासे, बुब जन मानव करधु विलासे ॥
 उडुगुन भानि हरपि तत काके, बारिद हरधु सदत महिमसे ॥

The entire play gives an impression of being a Maithila play. This is evident in the repetition of 'हरिषद मनत रमापति भान' and 'बारिद भगति नति बुबति रमापति भान' in the Bhanitss, in the silent but consistent devotion of Bhis-maka to the Lord of Dvstriks, in the philosophical defence of Krwa's actions and in the constant reference to His superhuman character*

Throughout the play the poet carefully weaves* 'Maithila colour' in the fabric of the PaurStyic story t such as* the prayer to Qosautti in the beginning of the play, the use of snob usual Maithila expression as 'बसव' (for* girt of marriageable age) and 'बुभानिद (व) नु' (for blessing the young as 'May Good Come to You*', the introduction of Qbataka?, the details of matriage and the songs sung on that occasion and the stage-dirdotion 'विवाह गावन्ति' on ausploi* ou* moments. It is noteworthy that throughout the play it is emphasised that Ramapati** patron is a Maithila king.

The comparisons and descriptions of the dramatist are generally of the stock kind but in some oases there is freshness in the imagery 0.0.,

(a) अक्षिण लोचन गर बलवार, कुवलाद दल रनि युद्ध लुवार ।

(b) अन्नपम उपचित दुहुक सिनेहे, बिर भव दामिनि मित्रु कनि मेहे ॥

किहूँ बकोर रमनि मित्रु चन्दा, कीहूँ अक्षिक मलिनि मकरन्दा ।

कीहूँ रति युनु पाकोल बह्ने, बिचिकसेँ उनु बरि मिलल जवह्ने ॥

The unities of time and place are not followed at all. Scenes follow in quick succession from Dviriks to Kundinapura and from the battle-field to the palace. A number of characters are made to appear, but only three of them gain prominence—the indecisive Bhismaka who is quiet and a good old king ; the indomitable and consistent Rukmi who meets his defeat with grace and dignity at the hands of the person for whom he had no respect; and Narada who plays the part of Ohataka, messenger, Vidugaka and the God of quarrels all in one.

On the whole, Ramapati's play deserves a high place in the history of Kirtaniya drama.

7. *LdlaKavi*

LSla Kavi does not say anything about himself in his play *Qaurisvayamvara*.* But traditionally he is said to have flourished at the court of Maharaja Narendrasimha (1744-1761}. We do know of one Lsla Kavi who composed some excellent Hindi ballads on the victories of Maharaja Narendrasimha. It is not clear if

58. Available MSB of this play are : (a) with Narendranathadasa, Sakhar, P. O. Manigaohi, Dist. Darbhanga, perhaps from Vallabha Jha of Hftfl. This is the text from which I have quoted throughout, (b) Oabdraehekhara Mishra Village. Dftmodarpura, P. O. Benipatti, Dist. Darbhanga. (a) Khusari Jha, Village. Saurafha. P.O. MadhubanJ, Dist. Darbhanga. (0) Raghava Jha Village, Anhauli, P. O. Madhavapur, Dist. Darbhanga.

the two Lala Kavis were identical. It is however, strange that the poet does not mention his patron's name in any of the Bhanitss. It is possible that he wrote this play merely out of love and devotion to Lord Siva, which he expressly points out in one passage,⁵⁰ and not for the pleasure of any patron.

In this play, Lsla Eavi barely continues the frame-work oi Sanskrit drama. Prikyta and Sanskrit become extremely iare. They are used only for stage-directions and for advancing the action. Fully vernacular poetic Kirtaniys* drama is completely made up by now. Prose passages, however, in vernacular are not yet considered fit enough to be introduced—prose was too near the common speech to find place in a literary work. Moreover, the language of Lord's Kirttana had to be musical, tuned to some Bsga or Bsginl.

The *Gaurisvayamvara* is not divided into regular acts. It is a sort of One-Act Play portraying the story of Oauri's marriage with Lord Siva. The total impression upon the spectator and the reader is devotional. It is worth noting that, like the Tatn of Bengal and the Adda Nat of Assam, the Kirtaniys drama of Mithils did not restrict it-self to the Krsna cycle ,of Pauranic stories.

The play begins with a prayer to Gauri. The Sutradhara explains the name and purpose of the play. Then, Ksmadeva appears in the

53 of. सूत्र० (स्मृतिप्रतिनीय गद्येन कथयति) बगदस्यस्यमस्तु-
विच्छ' दुरितान्धकारि विस्तरणप्रचरदमायस्यस्वादि भगिरिनमिनी कथन सरस
सरस मकरन्दस्वादन तदभाजो मिमिक्षस्व कक्ष्या पारावारस्य भवयत, श्री
विश्वेश्वरस्य सरस पदपंकज—पराङ्मुखस्तुतिस्व कथोतिभिर्द कवि जातेन
श्री गौरीस्वदम्बर नाटकमस्ति । तर्हि त्वयि तद्वपहारि करोमीत्युचितं । तदस्य
नच नारस्य विज्ञानेन—

back-ground. Siva bums him by the fire of His third eye and Rati, Kamdeva's beloved wife, mourns his loss in pathetic words:

है हर कौन हरल मोर नाह ।
 जल्लल जभेद मेह नहि बरगई से नहि मन जल्लगाह ।
 पल विचलेल पहर खोयो मानिज कौन परि होवत निबाह ॥
 शोक कलाप दाय दह मानस उर जपवावह बाह ।
 बिषहक जलधि जल्लह पकल कोल बहुदिक सातु जबाह ॥
 मानस जलधि वेजलधि बाधि बल, रंग रल्लत गेल दूर ।
 बिहि मेल मोर कौन निरदह मोर हरलन्हि किरक जिदूर ॥
 कुचुमक बान ज्यों न सकर बरा तब जुन जल्लर कन्त ।
 से मोर लाय हाथ जए लाजोस की काम कन्तु बल्लत ॥
 कुकनि लाल कह बैरल बन रहु हरिहुत होवत जल्लंग ।
 जो मनमज लोहि रति पकटि पुनु होवत ने बिधि दंग ॥

Thereupon, Gauri is supposed to take to penance. Hara in disguised form approaches her to ridicule His own self so as to dissuade her from desiring Him as her husband:

जल्लल मेधे देल परवेश, भल्लय मुदित कपिल केश ।
 जल्लल वसन कब लेल काज, जल्ललु जल्ल बाहि बराल ॥
 भोजक जल्लो काँज बोकान, माज्जुनि किरि किरि नील दोकान ।
 कान्ह किरावित उपवीत रोश, काहु न कुकि पर(शीक नि)रोष ॥
 कुकनि जल्लर जल्ल जल्लर, गोरिहि गल्ल जल्ललह हर ॥

The action progresses rapidly. A dialogue between Hara and Gaun is skilfully arranged. Gauri's spirited words are given in a vigorous style:

है लल्ल लल्ल पुनैदिक गारि, ककरहु लह नहि होइल ने बारि ।
 जल्लल वसन कहने जल्ललल, बल जल्ल निन्हा जुनहु पावे ॥
 हिलका कहिअमु बाहु किरि गामे, नहि लीं हमहि लैबह किरिजामे ।
 है कहि जल्लल उठाजोस बाजि, जल्लल जल्लल कर लल्लल जल्लानि ॥
 कल्ललल्ल शल्लर हंभरी गाम, कल्लल विनाह बाधव निज बाम ।
 दल्लल कुकि गौरी हरलित बैलि, जल्ललल लप लैलि जल्लल्ल गेलि ॥
 कुकनि जल्लल ने किर लह काज, कुदिन जल्ललल्ल ने जल्ल दल्लल ॥

It will be noticed that the action is at once reported along with the speech

As usual Nsrada makes his appearance as the Ghataka of Siva and pleads before the mother of panri, Mens. Mens could reconcile herself to Siva's proposal with great hesitation. She welcomes her son-in-law with mixed feelings of pleasure and pain:

मेवासे मुनि जाकुलि मेलि, गौरि बोद कहि मन्दिर मेलि ॥
 मारव बेडी मरव विव खाव, मव नहि दिनका करव बमाव ।
 कोरव पुरहर आहपन भाँव, उम भलिआवत खिरवहु गौन
 डाला हाथी बचलन्हि बाव, देखन्हि चौमुखीप मिआव ।
 हेमव करव परलि कल कोठि, बानहु नहि बनमलि कधि गौरि ॥
 इकरा नहि आब आन उपाव, दिवन्हि कदमे मेल बमाव ।
 कुचनि लाल वगहि बव सेलि, बनहि ममाहनि बरिखन मेलि ॥

Once the marriage is sett'ed, every little detail of Maithila marriage—the 'Nainsjogini', the 'Kobara', etc. is gone through. Siva's family history is given in a language couched with humour. Siva himself is the father and grand-father:

गौरीकाहु मरवय मेल, बक कठिन पुरहित काँमेल ।
 बाप पितामह नाम नहि जान, कोन परि होवत कन्यादान ॥
 तिनू नाम बरहि कहि देल, ते' बिधि गोत्र उच्चारव मेल ।
 पुरहित कबलन्हि छपन छुटानि, ममाहरव भव मेल शृङ्गपानि ॥
 कुचनि लाल वगो जकरव आन, एहनो देखल विवाह विधान ।

The drama, which is the shortest and simplest of all Maithili dramas so far reviewed, closes upon a happy note.

8. Nandipati

Nandipati's name is as popular in Mithila as Umspati's or Ramspati's. We do not know the exact date when he flourished, But we can deduce his date from what he says about his family and his ancestors in the beginning

of his only extant play *Krsnakelimala*.⁵⁴ He belonged to the family of Pungauli-molaka Brhmapas of Badhlaraa. His earliest ancestor known to him was Siddha Bivadatta Jha. Sivadatta Jha had a son called Sudhspati Jha. Sudhipati Jha's son Raghupati Jha had four sons—Gangadhara, Jayarsma, Haripati, and Sukavi Krsnapati. One of his sons, Haripati, was the very 'incarnation of Hari and his Guru was the venerable Thskura whose disciple Pandita Gokulanstha Jha (Upadhyaya) was.' This helps us to identify and fix his date. MM. Ookulanatha Upsdhysya (c. 1680-1716) was the third son and disciple of MM. Pitambarasarms •Vidysnidhi' (c. 1680.) ". Vidyaniidhi is however, not known to have been called 'Thskura', but he was a very great teacher and was called 'Msdhyandina-Mardhanya' (the leader of Mfidhyandinas).

Nandipati was the third son of Krsnapati who was also a poet. We cannot identify Krsnapati with any known figure in the history of Literature but it is obvious that his father's poetic talents must have influenced Nandipati. It is also worth noting that his youngest brother Lakgmipati Jha was a devotee of Siva.

Nandipati says at the end of each Act that he has twelve names. We do not know what

54. Pour MSS of this play are available: (a) with Narendranathadasa Village etc. as above. This MS has been used by me in the present work. It ends with the third Act. (b) with Haricanda Misra, Village, Harapura Silout, P. O. Virasinghapur, Dist. Darbhanga. Has four Acts. MS dated 1827 Sal-1820 A. D., (c) with Manifrara Jha Village, Lalganj, P. O. Jhanjharapura, Dist. Darbhanga. This is perhaps the only complete MS according to the notice of it in Bihar Research Society, Patna. (d) in the Ra: Library. Darbhanga. Only a page more than third Act; small difference from MS (a) described above. Biographical details are all given in the very beginning of the work.

55, OCP XII, ii,

these names were but two names appear in the Bhanitas of the songs—'Badan.' and 'Kali-nidhi'. It appears also from the Panji that 'Badari' was his other pen-name.

Nandipati does not mention the name of his patron in any of his songs directly. But from the above we can confirm the tradition that makes him a contemporary of Maharaja Madhavasimha (1776—1808)

The *Bri-KranateUmdld-nataha* begins with a long prose benediction in praise of Lord Kṛṣṇa whose sports form the subject-matter of this play. He is the first God and the leader of all Blissful creatures and the singing of his Attributes brings good upon all.

Nandipati seems to have perfected the convention of giving the names of all dramatis personae in a song at the very beginning. The beginnings of this convention may be traced to earlier dramatists but after Nandipati this becomes an essential part of the structure of Kirtaniya drama.

The story of Kṛṣṇa is related from the very beginning. Devaki is shown in labour. She is despairing as to the fate of her new baby. Sri Kṛṣṇa is born and Vasudeva carries Him to Nanda and Yasodā. All this is merely narrated.

The tales of Kṛṣṇa's childhood are described in the next scenes : such as, the killing of the Raksasi Patana who was sent by Kamsa with the intention of feeding poison to Kṛṣṇa. Futans's end is brought about by the superhuman powers of Kṛṣṇa. The poet vividly describes it :

(कच दूषणा विलाप मीलम्)

हमें न पवन हरि मानस मानस जगदपने ।

न हनु न हनु विरिचि विरिचि कच जगद कचे ॥

बसन्त बार बरौनर से कर मेल जानी ।
 जाने कवि कवे कन कवीरन हे कर उठइह जानी ।
 उगिह उगिह कन किरिपति पुनु हमर गिहोर ।
 एहन करम पुनु न करव पावइ किव मोर ।
 नन्दीपति कवि नाओल हरिचर अनुपामि ।
 पुनवाने पाओल परमपद हरि रू उर लागि ॥

Then follows the famous 'Sakata-bhanga' lit whereupon Yasodi beoames extremely anxious and wishes to leave all work so that she may constantly look after Erf na :

किछुदिन कुठओ पितओ धर जान । जानत करओ बरओ धन धन ॥
 कि कइ परिजन परिपुत लागि । केँ किछु होएत हमहिँ दुख लागि ॥
 नन्दीपति हम देखने ने पाए । केँ बकि बिकेन दिनक नहि जात ॥

Bsdha complains of the pranks of young Ktsna in some of the most appealing lines :

बसोमति मोर उपराने । हरिक चरित्र माइ बइ मइ लाने ॥
 कोर कुलल तोर कान्हे । तेँ कनु जानइ हरि कवि नान्हे ॥
 एतहु करवि बनपाने । ओतए करे कवि तबक काने ॥
 बाइत बपुना एव जाने । कनहीं बाहर मेल बपुरावे ॥
 ओँकर बसलन्हि मोरा । काइहुक बनमइ तोर किओरा ॥
 तबनुक तहु बेवहारे । से की कइव हम कवन कपारे ॥
 पूछइ कवी से जानी । नाइ परमान होइत पोर बानी ॥
 कइहु लखीनच मन काई । बननि बसोमति नहि पति काई ॥
 नन्दीपति कवि कइ जवबारी । कुन्दा चरित्र रन कवि मोझारी ॥

The episodes of Vakssura-badha and Aghssura-badha are briefly described before the poet passes on to the Oorardhanalili. The homely style of these descriptions of Krsna's childhood and adolescence are unique in Maithil Literature.

The third Act is the most important portion of this play. It deals with the stories of the youth of Krsna, such as the famous stealing away of the clothes of Gopis while they were bathing in the Tamunf river. It abounds in

Goalan gongs. In one of them the Gtopis give Krana a sound lesson for teasing them every now and then. Some snatch away his bead-dress, some beat him, some scold him and so on and so forth :

आगों पाछों नति छलि, रामे गोपी एक मेलि ।
 एकहि केर रामे बखलि, कुम्हक डपर छवि छागलि ॥
 कोनहु पाग कोनहु काढ़, कोनहु दएल पव भरि ॥
 केजओ बाँध केजओ मार, केजओ ककरहुँ हाक पार ॥
 गाल दूधक पीठ चाढ़, के जओ गोपी बिठडी काढ ॥
 कोनहु भवहा कोनहु जेप, केजओ दही गुद लेप ॥
 कान कनैकी मुक्का चाढ़, ककरहु जख दूधक बाँढ़ ॥
 केजओ घर केजओ छोड़, केजओ कथा कपार कोड़ ॥
 काँद बाब जाती पीढ, केजओ बोद पायर हँद ॥

The teasing of Krsna produces, however, a kind of thrilling joy in the heart of the Gopis, even though they protest against it in so many songs. One of these songs is quoted to illustrate the treatment of the poet of this aspect of Krasna's sports :

छोड़, छोड़, आँखर मोरा । माचव मोर निहोरा ॥
 किए बिलमावह मोही । भल न कहत केजो तोही ॥
 हमे दुखभान दुलासी । एत नहि अचित मुयरी ॥ ..
 परिहक कान्न कुरीली । हटे नहि होइति पीरीति ॥ Eto
 ऐसन करम मोर मन्दा । देखहुँ ककर दन्दा ॥
 न एक चारीस कोही । न हम तोहर नौही ॥ Eto. Eto.

In the scenes that follow Krana's love-ftiay with Rftdbi is portrayed. To ward off the fear of elders Radha pretends to be sick and Krsna tries to play the role of an exorist. He arranges secret meetings with her and enjoys her company in spite of the elders.

Once Radha, passes restless days waiting for Kro»a. KfW* comes after a long time. She accuses him of faithlessness and refuses to

have anything to do with him. Krsna meditates on the possible reasons why Ridhi is estranged :

के जान कयों न दोषैं कसि गेलि यमा...

कसलि रमनि मिल हई नर सिधि ॥

Bsdhff in her turn broods over her lot and regrets having behaved so apathetically towards Kṛṣṇa. She feels the sting of separation all the more because she tried to conceal her affection for Kṛṣṇa :

राजल नेह नुकाए सावनि० से आवे बिरहें बेकताए

and speaks out in sad and pathetic words how eager she was to unite with him :

कत उदवेग कहव हम तोहि, सवनि गे; आव डबित एह यकि मोही ॥

आव नर प्राव उपेक्षिअ, सवनि गे, केरिने पुकल कुल देखिअ ॥

बाव उपर कव हेरइति, सवनि गे, लाज लो हम मरइति ॥

पिआक पैअसि भव आव जुनु, सवनि गे, केजो अनिमान करव अनु ॥

आव हम ककर बिलासिनि, सवनि गे, केजो अनुकइ बहुआसिनि ॥

नदीपति कह निरनव, सवनि गे, कारि पुदव कपट मव ॥

Before Radhs's 'Mana' is over, Krsna commences his : Then her friend says to him.—

विद्यासायी (कृष्णदत्त भिकरं गत्वा गीतेन —

माचव भलने कहत केजो तोही, ते तोहि ओतए पिआसि पठाओसि मोही ॥

तोहें नहि तेहन बकर होए इल्ली, सुपुदव पुदव न बिरर पैअसी ॥

राचा कइया जुनि ओहिठाम, पल छे पबिक करए विभाम ॥

नोर भवन कुल हरि हरी, आव आरति बनि मेरसि पुसरी ॥

सपनहु आव नहि कसति राबे, सुपुदव पै केमिअ अपराबे ॥

नदीपति कवि कह परमाने, पाछिला कर मोहि केजो बनि जाने ॥

When the two are finally united, Kṛṣṇa assures Rsdhs that she should not have been afraid of his 'M&na' :

लाय को नहि जाय कि राहु गयल नन्दा सकरहि मारवि Eto.

Some Mss. of the play end here; others go one Act beyond this.

This is one of the most attractive vernacular plays of Mithila. It has very few Sanskrit and Prskṛta passages; the songs form the major portion of the play. There is rarely any complexity of style, action or character. The action is more often reported or described in the songs and the verses than staged; the consequent gain in speed is immense. The poet is satisfied if a broad impression of a Mils' is given* Of course, certain things are shown on the stage as well. At one place when Nirada is talking to Kaxhsa the stage-direction is particularly revealing as to the manner of acting these Kirtaniyḡ plays. The Satradhira and Nati are made to talk, and remind us of the presence of Satradhara in the Ankis Nat throughout the play :

नारद—सर्वदा शुभमस्तु ! यद्यपि पितृभ्य पुत्रिका कुवाप्येन किञ्चिद्विचार विमुक्तोऽपि तथापि नारदोऽपवेद्येन विताशकलो परिताड नाभि प्रायेन क्षिता । देवी कंच कषादुन्मुक्ता चान्तर्हिता इत्येवं वक्षन्ान्तरभिदमान्त्वं सर्वं नावन्ति । यथासि गतासि देव्यागमनस्य किञ्चित्सूक्ष्मं दृशं गत्वान्तरं कंशासुर प्रतिवदीरितं तद्गीतेन समीचीन प्रकारेण गावन्ति नर्तको (इत्यभिवाच्येष्टान्न—गीतं समीरितं नाटिकाया)

सूत्र—आर्य्ये इत्येव बोधय्यं ।

नटी—आर्य्य उक्तको विद्येह्ये एदं ब्रुतं कैयेदं अनुगीतं (Song follows.)

'Maithila colour' is provided by attempting to introduce Maithila usages when, for example, Kṛṣṇa's birth is celebrated or when Kṛṣṇa is described as a boy or when on the day of Indra's worship the Gopas prepare food.

The superhuman character of Kṛṣṇa is stressed now and then, and at one place Nanda expressly prays to God in the form of Kṛṣṇa :

(कृष्णनन्द आर्पितं परमेश्वरस्य कीर्तनं गीतं)

यय यय यययति दीनदयाल • यनि राकल मोर कभिनि यल ॥

समिध कयल यनि ई उवात • बुग बुग यदको लम्बिक पक्षपात ॥

बाहि कुनर कुन नर सब काज • से हुन कल करहु रक्षक ॥

बालक पालक पर उपधारि • अमरन सब उचित अङ्गारि ॥

The introduction of Sanskrit verses no less than the vernacular verses (Dobis) sound a welcome change to the ear after continuous singing of Tirhutis, Bajagamanis and Goalris, which are, however, the glories of Nandipati's achievement.

9. Gokulnanda

Gokulsnanda is inadequately known to us. He does not say anything about his life and times in the portions available. He is, however, traditionally said to belong to *8otipura* (the area of Brotriya Brshmanas' residences) possibly Ujsoa or Sarisava was his native village, and to have flourished after Nandipati in the reign of Ifahxsja Msdhavaeimha (1776-1868). He may be identified with Gokulangtha 8arma*^e of Sarieava son of Sadssiva Barms (contemporary of Mahsrija Narendrasimha and Mahlrsja Msdhavaeimha). But we have no preoi to confirm this identification.

The play of Gokulsnanda is called *Manacaritanataka*¹ and is in seven Acts. But unfortunately, it is not available in full as yet. It begins with a prayer to Bakti:

(कव मंगलाचरण नीतेन)

कव सब भावति भगवति देवि । क(क)वे मुनिष रहु मुन पद सेवि ॥

चन्द्रचबल रवि देह विभाव(त) । श्रीत कमलापर करहु विभाव ॥

56. Badarinaiha Jha, *Kasyavakulaprasasti*, p. 15 16
There is one mote Gokulanatha of village Ujana, of the family of ~~कस्यवर नरनाथ~~ who married the great Gokulanatha Upadhyayao ~~मुकुटीनी~~'s daughter (This information I owe to Pt. Ramanatha Jha)

57.I have not been able to secure this play. The Bihar Research Society notices it at the place of Ananda Jha. P.O.Pisdartcha, Dint, Darbhanga, My quotations are (rem in evetice).

क्रीडाका-रतिज कवारी । कस मनन विदितान कुमारी ॥
 कस मरुत नहि बोधि नयानि । भिदुकांत तव निशुचा बानि ॥
 ब्रह्म कंचर कञ्चुक (१) उमान । तनि नवन 'विद्या कंदान' ॥
 गोकुल कञ्चुक कनिक नान । वैदु कस पद दाक कान ॥

It is ooDoise but suggestive praise of the Primal Energy (the Aditekti).

The play ends in a Brajabhs?a (Hindi) poem celebrating the union of fildhs and Kts&a«

10. *kivadatta*

Some scholars are disposed to identify Sivadatta with Sivadatta the ancestor of Nandipati*. But this is not possible as Bivadatta's language is very much modern. Indeed, he may have appeared evcm later than when we have placed him here (t. A after Gokulinanda)".

Sivadatta does not mention the name of his tatron at all. His extant plays are only two: the *Pdrijdtaharana*⁶⁰ and the *Gauri-Partnaga* (in two versions)*¹.

His *Pdrijdtaharan** does not have the humour and perfection of Uutfpati's play on the same subject. But in easy and quick transi* tion of events and in profusion of Vernacular passages, it has achieved some success.

58. e. g. in MSS in the possession of Narendranathadasa it is noted *—

सिद्ध पुत्र विनय भद्र कव कनिक कविभाम ।

तनिक ई भादिका विद पारिजात नाम ॥

e.g. One MS of *Sivarfnaa* author of *Sobodhini* (MMOIV, pS37). is to be dated 1913 Samvat-1856 AD* if it is to be identified as pur poet, which fe not likely.

6)9. MS with Narendranathad^Ba, Village etc. as stove.

dtl MSB with Jivananda Thekura, Asst I4teerfen, U& Seotion.EaJ Library, Darbhenga. I have need them,

The play begins with a long 'Mttfigala' song by the Sotradsra in praise, of Sakti in her various forms. The wife of the Sotradhara, Natl, describes the entrance of all the *dramatis perxtnae* in the usual* manner, Then, follows the action proper.

The story is the same as in Umgpati's *Pdrijaiah*rana* except that Narada is not made to sell Kn&a and Arjuna in a humourous vein in the end. Kr?na's appearance is described in attractive terms—dn yellow garb, with crown on the head and a long garland in the neck. Bukminl is happy in the midst of her friends when Krsna gives her the Psrijsta flowers. Harada makes his appearance to set the action a-going. He goes to Satyabhams, makes out a case for her anger against Krsna and generally incites her to request Krsna for not only one Psrijsta but the Psrijata tree itself.

In the next scene—there is no marked out seen* but we are supposed to imagine the change—Satyabhams is shown to be furious. She showers sharp epigrams on Krsna. Krsna accepts her request and brings the Psrijsta tree after a fight with Indra. As in the Sanskrit drama, the fight is described and not presented on the stage. The Msna of Satyabhams is undone. Sivadatta shows great delicacy in depicting this.

(अब मानवकुचीसम्)

वेसुति मुसुलि अब लव लव कन बाँके लवन हरि हेरि

कीरहुँ रङ्ग परलम्बि पाछोल बिहुँलि हललि मुल मोरि ।

आब लवर पर लुटल बिहुर लट मनमव हरि मन बाब । Eto.

In the second play, *GauHparinay**, Sivadatta resembles* like the structure of the Sanskrit drama, but he is able to arouse our emotions much more deeply.

KIRTANIRY DARAMA OF MITHILI 334

Gauri sees Siva while walking in her garden and falls in love with him :

साहे कवि ब्रह्मसंन्यास विवेक मेह नहि चाखै है ।

She practices penance to obtain him as her husband. Siva approaches her in disguise to test her sincerity. Siva portrays an unbecomingly and even terrible picture of his own self- As in Kslidssa's *Kumdrasambhava*, Gaun cannot tolerate all this, and her anger bursts forth in the following word**:

बिक बिक लखि लोहर गेराने । एतेक गारि सुनै छिन्न काने ॥
 सुनि मन होइछ परम अनुसंधे एत मिथ्या सुनने अति पापे ॥
 अकल बचन लखी नहि नीक । के मन कतव बस केइहु बिक ॥
 परम दोखित गोरि लखी सुख हेरि । लख मिथि कहिछ बाउ छह करि ॥
 अनुचित बचन सुनि मन बाम । उचित मोहि पर सेवित ठाम ॥
 मेमक बचन सुनल शिवकान । मन सुनि शिवदस पद मान ॥ १० ॥

diva then declares his identity and agrees to become her husband. The joy of Gauri knows no bounds. It is reflected ever* in Nature. The poet carefully describes how the waters, the trees and the animals are often by the Cupid x

निर सौं मिलल नीर ना । मोहित मेल समीर ना ॥
 लव लव मेल संयोग ना । पशु मन जादल भोग ना ॥
 रक्त न कोइ का कीर ना । लख मन मनमथ पदि ना ॥
 लमर लमर नहि चैन ना । जादल लव मन मैना ना ॥
 सुनिबल कोइल बेजान ना । शिवदस पद मान ना ॥ ११ ॥

Then Siva falls into a meditative mood and not all the powers of Ksmadev* are able to break it. diva becomes angry and burps at him. Kimadeva's wife. Rati, mourns his foolish pitiful words.:

कहु कहु लखर की कैल मे होर । किनु दोख नाइहरन मेल नीर ॥
 कोन परि कसम विलस शिव नीर । लोह बिद मेलाइ निपटल नीर ॥
 दोहन सुनि कहु कहुनामि । बैरव बरहु मिलल लोभाभि ॥⁷¹

Yet Nirada, the Ghataka of Siva's goesto Oauri's father Raja Hemata and pleads for life oandidature. Maacini becomes angry at having aueh an old and penniless son-in-law as Siva; she, cries out:

हमने कस्य कर दूह ॥ हे यथा ॥ ३० ॥
 लीनि हुकम थिरि कर बौरि जालस बाधि दोख्य कनपट्ट ॥
 रहि तह उचित मन नीर कुन्दर कोक कस्य मन पीर ।
 राखहुमारि भिक्षारि भिक्षाहत कुमरि नैन हर नीर ॥
 देखि नगन कर नकर सगर हँसनी देख डकर चाहि ।
 दिख मोर सल बौरि दुख देखि देखि अब हम होएन बस ॥६॥

At this place Bivadatta flings a caustic remark on the evil custom of old marriage in contemporary Maithila society:

असक परसि गिरिगामी ॥ मानस कर कुलपात्री ।
 सिरहुति रिति मनमानी । दूह कर कर बहु जानी ।
 मेथिल जौकि देखी । निग्र मन रोख डपेसी ।

Eventually the marriage of diva takeB place, Bivadatta beautifully presents all customs of Maithila marriage with pointed reference to Siva's peculiar figure—serpents, the garland of skulls, and long coils of hair—and to his motley crowd of attendants. Nobody finds it possible to welcome him in the ~~परिवर्त~~ ceremony. Mansini alone manages to conduct the cere*mony.

In the end all ends well and they sing Siva's Mafigala:

धनि सब मङ्गल गाओल । बौरि उचित कर पाओल ।
 सीवदत्त ह्यो पद भजन । मोरिह पुण्ड्र सिव मोर मन ॥४०॥

There is a second version of this play. It is, however, like a brief summary of the original in the form of a long poem.

' iPkeve are certain repetitions even in the original, and the order of events is somewhat confused. - Bivadatta marks the stage when vernacular drama was teoomfog tattler a

long recitation by Chakadabtjt Ustui wltto also atited we Kntafiiyf drama.

11. Karna Jay&nanda

Jayananda of Karaa Ksyastha olasB does not indicate in his drama the time when he exactly flourished. But in one of his independent poems he expressly says that he was a contemporary of Maharaja Midhavasimha (1776-180\$).

The only known play of Jaygnanda is. *Buhmdngadanataka*^{e%}. It begins with a benedictory song in praise of Lord Siva.

नटमलावि रागे

मनसि विकारम कारन कारण मनसि कएल बिदेह ।
 तैकचो देव अर्धभारि छुर एत बड गौरि सिनेह ॥
 बब शंकरा शंकरा बोय भोग उपभोग परा ॥५०॥
 आब भौलि बडाबूढ विकड जति आब बिहुर अहिरागे ।
 आबा भाल सिन्दुर बिन्दु सोमित आब तिलक हिम बाले ॥
 अग्रम कलौकर भलय बबल कर आब अग्र अंमरागे ।
 आबा हृदय हार मुकुतावलि आब विरावति नागे ॥
 पटव(१) बजवर अग्रर कुलालित अग्निं अ विषम विष पाने ।
 मंगल रहित मनोरथ पूरधु करण बबानन्द माने ॥

It is an excellent description of the Ardha-airttvafa form of Siva : What a great love the Lord had for Gaud when He made her a pari of His own body, though He had killed the very God of Love when he had tried to arouse amorous feelings for her. The two halves of

Si, Ikvrenottoen«bl*tog»iaB|r osnr oHMaplay
 btipiteofmy bait effort*. Two MSSof it are known to
 exttf; (a) with Anaotalala Psthaka (r) brother of Maai
 Fithaka), Village, Kariyana, P. O. Ballipur, Qjstt liat,
 bfaanga; and (b) with iayaofththa Mina, Village OaaganU
 P. a Mamigaelil DM* ^rbbanga.

the Lord represent the union of the soft and the rough, the fair and the crude, and the delicate and the terrible—a great lesson of life in general.

In the end, King Bukmffngada celebrates the coronation of his son DharmSngada with a song :

गीत ॥ जाव सुदिन हरि दरसन पूरक मनोरथ मोर ।

हरषि मिचान कुसे जावत पुलकति नवन चकोरा रे ॥

चावन कुंकुम जगर डगारत अनुपम देहारे । Etc.

The complete play is not available as yet.

12. *fcrikdnta Ganaka*

The author of *Sri-Krsnajanmarahasya*,** Bnkittta Gapaka, *alias* Jhaduna, does not mention the time when he flourished. He quotes two poems from Sukavilala. This Lala Kavi may be identified with Lala Kavi author of *Qaurfovayamvara* and contemporary of Mabsrsja Narendrasimha (1744-1761). He must have, therefore, flourished later than Mahsrgja Narendrasimha. He may be placed, jbowever, in mid-Nineteenth century on the basis of his language.

His play is probably named after a Sanskrit piece popular in Mithila from the *Bhaviayar purdna*, called 'Visujanmarahasya\ Like the pure vernacular plays of this period, Srikanta's play practically excludes Sanskrit.

63. MS in the Bihar Research Society Library, Oolophone :—

रचितं जनश्रुतं नक्षत्रविषेयं रचितेन नक्षत्रं ..नक्षत्रां रचितं धनान्
सकलितुं, इति श्री नक्षत्रा प्रसिद्धी श्रीनक्षत्र विरचिता श्रीनक्षत्र—नक्षत्र
श्रुतं समाप्त ॥

My quotations are from this Mft. Another M& te with Candrebvare Thakure, Village Oataria, Darbhanga.

The *BHtmijmamarahMpa* uses in the middle of it certain set prose descriptions to describe the night and certain other things. These 'Varnanas' are, also found in Handipati's *Srikrsnakehnuilndiaka*. Probably they belong to the tradition of the *V^rnatndkara*, and seem to have been used even in other dramas too. They were probably sung orally by the actors at suitable places.

The action of the play begins with Narada's appearance before Kaihsha's court. He announces that Devaki's son will kill Kamsa:

(नारद उक्ति कथन)

अथ बुध एक सुनत हमें सुरपुर मन मेला परम विरामे ।

देवकि जनम तह कंस महीपति मन्द जोहर परिमामे ॥

On Nirada's advice Kamsa decides to put Devaki and Basudeva into prison.

The second Act shows Devaki distressfully crying for what had happened to her children. She appeals to Narada for the way out and Narada advises her to pray to Krishna. Krishna appears in person and consoles her. Then, she passes her months of pregnancy in peace. On the appointed night, Krishna takes his birth. The poet gets an opportunity to give vent to his imagination in describing the darkness of the night of the birth of the Lord and the state of Devaki's mind:

‘हरि हरि बुल बुल गेला ।

पुलकित मानस मेला ॥

Basudeva and Devaki are happy to get Krishna as their son. The doors of the prison open automatically and Basudeva takes the new born baby to Yasodi and brings her baby instead. Kaihsha learns of the birth of a child to Devaki, All her entreaties fall to convince him of the Wrong he inflicted upon her new born baby's so far;

(कंचाङ्कुरकफले त्रिभिःपञ्च मीत्रेभ्यः कनकपत्त्रि)

हे हस्मा न कस्य घोर निवासे ॥ मृ. कपदमिहम् ॥
 कनकपत्रो..... नमस्तस्य साय परवाने ॥
 कि हने कएल तोहर कम उम तौं हे मोर, कहीं (कह)ने ॥
 कनकपत्रि हलह कहदे के, कर कस हकर कनक कनकपत्रि ॥
 हमहि सताए कनकोन कल पत्रोकर तैं कस देह कनकपत्रि ।
 हितनए करि लरि काव कस करि पितुन कनक कनकपत्रि ॥
 कनक शोक बेहन कनकी कों ताहि कनक कनकपत्रि ।
 कनके कों उममाद भरल कस पूछि देखि कनकपत्रि ॥
 माया मेहि कौंहे, कस तैंकसह कामहि रहत गुमाने ।
 निरदए हृदय से कनको दया नहि कुनहि कनक हहमाने ॥

On the other ii*nd, Yasod&'s house is full of joy and hilarity. Several *Sohara' and other auspicious songb celebrate the birth of the child. The play ends upon a happy note.

The general impression on reading this play is that of simplicity and directness in dramatising the theme of Ktigna's birth. There ia no florid or figurative language, no flights of passionate or lyrical feeling. The melody and grace of the songs here are unusual in the later Kirtaniys drama.

13. K&nhdr&maddaa

Kfinbarimadssa belonged to Karna Ksyastha ollass and was the son of one Haladharadisa. This Haladharad&sa is different from the Hindi poet Haladharadasa of Padmrfulg in district Mwaffarpur who wrote his poem *Buddmdcarita* in 1658.* For, Eanhirsmadasa says that he composed his play *Qaurisvaydmvarandtaka* in 1764 Sake or 1899 Vikrama Samvata (= 1842 A. D.)".

64. JAYANTI p.432 ff.

48. The MS of thta play was'made available te me by Babu iarendranatbadafa, Village ate. as above. H fe in Slokas, Dohas. Sorathas, handas (Hargjtik), gitas. atfKavittaa,

His Play is the most complete Maithili play available on the marriage of Gauri with Siva. Like most of the Kirtaniya plays of this period, it makes no "reference to any patron.

It begins with prayers to Ganesa, Gossuni and Kamala. The background of Pirvati's birth as Himalaya's daughter is explained before we plunge into the main action. Narfda appears and announces that Gauri is destined to be married to a mad person. Manaini, Himalaya's wife, becomes very anxious about such future of her daughter and she speaks out:

कहिजनाय दुनि बास हम नहि दुखल ।
 परकर कुल परिवार निकल कनो पाविल ।
 गौरी खोग क होए विवाह करविल ॥
 गौरी कुमारी रहति से बच सहब ।
 बुद भिखारि कुमेस से नहि करब ॥
 भाय पिछारि दुखारि उमा पडु जानिअ ।
 तेहन करिअ बर बोहि देखि दुख मानिअ ॥
 ई कहि हेमन्त पिछारि पिछा पद गइल ।
 सहल सिनेह थिरिअ बचन सब कहल ॥
 सोच भिखारि पिछारि राम कुमक मन ।
 से करि हव कल्याण कन्हाराम भन ॥

Himalaya consoles her by assuring her that the only way out is to make Gaun practise penance to get Siva as her husband who will be the fittest person under the circumstances ;

कर्मों बोहि वेदोंक वेद, रानी हे, कहीकु सिवाइकु सेह ॥
 पत्र बनो करब कमानि, रानी हे, तखन मिलत सुखद्वनि ॥
 ज्ञान न भेदस कहेस, रानी हे, किनु परसत मरेश ॥
 नरद कहल भिखारि, रानी हे, बखुन निधि गोपुरारि ॥

Consequently, Gauri puts herself to all sorts of hardships. some of these are described in pictureeque style. For example, Gauri is made to roam about in search of flowers etc to worship Siva's image.

भमि भमि विपिन लोहल दल कुल. कनेक कुलुम दल खोदि उलकुल ॥
 बेसि बमेली कुन्द नेवार । लोहल भीदल लाकि अंगार ॥
 रूपसीव नेवेद कर, दल पुनिज वरासिब होषि अनुकुल ॥
 करव कठीन बल मोरि त्रिकाल, बरिज जाल हर दीन दवाल ॥

At this stage Śiva is shown to mourn the loss of Sati, and he falls into a deep * meditation of Vifnu. Kama appears and consoles him by asking him to marry Gauri the daughter of Himalaya t

(श्री रामचन्द्र श्री शिव पई आत्ममन तख मोल)

कुनु शिव, जो रे, कह हरी, दल सभ के लल लल करी ॥
 बहु विधि, जो रे, सरलल, शिव निव प्रेम निवाहल ॥
 पुनि हरि, जो रे, पुन्यालोस, मोरीक लल कुवालोस ॥
 गुन लल, जो रे, मोरी कर, कहल राम सुनल हर ॥
 बिनली, जो रे, कुनिज हर, बाए होहल मोरी वर ॥
 एह कर, जो रे, भौंकिज, 'कन्हाराम' कह मानिज ॥

Meanwhile Uma receives the seven R\$is who try to make sure of the steadfastness of Um&'s love for Siva. They are oonvinoed that she would have Siva alone even though the soft snow may turn into harsh stone:

(पार्ष्णीतो कचवलि नील अलाकरी रागे)

नेलो-विहुलि लवाना, मुनि हे, मुनिज लोदि बड जानी ॥
 हेम उलल लल बाए, मुनि हे, हक न प्रीति पुरज ॥
 नाथ ललन न लावे, मुनि हे, शिव पद थिठ अनुरागे ॥
 लललुन बरल महेसे, मुनि हे, लनि पद प्रीति हमेसे ॥
 विष्णु लल निधि लामे, मुनि हे, लनिक न मोदि किहु लामे ॥
 कन्हाराम ललि लावे, मुनि हे, शिव लादि दोसर न लावे ॥...
 एह कर कुमारि लल हर विनु ने जानदि ललक हे ॥

She is assured that diva would accept her, and she goes back to her home. The mother's love for her daughter is painted in moving words wheni Mens, Claim's mother, embraced her back *fter hard penaces in the home.

In the next scene we are shown diva coming to the home of Gaurt in a very fantastic dress. The poet finds opportunity to express his sense of th

आइल सङ्गर विकट धर मेस, देल विरिराव नग वरवेस ॥

नाल कलक विलक राकेस, कम भवङ्गर उरपर सेस ॥

ठाढ़ मेस हर द्वार मिरिठ, डमर बनाव बाज नहि ईस ॥

बबम्बर पड सेल ओझाए, बैसल मगन मन धूनी लयाए ॥

कगरि मेस नृप मन्थील रानि, भिखिलाव बहार मेसि कुमरि भवानि ॥

diva sees TTms in this visit but once again decides to meditate. It is not clear if this is an episode innovated by Kanbirama or an outcome of confusion in the text.

Then follows the bitth and achievemants of T&JakSsura who became difficult to control. Brahms reveals to Indra and other Gods that he could be suppressed by the son born of diva and Gaurt. Thereupon Ksmadeva, the God of Love, is asked to divert Siva from his meditation and to make him agree to marry Gauri. Kamadeva's influence on all beings is madden- ing;

सबक बिबेक दुरि नेले, काम बिबस सब मेले ॥

बोगी बसी तप ज्ञाने, झाड़ि कुलल रसपाने ॥

तेकल सब बढम्बे, बिचरल मुकुट पन्ने ॥

केह बिचाल बिचारि, ईम मगन नर नारि ॥

धनु सर बाल सेल मारे, बीरब कमल बिचारे ॥

मदन कबल बिपरीति, काहु रसल नहि धिरी ॥

निब निब तेज भरबादे, सब काम रन ल्यादे ॥

करन कम्हाराम बावे, पुनि बनि हो जगबावे ॥

But diva refuses to succumb to Kamadeva and burns him with the fire of his Third Eye. Kamadeva's wife (Rati) laments the loss of her husband: किन्न पडु हरल हमस, हे हर, किन्न... ॥ But her lament here is not as moving as that in Lala Kavi's *Gaurisvayamvara*.

The leader of Godaj Indra, then approaches Siva and requests him to agree to marry Gaurt in the interest of Gods who were being harassed by the demon, Ta4akf. Mahsdeva consents. The Seven B?is formally carry Siva's proposal to Himalaya* The latter consults his people and Agrees to give away his d&tifehter to him.

In celebrating the forth-coming m&rriage the entire capital participates:

हाड बाड बड पुर मई रे कव गली बजारे ।
 कनकहि सबहि बन्वाओल रे कमल मलकारे ।
 कनक भवन भरि पुर मेल रे नृप देख बनबाए ।
 पैच छोड लखि पर बहि रे बनपति समुद्राए ।
 नृप मन्दिर मखिमद रधि रे सोमा अधिकार ।

Siva's friends make elaborate preparation to go to Himalaya's palace. The poet Waxes eloquent in several Songs on the combination of dpposites, and that of the grotesque and the fantastic, in Siva's appearanoe. The following fltong represents one of these:

(पुनः दोसर ग्राम लोक डकि गीत गावति)

उमते उगन कर चलल विवाह कर हे ॥ आगे माई ॥
 उमते सङ्ग बरिआत एहन कर केकर हे ।
 नाने सतत रहला जन तन मेह हे ॥ आगे माई ॥
 भरम भरल गरिगात एहन कर केकर हे ।
 बुद्ध मुकुट कर आव सुवर पर हे ॥ आगे माई ॥
 बरबर कपहसि देह एहन कर केकर हे ।
 उमते गात कल नवन जनककर हे ॥ आगे माई ॥
 भूतप्रेत सिनेह एहन , कर केकर हे ।
 भिराल लडकू कर अपुन मेल बर हे ॥ आगे माई ॥
 देवदह परम नवान एहन कर केकर हे ।
 बिकाह सुवर कर कवल कुसुम हर हे ॥ आगे माई ॥

Himalaya invites all, Hills, Rivers and Brooks, Forests and Oceans. They all partici* pate in the marriage. Qaun is shown to observe

Kumaihma and other customs of M&ifhilfe marriage?.

This play is in many Ways superior tobtthfcr Mfcitfcili pflays on BiVa. It has sometimes oort-fusiog lines, buc on the whole the froet remark ably arranges the four threads of the plot t (1) the coining of Nf rdda to announce Gauri's fate, (2) Gaun's penances, (3) Siva's meditation and (4) the breaking of it and his marriage. Indeed, the scenes alternate in such marked out units that they may well be put into separate Scenes or Acts. Of course, Kanhsrsma, like the Biiza* beth&n playwrights of England, does not divide his play into Acts. Kanhsrsma has a marked sense of the dramatic and is able to produce the complete development of the "irregulat" type of Kirtaniyff drama.

14. Ratnapdni

With Ratnapani we are very fi miliar. He is a well-known author of several Sanskrit works on Karmaksg4a and DharmafiSstra.** He was first at the court of Mah&raj i Chatrasinlha (1808 1839) but passed his days mainly at the court of Mahsf&ja ftudrasiihha (1839-1850). He composed his vernacular drama *Ui&harana*** und>r the patronage of the next king Mah&rsja Mahe&varasiibha (1850-1860). Therefore, he may be said to have flourished toughly bet#een 1833 and 1853.

He belonged to the Gangauhmula. His father Jivesvara Jha lived in a village called Parass near the Kosi, but later on settled at

66. Bee MMO. I pp 41,69 64, 337, 341-44,944.498, SOS, and II ni p. 88 and Introduction to *Uf&hardria* by Raihanatha Jha.

b7. Edited along with an introduction by R. Jha in *Sihtva Pdlro, Darbhdnga*, Biographical fafacts hate been baaed on this ifeteodfettitti.

NavftM. The poet was born at Navsni Be bad six brothers, all scholars. His grandson was the famous Naiy&yika of the Twentieth eentury—Dharmadatta Jha *alias* Bacoft Jha» the late Prinoipal of the Dharmasamaj College, Muzaffarpur.

His only Known play *Usaharananatika* is in the Kirtaniys tradition and represents a very scholarly and dignified kind of Kirtaniyi play, there are now and then long Sanskrit songs and dialogues interspersed with vernacular passages. This raises the tone of the whole drama and makes it appear "classical". He is very careful in the exposition of his story, in die richness of his descriptions, aud in the general impression of 'Binti' and 'Bhakti' Rasas.

The play is divided into four uneven parts. The first part describes Gauri granting to Usa the daughter of one Banasura of Sonitapura, the boon of getting a desirable husband in a dream on an appointed day, to Usa the daughter of Bspssura. This boon controls the entire action of the play.

On the appointed day, Usa sees Aniruddha, son of Pradyumna son of Krsna, and enjoys his company in her dream. She learns the identity of Aniruddha through her friend Gitralekha who paints the portraits of several princes to enable her to identify the person whose company Usi enjoyed in her dream. Oitralekbs then arranges to go to Aniruddha with the message of U\$\$. She prays to Goddess Durga who enables her to do this :

झुमरि दुर्गाचरण-सरस भविष्य मानव जाए ।
 पुरन है सखि कामना बुझ बोरी भक्त सहाय ॥
 देखवा सब विपति पदि गेल तखन कएल विचार ।
 भविष्य सब भिलि देखि दुर्गा ज्ञान नहि परकार ॥
 तखन पुरखिर्तिर गए कह सखि झराधन मेत ।
 झुटल सब बुझ मोदमय भद भवन निव सब गेल ॥

एहि सख बिन लेखा कएल दुर्गाभक्ति ।
 मगन बाखी सखन भए जेत काख साधनसक्ति
 रत्नपाखि बिचारि भाक्यनि सुनिअ बिचार ।
 सखत दुर्गाचरण सेविअ ज्ञान नहि परकार ॥ ८ ॥

It is worth noticing that Ratnapaspi the devotee of Sakti gets an opportunity to express his faith in Durgs*

On her way Oitralkhff meets Nirada. Nsrada points out the difficulties in appraohing Aniruddha. He helps her, however, to take away the hero secretly with the help of the black-art (magic).

Aniruddha then marries Usa according to Gsndharva rite and engages himself in love sports with her* It is remarkable how simply and quietly the meeting of tbe hero and the heroine is described. Vidyspati would have made capital out of such a situation. It only confirms that Ratnapani is primarily a 'Bhakta'-poet.

Meanwhile, the news of UsS's meeting with Aniruddha is conveyed by the gate-keepers to Ufl's father. Banasura asks them to kill the intruder. Usa now loses all courage and despairs of her beloved. But Aniruddha makes up his mind to fight with them. A description of his brave fight follows. He is able to defeat them all.

The Dewan of B&Qi&ura advises him then to resort to 'miyiyuddha' (magic fight). This appeals to him and he is able to tie Aniruddha in a Trap of Snakes and refrains from killing him only when his Dewan checks him from doing so on grounds of public morality. He decides to imprison him for the time being.

U9ff's mental state is indescribable. She pines away in the thought of her beloved. He leaa and thin body has been suggestively

oompared to 'a line of the lightening which some-how throbs withh vitality'.

Nirada sees al) this invisibly and goes to inform Krspa all about Aniruddha's misfortunes.

In Dvsriks everybody is ia auger at the secret disappearance of Aniruddha. What an audacity to arouse the eneraity of Etna, the victor of all the worlds!

तखन हारका भए नेल खोर । रतिपतिकेँ हरलक खोर ॥
 हेनहिं कुकुमिनि रतिक बिखाप । खुनि कहु ककर हृदय नहि काप ॥
 के मोर हरलक चान चकोर । तीनि कुकन हरिखेँ के खोर ॥
 सब कह सब मित्रि तेबन मान्य । पाओब रतिवत् तेहि पद क्रम्य ॥
 तखन कुम्ह मित्रि नभ परिवार । एकस भए कहु कएल बिचार ॥
 के कय करत हमर कति मर । ककर छोड़ाओल कछि नहि पत्र ॥
 कुर कुरपति नर जत मयलोक । हमर दुःख ककर नहि शोक ॥
 कय बाबब भित्ति कएल बिचार । के हरलक रतिपतिक कुमार ॥

Under such circumstances Nirada arrives and discloses the whereabouts of Aniruddha. Kttpa goes to rescue him. He succeeds in completely routing the keepers of the prison. BffpSsura indicates his itch of fighting some stout person and Erg^a assures him that he will satisfy him:

हुन भुन-कखुनि समन कए, तखन बहाओब नाम ।
 सब किन करह बिलम्ब रह, बाबापुर निवचाम ॥

But when BanSsura is defeated he goes to diva who is ever ready to fulfil the wishes of his devotee*. He appears in person to help Bfinff-sura. Kf§na feels it very awkward to fight with him:

(कुम्ह जाइ विष' प्रति)

बाब कुर-भरि विरिठ बंकर, तकर कारण जाब ।
 तखन मोहिँ बोहि मुन कन्य, हकर होइछ जान ॥

But. diva replies that ae oould not go baek upon bis words;

(उद्धर किन जाह)

बक बह हम बकत बालए । बुनिब बाबबपब ।

कहत से बेरि बकन केरब । तबन की किन काब ।

This time it was a really great battle between the two parties. In the course of it there was introduced a war of fevers (u n) Siva makes everybody sick in Kr̥ṣṇa's oamD:

बाए हलबल-बनु समाएल, उठए हिम अति ज्वाल ।

तबन हरि हैं कहल हलबल, उठब तनु अति चाह ।

करब की हम अबस मेलहुँ, भेदन नाय गराह ।

हरि क तनु कर आए पहुँचल तबए कएलक कोप ।

तबन हरि मन पवन भए गेल करिब हर बार लोप ।

KrsQa too replies with similar action:

तबन छिरबल वीरि निबडर, हल अन्त दुवाय ।

अपन कबहिक बर निकालल, रोब-बर हल आय ॥

निबसि हर बर बाए खनिब, खलल हरिपद आए ।

करए लागल बहुत गोचर, नाय लीन बचाए ॥

सब भए हरि बुनि विनती, गिरिअ जर जर काटि ।

तबन माचब भागकए पुनु, देल जग भरि बाँटि ॥

हारक छिरबल जर परामब, सकब के जग जान ।

सब भए हरि मन विचारल देखि रूप नवान ॥

हुनह निब जर अलह जग भरि सह्य के दुख भए ।

हमर तनुबहु अन्त बुझि कहु तबन पर तनु बाह ॥

तबन बर हरि तनु समाएल भेल शीतल लीक ।...

Thereupon Śiva, engages himself into a personal fight with Kroa. This was terrible. The Gods trembled at its Bight. They request the two to abstain from it. Śiva realises that after all, there was no difference between him and Kr̥ṣṇa and he says:

हुनह बलि-हुन करब हम नहि जाब हरिहैं रत्न ।

हमहि हरि तनु दूह नामह, काट के निब अङ्ग ।

Though Śiva retires from aotive help yet fova'ft aon Kfrttikeya comes to Banisura and is drawn away from the battle only when Qauri

intervenes. Then Banasura realises the might of Kṛṣṇa and accepts his defeat. Kṛṣṇa pardons him and he goes away.

In the second Part of the play Banasura is seen worshipping Siva. In a Mahesavani he represents his fallen condition to Siva and prays to him :

शिव मोर करिअ लगाने ।

अच्छ भवना हम छह न पारिअ संकट पड़ल पराने ॥

नाथि काहि शिव सोहि रिअओल आन होएत बरवाने ॥

तसन भेलहुँ मायावश अभिमत बाचल आनक आने ॥

तकर उचित फल आए दुसाएल जेहन कपल अभिमाने ॥

दश दश बाहु बूझहिँ काटल गेल नहि दोषी लगवाने ॥

सब तेथि पाए आए दुख परिहर-बए मन आस बिधाने ॥

देखिअ नाच हरष हर हेरिअ हरिअ दोष-उन्ताने ॥

देखि नाच हर सब दुख फेरल कपल मन्त्रक परवाने ॥

रत्नपाथि भन बरह एक शिव अगत विदित बस गाने ॥

On the other hand, the Queen of Bṛh̥sura and his De van all pray to Kṛṣṇa. He consoles them and arranges the formal marriage of the couple—Aniruddha and Uś- The marriage is celebrated in the Maithila manner. At the end of it Nṛada makes his appearance to advise Kṛṣṇa for further action.

In the third part, Kṛṣṇa grants general amnesty and restores the kingdom to Bṛh̥sura's people. Sa modas and Rama, two friends of Usa, come and sing devotional songs in his praise* He agrees to take them along with Uś to Dvārīka.

In the fourth part* Kṛṣṇa and his party arrive at Dvārīka. Every one is happy to welcome him back after a long absence t

कहाँ-कहीं दुलस सब लोक । भेल छुटारल दिखल लोक ॥

तसन तैयारी नकर क भेल । दोकर द्वारका बनि बनि गेल ॥

चन्दन चर्चित बरमग शयनि । कुसुम विभूषित भए भेल चरनि ॥

सब पताका सब दिख योग । देवाएत दुपतिको होल लोक ॥

किं कुरु कुरु कुरु कुरु कुरु । किं कुरु कुरु कुरु कुरु ॥
 कुरु कुरु कुरु कुरु कुरु कुरु । कुरु कुरु कुरु कुरु कुरु ॥
 कुरु कुरु कुरु कुरु कुरु कुरु । कुरु कुरु कुरु कुरु कुरु ॥

U»a and Aniruddha are also cheered and the remaining rites of marriage are performed.

The *TJs dharanaoi Ratnapani* is a well-written play and represents the story from *Harivanua* (chapters 115-128) faithfully. Of course, he makes suitable variations to give the scenes realistic colour. Its distinguishing characteristics are its elevated style and its lyrical and descriptive passages. The tragic character of Bansaura's fate, and the divine achievements of Krwa are successfully brought out. While it is elaborate in certain parts, it has no redundant or stilted passages. The emotion is aroused by appropriate variation from song (गीत) to long passages in verse, from Sanskrit dialogue to Sanskrit song. * There is no scope for the witty or humorous role of a Narad a, but we do have in him an important link between the different parties and an adviser of Krsna.

One peculiar feature of this drama is the speeches of the 'वृत्त' (the disinterested observer) who reports the progress of the action at various places. It appears that in addition to the proper actors there were some people (not properly called actors) who used to assist in the performance of the play in a manner similar to that of the Greek Chorus,

15. Bhdnundtha Jha

Beside such a successful and scholarly playwright as Ratnapani, Bhinunstha Jha *alias* Bhans Jha appears to be a second-rate dramatist.

Bhsnunsthft Jha belonged to the family of Khaugla⁸⁸. He was the son of MM. Dinaban-

W. JBaaarinatha Jha, op. eft. the family tree, and see also SINGH p.,187 and ~~द्वितीयः~~ p. 3f

dhu Jhs (*alias* Nandana Jha or Nemana Jhi) arid the elder brother of the famous Haiysyika MM- Babujana Jbs. Hia father obtained a village in Nepal from its ruler as a prise for his scholarship in 1734. He was himself a reputed JyotiSI at the court of Mahirgja Mahefr-varasimha (18S0 1860). His only extant drama, *Prabhdvatiharana** was written under his patronage. He continued to be oonnected with the Maithila Court up to the reign of Mahrsrja LaksmiSvarasiihha (1880-1898).

The *Prabhdvatiharana* is a 'regular'⁹ play in four Aots, has light Srngara and deals with forceful abduction, fight etc. and maybe classed in the Ihsmj-ga class of dramas. The story depicts the union of PrabhbVati, daughter of a demon of Vajrapura, with Krsnas son Pradyiu mna. There is no skill displayed in the management of the plot. The Paripsrsva (assistant of the Satradhsra) aots like the 'Tatastha of Ratnapgni. He comments upon the passage of time and the change of place. Some farcical humour is provided in the second Act by the introduction of a Jyotitf. It is curious that Bhinunstha should not have left even his own profession from the scope of his wit* Some of the charm of the play lies in its songs which are directly imitations of Vidyspati's songs. For example, the following songs are popular for this reason:

(1) माषव कुनिज वचन परमाये ।

सुपुत्र बावि शरव जयल्लभैव निव जयिमत दिव दाने । Etc.

(2) बहुपति कुनिज विचारी । जमिनव निरु वेलाकुलि नारी ॥

मलिन सुवन नहि माने । रुनिपव हेरदत दिवत गमाये ॥ Etc.

69. The play hat been printed and published by the Raj Press, Darbhanga. MSS of the songs are known to be with Batata Jha, pilakhavfda, P. O. ICadhubani, Diet. Darbhanga ; Oiridhara Jha Village ate. ibid ; apd ifitl) Narendranathadaaa Village et*, to above.

(3) चतस्र रुक्म यद् मन्मथ रे नाचरि कर छाणी ।

चक्रद् विभ्रुति कनि विचक्रत् रे निव निव तनुनामी ॥ Etc.

On the whole, this play is to be ranked with Rffmadssa's *alias* 'Sarasa-rama' Ravi's *Anandavijayanatiha*. It is not by any means to be considered as a great drama.

16. *Hanandtha Jha*

Born in 1847 Hargansth Jba died only when he was fifty-one years old. He was the son of Vrajansth Jha and Silavati Devi. He was a native of Saradspura Tola of village Ujsna. At the age of fifteen he began his studies and by 1868 finished them at the feet of one Gopsla Thskura. He then went to Benares. He studied there under expert toholars like Rajarsma Sffstri, Bsla Sastri and Nrsimha Sastri. He oame back to his home in 1871 and obtained a place in the court of Maharaja Laksmifivara-sidiha (1830-1898). He passed the rest of his life in his service.

He was the author of several Sanskrit and Maithili works. Of these, the *Usdharana* and the *Mddhavdnanda* are 'regular' Maithili dramas and the *Bddhdkrmamilanalild* ior *Siddhdsranuh Hid*) was originally a long Ills in Maithili but later on it was translated into Hindi (Braja-bhs?a) for Rasadhsris of Braja.

The story of *Uidharana**⁰ is the same as that of Ratnapapi's *Usdharana*. It is divided into

70, Printed twioe(i) edited by Oanda Jha, Union Press, Darbbanga, 1887, (iO edited by the poet'e son Biddhinatha Jha, and Dr. Amaranatha Jha, *Harsanaihm Ravyagranthavali* Indian Press Allahabad. Three more M88 are available; (a) with Umeaba Mishra, Village, Catena, P. O. Darbbanga, (b) with Ohandrarfekhara Mkhra Village. Daipodaraiwr*P.O. Benipatti, Diat. Darbbanga, and with (o) Yadnnandana Thakura, Villaoe. Sarraeima. P O. Jhaapiaratrar.iDWt. Darhhang*,

five Aota. The first Act describes Uai's obtaining of the boon for getting her beloved from Gauri. In the second Aot Baitasura is shown to have obtained the boon that his itoh to fight a, suitable adversary would be satisfied. Citra-Jekha then draws the portrait of Aniruddha and goes to bring him to U9S. She does not take the help of Nsrada as in RatnapEgi's *Usdharana*. The third Aot describes the secret union of the hero, Aniruddha, with the heroine, U93. Unlike Ratnapsni, Hargansta utilises this situation to indulge in several erotio songs. Almost all dialogues are carried on in this Aot in Maithili songs. In one of these, the morning is described in an excellent image:

बीकर छह मकह करधि चदि रागिकर वास पसर ।

उडुवन मीन बक्याए चसल जनि गगन बहोनिधि पार ॥

The mark in the face of the moon is supposed in the above lines to represent a fisherman who has thrown the net of moon-beams from the moon-boat in the sea of sky. And as morning approaches the stars and the planets are imagined to have been taken out of the net as the fish caught in the net are taken out by the fisherman. It is a unique image in Maithili Literature and speaks highly of Hargansta's imaginative powers.

In the fourth Act Banasura learns from his servants of Aniruddha's entry into Usa's palace. He orders his arrest. But by praying to Sakti, Aniruddha finds himself free from all traps into which Bsnasura's men put him. Nevertheless, he is ultimately confined to the prison.

In the last Act the fight between Krsna and ' Bansura is given. Banasura calls upon Fever to break the morale and the strength of Riwa^ arms. Fever is vividly imagined :

कवि छनमय बक्यर वेस । रोव राव कर वेस करेय ॥

कीनकरव विधि दुव विरपल, लखोवन कबो काहुनिह ॥

मदन निभसिधं जीतसिधं बादे दायि मलय मयिदुर्गे शक्तिमाद हि
पतिदुर्ग कुक्तिदुर्ग कलं पञ्चाल, बादि परलय तादि हरद कलं ॥

Fever is described as extremely uneasy, terrible in appearance, three-faced, nine-eyed and six-armed, with eyes closed with lethargy, with hattcttf burning, every moment yfcwning, and eating on every sides every body whom he happens to see.

The battie is very briefly described. Kpsna wins it and brings back U*a and Aniruddha.

On the whole, Har^anatba's play is not equal to Ratnapaoi's, Not only has Ratnapgni a wider canvas, but his hofhely style, tender harmony and skilful narrative powers make his play supremely successful.

The *Mddhdvdnanda*¹¹ was Written ttnder the patronage of Babu EkaradeSvarasimha, grandson of Maharaja Rudrasirhha. It is also a 'regular' Maithili drama. It is an imaginary reconstruction of Krsna's sports with the Gdpls on the basis of Basapaficsdhygyi of the *Sri-madbhdgavata*. The subject-matter is very much similar to the third Act of Handipati's, *Krmakelimld*. Harasantha's treatment ia however," much more elevated and graceful. His descriptions are ornate and picturesque, his sotigt more etuberant and lyrical and his imagination vivid and colourful. He borrows his images from Sanskrit tradition, but sometimes he shows remarkable originality. For exavtlfct in a comparison of the beloved kissing the lover, the poet says:

कवि पदुव वजन करि लज्जी कधुबीव पिब कल ॥

and in that of the drops of perspiration oft
It of faoti:

पुस्तक प्रीतिमित्र बनि रचनी कवचर रहि जायकहि ॥

One of the songs of Ha\$amtba it quoted below to illustrate his poetic qualities as displaced in this play:

कि कह्य आपन नामरि बनि ।

सीतबचनि बनि बलदक्षित बनि निर गहु लखि त्वकने ॥

राखि कय मनोहर लार कुम्हल कुम्हल मियवे ।

राहु दशन डर सिमिर नुकाइल बनि रचनीकर राखे ॥

बलसि रोमाञ्जलि भुवनि नाभिनि लोचन कञ्चन जाये ।

कुचकञ्चनगिरिनिकट नुकाइलि नाचानकइ कराये ॥

भूपुर बधरागपदक्षिणित ललितनयन भूति कछे ।

नयनमेव कह पुस्तक अङ्गभूष कनक विशेषक पुञ्ज ॥

लहु लनुरचल मदन बनि रसमन्दी रससम्पद जाने ।

बपलपभिरत ललत रसवञ्जितकी बिह रचत लबाये ॥

सुन्दर लघुरलुचरिमइ गङ्गाकटि केहरि अभिमाने ।

दकरदेवरहिं नुकायि रत हर्षनाथ कनि भाये ॥ ६ ॥

Harsanatha is a lover of Nature. In *Utd-harana* he paints winter as a businessman :

ठकरल बगमरि शिशिरफार, बलल ललत श्रुतपति बनिवार ।

पलल लल्लोदा मधुरल फूल, बनिनय लौरन प्रेम लल्ल ।

लौलत दक्षिण पवन बिचारि, भमि भमि मौलत भ्रमर भिलारि ।

पिक कुल करत दलालक काय, गाइक लखी लख लनाय ।

इलित बचन लोचन दन वाम, किन्त सिनेह रतन लव डाम ।

रसमइ हर्षनाथ कनि भान, रूप लक्ष्मीलरहिं रत जान ॥१॥

In the *Mddhavadnanda* he paints Ēhrada in erotic images such as: (a) the Sun has left his abode and Moon entered it as if he were his second husband (तेहि कहुन कामिनि निव सिक्कहि ललतकिन्त बल गेला । निरलि लून कर बनि रचनीकर उपपति ललल गेला ।), (b) the river uncovers herself as the young damsel uncovers herself with great hesitation: (निर्मल लरित लललमनोचित ललल पुलिन दरबाये । लाल लचीन लचीन लुलल बनि लहु लहु ललल देखाये ॥).

Harsanatha is the last great Āirtanjy dramatist. He carried on the traditions of

Maithili drama las faithfully as he could, do the present day. But the end of the Kirtaniys drama was in sight and Harganatha only represents the last glow of it.

17. *Visvandtha Jha*

Some dramatists, however, followed flarganatha Jha, though their works show that the life had gone out of them. Vis vans tha Jha *alias* Bilaji of Navajjola introduces us to the present century. He finished his work, *Barnes-varacandrikd*, in Hindi in 1899-1900 and died in the first decade of the twentieth century. He was great-grandson of Maharsja M&dhava-sithha's daughter. He belonged to the group of New Maithili scholars: Krsna (= Getanitha Jha), Harsansta Jha, Cands Jha etc. at the court of Maharaja Laksmisvarasimha (1880—1898).

His play was not fully known to us till recently. It lis 'irregular' Maithili play.' It contains songs alone. Its name is not clear at all.⁷¹ It begins with usual benediction to Gossuni in imitation of Vidyspati's famous pada :

बै बै अक्षर उक्ता कुल नाथिनि • आदिस्नातिनि माया ।

गिरिकर नाथिनि शंकर नाथिनि • निज जन पर कर दाया । Eto.

Then the entrance of Bfkhhabhau(u) Eumari (Badhs) Krsna's beloved, is announced. She engages herself in a 'Rasa-Ills' with Krsna. Then, follows a series of 'Viraha' (separation) sqpgs many of which echo Vidyspati again. For example:

उदय बैत उषि पदु रदु दूरे • जन २ तवि निज होत कनु कूरे ।

उदयि मुता वृत्त लघु छन्दारे • लाम्त मोहि कुलित छमराये ॥ उवाी बै

72. MS in the poet's town hand with Narendraaatha-dasa, Village eto. as above. He lent it to me,

मन्मथ खेपन पावक झर्झ • समक उचित कल गेल हरि लहरे ।
 वरुन विविध भाव मोहि कैसे • वाक्का मृग रिपु सानै कैसे ॥
 विधानाव पनि बैरव लहै • दयलकीम्वर छिद दप पाई ॥ १२ ॥

Finally the union of Krsna and his beloved is celebrated with all the paraphernalia of taking her to Krsna's room and the first moments of Mana where Krsna tries to please her by paying earnest compliments to her beauty* In one of these Mana songs, Krsna recalls the season too which ought to make her break her Mana

रमणी लख समक नहि मान रिपुपति निच दस लक्ष लहौ
 कायल बैलिक काम ।
 कमल कुलम्(।)कर राव गहि सुनदे ख झुग मन्मथाम ॥
 विद्युत कीमर हृदयवद ! उ वाक्क सुभग विमान ।

The entire play is a very slender piece and is really a series of songs rather than a 'play' properly so called. There are no stage-directions and indications for speeches by different characters are very few. Only, the author ends it by saying

18. Oandd Jha (1830—1907)

We shall discuss the life and career of Cands Jhs later. His only known play, *Ahalyd-caritanataka*,¹³ was partly published in 1912. The Subject is the famous legend of India's illicit connections with Ahalya, wife of Gautama Rai, and her redemption by Rama. Caqfli Jha quotes appropriate songs from other poets too, such as, Jay adeva and Vidyrfpati.

The scene where India is toying to induce Ahalya to have intercourse with him will illustrate the general style of this play:

नारायण कण्ड

(इन्द्र)—मिने जहाँ मनोववाय वेदना निवारियो । कसकि दिव्य
कामि सौ खीक सँवारियो ।
बिना किलम सौ मिहू महा कृतार्थ कारियो । त्रिलोक मे
रक्त तासु बिल्ला प्रचारियो ।

(अहस्था)—माथेय सम्पति सजोगानहँवेला ।

वेचवारीअहस्याजलक प्रहस करथि ओ मानाकसम्प करथि

(वेचवारी इन्द्र)—(आत्मतासे भीमते देशभराडी रागेस)

कदति बदि कि जिवपिदन्त बचिकीमुदी E३० ...कवति
कवदेव कवि भारती भूषित मानिनी प्रान बभितशातम् ॥

तिरहुति

मानिनि मन आबहु कव ओठ ।

रचनि कहति हे रहति अछि थोढ़ ॥

गुनमति भद गुन न चरिब गोब ।

सुपुन्य दामे आचिक कल होव ॥

केरा एक हेरह हर ओ मन ताप ।

प्रेमसता लोढ़ लए बढ पाप ॥

लोचन भरर इमर कठ आश ।

मुझ मुल पट्टव कर ओ किलाव ॥

(अहस्था)—(विद्यापतिः) “हठै न हलिच मोर भुबहुववाति ।

भावि आपत बिश कियलव कोति ॥

हटिब हटिब निमनवन चकोर ।

पीबि आपत पति अशि मुलचोरे ॥

परहित हलिच पयोधर गोरे ।

भावि बारत विरि कनक कडोर ॥

अकस किरव किहु अम्बर मेल ।

दीपक शिखा अलिन भय गेल ॥

हठ तेहु माधव कबवा देह ।

राकव चाहिब गुप्त सिनेह ॥

गुरकनै आपत परियव कान ।

जलज बसुन्धन होवत मलान ॥

बभरै कुपुन रमि गय झबोरि ।
 केजोन केकत करव निब बोदि ॥
 झकवे को बन हे बनिक बर बोप ।
 पकर छन पर बर कर कोष ॥
 कार बोरिबो केतन बोर ।
 बामि बाकत पुर परिबन मोर ॥
 मनह विधापति बकि कइतार ।
 से बीबन बेपर उपकार ॥

19. *Baladeva Miihra* (born c. 1887)

Baladeva Hishra is the last living author of this tradition. He belongs to village Haripura and is the present Raja Papdita of the Darbhanga Raj. He wrote two plays, *Rdjardja-svarindtaha* (1920) and *Ramesodayandtaka*, under the patronage of the late Mahsrajadhirija Raines vara sirtiha (1898-1929).

The *RdjardjesvarincUaha* ^{T4} is a long work divided into nine Acts. It relates the story of the birth of Kumsra on the ba is of the Kfislkhan4a of *Skandapurdna*. Its exciting scenes are those which show the penance of Psrvati and those which depict the killing of the demon Tadaka. Its performance interspersed with farces such as 'Kuladevata-Pragma', 'Anufthana', 'Curing snake-bite by Mantras' etc and, therefore, used to take three days to be staged.

The play begins with a picture, sordid and cruel, of the administration of Ta4aka. The gods go to Bhuvaneşvaridevi at Manidvipa to seoure her help against him. The Manidvipa is vividly described and the goddess is shown to agree to take birth as Fsrvati,

74. I have been toldrfxmt this play in detailed by the author himself. Thq manuscript is with the Kirtaniya party which performed it. ***

When Paravati is born the Pamariad celebrate her appearance on this earth. Ksrada comes and declares that Parvati should take to penance. She offers prayers to Siva and the story progresses along the lines of Kalidisa's *Kum&rasambhava*. The MahesavsnU of Vidya-pati and Oands Jha are quoted profusely in this connection.

When diva has accepted Gauri as his wife, the marriage is celebrated in the Maithila manner. Kumira Skanda is born after the couple are shown to have enjoyed their married life. Skanda grows to be the commander of the armies of the gods and succeeds in defeating the demon Tadakfi.

In the hour of victory all rejoice, fiivs dances with joy and the gods themselves par. take in the 'Pradosa' song. The audience are also known to have participated in this last song.

CONCLUSION

The Eirtaniys is practically dead today. New plays are hardly ever written ; all that is extant is the revival of old successful plays. With the advent of new forces a new drama has been born. We shall have occasion to discuss it elsewhere.

The Eirtaniys was primarily a poetic drama and its chief attractions lay in its poetic and musical features. There' was little or no deft ness in plot construction or characterization. It had some elements of humour—especially in the form of Nffrada and Siva—and some passages in praise of the Lord, either as Ersna, Siva or Sakti, and its basis of teaching morality and culture to the spectators was essentially Pauraic. The most popular themes were the abduction of Rakrainl, of the Parijata, of Usa and the marriage of Oauti and Siva. The

dramas of Siva were more popular in later years and were in the line of Sahkara Miara's *QitaguurfdigambtrQ* and of Vamsamagu Jha¹* play on Siva.

The structure of the Kirtaniyg drama is generally of two kinds. Those which use Sanskrit and Prikṛta dialogues and verses and generally stick to the structure of the Sanskrit drama, such as Rsmadssa's *Awmdavijaya*, CTmlpati's *Pdrijdtaharana*, Bhsnuntha's *Pra-hhdvatiharana* and Harfanstha's *Usdharan**. They are different from those which are more or less free from Sanskrit and are made up of vernacular songs only, such as, Nandipati's *Brikranakelimdd*, Sivadatta's *Gauriparinaya*, and Jlsia Kavi's and Kinhhfrsmadssa's *Gauri-SMyamvarcu*. In the latter class we have generally in the beginning a mangala song, sometimes called *Nsnda*, and a song describing the characters who are to act in the play. We have then individual entrance songs, songs of dialogue, descriptive songs and narrative songs. There are sometimes verses ('ohandas' and 'Doha*') which relieve the monotony of continuous singing of songs. There are some plays where both types of Kirtaniys drama are mixed, for example, Ritnaps¹'s *U\$dharana*,

The broad impression left upon the readers of the two types of plays is that the former was presented to the court where a cultured and scholarly audience witnessed its performance, while the latter was meant for the people in general. That is why the first is sophisticated and formal, whereas the latter is more natural, easy, intelligible, simple, direct and informal.

The songs were usually composed by the playwright himself, but in the later Kirtaniys plays the authors allowed the actors to introduce suitable songs from other writers as well.

Almost all of these dramatists tried to cast their stores in Maithili mould. They intro-

duced Maithila beliefs, Maithila customs and Maithila ceremonies and rites. In spite of a certain anachronism, this tendency to let the audience appreciate fully the stories in a way familiar to it, contributed not a little to the success of these plays.

The Kirtaniy drama of Mithila is one of the glorious achievements of Maithila Literature. It simplified the Vidyapati tradition of writing poems, it contributed to the growth of long narrative poems *ih* Maithili, it kept generations of Maithili writers engaged in a profitable task and finally it contributed to the popularity and development of Maithili language and literature during the centuries.

CHAPTER IX

HAITBIU MAHA IN ASSAM

INTRODUCTORY—ITS ORIGIN

Thanks to the efforts of Assamese scholars we can now fairly reconstruct the growth and development of liaithili dramas in Assam in a systematic manner. The rise of the Ahom power in the Province by the end of the 15th Cen. was remarkable. The Ahoms on many occasions successfully repelled the Musalman attacks and maintained internal tranquillity. As a result of these disturbances, however, as Mr. Birinchi Kumar Barua in his brochure on *Assamese Literature* observes, the Kingdom of K&marapa was split up into numerous petty principalities and a new line of kings known as the Koohes rose to power under Vishva Singha [c. 1515 A.D.). Soon after his accession, Vishva Singha removed the capital to Cooch-Behar. We know from the Rajmils* how intimate was the connection of Mitbila and Oooch-Behar in the following years.

Now, under the son of Vishva Singh, Naranfirsyaaa who ascended the throne on the death of his father in 1540, learning and culture flourished greatly in Assam. All the great poets and scholars of the time are known to have visited his court. At this very time,

1. Published by Indian Contre of the P. B. N, Bombay, p. 16.

2. N. N.Vasu, *Hindi Visva-kesa*

the Great Vai^ava Movement of which some Assamese scholars have found roots in Eariy Kffmaropa.⁸ and which came in as a revolt against "the cold intellectualism of Brahmanic Philosophy and the lifeless formalism of mere ceremonial/⁹ * penetrated and swept away all other faiths such as Saktism. Saakara Deva was instrumental in propounding the cult of Bhakti or devotion to Krspa, the one God above all gods, by produoing a huge popular literature in the vernacular.⁵

The Assamese devotees took to drama as the most effective and etsy means of influencing the public. It is till this day customary, therefore, for the Vaisava Satradhiksras of the Assamese monasteries to give token of their learning and seal by first composing a drama before they are formally ordained as pontiffs.⁶ Consequently, there grew up in course of time a large dramatic literature in Assam.

In the 16th century they adopted Maithili as the medium of these Vai;?ava dramas. It has been suggested that they did so because during the course of his piligrimages the great leader of the movement Saakara Deva, had seen Vidyapati's successful handling of his mother tongue.⁹ Others suggest that the

3. JKAMRUPA. Vol. III

4. See and compare e.g. the theme of daAkaradera's play *Patntpras&da*, desoribei below.

5. B. K. Barua, *Assamese Literature*, p. 1?;

6. H storioal Introduction to *Ankti Nat* edited by B, K. Barua and published by Department of Historical and Antiquarian Studies, Government of Assam, Assam p. *4.

7. Mr. Barua. *Assamese Literature** p. SI says ; " It is difficult to guess why Sa&karadeva should have chosen this language as a medium of dramatic expression. He had written many books in pure Assamese verse* His sudden departure into this language seems to be an enigma.

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adoption of Maithili added sanctity to the dhaiaotera but this view cannot be seriously entertained because as we have seen above Vidyapati never intended to make his mother tongue the vehicle of Rfidhs-Krwa worship. Of course, in Bengal and elsewhere Maithili had been adopted as such and it is possible that Sankara Deva was influenced by the sanctity of Maithili in Bengal. Elsewhere, Mr. Barua rightly says:

" Was it because it had in it both the elements of dignity and general intelligibility ? Here also he was influenced by the classical tradition. In Sanskrit plays it was customary for the chief actors to speak in Sanskrit and minor and female characters spoke in Magadhi or Sauraseni Prakrit. The same thing featured in the earliest miracle plays of the 12th century* where French and Latin were the language of the chief actors and the English of the minor and the common ones. Sankaradeva did a great thing, he followed the middle course ; the whole of his drama was given in a mixed language. Maithili—mixed Assamese whereby the dignity of his character was preserved. Perhaps more than this lies behind his choice. Sanskrit ceased to be a popular language as early as the first century after Christ. By the 12th Century A. D, the gulf between the popular speeches and the native languages was feeling its way as it were for a foothold. Every progressive change in religion or civilization is possible only through a gigantic movement of dynamic force. The neo-Vaisnavite religious revival of Northern India was such a movement; it swept everything before it like a flood and in the replenished soil it left behind the struggling native languages at once took root and flourished. At first a common language was formed at Mithila, the great centre

Was his choice of Maithili possibly influenced by his reading of Vidyapati's works.....—...or more probably by his witnessing Maithili performances when he was to Ayodhya (t) in the hey-day of Vidyapati's fame? see introduction to AffittA Nftf p. &

8, Affitt N&t l&tr. P. «. Most of the quotations in this chapter are from this Introduction.

(?) of this neo-Vaishnavism. Maithili, the language of Mithila, soon became the language of a definite literature. Through his emotional and lyrical songs, Vidyapati,.....made the language an eminently suitable and exclusive vehicle of expression for the Vaishnava poets of his time,,, Brijnath, poets, scholars, preachers, from different parts of India thronged round (?) him, They came from Nepal; Kamarpur was not behind. Slough literary and historical evidence (!) remain to show that scholars from Kamarpur also visited Mithila .. and learnt the language/

In fine, Maithili plays were written in abundance in Assam in an age when printing was unknown because by their spectacular appeal to the people the leaders of the neo-Vaishnavites could popularise their faith and at the same time preserve a literary flavour and perhaps a supposed sanctity of a dignified, chaste and sweet medium.

The background of these dramas is the recitation of Kavyas. As Mr. Barua says: At first the Assamese Vaishnava leaders adopted the method of teaching and explaining the doctrinal truths of their religion through performances where stories from the epics and the *Bhagavata Purana*, were illustrated by a series of pictures, in which the performers probably acted in dumb-show. Gradually they began to represent scenes from the life of Kṛṣṇa the one God of worship of the Vaiṣṇava religion; stories, from the *Bhagavadgita*, and the *Śaṅkara*; *bhadrata*.

The Leading Dramatists¹⁰

h Sankaradwa

fakāśa-deva (144M558) the earliest and perhaps the greatest of the dramatists,, wrote

9i ' *Ahikānta* Intro, p. 94.

10. Much useful information regarding the *Atikānta* is available in the History of Assamese Literature, Oat;

many Maithili dramas, of which only six are extant. There is no certainty regarding their chronology but they have been recently printed in the following order : *Kaliya-damana*, *Rama-Vijaya* (or *Sita-Svayambara*), *Rukmini Harana*, *Keli-Gopala*, *Patni-Prasada*, *P6rijdta-Haranu*. These represent the best and the longest Maithili dramas in Assam.

The *Kaliya Damana* was composed at the request of his brother Ramaraya. Its theme is the most popular one in Bengali ystris.- It deals with the story of Krna subjugating the Ksh-Nfiga. The following extract where the wives of the Snake implore the Lord's forgiveness) will serve as a specimen (the Satradhira alone recites throughout the play—suggesting its early oharaoter when Bankaradeva had not outgrown the Ksvya type of recitation):

सूत्र—उत्तर नायकः सबक परम सत्ताप बैलियै मीकुम्बक कृपा उपबल । नायकरी सबक सम्बोधि बोलल । आये कामिक भावां नायिनी उप, सत्ताप चोरल । इहि बोलि डेन दिवा नामि सर्पक कथाहन्ते अन्तर हुवा रहल ।

दृष्टोक

उतो पूच्छितः कलिकाः शनैः सम्भाष्य चेतनाम् ।

कुतोच क्षिरा नत्वा मत्वा कुम्बमक्षेरम् ।

सूत्र—बमपुर पाइ कालि कम्बकुम्भमपि प्राप्य वच'ल । महापीड । पाइ कोकारल आपव औबदि पाइ सर्प दपं मेल । बिच शान्त हुवा आलि बेलि कुम्बक भ्रामु बेलि बोलल । ओहि कोरि ब्रह्मान्देस्वरनारायण बानि, मझि माहि स्वामि कुम्ब बोलि क्षिरे चरब पशिये प्रब्राम कबल । पन्चात् जानु पारिकार बोरि (बोरि) छुति (छुति) आरम्भल ।

पद्यार

जब जब जगत महेस्वर । ब्रह्म रहुर बाहे भिहुर ॥

जब भक्तक भवहारी । नमो हरि चरब तोहारि ॥

जब पारे (पादरे) बलबै हाथि । भवि पापी अपराधी ॥ *Idio.*²²

of i m m t n MSB (edited by Goawmi), the Aakia Nif and from my friend Prof, P. Goewami, Gauhti College. Gauheti.

The *Rama-vijaya* is rather unhappily named in that it is not any conquest of Rama, or even by Rama, that it strictly deals with : It depicts the episode of Site's svayaibvara. It was composed at the request of Prince Bukladhvaja or Oilar&ya, the brother of Naranareyana (Baftksradeva's patron). This is what Sits is supposed to thick when Rama rises to take up

सूत्र—हे सामाधिक । बैसन रामचन्द्र अकगव बनू बरल, सीता कछिपि नावे थिभित्त येति ।

सीता—हा हा हामार स्वामी परम सुकुमार मनीम कवच । बन्नाधिक कठिन महेशक बनू. इहाव गुन्य दिते स्वामी बानो नहि पारव । हा हा पिता कि दास्य कर्म कबलि । (ओहि थिभित पुष्पीक कातर कव बोसल । हे माता कसुमति छु छिर हुवा रहव । हे पिता जनन्य । छु भाल कवे पुष्पिनी घरव । हे सङ्कर कूर्मराज, छु जनन्य पुष्पीक सङ्गद घरव । सोरा कवक प्रसावे स्वामी बदि बभुत गुन्य दिते पारव, सब कामि जनति रगति हवे । ,ओहि बुसि सीता स्वामी क सयुधि निरिखि रहल ।) श्लोक—

As Mr. Ambikanath Borah pointed out the *Bukmini Harana Nda* is the most popular of Maithili Vaiava dramas in Assam.

"The Romance of Rukmini a national theme, as she was the daughter of King Bhismak, who figures in Assamese traditions as the ruler of Kundil or Sadiya. Sankaradeva, with subtle and intuitive knowledge of realities, exploited the vast potentiality of the theme of Rukmini in imparting the flavour of nationalism to the exotio materials of Vaisnava propaganda. The same story has been handled by him in a narrative master piece, entitled Rukininl-harana which is Assamese to its very core

It is the longest of all dramas printed so far. The story is well-known and it is remarkable how the central pivot of the drama, Krggrja and Bukmini in love with each other is hurriedly passed over and no place is given to baser sentiments.

12. OfLJfer *9W Jmw; reprinted in Aftfcty Nte Intr* p. 1S,

The *Kali-Gopala* deals with the amours (Rasa-Lila) of krsna and the Gopis, the source being the tenth canto of the Bhagavata. This is how Krsna handles Radha when she becomes pjpudt

सूत्र—स्वभावे बल्लल की साह पाह ईश्वर कृष्णक गन्धवे नाहि, गुनि
भीकृष्ण कदाचि गेस ।

भीकृष्ण—हे प्राब रावे । “बदि बल्लवे नाहि पार शमर कान्हे.
चरिहृ ।

सूत्र—गोपी कदाच नाहि इकल । बल्ल काहि कान्हे चरिसे रङ्गे बल्लल ।
जाहे गेसि, कृष्ण अन्तर्धान होइ, पलायन (पछाएल) ।

भीराभा—हे, गम्भं जम्भ गेलो, कृष्ण कान्हे बगाहसे गेलो । से कपरावे
बल्लल भीकृष्ण शम्भक क्षारि कोन भित्ति गेस, इहा नाहि जानो (कन्दन)^{११}

The *Parijata-Harana*, of Saakara Deva is in different spirit from, the *Parijata-Harana* of ifrpspati. The part of Narada is ably managed, though he has not the humour of Umspatis play. The interest of the playwright in making Krsna run to Pragjotisa at the request of the gods to resoue them from the hands, of Narakssura, the king of Kamarupa of Assam, and in making Satyabhsmas the wronged queen accom-pany him so a& to press him for the Psrijsta as they are coming back, is evidently from motives of adding something for the country of; the spectators. The part of Sandi is nnknown ip the work of Umapati, There are various other point* of difference between the two plays especially in the conclusion. All em ph. asis in Sankar Deva's treatment of the theme is on showing a glorious achievement of the Lord for the sake of his devoted gopi; and in Utaffpati's play the emphasis is on showing an enjoyable quarrel and 'msna' between KfHA as a husband and Satyabhsmas as a co-wife. There is no doubt that the latter is very

much more successful work than the 'former' but it has its own place and, in its own way, it is one of the best plays in pure Maithili at such "an early period.

Ttu PatnUPrasdda does not seem to be based on any earlier story.

"The¹ theme of the play is the devotion of* the wife of the Brahmins to Krishna, even contrary to the wishes of their husband; it illustrates the futility of sacrifices for attaining the highest bliss.... Being pleased with them, Krishna helped the ladies to have a sight of the gods—« privilege which the Brahmins acquired only by religious rites. This, drama illustrates the doctrinal idea that devotion' alone leads to communion with God, not sacrifices and incantations."^{1*}

The first extract below tells us what the gopa-boys (friends of Krishna) say to the Brahmanas, and the subsequent hue and cry at their wives going away to offer food to Krishna.¹⁵

सूत्र — ऐचन परकारे ब्राह्मणीसब श्रीकृष्णक देखिते चलल । सोहि समये ब्राह्मण सब बेचे निवेचल, ता देखह । हे ब्राह्मणी सब, तोरा सबे कि देखल, कि शुनल । यह कर्म परिहरि गोपालक पाछू पाछू कतिहो बाव । हाहा तोरा सब भ्रमता मेनि । (परन्तु) "हरि भक्ति रसे आकुल हवा तारा सबे झुबे नाहि । सोहि समये एक ब्राह्मण ब्राह्मणी यह मध्ये आचर्य गानि द्वारजन्म कए राखल । तदनंतर कृष्ण दरशन आशा भङ्ग ब्राह्मणी कृष्ण घरस हृदये चरिते बेचे-प्राय ते शल, ताहे देखह शुनह । निरन्तरे हरि बोल हरि ।

(b) This is how Krishna shows the gods to the wives of the Brahmanas:

श्रीकृष्ण देवता सबक आधिये प्रत्यक्ष देखावल । देवतासब बोल, हे ब्राह्मणीसब तोरासबक कोनकी झट्टवा झट्टवा करये नाहि हमी देवतासब जाना । सोहि मुनिदेवतासब अन्तर्धान भेला ।^{15A} ।

2. Madhavadeva

After fiankaradeva, Madhavadeva '(1489* 1596) the chief disciple of the leader, rose to

I * . Afikia iv of uii» p. if,

15. Pp. 5, 7.

15A. P. II

the apostolic gaddi. His highest achievements in poetry are said to be *Ndmaghaa* and *BhakU BcdndvaU* both being works of Vaisnava philosophy (the latter being translation of Tairabhukta Viwupuri's famous work). His extant dramas are *Arjuna-bhanjana*, *Bhojana-ttyavahdra*, *Bhumiletovd*, *Bhvsana Herod*, *Bdsa Jhumara*, *Kotord-kheld*, *Godlapdrd*, *Oora-dhard*, and *Pimpara-gucud*. They deal mostly with the pranks of Kr?na as a child.

The *Arjuna-bhanjana* deals with the attempt of Kr?na to untie himself from the Ukhari (pounding machine) for stealing away a curd-pot and uprooting two Arjuna trees (which were two cursed sons of Kubera awaiting their liberation). The play is almost entirely in long prose passages. The following quotations will give an idea of the spirit in which the plays of Msdhavadeva were written :

तदन्तरे यशोदा भीकृष्णक उदखलो बान्धि बैयकहु एहकर्मैं व्यय रहल ।
साहे देखिबै श्री कृष्ण मने गुनबै लागल—

भीकृष्ण देखो आहु हायु भक्तक हाते आपुने बन्धि हम कहु बन्ध
बीवक संसार बन्ध बोरव (छोडव) । आपुन बन्धन दूर करते नाहि पारत ।
इहा बानि सव लोक हामाक परम ईश्वर मानि भक्ति कव कहो संसार बोर
निकार करव । कुबेरक पुत्र दुहु, एकक नाम नख कुबेर अपरक नाम मखि-
एव । दुहु देखता नारदक शाये ओहि बबलाज्जुन हुवा रहल बिक । नारदक
करवाने ओहि दुख बनमते हामाक स्वरव कव बिक । आहु हायु परम भक्त
नारद क बचन साफल्ये दुहुक दुख दूर करव । 16

सूच एबन परकारे भीकृष्ण गोकुलवासीक रक्षोबै नाना न बिनोद
करिबै रहल बिक । हे लोक, देखू देखू परम ईश्वर पुकरोवम त्रिगुण निबन्ता
गुणावीत परम देवता बीवक करव निमिर्त्त आपुने साक्षात् देवता हुवा कयद
मानुष चेष्टा देखावा विविध लीला विस्तार कयल । इवाक अवयव, कीर्तन
करिबै कव लोक दुखे करव । 17

The *Gora-dhard* is very delightful. It describes how-Krsna imputed the theft to the butt or to the ants themselves :

(1) यशोदा—हे माद गोबारी । तोहो हायु अभागनीस कि पूछ ?

हायु कनेक पुरख देवलाक बरे कृष्णक पुता करलो से माचपुत्र कृष्ण
खेरि खेलाइते बिहाने बचावस बिवाल नै गेल, एखनो नाहि पारलो ।
से माच पुत्रक बिचारि नपाइ हममारी माच केहे रहब ।

गोपी—हे माद यशोदे । तोहो ओहि निमित्त कन्दन करइ, तोहो ताप तेवइ
ताप तेवइ । तोहारि बालक हायु देसलो ताहेक बात कहइ । तायुनइ
Etc.

(b)- श्रीकृष्णक आपन हावक लखन गोपी क मुखे माखिये बोलस । 'आहे गोपी
सब देख देखे जावर साक्षीत कम न प्रबोवन; अनिका मुखहि सांखे ।'¹⁸

The *Pimparguoud* depicts another scene of Krsna stealing butter and protesting quickly as only trying to drive away the ants from it: Listen to the rebukes of Yasoda and Krsna's retort:

यशोदा—हे पुता । आउ तोहाक शिन्हा देवब गोपसक पारा कने चन नाहि
बाब ।

तऊ—हे माद तोहा काहे ऐचन गरि रेसि ।

श्रीकृष्ण—हे मामि । ह्यु बिस्तर नाहि बोलब । हायु तोहारि भर्त्सना
सहन नाहि । कोन चार पुरातन कसब भाङ्गल कहा(इ) दुइक चन
हानि कसल ताहेक भावे नाहि सहल । आर की लख ? Etc.¹⁹

The *Bhumi-letova* shows Krsna besmearing his body as a reply to Yasoda's neglect in very charming manner :

यशोदा - आहे बालक ह्यो किनिमित्त माडि लोटि कन्दन करइ—

श्रीकृष्ण -आहे मामि यशोदे, ओहि भावक मये नवलबनि सेवा किजो
ताहेक के निबा गेल ।

यशोदा--आहे पूत, तोहारि बानरे सकल लखन् खाकल । ह्यु हायाव
रोषकरिने । माडि लोटि कैठन कन्दन करइ ।

ओहि मालिक प्रतलि शरिर धूलि धुलरित मैल । ..

18. Pp. 7, 8, 9.

19. Pp. 4, 6.

काः ब्रह्मदे मोपाल खने दधि जानन । छहोह हस्त कसिने नमिन कवन
देकर । चिनि कहुँर माकिने खीर काहुँर देवरी, छहुँर साहेक जानने
भोजन करि । बरि हामार कचने लखाव नाहि बाबत तवे परक
गोपी दासी कर ।...

—ओहि बेकि बसोदा कृष्णक कोछे तकासो स्नान पान कराहने श्रीकृष्ण
बसोदा क बेचन भार परकास कयल ता देख ।

गीत— रागद्वयाम—परिताप ।

बसोदा मोपाल कोछे निछे ।

बचन भरि बन् बुत्तन दिछे । K. C. 20

Bhojgna, *Vyarahara* is a slender play and tries to show how Lord Kftpa was outwitted by Brahms when he was once, along with other cowherd-boy e, enjoying his meals, by making the cows and, later on, the fellow cowherds disappear. The play is rather inappropriately named and the episode is left without any indication of thti restoration of the cows and the aftermath—of course, as it stands, the name is not wrong.

The *Bdsa Jhtimara* is a play very much Afferent from others by Ms&havadeva. It is a glorified hymn of Krogā by Radha on the .Rssa-Lils night and is conspicuous by its neglect of the formalities of the SutrādhSra and Angl. It is thus begun :

राधा—हे परमेश्वर, तौँहारि करबक जानुवाछ । कर बौकि भावो ।
हामाक जोहो बान देहु । ताहारि करब भुजपान बिना हामाक जहारि
हामाक नाहि । परम बुकोमल तौँहारि करब परबक, कुन कुनसँ । हामार
‘सर्व’ बुग सै वो व्याधि बाहुत, ताहे ओहि करबे बुर करत बानि ताहारि
करबक निब दासी बेको । 21

3. Gopaladeva

After Madhavadeva, Gopaladeva of Bha' vaipura became the head of the Assamese Vaifnava movement. His only play is *Janma Y'a'ra*, It purports to depict the story of Krwa's birth and his subsequent removal to Nanda's house. The appearance, of the Lord is accompanied by the prayers of the gods :

सूत्र—सोहि समवे देवता सब श्रीकृष्णक भुति (स्तुति) करिते जावला,
ता देवह भुनह, निरुतरे हरिबोल हरिबोल

गीत— राम कानदा—परिताल ।

सूत्र—आरे चतुरानन परम सुखे
सखर सुर भुनि मन्त्र सङ्गे । Etc.

सूत्र—देवता सबे नमस्कार करिवे कर पुरि (बोरे) भुति (स्तुति)
करिते जावला, ता देवह भुनह ।

देवता सब—हे परमेश्वर तोहा देवक परम देवता कनातन कर्ण अन्त-
र्गामी ।²²

This is how Garga Rai Purohita of Yadavas perfoTms the Jatakarma of Krgoa :

सूत्र०—आहे सामाधिक वैचन प्रकारे गर्ग रामक बात बखित कब
जागल, ता देवह भुनह । निरुतरे हरि बोल हरि बोल । आरे कमाधिक
वैचन पुकारे राम कृष्णक बात बखिति कबब, गर्ग आपोन रहे बलि मेल
ता देवह भुनह । निरुतरे हरि बोल हरि बोल ।²³

4. Rama carana Thakura

The *Kamsabadha* by one Rama Carana Thffkura, the son of Ramadisa who married the sister of Madhavadeva, and through whose instrumentality Madhavadeva became a disciple of sankaiadeva. The play has been noticed, by Hemacandra, Goswimi in his *Deacriptivs Catalogue of Anamen Mss*". It represents how Krsna and Balaram -killed the wrestlers and

22. Pp. 7,8.

28. P. 14.

24 pp.34-5.

their master Kamsa in a duel and set their own parents free.

The Minor Dramatists

An unknown disciple Of Sankara Deva wrote the *Byamanta Havana* a drama whiob repre sents how Krasna took away the jewel known as Sy&mauta Mani after subjugating Jambuvana, ami ultimately married Jimbovatl, the tatter's daughter.

The tradition of writing in this idiom con tinued till much later times. For example, *Srtkrsnapraydnandmandtakam* as yet unpublish ed, belongs to the time of king Pramatt i Singha, 1745*1751 (A. D.) It contains speeohes in Sans krit, but the songs are in Assamese and Brajarbuli¹⁸. Another contemporary play is *Kumdraharana****

There are many other Maithili dramas in Assam belonging to this period, a study of which is difficult because of their inaccessibility.

Characteristics of Maithili Dramas is Assam

There are quite a few important studies of the Aakis Nat (as they are known) now .avail able. The Department of Historical and Anti quarian Studies, Government; of Assam, have published a Collection of fifteen dramas with a critical introduction by its able Assistant Director, Mr. Bam Eauta Kakati has discussed them in* his Assamese work, *Purani Assamiyd Sahitya* and Prof. S. K Bhuyan has described then in his valuable *Assamese Literature, Anient and Modem L'usao* & Co. Mr. Kaliram Medhi recently and Sjt.B.N. Deka earlier wrote.

5. This information is from Prof. Lekharu oora- munioated to me by Prof. P. Goswami, Gauhati, -

26. Information from Prof. Goswrmi, Gauhati.

on the Literature of the period informative articles in the *Journal of the Kamrupa Anusem-dh&na Bamiti*. A brief summary of the main features of these dramas are given below.

1. Name

Though they are called 'Afikia Nat' and are one-act plays (without any division into acts and scehes, all to be staged at one time), yet tliey are different froqi the Sanskrit Aftka-class of pla>s. Mr. Barua s^ys that most pro bably the term Ankia is derived from 'Adgika A bhinaya'.

2 General

As observed above, it should be remembered that these Nats evolved out of the recitals of Kavyas. The, Oj&P&ll party prior to the Nats used to have its leader ,Oja (Ojh& ? ' Jha? Maithila Br&hmafca ?) who' extemporised or recited the songs which were accompanied by Palis playing on the cymbals⁸⁷. Saakara Derfa t ou rid a bit more of the gesticulations¹⁸ more effective in giving the mass awakening against the' bigotry * of Tantric wbrship. Thus, the elements of topic and songf were made to com bine with gesticulation in these plays.

There was, pp, attempt at realism. The Assamese playwrights were like their Maithila contemporaries more poets and' musicians aHMit in prose than Actors and playwright's. The leaders of the period, Sankaradeva and Msdhavadeva, were the greatest painters and musicians of their country. The dramas are, therefore, replete with Bsgas and are composed with the reciter in mind always.

87. ' AAfcifl mt. Int., p. 3, f. n. 1.

28. Of. the vogue of the Maithila work *HastamukiO** vatt later on.

They are mainly in prose, but lyrics or songs intersperse them throughout. Sanskrit *glokas* also occur, mostly as introducing some change or in the Nsdi. The Maithili of these dramas is often mingled with Assamese forms in son? 8, but in prose it is generally pure. The importance of the form of the language in these dramas cannot be stressed too much: barring certain orthographical and phonetic changes which undoubtedly has not preserved the language in its purity, and the unconscious mixture of Brajabhanga and Assamese forms, it is remarkable that the scribes (who are generally in the case of the available texts of these dramas quite recent) have been fairly correct in giving us the text. The absence of frequent 'oandrabindu' and 'fia' must be accounted in this way yet in rare case they have continued, e.g.

गोपद्वि (Kelt Gopdla p. 20) भानि (Bhueana Hereto p. *) धूमि नवायो (Dhumi letovd p. 3) बुकवडे (Bds Jh&mura p. 2) «बावको» (Pimpara Gucod p. <1) HTC (Several).

Some words are remarkable in these texts, as for example, मोह (Rama Vijaya p. 171 मोहर (Ibid. p.tll), हल and लाव (Ibid. p. 18) wig (Ibid. p.2), ftr* (Several), रुक्मि (Rukmini Havana p. 25) कान्ति (Ibid- p. 14), भावुल (Pimpara Gucud p. 6) कजनी, for 'कौलिनी' (Pdrijdtaharana, p. 11), वनु उद्धर वसोदिस (Ibid, p. 17;), कदि बानस (Ibid. p. 8), बावो पुकल (Ibid. p. b).

3. structure

The subject matter of these plays was generally taken from the two epioft (the *Ramayana* and the *Mahdbhdrata*) and the purbpas (esp. those dealing with krsna in particular the

Bhḍgavata). They were not great innovators in subject, matter, indeed the remark of Mr. Barua that they contain, "pictures of contemporary manners and customs" is hardly true ; the Nepal dramas perhaps reveal this in greater degree.

The [#]caritra\ Sri jay a', and 'Vadha* were the chief types of Kīvyāa but they were not infrequently implied in dramas as well, which also admitted the Paripaya and Hai*pa types of plays.

The playwright usually display? remarkable success in brevity and concentration ; in one act whatever had to be said was said with proper punctuation of religious propaganda.

"He had little opportunity to develop situations or (for) depicting characters on many facades ; yet he was well aware that mere incidents and narrations without the essential feature* of drama, any obaraoteriaation, do not make a dramatic work worth the name.....(therefore) with the fewest master strokes he created characters and flashed them before the audience like figures on the screen*³⁰

The plays generally open with a benedictory prayer in Sanskrit and/or Maithili and at times 'Nṣndyapṭe Sutrādharaḥ is mentioned in some plays (e. g. *Rukmini--harana*). The Sutrādhara or the manager calls for his 'Sangi' (friend) in the air : *हे सुग्री की बाब सुनि* The friend, One of the party: *रूपक* : *बाहे देव सुग्री बाब* Etc. After this, the Sutrādhara generally does, all the ^{*}action himself. (Of course, the , Nandi was also sung by the Sutrādhara.) It is doubtful if in the Medieval times any other character made his appearance on the stage the way in which the Sutrādhara goes on describing (things {e.g. in *Edtl-Qamairi*) can at best be called a pantomime^ which it not obtain* The, purpose

of jthe disciples seems to have been to sing the songiMhat occur in between the prose recitations of the Sotradhira.

In modern times probably these pteys are regularly acted in the 'bharatias' of the village where there is a Ohoghars (or green room), and the data and the batus (Bipats of Mithila ? the clown f) also take part along with other characters. There is no indication in the texts of theuAftkis Nats that this was done in the 16th and 17th centuries also ; of course the liklihood of painted soenes being used in the background" cannot be ruled out.

"In these dramas diakgue is introduced mainly to r?peatt in prose what has been expressed in the poetry. The Satradhsra generally uses prose for interpreting situations, commtinioating facts and filling the gaps, and thereby enabling the audience to follow the action**." * If the latter statement is true, then there is hardly anythig left to merit the name of dialogue; it is, indeed, more or less narrative *£&vya' acoompanied with music and probably incidental gesticulations. In poetry passages, situations are sopaetimes explained or delicately dwelt upon and generally the moral or religious asfrebt rev^aled. Poetry¹ passages* thus, do Hotborttfritt all or, dven majority of tilings given in orose., "

though tfilk acting 'far ratber recitation) wai um tasen iip By" a professional caste in A'ssam, yet since the aders of the Vai^ava Movement wqre great,, piuipians they (were

9t. Mote 'कनकर' । 'देवर कुनर' (cf VataainSkara पुनि देव) Aid 'the (kbse&oe of sjage' directions suoh £f Vent6r[#], *Vklr-(thidirectionWiii fttmintttraw pp. \ri% *» p^hJapi^ifitroduoW by modern⁵ ^ n b ») / f e ^ AAH9 N6fr Introduction, p. 8.

more or less professionally equipped for this task.

E. *Their Achievement*

The Ankia Nats were above all religious sermons. Therefore, their language is direct, forceful and devoid of all ornamentation. There is hardly any figure of speech, any decorative comparison or contrast. Their sole purpose was imparting the faith of Lord Krishna. "Bhakti in its manifold forms swayed the life of the masses and became the mainstay of the popular literature. But unlike the main schools of Northern Vaishnavite thought, Assamese poets preached the dasya and the vatsalya relations between Krishna and his devotee. Sankara Deva excelled in dasya bhava and called himself "servant of the Lord" (a phrase used by all his followers and disciples). Madhavadeva emphasized the vatsalya rasa. Madhava Deva throws a mystical glamour over the story of the Child Krishna and represents him as an eternal child and a sportive incarnation. Krishna may be won over by motherly love and affection as manifested by Yasoda, His pranks and play amused the gopis as well as the cowherds".⁸⁴ Both have approached him not by penance and severe austerity but by simple love and sincere affection. Devoid of any metaphysical obscurity or abstruseness they feel that the 'pati-patni'⁹ or 'nayaka-nsyiksbhava' of the Bengal and other schools of Vaishnav faith were difficult to follow by the masses and were likely to lead to corruption.

The belief that in Kali Tuga Bhakti of Krishna alone is the way to salvation is emphasized everywhere, e.g. *Keh-Gopdla* :

&3 Assamese literature, P.Bj.N,
M. Ibid.

भीकृष्ण दशम्वच नाना लेखना कव गोपी लख कनोरथ पूरक । कोहि
कामवच "केलि गोपाल" नाम नाटकं सम्पूर्ण भेल । जाहे लोकाह । कोहि
भारत बरिसे नरतनु कोहि कल्प अन्तरा जीये नाहि पाइ । विशेषत कलियुगे
कृष्ण गुप्त नाम भक्ष्य कीर्तन विने नहि नाहि नाहि । इहा जानि निरन्तरे
हरि बोल हरि । तदन्तर चपव कृष्ण मङ्गल बोल^{३५}

The opportunities/ of describing fcrogara are overlooked and the conception of mother is associated with women (cf. the description of Rukmini and Gopi in *Bukminiharana* and *Qopi-Keli* respectively, and the *BdsaJhumurQ*, *Rdmavijaya*, etc.). There is unique restraint exercised in these plays. Imagine Radha singing a hymn to Kr\$na. This affects characterization and plot construction. Maithili play*wrights of Mithila proper present a great contrast to these writers in this respect. There is here constantly an attempt to draw a moral against those who are love-stricken (Ksmlturas), for example,

सूत्र०—ऐसन कीदाकव कृष्ण कामाक्षर पुरुषक देखावत । जी भेल
राधा कामाक्षर लनिकर दास ।^{३६}

Most important of all, is the fact that all speeches are punctuated by the praise of the Lord in verse and prose and a constant refrain is chanted:

“निरन्तरे हरि बोल हरि बोल”

5. Final Estimate

Mr, Barua whom we have* quoted so many times above, sums up the final estimate of these playwrights in the following words:

"Unlike the Sanskrit (anil, we may add, the 'regular Mithilft plays) which demanded a cultivated, critical and experienced audience (of the court f), and

35. lbiCU P. si, 43, Also of. P&rij&tQharaifap. Whs ArjunabhaHjana, p. 18 and 19 C&adhar* p. »•

36. KeligopMap.n.

MAITTLI DBAMA IN ASSAM

which did not admit the barbarians, ignorant men, heretics, and those belonging to the lower strata of society, the Assamese bhawana is a type by itself, and entirely a popular representation that breaks all social barriers and provides unalloyed enjoyment to the village community not only with occasional recreation and diversion, but also acquaints them with the episodes from the epics and Puranas. Thus in an age, when literacy was confined to the privileged, and learning was essentially aristocratic, the bhawana served as a most powerful agency for disseminating knowledge, and educating the mass on art, literature, morality, religion and philosophy which is the greatest achievement for Assamese dramatic representation,¹⁷"

CHAPTER X

MEDIEVAL MAITHILI PROSE

Maithili prose took form as early as the fourteenth century. Jyotir&vara's *Varnarat-nakara* and Vidyapati's *Avahaftha* works reveal literary prose at a high level. Unfortunately, after Vidyapati, the available literature shows no evidence of any further attention being bestowed upon its cultivation.

We can, however, trace the development of prose up to the present day when it rose to its full height as a medium of expression, in certain document and in the medieval Maithili Dramas.

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DOCUMENTARY PROSE

Documentary prose is made up of various kinds of state papers, judgments, grant deeds, slave-deeds and contracts. Only a few of them have come to light and therefore the discussion on them must necessarily be taken to be based on the available documents alone.

They are important for the information they give on some aspects of Maithila life and also for the development of the language. Their influence was not at all felt on subsequent Maithili literature but they are representative of the form of the language current in the medieval period. A careful study of the spelling

of some controversial Maithili words in medieval Maithili will undoubtedly remove unnecessary doubts regarding the correct traditional way of spelling them.

Service Deeds or Contracts

The earliest and in many ways the most important of these documents are those in which the sale, gift and the emancipation of slaves or servants are recorded. These deeds are very important for studying the social history of Mithila. It is not known if slavery was current in any form prior to the medieval period but in the beginning of the Seventeenth Century it was an established custom in the province.

There are several kinds of service documents available*. The commonest ones are the 'Batu-khata' the sale or purchase deeds of servants, the deeds of emancipation, called under certain circumstances 'Gauriva-va(cs?)tikapatras' and 'Ajatapatras' and 'Citilas.' They are executed in set forms. Some of them are in pure Sanskrit and some are in mixed Sanskrit and Maithili. Some are in the nature of an agreement form which the parties concerned signed. Others are in the form of letters addressed by one party to the other. Many of these mention that the deeds are prepared by a third man, generally a Kayastha (= clerk ?) and that he received a fixed sum for executing the deed.

The Sanskrit documents¹ of this class are the most elaborate and formal ones. They are of large size and give various details, legal and religious, to make them appear, properly executed deeds. Indeed we have evidence to

1. JBOBS June 19*1 (Vi^ulala g&stri's #wttr*ri*s dated 528 and 549 L. S. and some from Raj Library, Dar* bhanga and in my poistssion.

show that in later times some of these were executed even on Stamped Paper in pccordfemoe with the law of the land. They invariably mention (a) the date in La, Sam,, Bske, Vikraipa Sartivata and Fasli San ; (b) the ruling authorities right from the Moghul Emperor the titular head of the Indian Empire, or the Bast India Company or their agents, to the ruling sovereign of Mithila; (c) the name of the persons purchasing, transferring or emancipating a slave; (d) the caste, age, price and the distinguishing marks on the body of the slave ; (e) the conditions governing the durability of the deed and the obedience of the slave; and (f) lastly, the signature and consent of the parties concerned and their witnesses.

Their vernacular counterparts are small in size and simpler in form. They do not give dates in all the Eras : they do not mention the authorities at all. Their main concern seems to be to state the facts and conditions of service. The signatures, including those of the witnesses and sometimes of the clerk, however, continue.

1. *The Gauriva-cdtiM*

The 'Gauriva-catikas' are the earliest dated vernacular deeds of this kind extant. They were first brought to light by the late Dr. Sir GapgaDStha Jha in a note on a Sanskrit Judgment of MM Sacala Misra'. He thought the term 'Gauriva-c&tika' was a technical name referring to 'slavery' or 'service*. On a careful study of the documents where this name occurs it appears that it was a name applied to the act of emancipating the daughter of one's 'Bahi&' (servant) when she was married to some one else.

The first 'Gauriva-catika' available is that of 1615 quoted by Dr. Jha :

शके १५३७ वैशाखशुक्लतर्का शुके भीरामभद्रसर्मा श्रीकृष्ण-
(पा !) क गसेषु मौरिषको (वा !) दिका पचमर्षति लक्ष्मेश्वरि हमरा
बहिष्काक इराइक बेरो पदुमीनाली गौरवर्दा के ताहरे बेदाये भीकृष्णामे
जिम्माइलि से हमे एक टका लए तोहरा देखिआवे साहि सजो हमरा कजोन
सम्बन्ध नहि साक्षित्वमच भो रामालमिभ (, रसाल मि) भी सिद्धिनाथभा
भीमदनन्तमहाशयानी लिखिअ मिदमुभवानुमतेन भोगकृत्तरशर्मयेति भोराम
भद्रस्व ॥

(Literal translation) "In the Saka year 158? (1615 A D) on the fourth day of the bright half of the month of Vai^akha, Friday. Sri Rftmabhadra Sarma makes over this deed of Bale relating to slavery (or deed of emancipation) to Sri Keg* Ia Da sa. Tadatra, etc." (This appears to stand as fke abbreviated form of some legal formula,)

(So far the language of Sanskrit)

"The daughter of my slave Harai, by name Paduml, fair-complexioned, who is married to your son Sri Kr^a I have given unto you, after taking from you one rupee ; I have no connection with her."

(This is in Maithili).

"As witnesses hereof are Sri Kamala Mi&a, Sri Siddhinatha Jha, and Sri Ananta. This has been written, with the permission of both parties, by Sri Gsgadbara Sarma."

•(Signature) of Sri Ramabhadra."

(This ia again in Sanskrit,)

As regards the subjeoWnatter of the document, it is interesting to note that the deed is drawn in favour of the father-in-law of the girl concerned ; and as suoh would appear to be more in the nature of a deed of emancipation than of sale. The executor of the deed talks of having "given away"—"not sold"—the girl.

The language also of the vernacular portion of the document is interesting, as the forms वेदाव, कृष्णाव, हये, देखिआवे सजो and कजोन are not current in modern Maithili, in which we have corresponding forms वेदाके, कृष्णाके, हम देखिआहु, सो (or ^—even V) and कोनो. The वे termination in the first two words would appear to stand for the

Dative termination of Sanskrit, which in the modern form, has been replaced by the 'के' (Dative), probably borrowed from Hindi."

Besides, we should note how quietly the Sanskrit expression 'पटुमी गाली' is introduced in the midst of a vernacular sentence. In spite of the archaic flavour of the style and the matter-of-fact statement and the set form of the language it marks a real advance on the syntax of Early Maithili Prose.

The next document of this kind, dated 1667/68, shows the changes that had come in the language⁵:

सं० सं० ५४१ अमरन न मुये भीमकापतिशर्मणि वेत्तोच हें भ मोरा
कुम्मा गौरीव चाटिकापत्रमर्याति देशध्ववहारे गोराउर १ रुपैया लेल गतिराम
कैवलक बेटी बलिवा भीमकापति का केँ ... विवाहाच रक्ख परित्याग कर
देसिपति । एहि अर्थ वादी लेखक भीलाल सही भीमोरा भ्राक

The mixture of Sanskrit and Maithili is found here as before: the formalities being entered in Sanskrit and the facts in the vernacular. But there is no Sanskrit at the end. The endings in 's' disappear now. It is worth noting that the medieval Maithili equivalent of the rupee is 'रुपैया' and not 'गका' as in modern Maithili. The term 'गोराउर' is not clear, but it seems to refer to the 'fees' exacted for emancipating the girl.

The 'Gaurivac&tikas' were granted at least till the days of MM Sacala Misra (c. 1794), for, people could claim the right of granting Gauritfatitikapatfas to the daughters of their slaves ifc his days⁶.

4. Ibid.

5. MITHILA.NK4 ii p. 12 quoted from JBOB8 op. du

6. AM is clear from his judgment printed in JBORS, June 1920,

2. *The Bahikhata*

The 'Bahikhatas' or the 'Slave-Sale deeds' were a sort of contract to serve in return for some money which bound the servant to one master alone, viost of these are in pure Sanskrit. The earliest extant 'Bahikhata' is dated as far back us 509 L. a. Sam. (s 1627/28A. D.)^T:

विदिष्टं परमनहारकैत्यादि राजावली पूर्वके लक्ष्मणसेनदेवीव गत-
नवाधिक पर्व (१) सप्तम्ये लिख्यमाने बन्धकैनापि गत सँवत ल० सं० ५०९
भाववादि १४ रवौ पुनः परमनहारकास्वपति गजपति नरपति राजप्रवाधिपति
बुधबाधशास्त्र साहजहाँ सम्मानित नञ्जोबाब हकीकति लावा-सम्मुख्यमान तीर-
भुक्तयन्तरित तीवाठतवा संज्ञम ओरिजाग्रामे महोपाध्याय भी प्रथम महाशया
वासी ऋणार्थ स्वधनं प्रयुज्यते चन ऐहकोप्येत् सकाशात् लिबास-सं भी
वाञ्छलि शर्मा एतदत्र नानामन्वस्थकृतमूल्यवद्वरी राजत । सौ (१) शस्त्री-
मादावामीधु चनिधु बाह्मनिजातीवा स्वदेशितद्रावशवर्ष वयस्का सुकुमारीनास्त्री
वासी विक्रीतवान् यत्र विक्रीतवासी ११ शून्याङ्कुरं ...मत्र हरिश्चन्द्र-सं
भी खेयुशर्म कर्महास श्रीगोदाह शर्म परौलीसँ भी ... ।

Other extant documents of this class are dated 1746,⁸ 1755 • 1812/13," 1820, 1836 and 1838. It appears that after the mid-Nineteenth Century slave-sale was not favoured by the court and, therefore, they continued to be executed only as popular ways of arranging service-contracts.

Vernacular counterparts of these documents are rare. Those which have come to light are generally in the nature of gift or transfer of slaves from one master to another. For example, a deed dated 1177 Fasli (**1770

7. Same as f.n. 5 above.

8. In the Raj Library* Darbhanga, Heen through the courtsey of the Librarian.

9. Ibid.

10. This and the rest are in my possession unJo otherwise mentioned*

A. D.) speaks of Maharaja Pratapasimha (1761-1776) transferring two slaves to one Rucipati

(नामरी मे)

(माही)

महाराज श्री श्री प्रतापसिंह बहादुर देवदेवानां सदा समर विजयिनां श्री
वैरवीना श्री वैरविना.....लखित जागो तोरा दूह भाइके श्री कविदत्त
भाक सुपुर्द करल अछ जातीर जमा लौ ओका मबकुरक ओतए काम
काज करिह हुनका ओतए देष्टुमहा कमाणल करिह वैत शुदि ५ रोव
सन् ११७७ साल ॥¹¹

and another, dated 1218 Fasli (=1811 A. D.) is a deed granting the services of the son of one Ratnefivara to one Jayadatta Jha:

श्री रामः

स्वस्ति ॥ परमात्मन् श्री कवदत्त आ महाकवेषु श्री रत्नेश्वरस्व नमस्काराः
समाचार ये पलडाक बेठा श्रीहरिगिरि बहिरा हमर बालक लो अपनुका क लग
अछ तकर हमे अपन सख परिवारा क बहिरा अपनुका के बेल कासि हमे
हमर केबओ दावा कर लो भूठा दतद्वे दानपन देल अपने पुत्र पौत्रादिकमे
दायकर्म नियुक्त करव इति ताः २६ आ(बाद) सन् ११९८ साल मुलकी ।

श्री रत्नेश्वरस्वर्भक्षः

बाड़ी

श्री टेकनाथ आ

श्री श्री नारायणदत्त आ

बाः (पो)करिआ

It will be noticed that these two deeds are in the form of letters. From the point of view of the development of the language the words 'अपनुका' (अपनुकाके), 'अछ', 'कासि', 'हमे' (nominative), and 'लो' are to be noted. They are far removed from the archaic forms in the 'Gaurivacatikapatra' of 1615, and yet they are forms not current in modern Maithili. The structure of the sentence is more supple and shows greater awareness of the connection of the clauses and sub-clauses,

3. The Aj&tapatra

The deeds of emancipation are known as 'Ajatapatras.' The following is a Ajatapatra dated 1235 Fasli (=1828 A. D.) :

स्थिति अजातपत्रमिदं ॥ श्री बाबूनाथ मिश्रक श्री श्री मुनि मिश्रक श्री श्री जनाधी मिश्रक श्री हलमना बहि(आ)केँ जासीध प्राणों तोहरो माइक तोहरा बहि(नि)क तोहर तोन् प्राणीक मौल रुपेआ १६ से छोड़ो रुपेआ बरि पाओल तोहरा तिनू प्राणीक अजातपत्र लिखि देल कहि काला कोनो तकरार न करी तँ हाकीम पञ्चक घर भुडा होइ सैन १२३५ साल भाद्रप बदि दशमी रोखहुक...मोकाम परबिआही ।

4. The Akardrapatra.

From the beginning of the Nineteenth Century, besides selling and purchasing slaves, the tendency of entering into partial contracts of service seems to have found favour with the people. They are called 'Akararapatras' and 'Janaudlris' (or Janauti or Janaudi). They differ from the 'Bahikhatas*' in that they do not bind the servant to the master in every respect. He remains free to choose his way of life as he pleases so long as he accepts the conditions of the 'Akararapatra' and the 'Janau4hi.' These documents are executed by potters, washermen and labourers in the field in favour of one or many persons.

In the following contract ('Akararapatra') the potters undertake to do all the repairs and general upkeep of the well of Kapilsdatta

Miflura. ;

केँ केँ केँ
हल सा(१) हल सा(१) हल सा(१)
हल सा(१) हल सा(१) हल सा(१)
हल सा(१) हल सा(१) हल सा(१)

लिखल कैजू पन्हीत श्री बोधी पन्हीत श्री गीरधरी पन्हीत श्री मन्हु पन्हीत श्री देका पन्हीत कुम्हारक श्री कपिलादत्त मिश्र केँ मन्हाम जानों

कलाम (१) ठहर न करी ठहर करी न करे
अपना मासिका गुन १ से बलि जानी ॥

हमरा सवाहि एहाँ के जकरार लिखि देल जहि के जसन जसन इन्दार उठाय वा
भंगठाव तसन तसन तउवाह भंगठाह छोड़ा दीअ एहाँक ओतन कोनहु बात-
क उचर न करी मजूरी न मागीअ अपने खुस बजान सँ जकरार-पत्र लिखि देल
सन ११२१ पूव अदि १० रोज मंगल—¹²

(1819 A. D.)

The washerman promises in the following documents to wash the clothes of Kerfava for an annual pay of annas fourteen only¹⁸ ;

लिखल जकरारनामा श्री माल (न १)की बोनि मौजे उवान प्रमदा धरौरक
आमों—हम आकेशव बाबूक बोनि आज तारिक सँ खुद भद भेल जहि—
श्री बचाइ सँ दर दरमहाक तालुक न खुदत मजुदा बोयल करीअ दरमहा चौवह
आना सालीना खोल करीअ इति सन ११५१ साल चैत अदि १४ रोज
गो० श्री सन फूल मंडर श्री श्री मजुला कापड़ि

साकिन उवान प्रः धरौर--

सही श्री मालकी बोनि जकरार लिखल से सही

(1844 A. D.)

5. The Janaudhi

The documents that follow show a slight change in Form. They can be generally described as 'Janaudhis' or Agreements of service'. The 'जन' or labourer' agreed to serve a particular person, and no other person, in lieu of some payment. It appears that there was a difference between the blave (बहिजा) and this kind of labourer (जन). The latter had to be paid regular wages and was bound to serve only condition, ally, whereas the former was bound to serve the master without any regular wages—of course, he was looked after as a member of the family and was provided with every necessity of life by his master.

12. MS with me.

13. Annas fourteen meant very much more in those days than they do today. This excluded; of course; other forms of payment by the householder-

सही भी गिरिपत्नी
साहु बिम्बा भी
मानिक साहु बनौं शि
लिखि देल से सही =

It is clear from this document that the labourer was under the control of the person from whom he took a 'Janauchi' though he served him only for a limited period and for regular wages.

There used to be other kinds of contracts too ; contracts (karara) for payment of debts and for their remittance ONistirapatra'). For example, in the following one Lakfmaga promises to make his wife the slave-ma id-servant

14. MS in Raj Library, Darbhaaga,
15. MS with me.
16. Ibid.
17. Ibid.

if he could not pay the sum back by the Piirpima of Caitra 1270 Fasli (=1863):

सिः लक्ष्मण कर्मास साकोन पितृसन्नाह प्रगल्भा हाही अर्थाँ हम भीलक्ष्मी-
कान्त (भा ?) सँ कर्म (कर्म) लेल अहि रूपेसा दुइ २ क कर करत
करल अहि बे चैन पूर्णिमा सपात महावनी दर सँ छुद लवाए रूपेसा दीअ
नहि दीअ तँ एही दुइ रूपेसा मध्य अपन बहु नौडी कर दी बेउन्न सन १९७०
साल चैन बदि अहमी रोच शुक्र वैः चौखी मिश साः ककरोइ प्रः बरैल—¹⁸

In one of these documents some persons promise to pay fines and grind some corn if they allow their cattle to graze in the fields of one Lakshminatha Jha or if the/ cut away the fodder from the fields. (Dated 1199 Fasli = 1792 A. D.) :

सिः लक्ष्मण कर्मास
साकोन पितृसन्नाह
प्रगल्भा हाही अर्थाँ हम
भीलक्ष्मी-कान्त (भा ?)
सँ कर्म (कर्म) लेल
अहि रूपेसा दुइ २ क
कर करत करल अहि
बे चैन पूर्णिमा सपात
महावनी दर सँ छुद
लवाए रूपेसा दीअ
नहि दीअ तँ एही
दुइ रूपेसा मध्य अपन
बहु नौडी कर दी
बेउन्न सन १९७०
साल चैन बदि अहमी
रोच शुक्र वैः चौखी
मिश साः ककरोइ प्रः
बरैल—¹⁸

सिः लक्ष्मण कर्मास
साकोन पितृसन्नाह
प्रगल्भा हाही अर्थाँ हम
भीलक्ष्मी-कान्त (भा ?)
सँ कर्म (कर्म) लेल
अहि रूपेसा दुइ २ क
कर करत करल अहि
बे चैन पूर्णिमा सपात
महावनी दर सँ छुद
लवाए रूपेसा दीअ
नहि दीअ तँ एही
दुइ रूपेसा मध्य अपन
बहु नौडी कर दी
बेउन्न सन १९७०
साल चैन बदि अहमी
रोच शुक्र वैः चौखी
मिश साः ककरोइ प्रः
बरैल—¹⁸

✓भीलक्ष्मीनाथ भा बीउ केँ

✓लिखित मनसा रोसन ओ खिताइ रोसन ओ अहठहा रोसन
साकिन गंवौली प्रगल्भा बरौर अर्थाँ हमे भील✓
मो.....बिलका लिखि देल अहि जे हमरा तबक गाए बहद बकरो ए
सबहि सेत ब(च ?)र अपने सबहि नार कादिअ तँ ताहि सेतक औपल
बिगहाक . पिसा) करीअ सरकारक हावा रूपेसा जुलवाना दीअ बेउन्न सन
१९६६ साल माघ शुदि ३ रोज—¹⁹

Grant Deeds

The grant deeds are known as 'Vrttipatras.' They are mainly made up of a detailed description of the purpose of the grant and of the area and location of the land donated. They also set out the conditions under which it is to be enjoyed by the recipient and his successors. Most of these are form al, but some are informal also.

18. Ibid.

19* Raj Library, Darbhanga,

The formal grant deeds are of two kinds. The first is illustrated in a deed given to Maninatha Thakura by Maharaja Pratipasimha dated 1170 Fasli (=1763 A.D.):

बिद्धि-महाराज भी प्रतापसिंह देवदेवानां सदा समरविजयिनां परमाराध्य
भी मन्दिनाथ ठाकुर महाराज्ये वृत्तिपत्रमिदम् मौजे दिवरा ओ बिठौली ओ
कमलपुर ओ मगहा ओ सहोरिवा ओ गुडिवा ओ कसरह निम्हर बकला
अमैराम बिहो बीरनगर प्रगल्हा बर्मपुर सरकार सुर्जर सुखे बिहार आँना मौजे
आन मजदूर क जमीन मध्य सन ११७० साल सौ कारिब जमा कए भी प्रीति
ब्रह्मोत्तर भूमि देल अछि सादे कब हाथक कडा सिल बिगहा ५१५ पाँच सौ
पन्नाह बिगहा । मौजे दिवरा मध्य ८७॥१ मौजे कमलपुर मध्य ७८ । मौजे
सहोरिवा मध्य १०२॥१ कसरह निम्हर मध्य ४४॥१ मौजे बिठौली मध्य ८॥१
मौजे मगहा मध्य ३३॥३ मौजे गुडिवा मध्य ७२॥१ मौजे अमैराम मध्य ६१॥४
सातिर जमाओं तरदुत तल्लाव कैल करब । पैदावार जे हो से जहाँ पुत्र पीजादि
मिलि भोग कैल करब । कारिब जमा भी प्रीति ब्रह्मोत्तर भूमि जानि केओ
मोबाहिम नहि होएत माच यदि ११ रोज सन सहर ।^{२०}

Another extant documents of this class is dated 1171 Fasli (=1764).²¹

The second form is illustrated in the following grant dated 1187 Fasli (= 1780 A. D.):

(देवनागरीमे)

(माही दसवत काटल चौक)

बिद्धि ॥ महाराज भी भी माधवसिंह बहादुर देवदेवानां सदा समरविजयिनां भी
ईशदत्त आ महाराज्येषु वृत्तिपत्रमिदं मौजे विरवा प्रगल्हा हावी सरकार
तिरहुति सुबाक सुदए बिहार । आगाँ मौजे मजदूरक जमीन मध्य सन
११८७ साल सौ कारिब जमा कए भी—प्रीति ब्रह्मोत्तर जमीन देल अछि
सादे कबहा....ड बोल बिगहा ।

१५)

पन्नाह बिगहा

सातिर जमा सौ तरदुत तल्लाव करब । पैदावार जे होख से जहाँक

20. Jhrananda Thakura* "Candrakuiapradaṣṭi," p. 17.

81. Raj Library. Darbhaaga,

पुनः पीत्रादि भोग्य कष्ट करव । वरिष वयस-मी-मीति वसोत्तरकवि केजो
कोशहिम नहि होएते माष यदि ५ रोव सन सार ।²²

Another similar document is dated 1221 Fasli (-1814 A. D.). " These are semi-formal grant-deeds.

The informal grant of land is conveyed in the form of a personal letter, *e. g.* the following dated 1150 Fasli (= 1743 A. O.):

समाचार
लोक
कृत

वस्तु ॥ तत्कारणी सवरण कविता कुमुदली कैलिमान महोपाध्याय
ओमदीधर नमः महाशयेषु महाराज श्री विष्णुविहस्य नमस्कारा-
कुशलम् । मौजे मदन कर्षीर मन्त्र जेहों को अहं तकर उत्पन्न होअ
से अनाए लेव खर्च करव माष यदि ५ चन्द्र सन ११५० साल²³

Another such informal grant deed is dated 1155 Fasli (=1748 A.D.). "

The vocabulary of all these deeds is dominated by Persian and Arabic. The reason is obvious. Persian was the language of the Moghul Empire and it was supposed that legal dignity will be added to these documents if they were in keeping with it. There is not, like Sanskrit grant deeds, any literary or descriptive beauty in them. They are simple and factual. All that they reveal as a prose specimens is the change in the form of some words (*e. g.* जेहों) and in the predominance of non-Sanskritic elements.

22. Ibid.

23. Jivananda Thakura, op, oil. p. 30.

24. Raj Library, Darbhanga.

25. Ibid,

There are some extant documents where the grant is cancelled. One of these, dated 1136 Fasli (⇒ 1779 A.D.) is quoted as an illustration :

(माही ओ वसन्त फाटल छैक)

महाराज श्रीभी माचवसिंह बहादुर देवदेवानां सदा-समर-विजयिनां श्री महिपानि सर्मसु नमस्कार आगों मौजे परा प्रगला जबदो मौजे मजकूर भी गङ्गादत्त भा कों ब्रह्मोत्तर अमल मामुल स छेन्दि से हमे बरलास कए देलै जेहाँ मौजाहिम अनु होइअ अगहन शुदि () रोज सन ११८६ साल मोकाम पटना = २६

Judgments and Other State Papers

Since Mr. K. P. Jayswal published a memorable Sanskrit Judgment of Maithila court of 17i4^{at}, it became clear that Mithila alone could preserve the longevity of the adminstration of Hindu Uw till modern times. These documents called Vyavasthapatras, were probabJy prepared sometimes in vernacular also in later years.

We have, however, some documents which are very much like vernacular judgments in a style different from the Sanskrit judgments. The earliest of these is the briefest and is datep as early as 1150 Fasli (= 1743 A. D.):

सिद्धि ॥ श्री रामसिंहठक्कुराणां परम सुपतिष्ठ श्री गङ्गादत्त भा केँ व्यवस्था पत्रन्दाति । आगों साबीक गइनाक उत्सर्ग भूमि भी प्रीति बिगहा ५३ । मौजे पीनी प्र० आलापुर सन ११५० साल सँ मौजे मजकूर मध्य जेहाँ केँ देल अछि भूमि बिगहा त्रिपल । अपन खातिर जमासँ तत्तास तरदुद कराओल । श्री शु० १ रोज सन सदर मोकाम कचहरी । २६

. The next document available of this kind is dnted 1199 Fasli (= 1792).²⁹ Unfortunately a portion of it has been burnt but it appears to

26. Ibid, (obtained from one Padrnaoabh* Jha).

37. JBORS 1920.

28. Same as f.n, 26 above.

29. Ibid.

have been a full statement. It is not clear if it is a mere statement recorded in an assembly of experts or a judgment. From what has remained of it, it appears that it describes the details of a quarrel between one Rucidatta Jha and one Shankaradatta Jha and the account of it is certified by several people :

(अग्रिमं)

श्री श्री महाराजक

.....बति हाल ॥ श्रीरुचिदत्तभा श्रीशंकरदत्तभाकाँ भगदा श्रीकृतिकानाय-
भाक डेरासँ

.....नेछोट कुल जतए सजे अबइत राति बड़ मेल श्रीहरेरामभाक द
.....व आएल तबन श्रीरुचिदत्त भा काँ तमाकू लगलैन्ह ते .. .

.....भाक चौकीपर गेलाह तबन श्रीरुचिदत्तभाक लङ्कारिकेँ
.....तबनु क स्थिति ईजे श्री हरेराम भा श्री जौल मायाइत

.....चौकीहि पर रहबि तबन श्री शङ्करदत्त भा श्री जौटा भा दुह
.....सेले ओठाजे आएलाह आकुल मेल तबन चौकाकेँ सबहि

.....सलसाह तबन श्री रुचिदत्त भा व्यस्तो ललाह तथापि हुन दुहि
.....हलन्हि जे बहिआ ज्वादि देह पञ्चक निताफ जे होएत से करब से

.....नहि मानले तबन श्री शंकरदत्त भा बहिआ केँ भीरु...
.....पर सबहिँ गेला तबन .. .

बहिआ समेत श्रीरुचिदत्त भा सलसाह तबन श्री .. .
बएत भा श्री जौटा भा चौकाकेँ जए लेल तेँ मुकाजे मारै .. .

गैत रह से निरुक्क नहि की केवल चौकाहि काँ कीषा श्री रुचि...
मोकदमा रातिक तबन श्री रुचिदत्त भा सोर करइत रहबि जे लून होइल क-

न होइल से सोर मुनि श्री शम्भुनाथ भा श्री शङ्करदत्त मित्र बैस ! श्री अवाजी-
दत्त भा श्री बेसी भा श्री दुल्लह भा दीबलाह आओर इतरलोक बहुत तबन

.....हि बहुत कलकैन्ह तथापि हुनि नहि ज्वाकले तबन श्री रुचिदत्त क
.....गेल हाकिम केँ कहलक ततए सजे चारि बैसावा

.....श्री शङ्करदत्त भा श्री चौआ बहिआ समेत कचहरी जए
.....हमरा सबहु जनह द्विज सन ११९६ साल पौष ५ यदि रोब २

अथवा—

[श्री राजा भा श्री हरेराम भा श्री जौलिका

अर्थ—

भी सन्नुनाथ भा भी सङ्करदत्त मिश्र देव

भी अचानीदत्त भा भी बेदी भा

Lastly, we have a decision of the Maharaja of Mithila dated 1*46 Fasli (= 1839 A. D.):

बिद्धि—महाराज भी भी स्रसिंह बहादुर देव - देवाना - सदासमरवि-
जिनिना भी देवकीनन्दन ठाकुर केँ व्यवस्थापनमिस्र । आगौं मौजे पर-
खौनी, प्रगना नारेदिगर सरकार तिरहुति मुजारा सुने बिहार देहात मिलकि-
अति सरकार मौजे मजकुर क सन् ११४६ बरह से छैआलीस साल सौं खील
जमीन उपनयनाक दक्षिण मध्य खारोज जमा भिनहा इलुमि ऐहाँ केँ देल
अछि । कादे छठ हाथक लग्गा सेँ बिगहा १० नब्बे बिगहा खील । पातिर
जमा सो जमीन मजकुर तरदुत तलास कराव पैदावार जे हो से पहाँ पुत्रपौजादि
भोग्य कैल करव । पारिज जमा भिनहा जानि केओ मोजाहिम नहि होएत ।
हसि सखोन शुदि ६ पड़ी रोव सन सदर । ^{३०}

Other State papers that are available are 'paravanas* (1796⁸¹ and 1800"), appointment letters⁸⁸ e. g., from Mahataji Madhavashtiha (1776—1808), administrative and business letters⁸⁴ (1744, 1843, 1845 etc.) and instructions for punishments. They are generally in dignified and highly Persianised style e.g., in the following one dated 1245 FASHI (= 1838/9 A.D.) the entire passage is full of Persian and Arabic words :

महाराज भी स्रसिंह बहादुर देवदेवाना सदासमरविजिनिना कस्वाब-
कोटि मिलयेषु बिरजीबी भी देवकीनन्दन शुभोदयेषु शुभापीः = आगौं प्रगजान
हाडी गेरह सरकार तिरहुति देहात मिलकिअति सरकार प्रगजान मजकुर क
बसूल तहखील अनजाम मालगुजारी हेतु ऐहाँ केँ मोकरर कैल अछि खातिर
जमा सो खो रोव हाजिर रही । ओ हवा मजकुर अनजाम देलकरव, पैसकार
सँ हर रोव बेहदी बकिजौला से देहात खानगी ओ क्यौटी आती ओ कामत-

30. Jivananda Thakura, op. cit. p. 40-41.

31. Raj Library, Darbhanga.

32. Ibid.

33. Ibid.

34. Ibid.

गैरह अलामी बार बुझि बाँकी बरबत्त असूल तहसील कैल करब । ओ देहात
 सीरक साल आखिर मेला पर बमोजिम हुकुमनामा मोफसल अचला सबके
 मैयाव बमाबन्दी ओ बमासर्च कराओल करब । केसकार ओ मोसकी के लाव
 बमाबन्दी ओ बमासर्च बेमोजिम हुकुमनामा बाँकी बुझि सरकार बुझाबोल
 करब । ओ देहातो नापी अछि लकर फलील पैआमहि पर सुंशीक इजूर इत-
 लाव दब रवाना कराओल करब । ओ हुकुम सरकार क कोनो काराजात सिबाए
 मामूली जमा सर्च मध्य मौजरा अनु दिआबी । ओ जे मोकदमान सब मध्य
 बस्तअदाव जमु होइ Etc, तेरह रोब सन १२४५ साल सिरस्ता नम्बर
 १०८४ ३६

Ordinarily, however, a more homely and easy language is used *e.g.*, in the following letter addressed by one Vijayagovindasimha in 1252 Fasli (=1845 A. D.) there is no mannerism or artificiality:

स्वस्ति हरिवदाराध्य प्रणति मात्रेके शाध्व भी केशव धा चरण शरोजेषु
 राव भी भी विजयगोविन्दाव प्रख्यामाश्रयतं । एतए सभलोककाँ कुशल ओत-
 एक कुसलादि वार्त्ता पाए शनन्द होअ = आगाँ श्रुति जे भी राजेन्द्रनराएन ओ
 भी महेन्द्रनराएन राए क ओतए वाचति ओ आशलात बीसक जमीदारी क
 पाँच लाख तेरह हजार कएक सए कै एक रुपैया पाओना इमर ताहि अन्दर
 मध्य हुनका दूहु गोदाक ही शानबेली प्रगला निलाम मेलइन्हि से निशाम
 जमीदारीक पावस Etc. ३६

Letters

There are numerous letters⁸⁷ in the latter half of this period. But unfortunately they are not of this literary kind : they only serve the purpose of conveying brief messages of welfare or of request for some work. In the letters of Mahatajakumara Vasudeva⁸⁸ to his father-in-law Janakinatha Jha there is some amount of enthusiasm and feeling. In general the following

35. Ji van and a Thakura, op. cit, p, 40-41.

36. Raj Library, Darbhanga.

37. Ibid.

38. Ibid,

letter will provide an illustration of style : they are not used as a form of writing :

॥ ॐ ॥
॥ ॐ ॥
॥ ॐ ॥

✓✓ईश्वर

स्वस्ति सकल मङ्गलालय चिरजीवि श्री देवकीनन्दन शुभोदये
महाराज श्री श्री कृष्णसिंह बहादुरस्व शुभाशीर्ष्यत एतय कुशल ओतवक
कुशल पाव आनन्द होअ । आगौ बहुत दीन सँ जेहौ अपना माक ओ
जेहौ अपन कुशल जेमक बात नहि लिखले अछ तहि सँ चित बहुत लागल
अछ तँ लिखल अछ जे श्री - क अनुग्रह सँ जेहौ अपना माक ओ अपन कुशल
जेम लिखब जे चित खुशी होअ इति आश्विन शुदि ११ सन १२४१ साल ।

आगौ जेहौ अपना माक ईमर प्रणाम कहि देबैन्हि ।—इति २९

Conclusion

Rarely do we come across any literary beauty in these documents. They have no scope for imagination—they are dry and matter-of-fact papers. The characteristics of documentary prose as revealed in the above illustrations are brevity of statement, economy of word?, simplicity and clarity. They are not literary because their business is to be detached and impersonal. They have almost all the qualities of legal prose. There is clear-headedness, the exact use of words and the authoritative tone. There are also necessarily jargons, technical terms, mixed with ordinary words.

Their importance in the history of Maithili lies in filling a gap in the development of prose, by revealing certain forms of words and the syntax developing from the archaic to the modern, and in allowing us a glimpse into the social history of Mithila and serving generally as historical records.

II

PROSE IK THB DRAMAS

There is no vernacular prose in Kirtaniys

dramas. If there is any indication of it, it is that prose might have been orally introduced after the tradition of Jyotirśvara's *Vafnara-tndkara*. In 'regular' Maithili Kirtaniya dramas there is not even this scope for vernacular prose.

In some of the dramas of Nepal, however, prose does find a place. There are no long written passages extant but small sentences are introduced in between the songs, as illustrated in discussing the 'regular' drama* of Nepal. The purpose seems to have been to provide a contrast and a relief to the monotony of song and music.

Mr. Augustus Oonrady distinguishes two layers of the language used in prose passages of *Hariscandranrtyam* of Siddhi-Narasirftha. The first he considers is that which is intended for the conversation of higher class of people and the second in which the lower characters speak.

In the opera-like Nepalese dramas there is not even this much of prose. Dr. P. C. Bagchi has suggested that there were oral prose passages introduced in them in the way in which Kirtaniya dramas might have done it.

It is in the Aftkia Nats that prose is used most widely. Indeed, more than three-fourths of the text of these dramas is in prose. Not only are prose passages extensively used, they are also the greatest literary prose specimens in the Middle period.

Prose in these dramas has all the good qualities of narrative prose. They can convey to the spectators "the speed of events and the actuality of objects" through "concreteness, economy and speed" The following passages illustrate this:

(i) सूत्र—भीकृष्णक परम निभन्यायी सुनि हरिये काशि उपरिवारे कृष्णक प्रथम कवल । बरयक धूलि खेलइ । हे स्वामि कृष्ण विदाय कवल धूलि प्रेने छोटोक नयने जैचे चलख, ताहे देखइ शुनइ । निरन्तरे हरि बोल हरि ।⁴⁰

(ii) सूत्र—हे सामाधिक ! भार्गव रामक विनिये भीरामचन्द्र प्रिया सहिते अयोध्यापुर प्रवेशल । रामक माता कौशल्या भीरामक विजय बात सुनिये अनेक जीतव सहित परम मङ्गल गीत आनन्द बाजना बजाइ बरकन्याक हाते एक ठाम करिकहो महोत्सवे यह प्रवेश कनावल । आसने बैठाइ रामक सीता-क मायेँ पूर्वाञ्जल सिद्धारि आशीर्वाद कय कहो, परम उत्सुके कौशल्या आनन्दे चल्थ कवल । रामक एहन विवाह महोत्सव सम्पूर्ण भेल ।⁴¹

(iii) सूत्र—ऐकन परकारे कृष्णक विवाह भेल । तदनन्तर ब्रह्मा इन्द्र आदि जस देवता, पातालक बासुकी प्रभृति जत नाग, पृथिवीक जस राधा, सनाको सारे भीकृष्ण मन्त्र चन्दन, पुष्प, ताम्बूल, बज्र, अलङ्कारे परम उत्सुक कवल; अतः परे परम कौतुक भेलोत्सव लोक सब कृष्ण धूमिमे समाज... स्वकी स्वकी स्थाने चलिमे अन्धा अन्ध आरचयै गुणरूप महिमा कीर्तन कयकहो बसोदिसे भेल ।⁴²

In the above extracts the playwrights have not elaborated or decorated their descriptions. There is no scope for mingling the personality of the author or the narrator with the objects described. The words are few and do not allow the speed to be clogged. As for concreteness we have expressions like *बरयक धूलि*, *आसने बैठाइल*, *कय चन्दन* etc/ There is simplicity of the most naked kind—no figures of speech, no difficulties of idiom and construction, nothing to obstruct easy intelligibility of the passages. The movement of the lines is rapid though not animated.

This does not mean that the prose style of the Aftkia Nats is not elevated. They are punctuated every now and then with 'निरन्तरे हरि बोल हरि बोल' and have religious fervour in most of their speeches.

सूत्र—आहे सामाधिक लोक, जे नन्द नन्दन भीकृष्ण जाहे पाद पद्म ब्रह्मा इन्द्रो

40. *Km-Damana* p. 17.

41. *R&ma-Vijaya*. p. 26.

42. *Rukmmthara*^a, p. 45,

ध्यान घरय, ओहि श्रीकृष्ण भक्त गोपीलवक जाना रहै जैवे ज्ञानन्द
देखह; ता देखह शुनह; निरन्तरे हरि बोल हरि बोल ।⁴³

तदन्तर श्री गोपाल माये भारिबार भये पलावा कदम्ब तसे एका
शुल । तदन्तरे पानीक जाईते राधा ड्रेसि जे बोलस ता देखह शुनह,
निरन्तरे हरि बोल हरि बोल ।

This passage has religious solemnity and dignity both by reason of its subject matter **and** that of its rhythm. It presents an excellent contrast to the quiet and small sentences in the Nepal dramas.

In works like the Afikia Nats which intend to teach Vaiṣṇavism and faith in the glories of Lord Kṛṣṇa "there were bound to be direct **and** short sentences- There are consequently, no complexities of Maithili verb and no varieties of declension of Maithili nouns. But emotional dialogues are present* There are different scales of emotion aroused even with all these limitations in the following passages : -

(i) नारद—हे कृष्ण ओहि पारिजातक मन्त्र तिमि प्रहरक पय जाह
आहि पारिजात जाहेक यहै रहे, जन जन विभव ताहेक छाड़ये नाहि । ओहि
बेव बुल्लभ पारिजात जे नारी परिधान करे से पूष्पक महिमाये परम सौभागिनी
हव ।⁴⁴

(ii) सूत्र—हे सामाजिक ! श्रीरामक बनुङ्कारे परशुरामक हृदय
विदारल । परम तरासे सब शरीर काम्ये । हातक परशु लसि पड़ल । प्राणक कालरे
छेले पलायल, आहे लोक ता देखह ।⁴⁵

(iii) सूत्र—तदन्तर कृष्णरुक्मिणीक रूप लाकयन पैलिये मोहित... कथं
कथमपि चित्त शान्त कयल । रुक्मिणी सखीसब सहित लीलागति चलिते कृष्णक
देखल । भाटक मुखे येहन गुण रूप शुनल सञ्चात् ताहातो अधिक देखल ।⁴⁶

(iv) गोपीलव—हे माइ बशोदा ! तोहारि देखन दास्य हृदय ओहि
माखिक पुतलि श्रीकृष्ण सब गोकुलक बीषप्राण, तोहारि निज बालक, आहेक

43. *Bhṭṭaqa Herebo*, p. 1.

44. *Pdrijdtaharaqa*, p. 5,

45. *R&mavijaya*, p. 26.

46. *Rukmintharaifa*, p. 31.

कोन जफराये जतये कलकलामि भाङ्गल कदा दूहक बन हाभि कबल । गोपाल
बरे बधि, दूध लबबूके पुबत । कम न हानी भेल ।⁴⁷

(v) दूध—झोदि प्रकारे बशोदा कृष्णक विचारि नेपाइ परम चिन्ताये
कान्दि कान्दि मुकचित...मादि लोदि पइल । तदनन्तर एक गोपी आविफल् ।
बशोदाक आगे कृष्णक बात जे कहल ताहेक शुनइ

गोपी—आहे माइ बशोदे । लोहो⁴⁸ कि निमित्त एत कन्दन करइ ।⁴⁸

The urge for emotional expression is linked up in these passages with the anxiety to inspire the spectators with devotion and faith in Vaisnavism, Unfortunately, in Mithila proper there" was no proper knowledge of these plays and, therefore, they could neither influence her writers nor make them try to handle prose in this way.

47. *Arjunabhaniana*, p. 8.

48. *CvradharA*, p« 7,

CHAPTER XI

MIDDLE HAITHIL1 POETRY

I

INTRODUCTORY

The Decline of the Khandvalakula

We have already traced the development of Maithih poetry, as it flourished independent of the Drama, up to the reign of Maharaja Narapati Thakura (1690-1704). From the days of Maharaja Narapati Thakura to those of Maharaja MahejSvaiaasimha (1850-1860) there was a great change in Mithila. The appearance of European traders had an important influence upon the fortunes of the Province. Maithila Rajas got an impetus to assert their political independence. But the politics of Bengal was in the melting pot so that nobody could really make himself strong without a strong military power. The successor of Maharaja Narapati Thakura, Maharsja Raghavasiihha (1704-1740) reorganised the Army of Mithila and strengthened the administration. He proudly assumed the heroic title of 'SiAha' for his family surmame 'Thakura*'. He successfully suppressed the revolt of one Biro Kurmi in the North and received honours from the Nawab of Bengal, Alivardi Khan.

It was, however, Mahsraja Narendrasimha (1744*1761) who was the greatest warrior king of this dynasty. He fought three famous

battles which won for him universal praise. The battle of the Valley of Kandarpī (near Jhanjharpur) was a memorable event in the history of Mithila.

Unfortunately, Maharajī Narendrasimha was followed by an imbecile and inglorious ruler, Maharaja Pratapsimha (1761-1776). His successor Maharaja Madhvasimha (1776-1808) brought to close this bid for independence. The transference of the Diwani of Bengal and Bihar to British hands was completed during his reign. The claims of the Kingdom of Mithila (or Tirhut) as an independent State were not recognised, and it was reduced to a mere Zamindari under the Permanent Settlement inaugurated by Lord Cornwallis.

The comparative insignificance into which the kingdom of Mithila sank henceforth, was responsible for the decline of its literature. The succeeding generations saw here the growing vogue of the neighbouring language 'Madhya-deśabhasa'. The predominant position which Sauraseni once enjoyed in Madhya-deśa passed on to its successor, Braja-Bhasa. Like Sauraseni, Brajabhasa, also spread over a wide area. It had an added advantage in being associated with Braja the birth-place of Lord Kṛṣṇa, whose stories gained unprecedented currency in Medieval India. We have at this time evidence of its growing influence especially in Eastern India—Mithila, Assam, Bengal and Orissa.

In Mithila the development of Brajabhasa gave a set back to Maithili Literature. Localia himself was enamoured of it and devoted some twenty pages of his extant work to poems in Madhya-deśa-bhasa. Its use became more pronounced after the reign of Maharaja Tej Bahadur Simha. We have the names of several poets who devoted themselves to writing Brajabhasa.

ptetry. Lakshminarayana Maithila. Haladhara-dassa, Balalira, Sitarama, Maithila Ramapati, Saftkaradatta, Gumana Kavi (author of *Radha Govinda-Sangita-Sdra* c. 1775), Sona Kavi, Hema Kavi, Lata Kavi, I& Kavi, Gopala Kavi, Krsna Kavi, Lacchirama, Oirafijiva, Laladasa Kavi, ttaghunandanadafca, Har\$anatha Jha, Sone Kavi, Gopigvara&imha, Buddhilala, Fatur&lala, Sahebarama, Lakshminatha etc., up to the present Century may be referred to in this connection.

Nevertheless, we have a consistent and rich account of M*ithili poets throughout the period.

Middle Maithili Poetry

Properly speaking the poets who flourished after the downfall of the Oinivara Dynasty should have all been discussed here. But we have given an account of them earlier for the sake of convenience in presentation. After Locana and Govindadgsa there was a comparative lull up to the reign of Maharaja Harendrasimha (1744—1761). Vidyspati's influence became less magnetic, and a fresh impulse was witnessed. During the reigns of Maharaja Nareudrasimha, Maharaja Madhavasiiftha (1766—1808), Maharaja Chatrasimha (1808.183s) Maharaja Budrasimba (1838—1850) and Maharaja Mahesvarasiffiha 1850—1860) great poetic activity took place. From 1860 to 1880 the Kingdom was entrusted to the Court of Wards. Maithili was abandoned as the language of the Raj and Urdu was introduced. The Middle period of Maithili Literature, therefore, ended in 1860. Fresh political, cultural, social and literary influences appeared and the New period of Maithili began. In discussing Middle Poetry, as elsewhere, however, chronological limits cannot be strictly followed.

The poetry of this period is available in the following Works :

(A) *Published Works*

(i) "MAITHILI CHRESTOMATHY"* (1882)-edited by Sir George Grierson, (ii) TWENTY-ONE VAISNAVA HYMNS" (1884)—a collection of some of the lees known medieval poems dealing with Krsna legend, compiled by Sir George Grierson. (iii) "MITHILA-GITA-SANGRAHA" .⁸ (1917)-(4 parts) a collection of about two hundred songs of Mithila, compiled by Bhola Jha. (iv) "MAITHILA BHAKTAPRAKASA" •* (1920)-a collection of devotional Maithili and Sanskrit songs compiled by Babu Lalitesvarasiihba of Anandapura. (v) Individual poems published in Journals or separately, such as, Ramesvarate poem, * Manabodha's *Krsnajanma*, • Sfihebar&ma's *Paddvali*, • etc.

(B) *Unpublished Wbrfa*

(i) "MANGAttAUNI MS¹¹—this contains Ratipati's translation of *Gitagovinda*, Ananda Kavi's Brajabhg?5 work *KoJcasdra*, Manabodha's *Knnajanma*, Suradasa's *Gitadasdvatdra*, the Brajabhfifa *Ddnalild*, Anonymous *Suddmdcari-tra*, *Tirthdvalis Q.nd RuJcminiprasansd*, and other stray poems. The appearance of the Ms is worn out, torn and even burnt. It is at least 63 years old, for Ananda Kavi's *Koka\$dra* is copied

1. J A SB, 1882 Special Number.

2. JA8B, 1*84.

3. Published toy Kanhaiyalala Krishpadabg, D*t* bhanga.

3A. Published by Ibid, and o/o P. O. Subhankarapur, Darbhanga.

4. MODA.

5. JASB, and also separately*

6. 1914, Union Press, Darbhanga.

by Motikladssa of R&mapati in 1884-5. The first two works alone are in Tirahuti, the rest are in N&gari script. The Ms was first discovered by MM Dr. U.Kiesha Mishra, in the family Mss collection of Sridhara Jha of Mangarauni.

(ii) "GAJAHARI MS" - a collection of about 100 rare lyrics and Anonymous *Bukminiwayamvara* and Oakrapsni's *Utdharana*. It has also Brajabh&S poems such as *Kadam-balild*, *Oauntisds*, *Kavittas* and stray Dohss. At the end of it there is a commentary on some of Vidyapati's poems and quotations from Gands Jha, by Dsmodara Mishra of Gajahars. On the cover of the Ms is entered the name of Sri ViSvanatha Gaudhari of Canapura, but the Ms originally seems to have belonged to some Kiyastha of Sotipurg. It is written in Nagari and Devanagari scripts and appears to be written by several hands. It was discovered by the present author in his family collection of Mss. It is comparatively fresh in appearance and does not appear to be older than fifty years.

(iii) Stray collections in the Maithili Sahitya fari^ad (mostly compiled by Gangspati Singha of Pacahr, and in family Libraries of Munshi Baghunandanadasa of Sakhavara, Lak&mpatisimha of Madhepura, etc. They have, for example, &ivadatta's *SitAtvayamvara*, Karna Syama's *Pad&vdl*, Bhafijana's *Paddvali* (in the handwriting of Vigvanatha Kavi •BalaJO.-VISVANATHA KAVTS MS Lak^minatha's *Paddvali* and other Mss.

II

LYRICAL POETRY

1. *Kavisekhara Bhanjana*⁷

From the Bhanitas of Bhafijana's poems it appears that he called himself 'Kavigekhara' and was a court poet, of Maharaja Raghava-simha (1704-1740). He should be distinguished therefore from Duhkhabhafijana contemporary of Maharaja Laksmisvarasiitiha (1880-1898) and a celebrated Sanskrit poet of Mithila. His extant poems are all erotic (cf. his title *vam ft*) and not hymns as Grierson thought. He wrote Tirhutis and Batagamanis in the direct tradition of Vidyapati.

Usually his style has nothing very unique about it but occasionally he introduces striking and fresh similes- For example, in describing the separated woman he says :

बेहैन मेलिह पुच्छिब जनु ॥

मखिमब बिबबर कौंसल । नेन मोर बल भासल ॥

अबर कुबारस पीडती । सेह पिडति पुनि बीडति ॥⁸

In these lines the poet imagines the separated lady to have been bitten by the poisonous snake of Separation and to have been vorily washed away in her tears. She can save herself from the poison by drinking the nectar in her lower lip, which according to poetic convention contains the sweetness of nectar. The poet suggests

7. M MGS IT, 40, (b) GAJ MS one poem p. 61, (c) Vi[^]vanatha Kavi's MS four poems, (d) Grierson's Twenty* one Vaignava Hymns, one poem ; (but Vi[^]vanatha Eavi quotes this poem with Raghava-Smihā in the Bhanita) (e) *Maithili LokagUa*, p. 252, one poem P, : but DuhkhabhaHjana* which here appears in the Bhanita, may be another poet* See MMC II p. 158.

8. VI&VANATHA KAVI'S MS

through this image the intense pain and suffering of the woman from separation, her constant weeping and her beautiful and sweet lower lip.

The following song is quoted to illustrate his usual manner of writing; :

एकसरि कोन परि हरि उत(ह) बिरह नहि पारे ।
 कतहु न देखिअ बहुपति तनि विनु जनन अंगारे ।
 कहैत मोर युग बीतल अकर एहेन उचारे ।
 कन कन जन अवसन हए(१), परल बिरह दुख भारे ।
 कि ल(१) कतय जानेव दह कौन छ होएत उचार ।
 मोर लेखे अनु बरिसा होय अविरल धूर अंगार ।
 तकर बिएल लति जल सरि न चिरे बन सारि ।
 तन तापति तन्नो न जीव न परकार ।
 कहयि भंजन खेचर लिलल मेढल के पार ।
 बिभव बिपति दुहु बिर नहि कौन अविरल मित्रत मुरारि ।^९

2. *Buddhilda*¹⁰

Buddhilala also mentions Maharaja Ragha-vasimha (1704-1740) as his patron. He was a minor poet. The excellence of Maithili Literature is, however, seen even in his poems. He arouses traditional associations in a new way when he describes a young damsel in separation from her husband :

बिहुर फुलल लट भागल ना ॥
 शिरखोँ लललिकाली नागिनि ना ॥
 बिहुक उठलि नव कामिनि ना ॥
 फुलल कमल डर बागल ना ॥
 ताहि पर जीवन मारी ना ॥

The poet says that her uncombed hair are dark and their fall make them look like a black

9. Grierson's "Vaisnava Hymns", p. BO.

10. MG81,33.

Maithili Lokagita p. 241. Same poem with no Hagghava-Birfiha in the BhaniUU

snake. She is conscious of the awakening of her youth and awaits her husband's return.

3. *Bdmesvara*¹¹

Rgmefivara, is a very common name in Mithila. It is, therefore, difficult to fix his date correctly. It appears that there are two Rsmesvaras who can be identified with him.

(i) Ramegvara, father of MM Harihara's mother (author of *Prabhdvatijharana* a Sanskrit drama) in the 18th Century¹², & (ii) RameSvara, pupil of MM Gokulan&tha Upsdhyaya (contemporary of Maharaja Raghavasimha 1704-1740) whose verses are quoted in *Vidy&kara-8ahasra-ham*. He is more likely to be the vernacular poet.

His extant poem is very sophisticated. It purports to describe in a kind of riddle the speech of a disappointed lady when even her messenger cannot induce her lover to give up his 'Mana' :¹⁸

हे सखि ! अहूँ एकसरि एलहुँ ।
 बूझि पकल बद् पति बाहन-रिपु-रिपु-पति-सङ्ग पकैलहुँ ॥
 प्रकट-सात-स्वामी साबत तो शंशक बरै मुकैलहुँ ॥
 मेल बेद-पति-पिताक भूषण वामावश अकुलैलहुँ ॥
 ईश इशादिक कम्बन लागर सौँ कोनहुना बहरेलहुँ ॥
 बारह-बरक बिरह-प्रतिपत्-पतिमे पुनि आबि समेलहुँ ॥
 नव-नाथिकाक बाहन-रिपु-पति अनकय कानन पैलहुँ ॥
 तैँ एसन पन्द्रह प्रियतम कर शर नाथक सँ बरेलहुँ ॥
 के जाने की बिक दुह पति गति बे अनुचित सब कैलहुँ ॥
 रामचन्द्र प्रियतम दश ईशक भाव बढ तैँ चकैलहुँ ॥
 कैल न सीनि ईश्वरिक पूजा अवहत सन अगुतैलहुँ ॥

11. MODA, 1330 Sal.

18. I owe this information to B. Jha. Dtrbhanga ; see also 8INOH.

13. Cf. a similar song by another poet: quoted by one Pandita Dinanatha in "Saraewatl" (Hindi Magazine).

तैं न आठपति भेल परापति अपनहि कुल भुजि लैलहुँ ॥
 एहि गेलहुँ एहि डकक भरोसे तैं एहि कास ठकैलहुँ ॥
 बौद्ध नाथक हाथ रहै जे तहि मे बसन गँवैलहुँ ॥
 बहु ककया कै गोपसुता कह अति करकया गनैलहुँ ॥
 "रामेश्वर" मन पुरत मनोरथ हरि लौं हम बतिलहुँ ॥

4. "JfIMM?"

It is said that the full name of Nidhi was Nirakhana Jha Nidhi. Nidhi is also a common surname of the Kayasthas of Mithila. We know of one Nidhi Upadhyaya to whom Maharaja Narendrasimha (1741-1761) wrote a letter in 1744. In the present state of our knowledge we cannot say anything definitely about his identity and date.

His Laganis are famous.

5. *LilaKavi***

Under the patronage of Maharaja Narendrasimha (1741-1761) many vernacular poets flourished. Perhaps the author of *Gaurisvayamvara* and also probably of the Hindi ballad on the battle of *Eandarpur Ohda* was the same as *Lila Kavi* the celebrated writer of *Soharas*.¹⁶ The following *Sohara* is quoted to illustrate the exhilaration with which the arrival of a son filled the hearts of YaSoda and Nanda :

हेरि बटुनाथ बशोभति अंक मनाओल रे ॥ ललना ॥
 बनि पथ पइल परसमनि निरखन पाओल रे ॥

छन्द

बन पाए निरखन मगन भन आनन्द उर समाए जो ॥
 कए हरल भन मन्थर्व गन अवसर ओ बटुवर बाए ओ ॥
 एए लए तोहि बशोभति सनए नहाओल रे ॥ ललना ॥
 कुनि नन्द दगरिनि (१) कहित बाए एह आओल रे ॥

14. Poems with Lila Jha, Village, Navatola, P. O. Manigachi, Dist. Darbhanga.

J5-16, Two soharas quoted by Srikantha Granaka in

छन्द

यह आपल नन्द आनन्द भउ सुत मोहि आनन्द कन्द ओ ॥
 यदुबंस चीरवमुद्र मोँ बनि प्रकट दोसर चन्द ओ ॥
 ना रखिना डनिद गरिम पाओल मोहर रे ॥ ललना ॥
 जुगे जुगे बीबओ बसोमति का (बा)लक तोहर रे ॥

छन्द

तोहर बसोमति तनए अनुपम देखिअ बहुकुल राज ओ ॥
 अति उचव भाव हुलास गोकुलद्वार दुन्दुभि बाज ओ ॥
 सुर-नर-मुनि-गन हरखित जय जय शब्द भवो ॥ ललना ॥
 कंसदलन कह नन्दधर हरि अवतार लयो ॥

छन्द

अवतार लए हरि हर ओ हारिद दुःख शोक संताप ओ ॥
 खेल छतपन्न भैड उद्योग कए चौदिगाबलित प्रताप ॥
 घर घर बोलिनि-मन मिलि सोहर गाओल रे ॥ ललना ॥
 हए गज गनि मानिक पद नट भट पाओल रे ॥¹⁷

This song is considered to be an excellent tribute to the glory of Lord Krsna.

6. *Ramdpati Upddhyaya*¹⁸

He is the same poet as Ramapati Upadhaya, contemporary of Narendrasimha the author of *Ruktniniharana*. His detached lyrics are few. In one of them he describes Radha on a cloudy day in her swing* She is oscillating in the air and her veil is removed. The poet ikenes her to Urvashi in her aeroplane singing high up in the sky :

te *Srtkrwajanmarahasya*, disoussed above part I I I Chapter TIL Lala Kavi is given as *alias* Jhadula in the family f Palivara Jamadauli Brahmanas in village Mangaraunl.

17. From *Srtkfwajanmarahasya* (MS in Bihar lesearch Society).

18. Two poems quoted by Narendranathadasa in his Itroduction to his *Rukmintparinaya* (one of which is also >und in Lakshmipati Singh Library MS), three-poems , *Maithilt Lokagita* pp. 68, 293, 234, and one poen in rierson's "Vaisnava Hymns".

पद्मेउं उर(क) अरगुणठन बेकत होअ सुलकाँति ।
 अनि पुन कछन लफ(ग !)ल गान सरोवर पौंति ॥
 बहु बिधि लाल हास कय पञ्चम खरे कर मान ।
 अनि उरबसि परिजन लव गच्छति चढ़सि विमान ॥

Her attraction is enhanced by her youthful pride of beauty:

सेव विमल तनु पुरीत देखि हृदय होठ भान ।
 कनक बन्धि मनगुनि वनु मुक्ता फल निरमान ॥
 बदन सुसौरभ उपगत सरसकस भंकार ।
 तेँ उर कल किनिरव हरिहर बचन उचार ॥
 उपसिब भार वेआकुल मध्यभाग बाने जाव ।
 तैँ भिबली गुन बान्बल पुरबहि मदन बनाव ॥
 एहि अवसर हरि आएल । वसरल सभ अभिमान ।
 सिंह नरेन्द्र भूप बूझ सुमति रमापति भान ॥¹⁹

In another song Ramapati makes a lover request the favour of his beloved as if she were a Mslati creeper :

मासति कब परिमल रसदान । जू
 वृक्ष गुन जुबुष जुबुष मन मधुकर, कतहु नहि करए पवान ॥
 मधुमय माधवि मल्लि वल्लि कत, कुमुद कुम्ब अरविन्द ।
 अम्पक परिहरि तोति हृदय बरि, कतहु न पिबे मकरन्द ॥
 शील कुशास रूप तोहेँ आगरि, से जग के नहि जान ।
 अलि गुणसागर समुचित नागर, करहु खचिर मधुपान ॥²⁰

The lyrics of Ramapati are sensuous and imaginative. But he is not a great artist of words.

7. Kesava²¹

Under Maharaja Pratapsimha's (1761-1776) patronage there flourished at least three poets.

19. MS with Narendranathadasa, Village etc. as above.

20. Quoted by Ramanatha Jha.

tU Grierson, "Vai^nava Hymns", p, 89.

It seems that he was himself a poet. He is said to have written a Brajabhaṣṣ poem called *Rddhagovinda-Sangitaidra***. We do not know exactly who this Keṣava, a court poet of his, was. We know the following Kegavas, in Mithila : Kesava, author of *Chandah-Siddhanta-Bhaskara* a work on Prosody (a Ms is dated 1900 Vikrama Sam.=1843 A. D.)*⁸; (ii) KeSava, author of *Paribhāṣṇa-Jaṇatītra*, a work on the recitation of Vedic Hymns*⁴; (iii) Kegava, author of *Pratijñā-dīpavrtti* a work on the Satras of Kātyāyana (a Ms dated 1270 Fasli-1863 A. D.)*⁸; (iv) KeSava Daivajña, author of *Jḍtakapaddhati* (Ms dated 1765 Saka = 1843) and *Varsaphalapaddhati*** ; (v) Madhavanarayana, Kesava Kavi (? Keṣava Kavi).^{a7} * If any of these authors is our Kesava, it is likely to be the first and/or the last Kesava*

The following poem is quoted, as an illustration :

सुनह बचन सखि मन दए, दहए चाहए तनु आज ।
 पवन परम तरसए खिब, मदन दहन सरसाव ।
 कोन परि उबरब हरि हरि, घैरज चरि घर राख
 कन कन मुकडि मुकडि लखु, सखिन बिडति सखि भाल ।
 कि करब सुनि सुनि पिक रब निक रब मोहि न सोहाए ।
 हहरि हहरि हरि हरि कए, निरदब आजहु न आए ।
 सखि सेव खिबह नखिनि दल, सेहुँ तह होअ अवसान ।
 बन कुहकए बन सिखिगन, सुनि सुनि दह दुनु कान ।
 बरम करम बिजुबल मोर, पुखब कएल कत पाप ।
 बैरब बै रहु केसव, रस जुअ अपति प्रताप ॥१७॥¹⁹

82. JAYANTI p. 632.

23. MMC II pt. i, p. 2.

24. MMOIII, 97.

25. MMOIII, 100.

26. MMOII, p. 3.

27. JAYANTI. p. 632.

28. Oriervon, Vaiflpva Hymns, p. 89,

8. *Modandradyana**⁹

Modanarayana's name is so placed in the Bhanita that it seems that Maharaja Pratapasimha himself was the author of the poem known to be written by Modanarayana. The poems of Kefiava and Modanarayana are of the same tradition :

जमुना तीर कदम तर है, एक अतरङ्ग बेसी ।
 तड़ित अलङ्ग अनु अतरङ्ग है, एक कम बिसेसी ॥
 राधा रूप मगनि भेलि है, कर ये हरि जानी ।
 कसै जउन कहु भाखिअ है, नहि बोलखि सबानी ॥
 अनुपम लोचन जङ्गल है, बाँकहु हरि हेरी ।
 बदन बसन अभिनत कै है, मुसुकलि एक बेरी ॥
 काम कला गुन आगरि है, बैसलि मुख फेरी ।
 रङ्ग समान फिरखि हरि है, जनि रसनक देरी ॥
 फिर महि रहत मुमुक्षु मन है, जीवन जग लाले ।
 आली मन रह पसरल है, पुलकित बनमाले ॥
 जियति प्रताप भन अतरङ्ग है, नवतव पचमाने ।
 मोदनराजन मन दण्ड है, से आमे रह जाने ॥

9. *Harindtha*⁹⁰

Harinatha was also the court poet of Maharaja Pratapasirha. There is only one extant lyric by him. It is not definitely known if it is by this Harinatha. One Harintha is also reputed to be the author of *Pdrijdtaharana*.* But the work is not available. The lyric which is extant is of 'Tirhuti' class and purports to describe the disappointment of a wife when she has to come back from her husband*

29. Ibid, p. 82. One poem by a Modanatha in MGS I I I (song No. 32) but the same poem is given in MGS II p. 83-24 aa of one Ramanatha.

SO. JAYANTI p. 632 and MG8 III, No. VI.

31. SINGH, p. 204 (Doubtful name of the author).

band'a zoom owing to the latter having fallen asleep:

कत कला कव कल कलाकोल कतहु किन्तु नहि कव्य पञ्जोल ।

एहेन कुपुव्व नीद मात्तल बनि रहौतल रे ॥

10. *Mddhava***.

Madhava is a very common name in Mitbila. We know of the following Msdhavas who are likely to be identified with the vernacular poet:

(i) Madhavanargyana 'Eesana' (Kesava ?) at the court of Maharaja Pratspasimha (1761-1776).⁸⁵; (ii) Madhava author of *Basavihara*, a work in imitation of Jayadeva's *Gitagovinda*⁹⁴^ (iii) Madhava author of *Durg&bhaktitarangni***. It is difficult to fix upon any of these as our Madhava. The first or the second Madhava seems to be, however, most likely to be identical with him.

The extant poems of Madhava include a Barahamssa and a Gaumsss.

11. *Sripati***

We do not know exactly when dripati flourished. We know the following Srlpatis in Mithila :

(i) §ripati, author of *Anvaydlapika*, commentary on Kalidasa's *liaghuvamsa*, belonged to Sakaradhi family of Maithila Brahmana. Date

32. MOB II No. 24, III No. 80 (author of a Rasari. h&ra, imitation of गीतगोविन्द) ? also one माधोदास IV No. 15,

JS. JAYANTI, p. 634.

34. OOP XII p. *15.

35. MMC I p. 225-226 and OOP X I I p. 315,

36. Grierson's "Vaisnava Hymne",

1704 **dike** (= 1782 A. D.)^{8*}; (ii) *fcrlpati*, author of *Prdhrtapingalatikd*; •• (iii) *Sripati*, author of *Jyottiarqinamdld* (Ms. dated 1676 Sake =1754 A. D.)⁴⁰. If any of these is our vernacular poet, it should be the first *Sripati*.

As a specimen of his poetry the following lines may be quoted ;

कनकलता सन तनुवर अनिजा, थिकुर रखल बलवर निनु पनिजा ।

नहि कचभार समारण बेरि बेरि लचकय रे की ।

अमल कमल दल सरल नचनमा, चातक पीक मधुर सुर वेनमा ।

चाहए राहु मरासए निनु दुखे झाड़ए रे की ।⁴¹

In these lines the poet paints the locks of the hair of the damsel, which cannot be controlled by her%

12. *Mahipati*"

Mahipati is not known to us definitely, but he appears to have flourished at this date. His poem is an excellent description of *Oupid* in act*TM :

पखसर लए सर लाज ना, कि कहव पहुना समाज ना ॥

हरि हरि कह कत बेरि बा, मुकमि कसू पय हेरि ना ॥

आएल बनुना जल बादि ना, मेलहुँ कदम तर ठादि ना ॥

आव कि करव खिर धूनि ना, कोकिल कलरव मूनि ना ॥

कमि महिपति हहो भान ना, जगत बन्धु रस खान ना ॥

13. *Gaturbhuj*^{4S}

Caturbhuj is equally vaguely known to us. We have noticed one older *Caturbhuj*

ST. MMC II, p. iv.

39. MMC II, p. 8.

40. MMC III, p. 37.

41. Same as f.n. 36 above.

42. Vaisnava Hymns, Qrierson, p. 85.

43. Ibid, p. 86,

already. *⁴ There are three other persons with any of whom this Caturbhuja may be identical:

(i) Caturbhuja, author of *Sdhityavildsa*, a commentary on the fifth chapter of *Kdvyapra-hdsa*; ⁴⁵ (ii) Caturbhuja, author of *Adbhuta sdgara* (Ms dated 1787); «• (iii) Caturbhuja Raya quoted in *Vidydkara\$aha\$rakam*.** The specimen poem is a Tirahuti celebrating new love :

नव तनु नव अनुराग, माधव, नव परिचय रस जाग ॥
 अभिनव एकजो न लाख, माधव, दुहु मन गौरव राख ॥
 दिन दिन दुहु तन झीन, माधव, के जान बितत कत दिन ॥
 दुहु मन बसु एक काज, माधव, अंतर भै रहु लाख ॥
 हृदय धरिअ जत मोह, माधव, नयन बेकत तत होह ॥
 चतुर चहुभुँज भान, माधव, प्रेम न होअय पुरान ॥ ⁴⁸

14. *Oakrapdni* ⁴⁹

Cakrapsni is superior to the above two p >ets. We know definitely of two Cakrapiois as Mithila's authors :

(i) Cakra pa pi, author of *Prasnatattvam* and the son of Satyadhara; ⁵⁰ (ii) Cakrapani Pathaka, the author of *Tithiprakdmvydkhyd* a DharmaSastra treatise, dated 1700 Sake (1778 A D) . "

44 Part II, chapter HT.

45. MMCIIIip-74.

46. MMC.

47. VIDYAKARA, p. 7.

48. Vaisnava Hymns Ed* by Qriersoa, p. 86.

49. Orierson, Vai^nava Hymns, p. 91 and a few longer poens in OAJ MS. (See them in the section II of this chapter), and GAJ MS and MOS.

50. MMC III, p. 214,

St. Ibid, p. 178.

There are one long poem and several short poems to his credit. The following is a Tirahuti portraying the growth of love in the form of a creeper and quietly changing over to other images :

मेम बेलि पिवा लाओल रे ॥
 बन्धन बमीरल सेच कुसुम पहिराओल रे ॥
 कुलल कुसुम रल बारलल रे ॥
 भमर चलल परदेस बिलबावल रे ॥
 पसरल सरद चान दुति रे ॥
 मोर मन मेल बकोर ताहि और ससरल रे ॥
 एक हम बैबक मारल बिह मोहि दारल रे ॥
 दोसर पिवा परदेस काटे मोर चुन मेल रे ॥
 चक्रपानि भन दुम दिन मालति भमर समाक बाल मेल रे ॥ ४५

15. *Manganirdma Jha*^{5*} 16. *Manabodha* •*
 16. *Venidatta Jha* " 17. *Nandipati Jha**
 18. *Jaydnanda* ^{a*} 19. *Kulapati* ⁸⁸

52. Grierson, *Vaiṣṇava Hymns*, p. 91.

53. MGS III, No. 1 and OAJ MS Malara p. 32.

54. Besides his *Kṣṇajanma* there are stray poems quoted by Grierson op. cit. and in Lakshmipati Singh Library MSS.

55. Lakshmipati Singh Lib. MSS. Also in Vittho, P. O. Manigaohi, Diet. Darbhanga

56. (a) MGS I, Tirahutis : Nos. 24. 31 and Mana No. 57.

(b) MGS III, Gauri Poja, No. 4 ; Uoitri No. 13 ; Tirahutis No. 26 and 43.

(c) MGS IV, Tirahutis, Nos. 5 and 12 (These poems are also in his drama).

(d) GAJ MS p. 61 and 80 (same as MGS III No. 13).

(e) Griersoni Vaisnava Hymns, several (all from his drama).

57. (a) Three poems in VitJvanatha Kavi's MS.

t « MGS III. No. 36.

(c) GAJ MS p. 46-47, one poem.

(d) Grierson, op. cit.

58. (a) MG8 II, No. 25. Barahamftrt (i) and Sanity* Pari*ad MSS.

20. *KranapaH or Krana* " 21. *Knnadatta* ⁶⁰
Kavi%

The reign of Maharaja Madhavasimha (1776-1808) was very fruitful for Maithili Poetry. All the above poets are known to have flourished during his reign.

Manganirama⁶¹ (1687-1795) was born in 1687 in village Padumakera (Padmakeli) of district Champaran. His great-grand-father was Harapati Jha, a poet. His grand-father was a great scholar of Vyakaraga, Spar&amagi Jha. His father was a poet, Bhuvana Jha, He was thus able to inherit a taste for poetry from his ancestors.

Early in life he married in Pakadi village. During his marriage he is said to have shown great wit and repartee. He observed that his 'Bidhikari' (the lady who was in charge of all the rites) was a witch :

कर बामन कन्या बनकाइनि । पकड़ी गामक बिधिकरी डाइनि ।

When the IBidhikari took it ill, he changed the lines thus :

कर बामन कन्या सोतिआइनि । पकड़ी गामक बिधिकरी गाइनि ।

He soon became famous as a poet—there are stories current regarding his acquirement of super-human poetic powers—and succeeded in gaining admission to the court of the then ruler of Nepal. He obtained two villages as a reward from him. In his old age, he was invited by the Maharaja of Mithi'a also but he appears to have declined the offer. He is said to have died in 1795, at the ripe age of 108 years.

59. MOS It 32 and in मैथिल-भक्त-प्रकाश, one poem,

60. GAJ MS—Two poems p. 85.

61. See "Maithila Kavi Manganirama Jha", by Suka* dara Thakura in *SaraswaU** Vol. XXXVI pt. 2. July-Deo. 1935, P. 109 ff.

Many of his poems are in Hindi but quite a number of them are also in Maithili. They are some of the most straightforward and direct lines of poetry :

तोही चरनी तोही करनी, तोही जगतक मात ॥ हे मा० ॥
 दश मास माता उदर मे राखल, दश मास दूष पिबाव ॥ हे मा० ॥
 निरंकार निरंबनि लक्ष्मीस्वरि, भवचरनि तौ कहाव ॥ हे मा० ॥
 सुरमाक रच यदि तोही वैसलि, दुर्गा नाम चराव ॥ हे मा० ॥
 पण्डित केर तो पोषी आँखइ, सरस्वति नाम सुनाव ॥ हे मा० ॥
 गाहनि दुखमे गान भए पैसलि, सुखर गीत सुहाव ॥ हे मा० ॥
 'मंगनीराम' चरख पर लोढ़वि, भक्ति मुक्ति कर पाव ॥ हे मा० ॥⁶²

Manabodha *alias* Bholana kavi (? died 1788) is a well-known poet. We shall know more of him later on. Besides his epic poem, *Kṛṣṇa-janma*, he wrote several lyrics also. His *Soharas* and *Tirahutis* are as popular in MithUa as his longer work. They are simple and not at all abstruse. The following lines give an expression to sincere devotion to the Lord :

देखब कोन भौंती ।
 जम ,खिब मोर कपड़इ कर घर कर मोहि राखी ॥
 बिषम ,बिषम रस बलि रहलहु बचस समर बीति गेला ॥
 अलखय सरख चरख हम सेबल मझुकर भव नहि मेला ॥
 सपनहु खिब-खिब ओव नहि भबलहु ने भबलहु भगवाने ॥
 केसरि बीच ऊखर छिरिआओल भुग बिक हमर गेजाने ॥
 दुहु कर जोड़ि बिनति अमिनव भय कवि 'मनबोध' हरो गावे ॥
 मोर कपराव मानि सरखावत राहि बेहन मोन आवे ॥⁶³

Venidatta Jha is very familiar to us. He was of the family of Karmahe Behata in the village of Bittho, district Darbhanga. He is different from Benidatta Oosafii, He was the maternal uncle of Maharaja Madhavasiihha (1776.1308) and was the great-grand-father of

62. MGS, IH. No. 1.

63. Lakgmipati Singh, Lib. MSS

the late Duhkhaharana Jha of Hati. His vernacular poems are said to be in the possession of Nityananda Jha of village Vittho, Post Office Manigachi, District Darbhana. He is also known as the author of two popular Sanskrit works on poetics, *Rasakaustubha* and *Alankd-ramanjari*⁶⁴.

The next poet was Nandipali *alias* "Badan" Kavi. He was the famous author of *Krsna-helimdd*. He was equally at home in writing detached lyrics. Indeed, he is far more successful as a lyricist than as a dramatist. A majority of his lyrics are Tirahutis* and 'Manas*' but some are occasional songs (such as 'Ileitis') too.

The imagery and the vocabulary of his 'Tirahutis*' are picturesque and vivid. For example in the following images the beloved tries to explain the inadequacy of her lover's sense of recognising good things in life :

जाहि नगर चानन नहि चीन्हे अडर आदर कए रोये ।
 बिन पुष्प बुझलै तनिक निरादर, तापर उचित न कोये ॥
 पदल पुष्प थल दुख दुह प्रकाश ठमाओल तै नहि करिब अमेला ।
 बाँ करमी फूल कौन (केओ ?) सराहल तैं की कमल गुन मेला ॥
 सुखन पुष्प निरगुन जग निन्दल अद कै जीवन देल ।
 गिरिवर ताहि त्रिवेदी बहु तापर रवि महिमा किए भेल ॥
 जिनिका कनक परल होब सुगोल पशु शिशु अरुन्ध की बूझए ।
 'नन्दीपति' एहो मन दब बुझिब आन्हरकै को दरपन सुझए ॥⁶⁵

These lines have six comparisons : those who prefer the castor-oil-tree to the sandal tree, those who cannot check two lights (?) of misery and those who praise the 'Karami' flower only show that the world makes the good look foolish and the foolish look wise. How can the sun (*face*) be called glorious when

64. MMC II pp. 2 and 44.

65. [MQ81.No.](#) 24.

the Trivegl (*the three-fold line of hair on the abdomen*) (?) 'is washing off the great mountains (*breast**), how can those who are like children or like beasts understand what happens to those who touch the golden (breasts), how could the blind see anything in the mirror. Each one of these images is full of associations and picturesquely (and sometimes poignantly) express the extreme sense of disappointment and frustration that the beloved experiences at the hands of her inappreciative lover.

The ingenuity of his imagination is seen in another poem where he goes beyond the conventional comparison of the hair on the abdomen to a serpent and says that they should be concealed because the serpent is meant to bite the co-wife of the maiden :

नामि बिबर सौ निकलति रे रोमावलि साये ।

से सौलिनि बचकारन रे, आचर रहु भग्ये ॥⁶⁶

Nandipati has another vein too, the simpler and the familiar one. For example, 'in one of his famous 'Ileitis he says:

काग कोइलि एक भौंति रे । भेम्ह अमर एक कौंति रे ॥

हेम हरदि कर बीच रे । गुनहि धिन्ही उबनीच रे ॥

मनि कदव लपटाए रे । तैजो ने तकर गुन जाए रे ॥

अलि कौं कुसुम अनेक रे । मालति कै अलि एक रे ॥

'बादरि' कवि अवधारी रे । छपुस्य बन दुइ चारि रे ॥⁶⁷

The crow and the cuckoo and the black bee (Bhramara) and the Bhemha, the gold and i*ft (turmeric) or the jewel besmeared with mud—all these are valued not by their outward

66. MGS III, No. 43. The Bhanita has 'Bftdari' which was a pen-name of Nandipati just as daukvi Gajtaka or Sukavi was that of Srikanta author of *Srthrwajanma-rahasya* or of Vidyapati. Indeed, Nandipati is said to have had twelve names.

67. OAJ MS p. 86, also ia MSB III, Ho. 13.

appearance which may be deceptive and unreal but by their real qualities. The implication is that good men are known by their inner qualities of head and heart.

Or in the following poem which is in the vein of hip dramatic work :

मारुए चाइ थिकुर भर, सखनी, सहजहि दूखिर देख ।
प्रथमहि पडुखें समागम, सखनी, उपबल अधिक सिनेह ॥
दुरि भए सुतलि विदुख भए, सखनी, बिरल बसन गुह भौं पि ॥
अभिनव केलिक नामहि, सखनी, नहि-नहि कए उठ काँ पि ।
नूपुर कादि बराजोल, सखनी, हरल बसन अवसेह ॥
भाव भरल छल नागर, सखनी, अति उनमद मेलि देख ॥⁶⁸

Kara pa Jay&nanda of village Bhagirathapura, District Darbhanga wrote occasionally lyrics too in addition to his drama, *Rukmdn-gadd*. They are the common types of love songs. They are directly influenced by the imagery and conceptions of Vidyspati. The following Batagamani illustrates this:

देखल जाइत पय नागरि, सखनी, आगरि झुपुषि बैचानि ॥
कनकलता सम झुबुरि, सखनी, बिह निरमाबोल जानि (१) ॥ १ ॥
बलहत इत्तगमनी तनि, सखनी, देखत रावकुमारि ॥
बनिक ऐहैन सोहागिनि, सखनी, पादवी पदारथ चारि ॥ २ ॥
छील बसन तन वेइल, सखनी, तिर देख थिकुर पवारि ॥
तापर भमर पिछै रह, सखनी, बैखल पंथ पवारि ॥ ३ ॥
करब अमानन गाबोल, सखनी गे, मनअनुमानोअ जान ॥
तोहि छाडि भजब दोसर नहि, सखनी मायबलिह रह जान ॥ ४ ॥⁶⁹

The next song is perhaps his most popular 'Viraha* song:

बहुविशि बहुपति हेरि हेरि नैन बहव जलधार ।
भवन न भाये दिवस निशि करक कौन प्रकार ॥

68. Qrierson. op. dt.

*ft, GAJM8p,6M7.

सवि हवै सिलहके जातर होइके प्राय कल एक ।
 परदेस भेल निरद्वय भेल कि कहव तनिक विवेक ॥
 कुदिकस रहव कतेक दिन के मोहि होएत सहाव ।
 से सब बिहि बिपरीति भेल के मोहि कहत जुझाव ॥
 करब जवाहन गाबल मन बनू करिये उदास ।
 बरै बस बसौ बड़ बिक आओत भ्रमर विआस ॥⁷⁰

Kulapati was known as 'Sarasa Kavi'. His son was married to Maharaja Msdhavasirtiha's daughter⁷¹. His great-great-grandson is the living poet Isanatha Jha of Navatola. It has not been possible for us to know if he wrote - more poems in vernacular than his Barahamasa.

Among the Maithila authors known to us, Krrroa Kavi may be either Krsnadatta, Krsnapati or Krsna Kavi only. If he is Krsnadatta, then we have the following alternatives :

(i) Krsnadatta, the author of *Ganga* (a commentary on Jayadeva's *Gitagovinda*), dated 1531 Sake (* 1609 A.D.)⁷². He was son of Bhagavati Devi and Bhavesa (Mahesa?). "This Krsnadatta received a village (Pacnahanana) as a grant, from the King of Nepal. There is a rumour that Kjswa Datta was ordered to be hanged for using foul words about the King of Nepal. The King, while on bed, remembered a Hindi(?) poem which he could not understand. In the morning he called the Pandit to explain it. But the Pandit was waiting for the arrival of the sad time. On hearing, he went to the King and the King remembering his past order, and desiring to cancel it, asked what swfara should be done for cancelling his order. Thereupon the Pandit told him that he should offer 10 thousand Rupees, one village, one elephant

70. This is found in Grierson, *op. cit.*. Raghunandanadasa's Library MS and in Virfvanatha Karl's MS

71. Information from R. Jha, Darbhanga*

72. MMON, p «46,

and a Salagrama to a Brahmana. So the King did and gave him the above-mentioned village. That village is still in the hands of his generations, residing at Hatarba village, P. O. Jhanjharpur, Darbhanga.⁷³ (ii) Krsnadatta Jha of Ujana who wrote *Gitagopipati* in imitation of Jayadeva's *Oitagovinda* in 1704 Sske (a 1782 A.D.)⁷⁴; (iii) Krspadatta, author of *Kuvalayas-viyannamanatakam*¹⁶ (Ms dated 1705 Sake = 1783 A.D.); (iv) Kjwadatta, author of *Sasiloekha*, a commentary on Jayadeva's *Oitagovinda* in 'fciva-pak₂a\ (Ms dated 1808 6ake=1886 A.D.)" (v) Kfsnadatta, author of a commentary on *Viruddvaliof* Raghudeya MiSra. He calls himself Kywa Sarmatoo.⁷⁷; (vi) Krsnadatta quoted in *Vidydk ras&hasrakam*¹⁸.

We have, of course, the name Kp[^]iadatta expressly mentioned in the Bhanitgs of some Uciti songs⁷⁹. The following is quoted as an illustration :

अवन सुनिअड नाम रे
 सुवस अचीक सम डाम रे
 ओ अगुन अचीक पसार रे
 नाहि कन अनहि बार रे
 छिनि कए राष सौ जान रे
 सागर बन सौ सिहान रे⁸⁰

If Krsna Kavi is Kj-snapati, we have three poets : (i) Kr?napati of Sakaradhi family author of 'Anvaya1apika" commentary on *Baghu**

73. Ibid, P. 47.

74. Ibid, p. 39.

75. Ibid. p. 33.

76. Ibid, p. 161.

77. Ibid. p. 156-7.

78. VIDYAKARA. calls him a Palliv&ra, p. 27.

79. (JtA.3 MS p. 85, two songs.

80. Ibid.

vama> of 1782 A.D."; (ii) Kjwapati of Paliygra family quoted in *Vidydkarasdhasrakatn.*** (iii) Krsnapati⁸⁸ father of Nandipati of Pagulivara family. It is also possible that some of these may be identical with one or many Kpjpaddattas given above.

Of the poets who are merely known as Kr»a Kavj, we know the following as Maithilas :

(i) Boca *alias* Krsna Kavi, ancestor of Jaga. diša Kavi of Parašarama. He is the author of *Bdghavavijaydvali*⁸⁴ and therefore, may be regarded as contemporary of Maharaja Baghava-sittiha (1704-1740); (ii) Krsna Kavi of the same family, grand-father of Jagadisa Kavi who was a contemporary of Maharaja RameSvarasiitiha (1896-1928)⁸⁵.

We are not sure if the above poets are identical or different from our vernacular poets (a) Krsnadatta and (b) Krwa Kavi.

One of the extant poems of Krsna Kavi is given below—it is an elevated ode to Sakti :⁸⁶

शंकरि शरद्व बबल हम तोर ।
कुकरम देखि परम बदि कोपित, बमहुँ करत की मोर ॥
कुरतइ करतर शिवउँ ऊपर, बाब हास अति खोर ।
सहस दिवस मनि आन कोठि बनि, तनु ब्रुति करत हबोर ॥

81. MMOII.

82. VIDYAKA.RA. p. 72 (Same as f.n. 78 ?).

83. Vide the family-tree of tNandipati described earlier above p. 322.

84. Published from Raja Library, Darbhanga.

85. Vamfovali given by Jagdia Kavi at the end of *Ragham-Vijayavali* (Raj Library, Darbhanga).

86. *Maithila Bhakta Prakasa*, p. 15, and Laksmipati Singh Lib. MS. "Krsna Kavi" in the Bhanita of the latter is "Krsnapati" (or "Umapati"?) in the former.

कह्य कर्म अति गर्वक पुरनि, लम्बीदरि जगदम् ।
 इनुज नाग कर सकल सुरावर, सबको तोहैं अबलम् ॥
 कामा हाथ माय कुचलव धर, दहिन लङ्कावर कासी ।
 पाँच कपाल भाल अति शोभित, शिर इन्दीवर पाँती ॥
 फाखि नेउर केउर पखि कंकख, हृदय हार पखि छावए ।
 तारकना पखि पखिनुग कुखल, बढा मुकुट पखि राजए ॥
 शिव शव आसन पास योगिनी, गय पहिरन बषछाला ।
 बिकट बदन रसना लह लह कर नव बौवन मुयडमाला ॥
 बहुदिशि केरव मुएबावलि, चिता अग्नि धिक गेह ।
 तीनि नवन मणिमव सब भूषण, नव जलधर समदेह ॥
 शिव छन काहि आदि ब्रह्मादिक सुर मुनि चरयि बेवानै ।
 त्रिभुवन तारिखि नरक उबारिखि सुमति कृष्ण कवि मानै ॥

23. *karana syama*⁸⁷

With Karaqa Syama we pass on roughly speaking to the modern period of Maithill Literature. Karana Syama says in one of his Bhani-tas that he "composed his poem for Maharaja Ohattrasirtiha (1808-1839).⁸⁸ We know of a Hindi work called *Dohdvali*⁸⁹ by one Syama Kavi who was contemporary of Maharaja Rudrasimha (1839-1850). If the two be identical, as seems to be probable, then the date of Karana Syama is clearly in the first half of the Nineteenth Century.

A majority of Syama Kavi's songs are in a connected series of MaheSavanis. They give in detail the various marriage customs in the marriage of Hara and Gauri, such as, the Naina-Yogini, the Saptapadi, the Gotradhyaya, the Kanyadana, the Cumaona, the Kobara*

87. A *Pad&oalt* in MS (with Narendranathadasa Village etc. as above).

88. Pada 20 (or 33) रव बुद्ध सब गुन आगर लजनि गे० बचसिंह मिश्रसेय.

89. Published from Raj Library, Darbhaoga.

Kautuka, the Mahuaka, Uciti and so on. In one of these he describes an excellent love quarrel between Hara and Qauri, over the cutting of grass for Hara's ox, Nandl :

पङ्कपति परम बेआकुल, सबनी गे, नन्दी बदन निहारि ।
 ईंझु तेजल सौल कर, सबनी गे, बाव लए बलल पुर भरि ॥
 हर गिरिजा संग लागल, सबनी गे, बेरि कुमुदि भेलि बादि ।
 बेहेन उगल नव बलधर, सबनी गे, तुरिल बाम गेल बादि ॥
 रावकुमारि महुकि शिर मूकल, सबनी गे, महकि देल महि डारि ।
 शिव मन बादल कोच जति, सबनी गे, भारल चाह सुतारि ॥
 हरिअर दूध चुनि कादल, सबनी गे, बादल दुहु दिशि भार ।
 कसलि गौरि हर बाँसल, सबनी गे, कैतुक कएल बिचार ॥⁹⁰

Of course, this poem is meant to celebrate a funny marriage custom—the Ghaskattf*

He wrote some Soharas and Rasas also. In one of his Rasas he describes in erotic language the sports of Radha and other Oopis with Krsna where even Nature joins the general mirth :

नाचत नन्दकिशोर सखी • बन नाचत नन्दकिशोर • ।
 सखासमूह सहित बन प्रकुल्लित • सता ललित चहु ओर • ।
 कोकिल मोर शोर कर दाहुर • मननन मिशुर शोर • ॥
 बाजत ईग मृदङ्ग पलाउज मेरि हुन्दुभी ओर • ॥
 बीरहि मल्लव पवन बह कानन मुरली उठए अनोर • ॥
 ब्रजबनिता बिलसत बनबारी • चन्द्रकदनि ललित ओर • ॥ Etto.⁹¹

Syama Kavi's usual style is unadorned and even bald. There is seldom any figure of speech, any striking image, any poetic thought. But in felicity of language and smoothness of the flow of his lines he vies with some of the great Maithili poets. In this vein he is at his best in such a song as the following :

शंकर, रूप बबल शूलपानि • हरमित मनहनि सुमुखि लवानि ॥
 इन्दु दिवाकर अनल शरीरे • बर खानल अनल सभारे ॥
 सुरसरि सुरतक शुभ न सुहाई • पशुपति गमन सीबब चिराई ॥
 गन गन्धर्व अमर नरनारी • सहसा नन्द विधि सहित सुरारी ॥
 तुल्य तल्लार गिरि गगन रोमता • परद बलद समेता ॥
 कनक लदोन मुका लन बोली • रत्नक रंभ अलकत गजमोती ॥
 लुहिक मानलि अलिगण वाली • भाल सिलक दुति चन्द सुभाती ॥
 विष्णु ब्रह्म शिव के गर लेखि • सकल शुभग शंकर बर देखि ॥ १३

24. *BatnapdniJha*^{9*}

We have noticed Ratnapagi earlier⁹⁴. He was a contemporary of Maharajas Chatrasiiha (1808-39), Rudrasitiiha (1839-1850) and Mahe-Svarasirfiha (1850-1860). Of his stray poems a majority are hymns to the ten forms of Maba-vidya, to Durga, to Idya and to Tars, and to Gapga and Vi_wu. There is also one Mahega-vapi, one Malara and one Mauhaka by him.

In all these songs Ratnapsni shows himself to be a careful artist of words and a great admirer of Sanskrit. Two specimens are quoted to illustrate this.

(i) A description of ChinnamastS :

जब जगज्योति जगत गति दाहनि चिकुर चारु रवि भाले ।
 परम असम्भव सम्भव दुख बत पीन पयोधर बाले ॥
 कमल कोप रवि मयबलता बिच त्रिविध त्रिकोणक रेखा ।
 ताबिच रति विपरीत मनोभव सुखमा हरित विशेषा ॥
 पद आरोपित पदलस तापर अरुच मान शशिरेहा ।
 उरस विशाल बालरिपु मुखक कथि उपवीत सुरेहा ॥

92. Pada 26.

1*3 {a) *Maithla Bhakta Ptah&sa* 21 songa.

(b) MS with Ramanatha Jha. 8 songs.

(c) GAJ MS p. 55, one song.

(d) MGS I I I, p. 11 one song.

94. *Fart I I I* pp. 341ff.

बहिरु कर करवाल बाय कर निव शिर छति बिकराले ।
 लहलह रखन दशन कटकट कर फुलल केश विखाले ॥
 निखगण कलित उपर कर बधिरक चार तीन बह धीरे ।
 दुइ दुइ बोगिबि पिबव दुऊ दिश निज मुख एक सुधीरे ॥
 रत्नपाणि निज सेवक जानिए मानिए देवि निहोरा ।
 भिबिलापतिक सतत कर मंगल मनचर गोचर मोरा ॥^{९०}

(ii) A description of Siva :

सी१ सिव नीत उठि माखव बाजव(?), सिवहिक माएव हो ।
 भोरे करव प्रखाम चरन गहि नैन लगाएव हो ॥१॥
 सुरसरि नीर नहाएव बिपति बहाएव हो ।
 भोरे ज्ञासन उच बनाएव हिर्दए बसाएव हो ॥२॥
 फूल भञ्जत वेतपात मान...साएव हो ।
 भोरे पूजव महादेव सब बिधि नव नीधि पाएव हो ॥३॥
 धूपदीप लए आदति भगति बढाएव हो ।
 भोरे त्रिना (?) करव प्रदञ्जिन हर मुख गाएव हो ॥४॥
 भोजन भोति बनाएव सिवहि जेमाएव हो ।
 भोरे सुन्दर स लोकाएव चरण दमाएव हो ॥५॥
 सेवक सिवक कहाएव लोक बहाएव हो ।
 भोरे एहि बिधि दिवस गमाएव हरहि सुभाएव हो ॥६॥
 रत्नपाणि भन बनमन गो (?) हेराएव हो ।
 भोरे पुजव महादेव सत कुत दूर (?) बहाएव हो ॥^{९१}

It will be noticed that the latter extract is much more moving than the former. The absence of Sanskritized vocabulary does not mar the greatness or sincerity of its feeling.

25. Jayak^{na}⁹¹

We are not at all sure who this Jayakrsna is. We know several Jayak^{qas} :

95. *Maithila Bhakta Prak&ia*, p. 9.

96. GAJMS'p.55.

97. Lakgmlpati Lib. MS one song, also in मैथिलभक्त-
 प्रकाश. There is one Jayak^{na} Mahantha o. 1840 (BAKEUSI
 p. »38).

(i) Jayakrsna, author of *G-angdmdnagan-kalpavdkyadipa* (im Sake =1848 A. D);*« (ii) Jayak[^]os compiler ot Visnupurfs *Bhakti ratndvali* in praise of Krsna; (iii) Jayakrna author of *Bdlabodhini*, a Jyotiga work (a Ma'of 1842 is extant)¹⁰⁰; (iv) Jayakrsna, an older Maithih poet quoted in Locana's *Bdga-tarangini*¹⁰¹

The only available poem of this Jayakrṣṇa is a hymn to Kali.¹⁰

26. *Babujana**⁰⁹

Babujana ia a very popular lyric poe He may be identified with the famous scholar, the biother of Bhanuratha Jha (contemporary of Maharaja Mahegvarasimha (18504860).

His songs are mostly Viṣṇupadas which are slightly contaminated by BrajabhasS. They are all kinds of Viṣṇupadas—Rama's Cumaona, Satyanarayana's praise, Prsti, and Saftjha. The noble figure of the Lord, His powers of removing Man's ills and prayer to fulfil the desires of the poet form the general cntents of these songs.

His Maheṣavsni and Tirahutis are not very remarkable. They deal with the stock aspects of Siva, and Love respectively. Indeed, Babujana is not as great a poet as we might expect him to be, if he is really the same as the great scholar 'Babujana Upadhyaya\

98. MMO I p. 91.

99. MMO I I iii p. 101.

100. MMCHI.

101. See above Part II P. 240.

102. Printed in *Maithila Bhakta PrakQia*.

103. (a) MGS I, Nos. 13, 39 Batagamant and Tirahuti,

(6) MGS III, No 3(?) Tirahuti,

(c) GAJ MS p 82, Mahelavanl, 93, 94« 99. 100. 101,102 Visupadae,

27. *Bhdnundtha Jha*¹⁰⁴

He was an important figure in the court of Maharaja Mahefivarasirtihā (1850-1860). He was the younger brother of Babujana Ravi, and the author of *Prabhdvatiharana*¹⁰⁵. His occasional lyrics, such as, Batagamanis and Jogas are sometimes better than his drama.

28. "*Adindtha*"¹⁰⁶.

Damodara Jha *alias* Adingtha Jha of Maharaila was the son of Manohara Jha, daughter's son of Maharaja Msdhavasiihha (1776-1808) and the father of Pt. Gaunnstha Jha (b. 1885). He may, therefore, be regarded to have flourished after the death of Maharaja Mahesvarasimha (1850-60.) He is known to have written several works in Sanskrit and Maithili- His Maithili poems are generally devotional. They are all addressed to Sakti. They are generally simple expression of the poet's submission to the feet of Bhagavati. A typical instance is:

हम अति विकल विषय रस मातल भगवति तोहर भरोशे ।
 कशरख शरख हरख दुख दारिद दुख पद पङ्ख कोशे ॥
 निधि हरि शिव शनकादिक सुश्रुति पावि मनोरथ दाने ।
 दुख गुण बस धरख तकर अनुजन वेद पुराण बलाने ॥
 जे दुख साचक पुरल तनिक मन अवसर आपल मोर ।
 अब अनिलास सतत बर दारिनि करिब बिनब किछु तोरा ॥
 "आदिनाथ" पर कृपावुक्त भै निधि दिन कब कल्याने ।
 सुत सम्पत्ति सुख सुद मङ्गल दे चारि पदारथ दाने ॥¹⁰⁷

104. *Mithil-&Git-&njalt* edited by Yadunatha Jha 'Yaduvarya'—one poem. MG8 I, No. 47 and I I I, No. 38.

105. See above Part I I I, p. 847.

106. *Maithila Bhakta Praktea*, pp. 24, 19, 20, 21, 21, 21, 21, 20 (eight songs).

Mithili Alitra (almost every number of it contained one song).

MGS IV, No. 1 (if Adinfththa is to be identified with this Damodara).

107. *Maithila Bhakta Prakdi&a*, P, 20.

29. *Fatura Kavi**⁰*

Fatura Kavi is famous for his long satirical poem on the Famine of 1881. He wrote some lyrics too. They are on Batassvitri festival and on the Viraha of the Go pis. He is more of a folk poet than a/literary ' poet,

30. *Haraandtha Jha*¹⁰⁹ 31. *Kdrndta*¹¹⁰
 32. *Visvandtha*¹¹¹ 33. *Baghunandana*¹¹²
 34. *Bhimadatta Jha* 35. *Modandtha*^{11*}
 'Bhima'^{*1**}

All these poets flourished during the reign, of Maharaja Laksmisvarasimha (1878-98). Harsansta Jha is perhaps the last great lyric poet of the Medieval tradition. His independent lyrics are of various kinds—Gosaunika Gita (to Banadurga and to Tars), bohara, Uciti and Tirahuti. His famous Sohara is distinguished by elaborate descriptive epithets and choice phrases. The gods" celebrate the birth of Kfs^a thus :

सुखीय सहित पुरन्दर करि शुभ डम्बर रे ।

देखन बहुकुल सुन्दर आदल अम्बर रे ॥ल०॥

वरिस सुखीय कुसम परसन मुदित पुलकित अंग ओ ।

देव दुन्दुभि बाधु अम्बर होत मंगल रङ्ग ओ ॥६॥ ललना ॥¹²⁸

108. Famine Sons is published in Grierson's *Maxthili Chrestomathy*. MGS I. No. 20, Vol. II, No. 17, Vol. IV. No. 21 etc.

109.. MOD A, 1922, six poems.

Other poems published in *Harsayathakavyayagranth&vatS* edited by his son and Dr. A. Jha. ,

110. MGS I Nos. 37, 47. IV. No. 63.

111. GAJ MS p 63-64.

112. GAJ MS, Uoiti p. 59 ; Malara p. 37 ; MahesJavahls pp. 53, 75, 76, 77, 77, 78. 79, 80, 80 (ten poems).

113. MITHILANKA, p.

Laksmipati Singh. Lib. MS

Other poems with Lakasminatha Jha, Village Hati, Dist. Darbhanga.

114. MGS 111, No. 31 (but of, MGS I I . p, 23.24).

115. *Matthilt Lokagtta** p. 231.

GAJ MS p. 56.

MGS II e.g. No. 41.

The following Uciti is simple but expressive :

सुपुण्ड्र हृदय निवारि रे । सुनिष्ठ वचन कवचवारि रे ॥१॥
 ललि मोर परम कवचान रे । राक्षस हितक क्षमिमान रे ॥२॥
 परब हिनक बैझो दोष रे । करिख तकर अनु रोष रे ॥३॥
 सहस्र लाख अपराध रे । सुखन नेह नहि बाध रे ॥४॥
 हर्षनाथ कवि भान रे । मिथिलापति रस जान रे ॥५॥¹¹⁶

The Tirahutis are his glories. The snake-like line of hair in the abdomen of the damsel starts to eat her Khafijana-like eyes in one of the Tirahutis but the poet makes it hide itself in the hills of her breasts for fear of being devoured by the Garuda in the form of her nose whose shape is conventionally supposed to be best when it is like that of Garuda :

बललि रोमानलि निवचरि, सखनी, लोचन कवचन लोभ ।
 ललि नासिक पक्षगरिपु, सखनी, कुच गिरितरु छपि शोभ ॥¹¹⁷

It is worth noting that in two lines the poet is able to condense an image full of allusions to her beauty, Har\$anatha seems to have risen to his highest stature in such lines.

Of course, he is a master of simpler style too. One of his Mana songs has :

करिख न हृदय कठोर ।
 अवगुन परिहरि परबनि भव चनि मानिनि पूरिख क्षमिमत मोर ॥१॥
 सरस बसन्त निहारि जगत भरि परिहरि मिथवन दोष ॥
 नागर नागरि रमय रहनि भरि सेहि चनि सेवह न रोष ॥२॥¹¹⁸

(O Annoyed one ! Do not make your heart hard, be pleased—do not see my faults—and fulfil my desire. It is Sweet Spring when everybody in the world forgives the faults of his

115. *Har\$anathakavyagranthivalt*, p. 99.

116. *Ibid*, p. 100.

117. *Ibid*, p. 104.

118. *Ibid*, p. 108,

beloved and enjoys throughout the whole night.
O beautiful lady give up your anger.)

कुचयुग कलक कलश मय गङ्गन निरखि उपजु मन सँका ।

तीनि भुवन बनि बीति मदन बनि कमल अबोधुल डँका ।¹¹⁹

(The two breasts are like golden pitchers which raise the doubt in one's mind if they are not the down-faced drums of the victory of Cupid.)

Harsanatha shows the surfeit of older traditions of poetry and it is clear that the time had come for a change. The change was heralded by his contemporary poet Kavisvara Canda Jha.

Among KarData's (aKanjaKayastha?) available poems there is a very ingenious poem. The separated lady (Virahini) becomes a Yogini because her lover does not come back to her.¹²⁰ In another, a MaheSavani, he contrasts Siva—mad, old and shabby Siva—to Gauri:

अति सुकुमारि कुमरि मोरि गिरिजा । कर जुद्धा पैद लदा ।

कहत "कारनाड" सुनिब मनाइनि । काहे करत जीव लदा ॥¹²¹

He appears to have a better sense of appreciation for ugliness and the grotesque. Of course, he can write otherwise too.¹²²

Vigvanatha Eavi has been discussed above. He has greater claims to be considered a lyrical poet than a dramatic poet. His lyrics are generally of Tirahuti class.

"Raghunandana" may be identified with Munshi Baghunandanadssa of Sakha vara. Most of his poems are Mahefiavftpis but some are Ucitts and Malaras too. His MaheSavaois generally give a description of Siva, his proposal to marry Gauri, the 'Baristr, Manaini's disappointment, prayer (Nacari), etc. They are

119. Ibid. p. 109.

120. [MGS I.No.](#) 37.

121. [MGS IV](#), No. 33.

122. [AM](#) in [MGS](#), I, No. 47,

lucid and simple. No obscure : imagination mars the clarity of his poems. The following are quoted to illustrate his style

- (i) आगे पाहूँ ० अपवश सब हम लोब बग माहीं ।
 गठरी कहँ हम है, ज्वाहब नाही ॥३०॥
 आ ० तेहि अबसर नारद मुनि आए ।
 मऐना कहँ रिबि है, कहि समुझाए ॥३१॥
 आ ० सदाएँ गठरी उँन्ह कहँ पीछारी ।
 अस दिख पाणि (१) बर करू बिपुरारी ॥३२॥
 आ ० नारद बचन मानल सब नारी ।
 सुभ सुभएँ शिव सिन्दुर डारी ॥३३॥
 आ ० कहँ 'रघुनन्दन' सुनु गौरीसा ।
 मोर करहु है ०...दुखनासा ॥३४॥¹²³

- (ii) हो शिव मोहि जनु करीष निरासा ।
 भबल तोहि जानि जगनाथा ॥
 शब गुण कहीब (१) तोहें महेसा ।
 हम गहलहुँ तोहि धरि मन आसा ॥
 नाम सौँय तुम पुन जगदाता ।
 जग सौँ बाहर हम नहि नाथा ॥
 दुअ सम पिता सिबा सम माता ।
 मिलिहहि कथौ न जगज अस दाता ॥
 कहु "रघुनन्दन" सुनु हे ताता ।
 लेखोलह मोहि जानि बदननाथा ॥¹²⁴

Bhlmadatta Jha(? his title "Datta Navala" may be to distinguish him from Sivadatta or Datta Ganaka) of Hgtt and Modangtha of Ujitia all belong to the last years of the reign of Maharaja Lak\$mi&varasimha. Bhimadatta's poem is quoted below :

सुन भवन नष नागरि मदन उवागरि रे ।
 पहिल बयस ऋतु काहरि निशि बन बाहरि रे ॥

गाढ़ गहल पट्ट रहि रहि, कुचयुग गहि गहि रे ।
 कान कत कलप कत नहि नहि, शिव शिव कहि कहि रे ।
 अन्हि वसन पट्ट मोचल, बत मन शोचल रे ।
 मदन महीपति शोचल बत मन रोचल रे ॥...
 बत्त नवल रस गाओल रस बुझाओल रे ।
 रसमन बिचनि डोलाओल अनि सुख पाओल रे ॥

36. *Jivanatha*^{12*}

37. *Gandrandtha*¹²⁷

It is not possible to identify these two poets*
 They may be the pen-names to Jivana Jha
 Yajjvalaya^{1*8} (c. 1904) and Canda Jha (1830-
 1907) respectively. They seem to be very
 popular poets.

38. *Durmila*^{1*9}

Durmila was the great-grand-father of
 Janardana Jha of Koilakha.¹⁸⁰

39. *Bukavi Ganaha*¹³¹

He may be identified with Snkanta "Sukavi
 Ga&aka" author of *Srikrasnajanmarahasya* des-
 cribed in a previous Chapter.^{1"}

Many poets of this period about whom no

125. Laksmipati Singh Lib. MS.

126. GAJ MS p. 56, several poems in MGS e. g. Second
 Volume No. 41, *MLaithilt Loka&ta*. p. 281.

187. MGS I, 26 etc,

128. (a) P. E. N. p. 81, Is it Jivanatha Jha *alias* Ankhl
 Jha or one son of Sambhunatha Jha given in
 MMC III ?

(b) *Maithilt Lokatfta*, p. 231.

(c) GAJ MS. P. 56.

(d) MGS II, e. g. No. 4!.

129. MGS I. No. 34.

130. Information from Laksmipati Singh.

132. Or "Ga&aka Kavi" ; Laksmipati Singh Lib. MS,
 1%, Partm, p. 38V

definite information is available at given below :

40. Anonymous poet¹³³ 41. Agradasa¹⁸⁴
 42. Ananda Kavi¹³⁵ „ 43. Kamalanarayana¹²⁵
 —may be the copyist of Ramapati's *Rukminiha-*
rana and several other works.¹⁹¹ 44. Karapa
 Gopaladssa.^{18*} We know two Brshmana Gopaia
 Kavis and one Gopsladisa: (i) Gopaia. Kavi
 contemporary of Maharaja Narendrasimha
 (1744-1761), (ii) Gopaia Kavi author of *Rhanda-*
valdkulavinoda, and contemporary of Maharaja
 LaksmiSvarasiriiha (1878-1898) and (iii) Gopgla-
 dasa father of Gangadasa author of a Sanskrit
 work on prosody "Ohandomanjari."^M 45. Gatura-
 nana."⁹ This is probably different from earlier
 Maithih poet Oaturnana. 46. Govinda¹⁴⁰
 different from earlier Govindas in Maithih. 4/
 Gadaradasa.¹⁴¹ 48. Jaya (-a-) natha.¹⁴⁸ 47.
 Jaladhara.¹⁴⁸ 50. Tularama¹⁴⁴ --may be the
 same as mentioned in a Sanskrit judgment of
 1794.¹⁴⁶ 51. Datta Ganaka.¹⁴⁶ 52. Datta

183. MGS II, Nos. 9, 14, 15, 18, 20, 23 ; III, Nos. 10,
 21, 17, 55; IV, Nos. 20, 25, 66.

GAT MS pp. 31, 35. 61. 64, 73, 74, 101, 113, 114.
 114, etc,

134. MGS III, No. 47 Prat.

135. GAJ MS p. 83. We know from MANGABAUNI
 MS that one Moillala copied in 1884 a Brajabhas* MS of
Kokfadra by "Ananda Kavi". If this Ananda Kavi was
 identical with our Ananda, then he should be placed before
 1884. His extant Nacan is addressed to Vaidyan&tha.

136. Laksmilpati Singh Lib. MS.

137. RaghunandanacLisa Lib. MS.

1 8. MGS III No. 37.

139. See above Part II p. 240.

140. MGS II, No. 48, and GAJ MS. p. 67; perhaps
 identical with Govinda writer of Maheiv&n! quoted in
 Part II p. 222.

141. GAJ MS. p. 111.

142. MGS I, No. 5.

143. MGS I, No. 54.

144. MGS IV, No. 13,

145. JBORd, June, 1920.

146. MGS III, No. 6-

- Kavi." ⁷ 53. Dsea (Aia). ^{1*8} 54. Dinabft-
ndhu." 55. Devanstba. ¹⁴⁰ 56. "Dvija". ^{*81}
57. Dukharapa ^{1f} (? Duhkhaharapa Damaru-
natba Jha (šive4a) father of the late poet
Vallabha Jha). 53. Dinapatha ^{18*} 59. Dhairaja-
pati. »»*60. Dhanapati ¹⁸⁵ 60A. Dharmesvara ¹⁶
61. Uandalala. ^{18*} 62. Bansldhara ¹⁸⁸
63. Nevalala. ¹⁸⁸ 64. Preinalsla ^{xeo} 65. Bra.
hmadisa. ¹⁶¹ 06. Babana (Babeka ?). »*"
67. BsgJivara. ¹⁶⁸ 68. Bgsuki ^{16*} 69. Bisudeva. ^{1*8}
70. Bhoranstha. ^{1*6} 71. Madhukara (?). ^{le*}
72. Motilala ¹⁸⁸ (Motilala ^{108*} copyist of Ananda
Kavi's Brajjahāṣa work Kokas&ra 1884 ?)
73. Muktirisma. ¹⁶⁹ 74. Yadunatha. ^{X7o} 75. Yadu-

147. JAYANTI. p. 412 (Is it the same as f. n. 146 T) {
Laksmipati SiDgh Lib. MS has "Daltanavala" in Bhanita
See also above p. 436.

148. MGS III, No. 56 and IV No. 33 in Bhauita.

149. *Maithila Bhakta Prakdsa*, (5 poems) Dlnabandhu
Jha of Ieahapur ?

150. Ibia, p. 16,

151. MGS II, No. 1.

15^A. MGS I I. No. 19 (Duhkhahaiana Jha's poem from
Laksmipati Singh Lib MS.)

153. MGS III, No. 39.

154. MG8I, No. 19.

IF5. MGS II, No. 33.

156. MGS II, No. 31.

157. MGS H. No. 29 ; also *Maithlt Lokagttā* p. 228.

158. MGS II. No. 3*.

159. *Matthilt Lokagttā* p. 405.

160. MGS II, No. 18.

161. Laksmipati Singh Lib. MS

162. *Maithlt Lokagttā*, p. 388. For Babeka, son of
Kisoilnatha, See *Mthira*, 1945-46.

163. *Maithla Bhakta Prakasa*, p. 16.

164. MGS I I No. 21.

165. *Matthilt Lokagttā*, p. 225.

166. Laksmipati Singh, Lib. MS.

167. Ibid

168. MGS III. No. 33.

168A. MANGARAUNI MS.

169. MGS IV No. 31.

170. *Maithlt Lokagttā*, p. 220. Also one 'Yadupati*' in
Laksmipati Singh Lib., MS.

•aradsea.¹⁷¹ 76. Makunda (Mukundat).¹⁷²
 77. Ramanathan 78. Kudranatha.¹⁷⁴
 97. Lokanafcha.^{1"} 80. Sankara Kavi¹⁷⁶
 author of several good Mahesayapis. 81. Gan-
 kharatna^{a*/} 82. Suvaxbialsia¹⁷⁸—quite popu-
 lar writer of poems. 83. Sukavi Mitra.¹⁷⁹
 84. Sevakajana¹⁸⁰ 85. Sukavidsa.¹⁸¹
 (popular poet) 86. Suradasa¹⁸⁹—different from
 Hindi poet Saradssa. Many songs and long
 poems are attributed to him. He might have
 been a blind poet or the name might be used
 by lesser poets who wanted to pass on their
 poems as those imitated after the famous
 Suradasa of Brajabhasa (Hindi). 87. Surasyi-
 ma^{18*} and Syamaeakha^{81*} might be identical
 with Suradssa. 88. Sujanadssa^{18B} 83. Gam-
 bhudasa.^{1"} 90. Sambhudatta 91. Sanatha

171. Libtof Laksmipati Singh in "Maithila Bandhu

172. [GA.JM8p.67](#).

177. MGS II No. 27 and *Mauhila Bhakta Prakasa*
 p. 17 (two songs.)

174. MGS I. No. 56.

175. MGS and *Maithila Lokagita* (3M1IW Eto.)

I'd. GA J MS p. 34 (two poems), MGS II, Nos. 5,6.
 "Maithila Bhakta Prakasa, pp. 13, 14.

177. MGS I No. 18.

178. Laganis, MGS I, No. 41; HI, No. 7; GAJ MS,
 y. 58 (two poems).

179. MGS I, No. 58.

180. MGS III No. 46.

181. MGS II, Nos. 10,11,12,13,16, 22, 26 ; IV Nos.
 17,33, 34. 35, 88.

Maithil Lokagtt p. 382 Same as Dasa MGS
 I, I No. 56 ? or Dasa Asa MGS I I I No. 10 ?

182. MGS IV. Nos. 23, 30, 40,41. 57, 59, 60 ; GAJ MS
 p. 33, Prati!; p. 39,113, 111, 120. Visnupadas ; p. 37, 38,
 Malara; p. 68. 69, 71 Batagaman!; p. 107 Cumaona; p. 61.
 115 Saranga ; p. 59 Caitabara.

183. *Maithil Lokagtt*. p. 73.

184. MGS IV, Nos. 27,28, 29.

185. MGS III, Nos. 22. 23, 34.

186. MGS III. No. 19.

187. Laksmipati Singh, Lib. MS.

Kavi ¹⁸⁸ (Najihā Kavi, who may be identical with Sanātha Kavi) He is said to be some old poet called Iṭanātha Kavi, 92. Hemakara*** 93. Nava-hemata¹⁹⁰ 94. H f d a y a d s s a ¹⁹¹ 95. Tulśīdasa^{19*}—obviously he is not the famous Hindi poet. 96. Kanhsramadasa.¹⁰⁸ 97. Madho* dasa¹⁹⁴. 98. Nandīdasa (of vill. Navadg).^{194A}

From about the 'middle of the Eighteenth Century there seems to have entered a change in the spirit of Maithili lyric* Love lyrics and Vyavahirika lyrics continued to be written but more attention was paid to devotional and semi-philosophical subjects. This tendency is seen even in the poets whom we have discussed above—Ratnapāni, Gopisvara, Safikara, Rānangtha, Minātha, Raghimandana, etc. tend to write Hymns and Prayers mostly. Later on Vibhūpadas took the fancy of Maithili poets. The names of Saradasa and Tulsīdasa became popular and all sorts of poems after their name—either Vibhūpadas in imitation of Saradasa and Tulśīdasa famous Hindi poets, or independent poems—became the fashion of the day.

This tendency received impetus from a host of poets from the rank of Sadhats and Mahāntas professionally devoted to Viṣṇu's worship. Like

188. MGS I, No. 7 ; (Nātha Kavi-MGS IV, No. 17 and Lakṣāpālī Singh Lib. MS one song).

189. Lakṣmīoutī Singh Lib. MS.

190. MGS III, No. 5 (was old Hemānā ancestor of Jagadusa Kavi of Parasarmā?).

191. MGS I, p. 25 and IV No. 52 (62),

192 MGS I, NOH. 38; IV Nos. 50, 51. 53. 54, 55, 61, 63 ; GAJ MS, p. 109, 117, 118, 119 (Barahatuāsa), 35, 117, 130, 111.

193. MOB III, No. 49.

194. MGS IV, No. 15.

194a. JATAHTI p.'408.

the great Buddhist Acaryas who laid the foundations of Maithili poetry in the famous *Cary&padat*, the Gosfiis (saints) of this period gave new life to the vernacular literature by trying to popularise their Vaiwavite faith throughout. Among them the greatest names are those of Mahatma Sahebaramadssa and Laksmminitha Gosafii. They contributed copiously to the vernacular of the land.

A chronological account of these saints is not available. But we have ¹⁹⁵ the names of Mahatma Ganapati Gosfii (1703) ^{195a} Mahatma Sshebarftmadasa (c. 1746), Mahatma Eohinidatta Gosni (contemporary of Maharaja Budrasimha 1839-1850), Mahatma Tarsdatta Gosani, Mahatma fifimatapadisa, Mahstms Lakstninatha Gosani, Mahgtma Harikinkaradssa, Mahstms Hakaro Gosfii, Mahstms Parmanandadssa, Mahstms Raghubara Gosfii, Mahstms Kamaladatta Gosfii, and so on. They belonged to high castes but renounced their worldly attachments and devoted their whole lives to the service of God. A brief account of those Gosafiis who are known to have composed poems in Maithili is given below.

1. *Sahelaramadasa*

The greatest of these, from the point of view of their literary output, is undoubtedly

195. VIBHUTI ANKA, p. 154 ff. Biographical accounts are generally based in the following pages on this article of Pt. Badan nat ha Jha, Kavisekhara.

195a *Mihira* Oct 1941.

196- *Sahebramapadavalt*, pp. 948, Union Press, Dar. bhang*, 1914. Noticed in *Mihira* for 16th May. 1914 The Maithili Sahitya Parisad DaTbhanga has a MS of a large number of these Pad as—all quotations in the text are generally from this MS. Also see MOS I, Nos. 69,63 ; II Nos. 37, 39 ; III Mo. 35 ; IV Nos. 49, 44, 45, 46, 47, 37, 39, 18, 55, 96 ; GAJ MS p, 38 ; and Maithili Lokagjta p. 994,

Sahebararaadgsa. He was originally a Brshmana of village Kusumauli. He is said to have renounced a householder's life on the death of his dearest son Priyatama*". He beoame a Sannyssi and founded the present Matha of Pacsdhi. He seems to have been a great devotee of Krsna. Tradition attributes to him great miraculous powers¹⁹⁸. He is said to have gone a nd bathed in the Ganges even when he was put behind the prison bars by the Nawib. From the printed edition of his *Paddvali* it appears that he was a contemporary of Maharaja Narendrasimha (1744-61) as his *Paddvali* is dated 1153 Fasli (=1746 A. D.)¹⁹⁹.

The glory of Sahebargmadasa's *Paddvali* consists in 'Visgupadas' and 'Rasas'. But there are all kinds of songs in it. All of them reveal the passionate attachment of this saint*poet to the Lord.

He bewails in several songs, with the Gopis, the absence of Kjsna from Mathura:

- (i) कमलनयन मनमोहन रे कहि गेल अनेके ।
 कतेक दिवस हम सोपव रे हुनि बचनक टेके ॥
 मलिन बदन तन आमर रे तिर कूजल केसे ।
 बेआकुलि पुछनि पथिक सौं रे, कहु गिरिधर उरेसे ॥
 वहाँ वहाँ हरिक सिंहासन रे आसन ताहि रामे ।
 ताहि ठाम रोषव ब्रजबनिता रे लख लख हरि नामे ॥
 जन मोहन चिरिनावन रे जन वसुनाक तीरे ।
 जन जन रटबि कहिरि संग रे जन झुरली बजैने ॥
 हमहुँ मरम हरि हरि कए रे बुद्धि जाएत विरीसे ॥
 'साहेबराम' सम्भारल रे बचनहुँ संसारे ।
 बहुरि ने एहि बग बनमय रे फेरि ने मनुष्य अवतारे ॥

197, VIBHUTI ANKA p. 165.

198. JAYANTI p. 409.

199. शिव सोपन मुक शिव कम बल्लभ Etc, Sahebaramagitavati.

(ii) माई दे, हबब जोगिनि केर मेस ॥ मृ० ॥

अङ्गु विमुक्ति ओदय मृगङ्गाला करब हम हरिक उहेस ॥

काहि कहब सखि केओ ने नसावे गेल हरि कओने प्रदेस ॥

कोन बिचि मन्द मेल नन्द नन्दन सेवि रहल परदेस ॥

‘साहेब’ तीर धुनत घरती माई सखि उब धूनब केस ॥

He is conscious of the Divine character of It i\$na :

(i) देखाहि हुन्दावन पुरुष भगवान ।

बुझि कह साहेब घरइछ ध्यान ॥

(ii) निरगुन ब्रह्म धरय तन सतोगुन

लीला करत भोपाल ॥

He waxes eloquent in his numerous Vi\$rm-padaa.and Pratis :

आदि सनातन पुरुष पुरान । जेनु चराबब बन बन सोइ कान ॥

ब्रह्म अलखण्ड निगम इति जान । सितल कदम्ब तर मागे सोइ दान ॥

पाहत सिरिपत आओर भगवान । ब्रज केर नारि करइछ मान ॥

धीतब कलप मुनि धरइत ध्यान । ताहि अतोमति सुत कब मान ॥

सारल अघम होत नाम अजान । जे अन विमुक्त तेहि कएल पिसान ॥

करहु भजन परिहारे कय ज्ञान । तेजहु संग आके हृदय गुमान ॥

मेदि मन दुरमति दद कय गिमान । साहेब करहु निरन्तर गान ॥

He devolus special attention to tho birth of Kr\$na (in a Sohara),²⁰⁰ to the Putai<5-Badha (in a long poem),²⁰¹ and to the sports of his childhood²⁰⁸ and youth²⁰⁸ (in several poems). In his Rasa songs²⁰⁴ he seem to dange with the Lord in his mind and expresses his joy

(i) वंशी बजावयि पहिठाम श्याम कहाँ रास रन्चौ ।

मधुर मृदंग ‘धुम धुम किट’ बाजब वंशी करब अनोर ।

नाचयि सखिगण करयि कुतइल बहुदिशि कुहुकब मोर ।

नचो सखि पुष्प माल पहिरावयि जानन करयि कनाब ।

iOO. e. g. soDg No. 16, 17 MS Pari\$ad.

101. e. g. Ibid 21.

102. e. g. Ibid 33.

1033. e. g. Ibid 18,19,20, etc.

4: e.g. Ibid 26,-27.

कसो सखि आगौं ये चओर कोलनधि नवनहुँ सेधि दुहाय ।
 अमगाधि कति दामिनी दामिनि सखि कण्ठक हार ।
 साओन घटा रयाम तन सुन्दर कुञ्ज मे होष विहार ।
 इन्द्र सहित इन्द्रासन डोलल पस्तालहु नहि चएन ।
 शिव सनकादि ध्यान छुटि गेल पलको ने आनख नएन ।
 'साहेबदास' रास हुन्दावन तौहिं छाडि भजव ने आन ।
 जहाँ बसधि त्रिभुवन पति ठाकुर तह लागए हमरो ध्यान ॥³⁰⁵

(ii) मोहन नाचव जमुना तीर ।

नारायन नरसिंह निरञ्जन नाचए जमुना तीर ।
 माय मुकुट देखि मुख मुरली मोर पंख फहराए ।
 अङ्ग अङ्ग कवि के बलहारी बरनत बरनि ने जाए ॥
 आयुहि गावत आयु बजावत आयुहि लावत रङ्ग ।
 नाना रूप बब हुन्दावन राधा नेने .सङ्ग ॥
 मधुर मृदङ्ग मुखरु बाजव आउरि देखि गोपाल ।
 येह येह कर चन्द्रबदनि बनि पहिरे लाल गुलाल ॥
 साहेबदास बसय मन मेरो हुन्दावन केर ओर ।
 कखन मेढत मुरली मनोहर नएना नित बहए नोर ॥³⁰⁶

Kṛṣṇa is painted picturesquely:

मुख मुरली सोमे चानन ललाट ।³⁰⁷
 माय मुकुट विहि रचल बनाए । तापर मोर पंख फहराए ।
 हीत बसन तन सोभा अनुप । बकल कवि गुन बरनिसे रूप ॥
 सुन्दर बदन हरि कुण्डल कान । कोटि कलानिधि ओति समान ।
 जलद घरा सम सोभए देह । तेहि बिच दमकय दामिनि रेह ॥
 उर भगुचरख सोभए बनमाल । निरखइत जोगी मुनि कएल नेहाल ॥
 ओहि हुन्दावन घरए नद मेस । शिव सनकादि कर इन्द्र के उदेस ॥
 पतित 'साहेब' अन तारहु मुरारि ।³⁰⁷

He is also conscious of Visou'b Avataras and miracles. He alludes to the stories of Prahlada, A jamila, Gaoika, Kubuja, Vyadha etc. where He is known to have redeemed the sinners ;

305. MGS1, 63.

206. Parisad MS No. 3.

207. Ibid No. 21.

ये ये अचम सरन हरि गेल । तेहि के 'साहेब' बल गति हेल ॥²⁰⁸

In one of his most popular songs, he portrays the grief of Rsuma when he came back after killing Msnca and found Sits no more in the hut :

बसन आएल रघुनन्दन रे मारिब मृगमारी ।
 सून भवन बिनु जानकि रे बहसल हिव हारी ।
 कलपि पुछबि रघुनन्दन रे सुनु लक्ष्मन भाइ ।
 आज कहीं क्युनि जानकि रे बन रहल जपाइ ।
 कन खन भवन बिलोक्यि रे सन करबि पुकारी ।
 चन्द्रबदनि धनि बिछुड़लि रे सिरु करतल मारी ।
 पल पल बितब कलप सम रे जामिनि मेल सेसे ।
 साहेब राम रमाओल रे चञ्च सीताक उदेसे ॥²⁰⁹

Sahebarama also indulges in pseudo-Veda nta :

(i) भञ्ज मन राम भरम तेआगी ।

होरो सिर काल सदा सर साहे नजरि पवारि देखसि बाणी ॥
 मन ममरा तँ बलसि कमल दह दरसन रामचरन लाणी ॥
 अमिष बरिस नित दामिनि दमकब ओति मोति सम उबिबारी ॥
 'साहेब' चरन सरन सरनागत करत प्रनाम भजति मांणी ॥²¹⁰

(ii) बग जीवन दिनहु दिन सपना ।

होहु सचेत हेरहु नन्दनन्दन एहि बग केओ नहि आपना ॥
 एहन समय गहुरि नहि पाएब भजहु त्याम केर बरना ॥
 एहि बग बननि अमर नहि होएब आखिर साँचे मरना ॥
 साहेब भजन करहु हरि सुमिरहु नहि तँ कालके भरना ॥²¹¹

(iii) ओहि जोगिबा सौं नेह समुझि बित, लागू हे लागू ।

करत जतने सब मिलत ने ककरहु बसत सबको सङ्ग ।
 कवि पविडतग्न बलिकर महिमा बुझि न सकए केओ रङ्ग ॥²¹²

208. Ibid No. 28.

209. Ibid No. 15.

210. Ibid No. 48.

211. Ibid No. 44.

212. Ibid No. II

In all these songs whether Bhajanas, Sohara8, or Rasas, Sahebarsma writes in an easy and lucid style. It seems that for him it is sufficient to mention the Lord's praise and be lost in the thought of Him* The sweet and peculiar melody of his lines is a decided advantage in this connection. Oanda Jha paid a compliment to it when he imitated it in his works^{11*}.

2. *Laksmi&tha Gosani.*

Laksmi&natha Gosani was born in the middjg of the Nineteenth Century in an orthodox Brghraana family of village Sukhapura-Paraharams in North Bbagalpur District. His father's name was Baccs Jha. From the early years of his childhood he had a religious bent of mind and as soon as he could, he mastered Vedanta Philosophy. In order to make him attached to this world, he was married to the daughter of one Sokhadatta Jha of village KahuS in District Darbhanga. But he could not be bound to the ties of family life ; soon after his marriage he left his home for Mahadeva's famous shrine Siiti&esvaranatha. He travelled far and wide from Bettiah to Ksthamsndu and ultimately discovered his guru—Lambanitha Svami in the forests of Terai. After a rigorous penance of nine years he was sent back by his guru to the world.

213. Vide- *Candrapadyavalt*, p. 262 and in

214. Hindi poems MS from village Dhakajari with Prof. Shrikrishna Mi&h&ra, Chandradhari College, Darbhanga. Also MS with Dr. Janardana Mishra, Pat na. Maithili songs are few : GAJ MS p. 146 ; LAKSMINATHI PRATI MS with me ; and some published sorg in MODA (Mew Series) and in MGS III, Nos. 44, 45, 48, and IT Nos. 24, and 58. Life published in *Mithila I.* and JAYANTI, p. 408 and in VIBHUTI ANKA p. 154 ff.

Lakerrilnatha came back to this world to propagate the love of God. He used 'Lakgmi-pati' as his pen-name in the Bhanitas of poems. His poem are both in Hindi and Maithili. The Maithili poems are of all kinds—Caumasa, Tirahuti, Pratl (hymns to Ganga etc.)i Viṣṇu-padas and Mahesavanls. While Vispupadas (often called 'Laksminathi Visgupadas*') are certainly his works, it is possible that the love songs are by some other poet who also called himself as 'Laksuipati' in the Bhanitas. We know the following Maithila authors who were known as Laksmipati:

(i) Laksmipati author of *Sraddharatna*, which quotes Vacaspati I I. He is an old Dharma-gastri¹²¹⁵

(ii) Laksmipati quoted in *Vidyakarasahasrakam*.¹²⁶

Two fine examples from L^Aksminatha are given below :

(i) आशु रे ललना गति कह्यो न जाई ॥

भरि दिन झेल ज्यि निकहि खेलाई । लोभ पड़ैत देखि नोन लगाई ॥

लख सुतलिहि बसोदा माइ गोइ लगाई । बिहुकि डठल ज्यि
चौकि बेराई ॥

कहिअनिह गै नर नहर को भुझाई । कतहुँ सँ लावयु तेक पढ़ाई ॥

से सुनि प्रभुकी हँस सुझाई । हम खोब जान खेलाँना ए माई ॥

से सुनि हर्षित भेलि बसोदा माई । लख दर्पन देखि जान देखाई ॥

'लक्ष्मीपति' चरण नबलि जाई । भक्ति हेतु तोहँ सदास रूप देलाई ॥²¹⁷

(ii) बसुना मे परल कन्हाई ।

गोआ बराबोल गए गोप भीली बोन से रहल भुलाई •

भुष पीआव लगे अति दावन बल बोनन अकुलाई •

बल बीकड़े बीच पावएँ सकल भीली लावत बीबै मरी जाई •

नव बीलों ओकी बाद आनी असुत आनी पाजाई •

215. MMCJp.469ff.

216. VIDYIKA.UA, P. 125.

217. GAJ MSP. 146.

बोचन गोप पतिआए नन्द सुन कदम गाछ बडीयाई ।
 दै कर (?) ना लागी नै बमुना मे हाथो समच (?) हराई ॥ ३ ॥
 जागे नाग चाए सुष चाए गहुड़ देषो सिर नाई ।
 'लक्ष्मीपति' भाषो कै नाथो सकल देव सुष पाई ॥ २१८

A* a poet, JLaksminatha shows greater powers of creative imagination than Ssicebara-raadssa, but as a devotee his position is definitely lower than that of Mahstma Sahebaiamadasa.

3. *Edmarupaddsa*²¹⁹

Kamarapadasa was the founder of Mari'-Matha at Samastipur. He is said to have flourished in the second half of the Nineteenth Century. His Bhajinas are very popular in MithiJa. The following linos are quoted as specimen :

नहि आएल गोपाल लागत सुख भवनमा रे ।
 बटिया हेरइत दुखित मेल देहिया रोए रोए लाज नयनमा रे ॥
 मधुपुर छँटाकि रहल मनमोहन क्यो कयल जादू दोनमा रे ।
 चितवन दशन नीक छवि हरिके सुपरि सुपरि दुख दुनमा रे ॥
 'रामरूप' कहल बहुदि आओत निरखव कोमल बदनमा रे ॥ २२०

4. *Earikinkaraddsa*²²¹

Harikinkaradasa originally belonged to a Yogya family of Maithila Brshmanas of Koila-kha in the middle of the Nineteenth Century. He travelled to Braja and was a great admirer of *Srimad-Bhagavata*. He is known to have written some Bhajanas in Maithili

5. *Paramanandadasa*²

He was the head of Makarauda Matha and

218. 'Gua Bisnuoada Laohminatht,' (MS with me) No. 1.

219. VIBHUTI ANKA p 15S-56.

220. *Pravesika Mailthilt Sahitya*, Pustaka Bhandara Labexiaera, p. 194.

221. VIBHUTI ANKA, p, 156,

222. Ibid, p. 157.

originally came from Harinagara. The only extant poem which is likely to be his. is a prayer to Siva"

6. *Jayadeva Svami* *

Nothing is known about his date and life. He has to his credit a Caumiss wherein the Oopis long for the arrival of Krwa during the rainy season:

बोद्धु, कागा कदम स्वौला पाव कव हरि आव बो ।
 कर्म्म बोद्धु निवास ललितन करहि मंगल गान बो ॥
 राधिका मुखकमल बिकसित रोष सुरमुनि गाव बो ।
 "जयदेव स्वामी" चरख बन्दहि शरख राख गोविन्द बो ॥ २२०

III

LOKG POEMS

The longer poems of this period are few. They may be grouped under the following heads: (a) Translations of Epics and Long Poems in Sanskrit; (b) Sammaras and Gar it as ; (c) Miscellaneous Poems.

Translations

The translations are really adaptations and admit all sorts of changes in the original. The earliest of them is Batipati Bhagata's *Gi a-govinda** ** We do not know exactly when Rati. I ati flourished but we find him mentioning that the husband of one KukmiiijI was his patron :

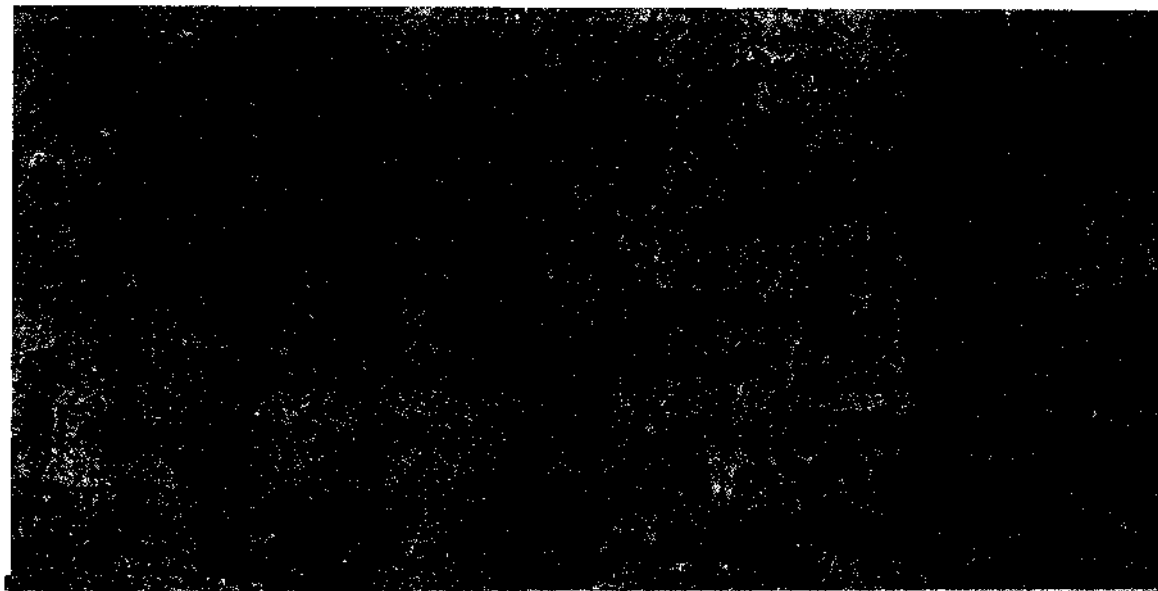
223. MGSIV.No. 35.

224. MOS IV, No. 26.

225. Ibid.

226. Two M8S of this work are available. One in the Bihar Research Society (which version MS—A is complete) and the other in MANQARAUKIMSOhigh version Ufh-j) IB fragmentary).

A MS OF RATIPATTS *GITAGOVINDA* DATED 1120 FASLI
(1713 A.D.)



The Last Page

Courtesy Bihar Research Society.

जी जयदेव बचन जमिपाने । हरिनकत बन पुरको सब कामे ॥

रुक्मिणि देह पति रतिव सुबाने । कुम्ह थरबधति रतिपति बाने ॥ १३१

Locana also refers to the husband of Rukmijji in one of his poems."⁸ We know the Queen of one Yadava Raya to be called Rukminilevl."⁹ The likelihood of Ratipati being a contemporary of Locana or Purusottamadeva is very great because one of the Mss of his translation of Jayadeva's * *Gitagovinda* is dated as early as 1130 Fasli (=1723 A. D.)

The work begins thim :

प्रभावि सब (१) स्ते लख हरिगुङ्गरीरु गयोश ।

भाषा गितगोविन्द किबओ रमापति भगव उदेस ॥

बो सब मह सब जाहि मह सिरिबपाल हरिसव ।

जाको आदि जनन्त हए करओ सदा सो मज्ज ॥

हरि दिअ अनुज कनु बिलम्ब देखि खीसिनि किओ रोस ।

जानि अहं कृ विर थापिआ गौरि कहत सन्तोस ॥

बहु एकादश सरग किअ सुकवि राज जयदेव ।

गोविन्द परम आनन्दमय पुन्यमना जन सेव ॥ १३०

The poet explains the purpose of his work and translates all the major poems (Prabandhas) in fluent and easy language. The following lines illustrate his style of translating a Pada :

राधाबदनस्य अस्वार्थ =

राधा मुख देखि हरखित बित । निबचने जान अनि पाओल बित ॥

(हु !)जनकर काय सकल सरिर । कामे भाषए सरबस ब्रदुविर ॥

227. MSB No. 80.

828. RT p. 44* But it may mean in the oase of Locana, Kr?pa, husband of Kulkarni *

सुरस सुमति कवि लोचन बान ।

एहन रमनि रुकुमिनि पति बान ।

Also see Bhanit&s of Govi da author of *Jvafa-caritandfaka*: pt. III, p. 293. Thto is also very likely to help in identifying Ratipati's patron,

M9. Part lit p, 899ff, Gortoda's Bhanitfta,

230, M8 Ap, I, ff.

सखि मन्डल देखि बनबी उवाह । सरनै सर...अए जनि थाह ॥
 हरि औ सुख सरस सतास । राधा देख...पाओल निधि लास ॥
 हरल अनेक न हृदय समाए । शक्ति पानि चावि नहि जाए ॥
 उनम दमदन बदन परगाव । दुष्टदिस बाढल रतिरस आन ॥
 सामर सुन्दर उर महि हार । पैन सहित जमुना जल घार ॥
 शिर सन सामर तनु गात । स्वामकमल जनि पित पराग ॥
 सखल लोचन सखल दान । अजन रजन सखन मान ॥
 बदन कमल जनि कुण्डल सोमे । बिदुसल अचरभिन्न रति सोमे ॥
 रति "रतिरति" स्वाम जनि बेस । ताराचरण कुसुम जनि केस ॥²³¹ etc.

It is important to note that Katipati regards this work as a 'VMaLakavya,' divided into twelve cantos :

इति श्रीगीतगोविन्दे महाकाम्ये सुजीत पीताम्बरो कृष्ण बैकुण्ठे
 नामद्वादश...। द्वादशम सरग अवदेव किञ्च अहि केशव
 आ कलेश । सेवक देशो सुख हरओ कलेश ॥²³²

The second important work of this class is Manabodha's *Kranajanma*.²³³ Unlike Ratipati's work its popularity is great till this day. Unlike Vidyapati's songs on the love of Radha and Krsn, his *Krsnajanma* is recited with devotion. Grierson first edited ten Chapters and translated them into English. In 1934 M.M. Dr. Umesha Mishra edited the complete work.

Dr. Mishra gives two accounts of the life of Manabodha. According to one tradition preserved in Mangaraun, he was a resident of M&Agaraunl and was born in the family of

231. MS B-Translation qfisp* 22/21 of JayadevaS Cttagovxnda.

MI. MSA.

233. Edited Vy Grierson; ;JASB"J884 ; by Dr. Uroesh Mifhra, (2nd EdnJ, 1 Allengurj Road, A'lahabad; by Dbanehvaia Jha Union Prese, Daibhanga. Many MSS e.g. one copy having Kaliyadamana and Govar. iihanalia published in MODAny Sadasiva Jha of Parasarama, Bhagalapur ; apother nbtoied by Bihar Research bociety called *Haricarita* with Saiinatha Mitfra, ' Vill, Taraaul* F. O. Bakari, Dist. Darbhanga.

one Sonamani Jha, a famous astronomer of Janiadauli Mala and Yogya Panji. He had two younger brothers Jyotisi Bhaiyana Jha and Kavi Lala *alias* Jhatula Jha (Jhadulg Jha ?) If this Ravi Lala was the famous author of *Gaurisvayamvara* and the Hindi poem *Kandarpī Ghḍti* Manabodha may be regarded as a contemporary of Maharaja Narendrasiwha. Manabodha himself was a good Jyotisi. He married the daughter of Ssheba Jha of Ranti. It is said that the late Queen-Mother of the Darbhanga Raj belonged to his family.

The other account makes him popularly known as Bholana Kavi. He was son of Fagulabadamulaka Csna Jha of Jam a Fame) village. He was fourteenth from the Vijipvīrṣa, and married the daughter of one Bhikhari Jha. He had only one son Dayanatha Jha who is reported to have died childless. The present Zamindars of Madhubani (Babu Sri Tejadhansimha and Sri Candradharisimha etc.) claim to have descended from the daughter of Bholana Jha, Grierson says "He died..... about the year 1195 F. S. (Circa A. D. 1784) This date is borne out by the fact that a grand son of this same Bhikhari Jha died only four years ago (i.e. 1878), a very old man."¹⁰⁴

In either case his date lies in the middle of the Eighteenth Century.

Tradition says that "he translated the whole of the *Harivamśa* into Maithili verse, and extracts from the translation are current and extremely popular throughout - northern Mithilā."

Of the Jingoistic importance of Manabodha's *Krmajānma*, Grierson says,:

"The poem is deserving of special attention as an example of the Maithili of the last Century* affords

234. JASB, Ibid.

235. Ibid.

ing a connecting link between the old Maithill of Vidyapati and the modern Maithill of Harkh'ntth and other writers of the present day. It contains sort* lorms tofaich have survived from times prior even to Vidyapati, and whioh hence have especial interest/⁸³⁶

Apparently the title of the poem is mislead* tag. It is called *Ersnajanma*, the Birth of Knoa, but the poem is not limited to an account of KrsnVs birth. It describes the defeat of Jafasandha and Kamsa and contains matter dealing with Krsna's childhood. The title is, however, justified' if we consider the 'reason why the Lord took birth as Krsna in this world* He came to the rescue of Mother Earth when sinners became very aggressive to Her. When he has destroyed the sinners—Kamsa and his followers—then only the birth of the Lord becomes meaningful. It is alternatively named as *Haricaritra* in some Mss.^{ast}

It is worth noting that in taking the help of his sources—the *Bhdgavata* and the *Harivamta*—the poet judiciously avoids erotic language. When any *Srngdra* dods come, it is hardly sensuous. Witness, for example, the following description of Kr^a's departure :

गोविन्द गमन मुनल ब्रजनारी । जे कलि बतहि बैसलि हिक्राहारी ॥
 कुजल केस माथ नहि झौप । लामलि सभ मिलि करए बिलाप ॥
 कोपहुँ कटु नहि आसयि जनहुँ । सहयि कहिअ बस हमरा सबहुँ ॥
 तनि हरिकर्ँ अच हरिँ लए चलल । हृदय दुसाय भुला लए मलल ॥
 एहन कसर दोसर नहि कूर । कोन बएल नाम एकर अकसर ॥
 ओतए मुनिअ एक रमनि अनूप । बकर पाएर उन मोर मुँह कम ॥
 हमरि तोहरि उन अडि कए गोडी । जाव हरि किरियि लकर कोन कोडी ॥
 केजओ कटना करि अमरन सेव । केजओ कर सबल नलिनदल सेव ॥
 अने गाँवल कुपुपक माळ । मुनि हरिगमन धरम होअ आल ॥

236. Ibid.

237, See above f, n. 293,

केसओ दिवा हारि बैललि भए सज । केसओ कए रहथि तकर परिचज ॥
 केसओ मेलि जोइसिक जौगन ठाढ़ी । कहिअ तँ सभ अभरम दिअ कान्दी ॥
 हम भरि जन्म सुदिनि भए रहब । पुछए जाबिनि तो भववा कहब ॥
 केसओ कह मन्द महर नहि मान । गोबर गणेश गोठ किछु नहि जान ॥
 गोकुलाक बुढ़ कएँ ग्वान नहि लेल । ईस ब्रह्म चएल अछि मानुस मेस ॥⁸⁸⁸

The description of Kṛṣṇa as a child gradually growing in years is very popular in Mithila:

कतो एक दिवस बिति गेल । हरि पुनू इयगर गौड़गर मेल ॥
 से कोन ठाम जतय नहि जाथि । कब बेरि जंगनहुँ सौँ नहराथि ॥
 द्वार उपर सौँ धरि धरि जानी । हरलथि हँसथि जसोभति रानी ॥
 कब बेरि आगि हाथ सौँ छीनु । कब बेरि पकलाह तकला बीनु ॥
 कब बेरि साप चरब पुनि जाथि । कब बेरि चून दही बदि खाथि ॥
 कौसल चलथि मारिकहुँ चाल । जसोमति काँ मेल जियक जंजाल ॥⁸⁸⁹

Kaihia's palatial hall is described vividly :

भरि जौवन लए बनल अखाद । बैलि सरो मन बुढ़हुक बाढ़ ॥
 हमहु खेलाए कएँ कुस्ती करिअ । होइछ बिलम्ब नुआ अन्न घरिअ ॥
 लेखिम लाक ठमाइम भएल । निक कोठिक माँटिक देरी कएल ॥
 कए ठाम करिगइ करिगइ सनल । गुड़गर काठक मुदगर बनल ॥
 रंगभूमि मेल अति परचरइ । चौदिस मण्डप लएइव लएइ ॥
 सए दुइ तिनि कए महला मौँच । सभ बावन गनिकागन नाँच ॥
 आगर कुल सिल अनिका जेहन । मौँच बनाओल तनिकर चेहन ॥
 रंगभूमि सभ देखए गेल । हेठ ठाम नहि लोकक खेल ॥
 अपन मौँच मेल जौवन ठाढ़ । चढ़ब सिढ़ी बिनु से बढ गाढ़ ॥
 कथि लए कंस बागबल लँच मौँच । कालक चएल कतहु केसओ मौँच ॥
 बाक्य होअ सभ लोक बढोर । आएल आएल भए गेल सोर ॥⁸⁹⁰

These passages reveal the narrative skill of the poet. There is no poetic flight, just a straightforward narration. The flow of the

888. Dr. Mishra's 2nd edition p. 47.

239. Ibid, 1st Edn. p. 9.

340. Ibid, 1st Edn. p. 53.

language is punctuated by appropriate idioms such as: "बनक हए (IX, 36)," "ऊलरी (X, 20)" "बनोर हएए" (IX, 67), "अमठ (X, 13), नगेरा (X, 18), "बाँहि बजाए" "कोठवार" "आनखान" (IV, 42), "बलवि मारिकहुँ चाल" (III 6.) Etc.

In the history of Maithili Literature Manabodha occupies a very important place. Though Nandipati's work bereft of its dramatic form, is very much like a long narrative Kavya, yet Manabodha's work is the first work of magnitude which influenced the development of Maithili. Maithili poetry ceased to be tied down by the rigours of Ragas and Raginis and it was felt that Maithili could serve the purpose of writing a long Kavya,

We do not know exactly when Vaidyanatha, the author of *Bhasacamathara*,²⁴¹ flourished. It seems that he wrote this very extensive work early in the Nineteenth Century. the work is extant in the author's own hand but is incomplete. The purpose of the work is to translate the stories of the *Mahabharata* and the Puranas in simple vernacular verses. Each story is "written under a 'Prapadika'". It is in 'dohs' and other short chandas, and not in songs. Illustration of its style and technique are given below *

रचल सजक बिचि मुनिसभकेँ न्योस बडाए ।

कत झल अनुवा मुनिक गय पहुँचहिँ अरु बि लक्ष चाए ॥

From the Introduction

सौमिक राधा कृष्ण की दियमे राखि बेआन ।

तनु मल बचन प्रमति कर देल बजन, मुनि, ठगनि, ॥

ferae 22

841- M8 with Indivara Jha Dihatola P O Pandaul, Diet. Darbhanga (noticed by Bihar Research Society). Information supplied to me by the owner.

लखन कहल कछुविष कमा मिरिकें बारह सुनि ।
 वे मेल विदि कैलासपर शंकरसैं सो वन सुनि ॥
 लखन महीवर ज्योतिर्विद सैं बुझार ।
 आब लखन सिवि दिवस शुभ विवाहक बेहु बनाए ।
 से सुनि कलनि ज्योतिर्वी विवाहक दिवस विशेष ॥

End

इति दशमक वध शंकरविवाह प्रबन्धक प्रपञ्चः ।

Colophon

One Ganggdsea is said to have translated the 'Virata-Parva* of the *Mahdbharata*** but it is not available. Such is also the case of Durgsdatta Mishra Vaiyskarana's translation of *Dufgsdaptasati****.

Sammaras and Caritas

There are three extant long poems which can be distinguished as literary 'Sammaras* (85 'Svayamvaras') : Cakrapani's *Usaharana* Anonymous *Jbiukminisvayamvara* and *Pdri-jdtasammara*, and sivadatta's *Sitaramavivaha*.

Cakrapapi's *Usdharana* is a long piece of more than two hundred lines. There is no unnecessary complication of the details of the famous story of Usa and Aniruddha. There is hardly any display of Batnappgi's poetic powers in the description of the battle between Bffnasuja and Krsna. Cakrapani dispenses with the entire episode in the barest outlines. Nevertheless within limitations, the story is told excellently.

The Anonymous *Rukminisvayamvara*¹⁴⁵

242. JAYANTI. p. 408 and SINGH p. 204

243. Noticed in *Mihira* 1945.

244. GAJMS, pp. 33-30. We have no information about his date and biography. See also Oakrapgtyi fo the eootjkm on Middle Lyric above in this chapter.

945/ GAJ MS p, 15-21 In some rereicnt one Loka-

is a little contaminated in its languages. The main story of Rukmini's marriage to Krsna is clearly given though there are rarely any marked out characters as in Rsymapati's drama, *Bukminiharana*. As a Ksvya the poem is not of a high class.

The *Parijatasammara* ²⁴⁶ is incomplete and sets out to describe the story of Umsapati's famous play *Parijataharana*.

It appears that the writers of these Sam. maras were directly inspired by the Kirtaniya dramatists and intended to entertain people with their plots in brief and simple Kavyas.

Sivadatta's *Sitaharana* ²⁴⁷ is in very impure Maithili. The story begins from the time when invitations were issued by King Janaka for Sita's Svayamvara. Kama and Laksmana also arrive there along with their teacher Visvamisra. Sita saw Rama and fell in love with him at the first sight.

गौरि मुखन पद से सीब निकसि देखल नवन भरि राम है ॥
 देखि कुमर सीब खलि मुख हेरव धरति खसलि सुरक्ष है ॥
 देखि तौ किनौ रघुबर पाठ नहि लग्यो परबो बिल काय है ॥
 खलि मुख हेरि जानकि मुख बोलव नहि खलि मन पतिआय है ॥
 एतेक बिरमन हारि जे बैसल अलप बएस दुहु भाय है ॥
 कुमरि कुमरि कहु जानकि बारी बैसलि मन हिस हारी है ॥
 ओ नहि दुइल सरसन हरको तौ हम एव कुमरि है ॥

When young Rama was able to break Siva's famous bow the whole world was shaken with astonishment:

natha is said to be the author of Ibis poem (*Meithit Lokagta*, p. and MOS IV),

246. MANGAJRAUNI MS.

247. MS with Jivananda Thakura, Raj Library, Daz bhanga. The other poem is also with him.

सोमहि हन्त्र हन्त्रासन डोलाव बासुकि काँप पसास ।

सीनि भुवन लोक काँप न लागव दसओ दीगपाल ॥

The episode of Parasursma and Rama is touched very slightly. Rama comes back 'to Ayodhys and a regular marriage is held. A marriage party accompanies him to Mithila and the ceremony is celebrated thus :

कन्यादान जे कएल जनक रिलि मुरनर मुनि घाए सलि ।

रामचन्द्र हस्तोदक लै हल सोस्ति वचन हल मालि ॥

ब्रह्मा पोयी लव कर बैसल भाषयि वेदविधान ।

कर पर सिन्दूर छोति मलिन मेल जब मेल सिन्दूर दान ॥

वेदी उपर गेल शिव दूरय कर गहि लवा छिरिआव ।

रती कामदेव जुग मिलि आषयि सेह जो रूप नहि पाब ॥

सबन पबोघर तन दुति सुन्दर सोभा अगम अपार ।

आगे चारी दिशि सभ जानकि.. लव केँ बग पार ॥

जानकि राम ठाढ़ वेदी पर शोभा एहन टा मेल ।

पाओल अमावस सबन निलि चान कीदहु उगि गेल ।

छिता स्वयम्बर पडी जननीन रतमन दय येन गाढ़ ।

शिवदत्त भन चरन हृदह चरि भक्त मुक्त कर पाब ॥

Sivadatta has also been credited with the authorship of *Gitagaurisvayamvara* but it is more or less an abridgement of his drama *Gauri P(a)ra(-i-)naya-nataka*.

An incomplete long poem, Anonymous *Sudamacaritra*,²⁴⁸ also belongs to this period. The author's name is not known because the Bbanita is not available. The story of Sudama is well-known. Sudama, a poor Brahmana is made to go to his friend Krsna, by his wife. He carried burnt Yava-grains as his gift to Krsna :

तकलन्हि अनेक मेढल नहि किछु ।

बबक बराहीक थीक बीदु तोरलनि पाव पालासक ।,

कारैते से किछु, लेन्हि दाना लवाए

बीछिबीनि आनि सेरेक हूही मेल ॥

When Kṛṣṇa learns of his arrival he welcomes him warmly:

Sudāma describes vividly to him his poverty :

हृदय मरैछा करती कव सन, भोजन सन परी उपर ।

बरे नहि लेल बरे नहि दीपक फुल घर करी हबोत दोस केजो नहि बने समीप
ऐ मित्रि काही नगोट बीत दूर हब मासली कर दुखकार ।

सेवित्र काहि दिन गोठ बीन कव नारी बहीछा करी कैत ॥

Kṛṣṇa ultimately finds out the gift in a bundle under the armpit of Sudāma and by eating two morsels out of it, gives the wealth of two worlds to him, Rukmini withholds him from eating it for the third time. Sudāma does not understand all this and quietly, takes leave of his friend. He thinks:

नहि किछु बुझलैन्हि बादबराए, ओं किछु दीतनि जनम ईश्वर ।

एहि कजन दिउ भरेत बहव भल मेल, हरि मोहि किछु नाहि देल ।

भीतक बल सेहो छीन लेल बाभन बही कैर कैल कुन उबरी ।

When he reached home he found what he had got from Kṛṣṇa. He could not understand fully the change that had taken place in his fortunes:

दूर सँ देखल भवन भारी कौन भुवमोन बलल ऐहिठाम ।

बाहों देखी ताहों कोठा नाम रहिठाम ।

कुल मोर रामचरैछा कौन उबार के रसवैछा ।

दौरल बाभनि दल मिलि बाए

दूर सभ मम गेलाह डेरार Etc.

The ten incarnations of the Lord are described in a poem entitled *Gītādasavatara* by Suradāsa (?).

Miscellaneous Works in Terse

(i) *Ankavildsa* by Guru Gyani (Arithmetic)*TM (ii) *Bdti PrakAsa* (Medicine) (iii) *Fragments on Medioine**** (iv) *Jayasthitimallara-ja—abhitekabarnanam* (History)*⁵* (v) *Nipdla-rdjavamdvali Bhdttd (?)* (History)*" (vi) *Tantrd-khydnabhd\$d**" (vii) *Bhdttniti* (Fables)"' (viii) *Hitopadesabhd\$d\$asahitam* (Fables)*'" (ix) *Anangararigabhdsdsahitam* (Erotics)* «• (z) *Ndgarakdma. 8astra* (by Jagajjyotirmalla—Erotics)* •" (xi) *Amarakosabhdsdndmasahita* (Lexicon)*⁰ and (xii) *Kdvyamanjari* (Poetics)*«

It is not possible to describe these works because they are not available.

Many poetical works belonging to this period are in the Nepal Durbar Library which it has not been possible to study at all:

(i) *QitagovindabhdsAsaMtam**** (ii) *Qitavindabhdsd**⁹* (iii) *OitapancaidkbMad**** (iv) *<Htapu8tajcam Bhdsd**** (v) *Gitamdld Bhdsd**** (vi) *Qitasangrahabhdsd**"' (vii) *Dasdvatdragu torn**⁸ (viii) *Datdtatdranriyam**** (ix) *Devanr. tyas\$ ngitapdtram Bhdsd*²⁷⁸ (x) *NdndgUasangrahabhdsd**¹ (xi) *Ndndrdgagliaeangraliabhdsd**** (xii) *Ndndtagitnbhdsd*^" (xiii) *Ndndrthadevigitasangrahabhdsd**'"* (xiv) *Phdgu. Kavitrtha-bhd*d*f* (xv) *Bandigithm Bhdsd*"* (xvi) *Bdga. mdlbhdid**" (xviii) *Bdgdmavabhdsd*"* (xix) *Bdgdrtikyam Bhdttd**".

150. Liat in *Sri Maithili*. MS with Narendranathaddisa Village etc. as ABOVE*.

SSL. Infoiuation from Oangapati Staggh, village Pecahi, P.O. Madbapur, Dist. Darbhanga.

252. In my passevion

MS. Darter Libeary, Nepal.

254 to 279 Ibid.

IV

CONCLUSION

The poetry of the Middle period passed through three stages. The poets of the first years were under the spell of Vidyapati. He was the ideal poet for them. The next stage came when the combined influence of the Kirtaniya drama and the poetry of Manabodha made way for long poems. The third stage saw the remarkable growth of the Bhajana spirit.

This threefold development was the result of three distinct layers of reading. In the first instance it was the reading of Sanskrit Udbhata poetry, of Yidyspati's lyrics and of the Sciences of Music, Sanskrit Poetics and Erotics. They provided the allusive imagery, the sophisticated ideas regarding love and the highly descriptive Style. Men, women, nature, seasons, emotions, poetic craftsmanship—all were directly or indirectly inspired by these sources.

The second great force that guided the Mediaval poets was the vogue of the *Harivamsa* and the *Bhdgavata*, and other Vaisanvite Puranas. These Epics' induced Maithill poets to write long narrative poems. The Kirtaniya drama in later years appeared very much like long narrative pieces and gave confidence to the people they could compose long Maithill poems without any pretensions of dramatic or musical frame-work.

The third great force was the vogue of Brajabhitfi poetry. The popularity of siich works as *Ddnallld*, *Nagalila*, *Cauntisd* and *Ttriftdvali**, Suradasa's and Tulsidasa's Bhajanas was an important factor. There is hardly any later Medieval vernacular Me available where these works are not quoted. Tha result was the extraordinary vogue of the Visnupadas, the

Rasas and the Soharas of all kinds. The influence of BrajabhssS poetry is found in Sammaras and Caritas also. It was responsible for considerable contamination of the language of some of the writers of this period.

There are reasons to believe that the fascination for BrajabhSgS marred the full and free development of Maithili Literature. At the same time, we must recognise the spirit of devotion (Bhakti) specially with reference to Krsna, entering Maithili Literature through the vogue of BrajabhssS. The impurities it brought about did not last long. Cands Jha and others re-established the purity of Maithili language.

Middle Maithili Poetry saw at least eight or nine really great poets : Locana, Bhupatmdra, Govindadssa, Nandlpati, Manabodha, Ratnapani, Sghebargma, Karsna Syama and Harsanatha.

APPENDIX

I

THE KARNATA DYNASTY

Nanyadeva
(1097-1133)

Gangadere
(1133-1174)

Narasimhadeva
(1174-1286)

Ramasimbadeva
(1226-1284)

Sakrasimhadeva
(1284-1296)

Harisimhadeva
(1296-1323/4)

ERRATA

<i>Page</i>	<i>Line</i>	<i>For</i>	<i>Read</i>
20 & 165	16 & 33 respectively	Laoharis	"Lahchans"
80	n. 58	Blochman	Jarrett
40	last but one	eastern	western
41	n. 6	Ibid pp. 13.14	LSI V ii pp. 13.14
42	13	(after "610,624")	more
58	24	dekhalahun...dekhahalun	
68	30	(before "Oriya")	(5)
70	4	Sal	Sake
102	n. 19 I . 2	by the Calcutta University	in the Calcutta Sanskrit Series
132	23	Ioze	love
152	27	(after "music")	it
136	24	(after "Dharmasastra")	(Of. his several <i>Ratnakaras</i>)
139	n. 22	NP	KNP
140	21	<i>Qoraksopakhyana</i>	<i>Goraksavijaya</i>
143	6	Hara.	Nara
143	7	(e. 1433) ³⁷	(c. 1435 ⁸⁷).
143	14	627	327
143	n. 391. 9	Mrlika	Malika
144	7	Sankari	Sankarari
147	n. 56 I. 5	Ms	partly printed in <i>Svadesa I</i>
157	1	reason	season
157	n. 79 I. 2	(after " t ")	
159	9	(after "unity.")	(Keith— <i>Classical Sanskrit Literature</i> .)
164	n. 1011.2	(add)	Dr. U. Mishra s <i>Vidyapati</i> , 2nd Edn., p. 188.29

ERRATA—continued

Page	Line	For,	Read
173	27	For, the	The
180	10	and in	which are
185	n. 141 l. 4	Isahapur	Sarisava
185	n. 142 l. 1	JRASS	J(R)ASB
197	22	(before "(?) मत्")	10.
198	13	Bachaur in Parganna Padma	Padma in Parganna Bachaur
200	n. 17 l. 2	89	39
202	9	Janudatta	His son Janudatta
203	n. 27 l. 4	(after "TPMS")	N. G.
203	n. 27 l. 2	(after "Journal")	Vol. I
220 & 302	8 & 10 respectively	or	of
214	10	Lachaminarayana	Lachaminarayana
		(Lakṣmīnātha-narayana?)	(Lakṣmī-narayana?)
224	10	(after "Mss")	of
224	23	Amṛtakara	Gajasimha
227	8	(after "study")	of the
229	28	pandit	Rajapandita
232	17	(after little)	known
232	31	was	is
235	17	Ramadasa	Ramadasa
240	1	Is he the same of Catura Caturbhujā	(delete)
240	13	Ch. II	Chapter VII p. 284
240	17	(after "Dulara")	(? Dularacanda.dasa c. 1745— Vide
			Svadeśa I. 3.)
240	18	(after "Puranamalla")	a Nepalese Malla or
243	last l.	(after "are")	not

मन्त्रिः to नामनादिका

3T witfr
However,
Chatrakara
increasing
develop
Nepfila BMgaia H&tahn (see n. 36)
of
Of
(i)
, for
Vikrama
Ujana-Lagama *m*
were *gj*
(delete) *#*
others (e.g. Keith) *H*
Mithila *>*
Garha
(delete)
suggests
mana
force
becomes
(delete)
practises
See GAJ MS p. 66.67. See below
p 423. *-*
fail *5*
Cabies

ERRATA.—concluded

Pagi	Line	For	Read
375	5	Nepal	Mithila
342	21,22	to Usa the daughter of Banasura	(delete)
345	25	into	in
345	27	trembled	tremble
348	10	Maithila Court	Khandavalakula
350	13	dialogues are	conversation is
354	26	India's	Indra's
356	10	(after "last")	and the
356	n. 741.1	detailed	detail
359	8	Maithila	Maithili
366	21	of	
369 & 437	2 & 10 respectively	to	
371	3	(after "only")	extant
372	last line	Deka	Deva
373	4	are	is
375	5	Nepal	Mithila
381	n. 1. 1.2	(after "and")	some
389	3 to 7	twice...	two labourers a day during the
			month
389	3 to 7	half a day per month...	half a day during the whole
			month
414	21	the	
417	n.44	II	V I p. 211
438	15	This...Caturananana	(delete)
461	28	(after "people")	that

