

To be returned to the Academic Registrar
UNIVERSITY OF LONDON,
SENATE HOUSE, W.C. 1.
With the Examiner's Report.

SINHA (M.)
Ph.D. 1953
(Hindi)



ProQuest Number: 10672896

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10672896

Published by ProQuest LLC (2017). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 – 1346

Thesis presented for the Doctor of Philosophy
Examination, 1953.

THE
HISTORICAL DEVELOPMENT
OF MEDIAEVAL HINDI PROSODY
(Rāmānand-Keśav, 1400-1600)

MAHESHWARI SINHA

SCHOOL OF ORIENTAL AND
AFRICAN STUDIES

UNIVERSITY OF LONDON

GURU GOVIND DOŪ KHARE KĀKE LĀGŪM PĀMY

BALIHĀRĪ GURU ĀPANE GOVIND DIYO BATĀY

My thanks to my teachers,
to my friends and to the
members of the libraries,
whose krpā, sneha and
sahayoga have helped to
build this work.

Transcription

In order to indicate the difference in pronunciation of Sanskrit words when used in Sanskrit or in Hindi context, the author has tried to differentiate the transcription by writing, for instance, Rāma in the former and Rām in the latter case. In some cases where the English transcription is generally accepted we have followed that custom, for instance, Punjab and Singh.

C O N T E N T S

INTRODUCTION	1
CHAPTER I ... The System of Hindi metres and its magical connotation	6
CHAPTER II ... Metres	23
CHAPTER III .. Apabhraṃśa; Deśī; Regions; Literature	84
CHAPTER IV ... Hindi poets; Regions; Migration of metres; Caupāī	104
CHAPTER V ... Indian music	188
CHAPTER VI ... Bhāva and Rasa	198
CHAPTER VII... Conclusions	210
GLOSSARY	213
BIBLIOGRAPHY.. ..	223
INDEX	228

.....000.....

Introduction.

Historically Hindi is the spoken and written language of that region of India which has been called Madhyadesā. This Madhyadesā (the central part of the larger tract named Āryāvarta) is a very ancient geographical entity. Thus according to Manu: The country which lies between the Himavat and Vindhya, east of Vināśana (where the river Sarasvatī disappears) and west of Prayāga⁽¹⁾ is called Madhyadesa. It is clear that the Madhyadesā of the Manusmṛti includes also Avantī in the south, Avantī is situated to the north of the Vindhyas. In the south-west corner there was the land of Śurasena and Matsya. Kosāladesā and Vatsa or Cedi also fall within the area of Madhyadesā.

All the languages which developed in these districts consequently have to be taken into consideration for the development of the Hindi language. Along with the languages of Saurashtra, Rajasthan, Kashmir, the Punjab and Central India these belong to what Grierson calls the Inner group of North Indian languages which extends eastward as far as Prayāga. The Outer group, descendants of the languages of the peoples of an earlier "Aryan" incursion includes the dialects of Sind

1. Manu: Manusmṛti II 21.

Maharashtra, Bihar and Bengal. An Intermediate group extends (1)
its boundary from Prayāga to the east to about Benares, where
it meets the Māgadhi language of the outer group.

We learn from the Edicts of Aśoka (2) and the writings of
the Sanskrit grammarian Patañjali (3) that several Aryan dialects
were current in this region. Sanskrit developed from one of
them. It assumed the character of a 'polished' liturgical,
state and literary language, as against the various Prakrits
or natural languages. At a particular stage one of these
Prakrits assumed a semi-canonical form in Buddhist literature
and came to be known as Pāli. At a later stage other living
Prakrits of the regions under survey are reflected in
literature, "Apabhraṃśas" from the point of view of Sanskrit
grammar but representing the spoken language of their times.
These can be considered as the earliest forms of Hindi.
Some of these subsequently blossomed out into separate
literary languages. In that process they gradually moved
away from the actual spoken language of the people. The
codification of their grammatical forms, perhaps started by
contemporaries, mostly was completed by scholars after the
language in that form had ceased to be the living instrument
of the people themselves. Nevertheless in many cases the

1. G.A. Grierson: Linguistic Survey of India, Vol.I.Pt.I.

2. G. Bühler: The Pillar Edicts of Aśoka.

3. Patañjali: Mahābhāṣya.

contents and form of those texts show clearly that they address themselves to the common man.

Indeed it seems proper to consider the different forms of Hindi (and the same is true to the other modern Aryan dialects of North India) as further stages in this continual development of living Prakrit languages as opposed to Sanskrit which shunned these perpetual changes and in the course of the centuries took more and more refuge in the fixed etiquette of the Courts and the rigid orthodoxy of Brahminism.

In a way the modern languages had inherited the great past of Sanskrit, Prakrit and Pāli literatures. Not only were their rules of grammar modelled on the older languages, but also the form of the new literatures, especially in the field of prosody, was created in what might be called the spiritual and literary climate of the ancient languages. Thus we find that the theoretical basis of metrical composition adopted by the new authors is the same as had been employed by their ancestors writing in Vedic or classical Sanskrit or in the Primary and Secondary Prakrits.

A verse is a sentence arranged in a series of rhythmical periods which may or may not have a musical value as well. In the subject under review verse is generally/ referred

to by the term Vṛtta which Max Müller connects etymologically with the European word "verse". The laws of music cannot be indiscriminately applied to poetry as such, as in general our poets did not try to be musicians in the strict sense of the word. They developed their metrical music or musical metre along their own lines which were akin to, but different from, music.

There are four varieties of Vṛtta:-

1. Svara vṛtta - a verse depending on variations of pitch of the human voice. Its essential feature is a tonal variation independent of syllabic quantity in a verse of a fixed number of syllables.

2. Varna vṛtta - a verse consisting of a fixed succession of a certain number of groups of three (long and /or short) syllables. Its essential feature is the occurrence of those groups of determined quantities.

3. Mātrā vṛtta - a verse of a definite total number of syllabic instants (Mātrās). Its essential feature is the individual instant and not the group.

4. Tāla vṛtta - a verse in a musical rhythm determined by means of beats (Tāla) after the lapse of a definite period, measured by Mātrās. Such a period between two strong beats is comparable to a bar in western music.

Its essential feature is the time-regulated stress (quality: strong-weak).

The most characteristic metres of Mediaeval Hindi poetry are the Mātrā and the Tāla Vṛttas, which are also the fundamental metres of the Apabhraṃśa and Prakrit literatures, as opposed to Svara Vṛtta which is the property of Vedic poetry exclusively. The Varna Vṛttas occur in Hindi poetry but mostly where Sanskrit examples have been before the eyes of the poets.

CHAPTER ONE

The system of Hindi-metres and its magical connotation.

Although scholars differ among themselves in defining Kāvya there is one thing at least they agree on

(1)
vākyaṃ rasātmakam kāvyam

Poetry is the style of speech:
the essence of which is Rasa.

There are two styles of speech: Prose, "Gadya" and verse, "Padya". When there are no hard and fast rules as to syllables, mātrā, rhyme, fixed cadence or pause, it is called prose. But when in a composition such rules are observed we call it verse, metre or poetry. In short a plain rendering of an ordinary conversation is prose, that which observes rules and regulations of syllables and instants is verse. That which combines them is mixed, Campū.

Hindi literature taken as a whole is written in prose and verse. (2) But up to the beginning of the 19th century nearly all Hindi literature was written in verse, in which respect it is like Sanskrit literature. The study of

1. Visvanātha: Sāhityadarpaṇa I.5.

2. Edwin Greaves: Hindi grammar. P. 427.

prosody, therefore, is of very great importance. The Hindi system of prosody is substantially identical with that of Sanskrit in its fundamental principles.⁽¹⁾

Even in modern literature prosody bears the name of Chandahśāstra (Hindi Chandaśāstra). Pīṅgala Rṣi is the greatest authority on this subject. He is to Indian prosody what Manu is to Indian law. It is for this reason that Chanda is called Pīṅgala. As Pīṅgala Rṣi is considered to be an incarnation of the Snake God, Chandah, Pīṅgala, Phanīśa, Akṛāja or Pannagarāja are used synonymously.

Traditionally the word Chandas comes from the Sanskrit root "chad", to cover. It is said that in the beginning the Gods covered themselves with the Gāyatrī and other sacred formulae. For this reason these were called Chandas and later the whole of this form of literature came to be called Chandas. The Chandahśāstra is one of the six vedāṅgas and without a thorough study of it, complete knowledge of Hindi prosody is well-nigh impossible. It is very rightly said:-

jaise veda vihīna dvija
hīna loka sōm hoya
tyonihī chandojñānabīna
kahāin sabai kavi loya

People say that poets without the knowledge of chand are like brahmins, who, owing to their lack of knowledge of the vedas, have lost the world.

In some respects chand is also music, loved and liked by all beings. It lends tenderness and beauty to notes which soothe the ear and give pleasure and happiness.

A verse is composed according to rules, i.e. calculated rhythm of syllables. Because of this it acquires the sonorous quality which we like. (1)

It is generally agreed that a verse is easy to remember and that in verse we can express thoughts more effectively and in less time.

A very well known popular saying runs:

"Aratha amita ati ākhara thore"

i.e. More and more meaning in less and less words.

Verse gives stability and maturity to a language. Through their poetry our poets have made the people conscious of the meaning of an ever increasing number of words.

Akṣara or varṇa means a prosodically indivisible sound-unit, i.e. either a long or a short vowel or the combination of a long or a short vowel with a consonant.

The pronunciation of a varṇa requires a certain time duration which is called Mātrā, Mattā, Matā, Kalā or Kāla. It is of two kinds: Hrasva and Dīrgha. Aṣṭarṇa of the duration of one Mātrā is called Hrasva and one of the two Mātrās called Dīrgha.

In prosody Hrasva is called Laghu or light and Dirgha, Guru or heavy. A long syllable in Hindi prosody is indicated by "ऽ" and a short by "/", equivalent to the English "-" and "u".

The vowels a, i, u and the semi-vowel r are short whether by themselves or in conjunction with a consonant.

Nasalisation, "anusvāra" and aspiration "visarga" make a syllable long. But a nasal consonant "anunāsika" does not affect the length of a syllable.

But if in Hindi a long vowel is pronounced short, it is considered to be short. In the line:-

Jānavanta ke vacana sohāye"

'so' which is theoretically long, is pronounced short like 'su', hence it is short. The same may be the case with 'e' etc.

Parallel with the above is the case of a double consonant following a short vowel which normally would cause it to be prosodically long, but which in Hindi sometimes leaves it short.

This, however, is not admissable in words like satya or śabda where the first syllable is always long. But a short vowel before the plural termination nh or nhi and sometimes before mh or hm remains short.

A short vowel before conjunct consonants of which the second component is ra, may be counted either long or short. Unlike in Sanskrit prosody a final short vowel usually is not lengthened before initial conjunct consonants of the following word.

When the metre demands it, a short is sometimes taken as long.

The laws of Hindi prosody allow a high degree of liberty in respect of orthography and even grammatical
(1)
construction.

The accepted custom is: if poets read a long syllable
(2)
as a short one (then) understand that to be a short one or vice-versa. Poets take considerable licence in this matter.

For the sake of rhyme anusvara may be omitted or inserted.

Whether in the middle or at the end, diphthongs may be dissolved into their component vowels resulting in two short instants instead of one long vowel.

1. S.H. Kellogg: Grammar of the Hindi language, p.550.

2. Edwin Greaves: Hindi grammar, p.437.

Occasionally one vowel may be substituted for another i.e. jain for jaun.

Sometimes a consonant is doubled to lengthen a preceding vowel. For the same purpose anusvāra is often inserted.

To meet metrical demands sometimes meaningless or unfamiliar words are used.

In order to preserve rhyme and rhythm the rules of agreement of grammar and syntax are sometimes disregarded, the masculine is used for the feminine, the singular for the plural and vice-versa.

A line of Hindi prosody has its rules for internal pause. This is called Yati, Virāma, Viśrāma, Viśrānti, or Viśrama, as in Sanskrit. There may be more than one yati in a line.

Only the pause of the middle of a verse, marked by the sign "/", and at the end of a verse marked, "||", are usually indicated. The subsidiary pauses are not marked at all; but sometimes the signs ",", or "-" occur.

A yati which falls in the middle of a word is called Yatibhanga. As this obscures the meaning it is considered to be bad. An author should always avoid it.

The flow or cadence of a verse is called Laya or Gati. Even when the rules of prosody have been observed but the flow is not right it is called Gatibhanga, which is also a defect.

Gati is the most important part of a chand. In fact gati is the touchstone which determines whether a metre is wrong or right. Gati has no fixed rules. To know this art one requires an ear trained by practice and habit. More will be said on this subject in connection with the Mātrāganas.

Rhyme, Tuk, and end rhyme, Tukānt, are practically universal in Hindi poetry. Very commonly the fourth Pāda rhymes with second, or the second with the first, and the fourth with the third. There are three types of rhymes, the best, the medium and the poor. If there are two long syllables at the end of a Pāda corresponding vowels in the last five instants are a mark of the best, in four of the medium and in two of the poor type. If there are a long and a short or a short and a long syllable at the end of a Pāda, the correspondence of the five last instants is the best, of four the medium and of three the poor class. And if there are two short syllables at the end of a Pāda, then the rhyme of the four last instants is best, of two medium and of one poor. It should be noted, however, that very frequently one of the words in the rhyming Pāda is not a rhyme proper, but a repetition of the word in the previous Pāda.

Feet, caranas used in Hindi verse are of the following varieties, in accordance with Sanskrit theory.

- (1) Monosyllabic,
- (2) Dissyllabic and
- (3) Trisyllabic.

Occasionally compound polysyllabic feet are also employed. Each class contains several varieties as follows:-

Names		Symbols		Abbrev.	
Hindi	English	Hindi	English	Hindi	English.
Monosyllabic					
1. Guru	Long	-	G	L	
2. Laghu	Short	U	L	S	
Dissyllabic					
1. Karana	Spondee	- -	GG	LL	
2. Tāla	Trochee	- U	GL	LS	
3. Dhvaja	Iambus	U -	LG	SL	
4. Supriya	Periambus	U U	LL	SS	
Trisyllabic					
(Varṇa gaṇas)					
1. Yagana	Bacchic	U - -	Ya		
2. Magana	Molussus	- - -	Ma		
3. Tagana	Antibacchic	- - U	Ta		
4. Ragana	Cretic	- U -	Ra		
5. Jagana	Amphibrach	U - U	Ja		
6. Bhagana	Dactyl	- U U	Bha		
7. Nagana	Tribrach	U U U	Na		
8. Sagana	Anapaest	U U -	Sa		

All these varṇa gaṇas along with laghu and guru are contained in

"yamātārājabhānasalagā"

To get the form of any of the gaṇas one has to choose the name symbol and the following two syllables. It is said that these ten ~~syllables~~ pervade prosody as God pervades the universe.

In Hindi the following Dohā serves the same mnemotechnical purpose:-

ādi madhya avasāna mām
ya-ra-ta sadā laghu mām
krama se hotā bha-ja-sa guru
ma-na guru laghu traya jām

Know that in Yagana, Ragana and Tagana there is always a laghu at beginning, in middle and at the end respectively (the other two being long). The same is the case with guru in Bhagana, Jagana and Sagana (the other two being short). Hagana and Nagana have three gurus and three laghus respectively.

These are the Gaṇas as used in the Varṇa vṛtta and it is clear that they are permutations and combinations of long and short syllables not exceeding a total of three. ~~syllables~~. In Hindi prosody we find another class of Gaṇas, viz the Mātrā gaṇas which are used in the Mātrā Vṛttas. They vary in size and allow a great freedom in the succession of long and short syllables. Their essential feature is the ~~vocal~~ number of instants, different in each of them. Consequently

they point the way to the stress regulated periods of the Tāla vṛtta on the one hand, and on the other recall to memory the free internal construction of pādas of the earliest Vedic type of verse. They are five in number.

Mātrā gana

Names	Values	Abbrev.
1. Tagan or chahkal	6 instants	Ta
2. Thagan or Pañcakal	5 instants	Tha
3. Dagan or Caukal	4 instants	Da
4. Dhagan or Trikal	3 instants	Dha
5. Nagan or Dvikal	2 instants	Na

Ta has 13, Tha 8, Da 5, Dha 3, and Na 2 varieties.

Thus we find there are as many as 31 forms of these Mātrā ganas.

It is to be noted that these Mātrā Ganas not only constitute the minor divisions of the line or half line, thus giving a valuable clue to the place of the yati, but may at the same time show in what way the long and short vowels must be arranged in each of them. There is a tendency in Hindi to abandon the use of Mātrā gana in favour of the more regular Tāla division. Whenever they should be given, the theoretical books mention the number of instants or combination of Varṇa ganas instead. But

sometimes we find that these Mātrā gaṇas cannot be dispensed with, for example, in the case of Sorathā and Rolā metres which contain the same total number of mātrās and have similar yati but differ in gati. This difference can only be demonstrated according to Mātrā gaṇas.

Parallel to the connotations found in the field of mediaeval music with regard to intervals, notes and their accidentals etc. we find that all the Varna gaṇas have their special deities and distinct spiritual and material results. (Spiritual and material results are also attributed to Mātrā gaṇas). Every gaṇa has its own ruler, month, fortnight, date, day, constellation, family, caste, colour, dress, ornaments, lineage, mother, father and sphere. These ten gaṇas (including laghu and guru) are the ten incarnations of Viṣṇu.

Maṅgaṇa	-	Mataya
Yagaṇa	-	Kūrma
Ragaṇa	-	Varāha
Tagaṇa	-	Vāmana
Sagaṇa	-	Nṛsiṃha
Jagaṇa	-	Parasurāma
Bhagaṇa	-	Rāma
Nagaṇa	-	Kṛṣṇa
Guru	-	Buddha
Laghu	-	Kalki

There is very little point in knowing all the functions and connotations of each gana. A poet should know chiefly the Gods and the results of each gana in order to avoid wrong consequences. The list of the eight ganas with their Gods, results and qualities, reads as follows:

	Ganas	Gods	Results	Quality
1.	Yagana	Water	Long life	Good
2.	Magana	Earth	Good fortune	Good
3.	Tagana	Sky	Loss	Bad
4.	Ragana	Fire	Heart burning	Bad
5.	Jagana	Sun	Illness	Bad
6.	Bhagana	Moon	Fame	Good
7.	Nagana	Heaven	Happiness	Good
8.	Sagana	Wind	Banishment	Bad

Prosodists are of opinion that the use of bad ganas should be avoided in the first line of a verse, but if a normally bad gana contains some blessing or expresses godly ideas then it should no longer be considered as bad. Some prosodists think that this consideration of good and bad belongs to the Mātrā Vṛttas and not to the Varna vṛttas. No distinction of good and bad need be made in verses describing godly beings.

There are other prosodists who are of opinion that this consideration only concerns the first three syllables of the first Pāda, but some of them extend it to the first six syllables.

Of these eight ganas Magana and Nagana are friends, Bhagana and Yagana servants, Jagana and Tagana mean sadness and Sagana and Ragana are enemies. We give below the combination of two elements with their effects:-

Friend and Friend	-	Success.
Friend and Servant	-	Victory
Friend and Sadness	-	Loss
Friend and Enemy	-	Loss of friend.
Servant and Friend	-	Success.
Servant and Servant	-	Loss
Servant and Sadness	-	Pain
Servant and Enemy	-	Defeat.
Sadness and Friend	-	Insignificant results.
Sadness and Servant	-	Trouble
Sadness and Sadness	-	No result.
Sadness and Enemy	-	Trouble
Enemy and Friend	-	Nothing.
Enemy and Servant	-	Loss of beloved.
Enemy and Sadness	-	Doubt.
Enemy and Enemy	-	Destruction

The combination of bad and good *ganās* is used to balance effects. It has been said that although the consideration of good or bad *ganās* should be made only in *Mātrā vṛttas*, one should none the less be careful to avoid the use of *Jagana*, *Ragana*, *Sagana* or *Tagana* in the beginning of *Varna vṛttas* ~~which~~. These bad effects can be avoided by the use of a word denoting blessing or godliness and may be mitigated by the use of a proper combination of *ganās*.

There are similar rules for the syllables. Syllables are regarded as unlucky and bad, or as auspicious and good. Some syllables have the reputation of being very auspicious when used in a poem, others exactly the reverse. It is for this reason that great care has to be taken in the choice of words especially in the beginning of a stanza.

All the vowels have been taken as lucky. Of the consonants, *ka*, *kha*, *ga*, *gha*, *ca*, *cha*, *ja*, *ḍa*, *na*, *ya*, *śa*, *sa* and *ka* are lucky and *ṇa*, *jha*, *ṅa*, *ṭa*, *ṭha*, *ḍha*, *ṇa*, *ṭa*, *ṭha*, *pa*, *pha*, *ba*, *bha*, *ma*, *ra*, *la*, *va*, *sa* and *ha* are unlucky. To remember these lucky and unlucky syllables the following verse would be useful:-

*kakha ga gha ca cha ja ḍa da dha na ya śa,
 ṣa kṣa akṣarā subha āhīṃ,
 ṇa jha ṅa ṭa ṭha ḍha ṇa ṭa ṭha pa pha ba bha
 ma ra la va sa ha subha nāhīṃ.*

Among these unlucky syllables *jha*, *bha*, *ra*, *sa*, and *ha*

are exceptionally unlucky. They have been called dagdhaksara

The use of these unlucky syllables should be avoided at all cost at the beginning of the verse; ^{but} /these bad syllables lose their evil effect if they occur in words conveying blessing, goodness, gods, and saying of great souls. They also lose their evil connotation if they are ⁽¹⁾ used in a syllable that is counted a long.

The following are the results of the different syllables when used in the beginning of verse:-

Syllables	Effects
a and ā	Wealth
i and ī	Happiness
u and ū	Money
e and ai	Success
o and au	Good results
ka, kha, ga and gha	Good fortune
ca	Happiness
cha	Affection
ja	Gain
da	Beauty
ta	Brilliance and happiness
da and dha	Patience
na	Happiness
ya	Blessing
sa	Happiness and glory

Syllables	Effects
sa	Wealth
ksa	Happiness
jha	Fear
ta and tha	Trouble
dha	Loss of beauty
tha	War
pa, pha, ba, bha, and ma	Fear
ra	Heart burning
la or va	Struggle
sa	Trouble
ha	Loss

The vowel *r* is considered to be lucky by some and unlucky by others. *na*, *ñā* and *ṇa* are unlucky but they never come at the beginning in any case. The same is true for *ah*, so that the question of lucky or unlucky does not arise.

In the corresponding part of his chapter on composition (1) Dāmodara, while mentioning the musical relation of various *ganās* and syllables with various gods, ~~has~~ gives in detail the various good and bad results of this relation.

This whole world of ideas did have its influence on the mediaeval poets, especially when their poems were meant to

confer a blessing on some patron or ruler.

Consequently this aspect of prosody has a real significance in a survey of Hindi Prosody.

CHAPTER TWO

Metres.

The history of Indian prosody can be traced back as far as the Vedas. The Nidānasūtra, consisting of ten Prapāthakas, belongs to the Sāmaveda and deals with the component parts of the Sāmans and their metres. The Piṅgala Sūtra is considered as an āṅga of the Rgveda and the Yajurveda. Nevertheless it is clear that this is a late work belonging to the post-Vedic period, because it deals with the non-Vedic metres as well.

Piṅgala mentions some earlier prosodists, e.g. Kraustuki, Tandin, Yāska, Saitava, Rata, Kāśyapa and Māṇḍavya, whose works have not survived. Piṅgala's treatise is the only one extant.

Various commentators have interpreted Piṅgala's work according to their own lights. Haṭāyudha, in the 10th century, the author of the Mṛtasañjīvanī is one of the earliest commentators and Nārāyaṇa Bhaṭṭa, towards the end of the 16th century, the author of the Vṛttoktiratna may be mentioned as one of the latest. The subject of metre has also been dealt with in the Nāṭyaśāstra of Bharata, in the Brhatsaṃhitā of Varāhamihira and in the Agnipurāṇa. But all of these have followed more or less the lines of

Piṅgala, Kālidasaś Śrutabodha brings an innovation in so far as the rules of the different metres are given in the respective metres themselves, otherwise this also is based on Piṅgala's work.

Starting with the Piṅgalasūtra, through the work of Hemacandra in the middle period, up to Keśav's treatise towards the end of the Middle ages, we get a number of works on prosody with commentaries as, for example:-

1. Prakrit Paṅgala (unknown)
2. Jayadevachandas (Jayadeva)
3. Chandānusāsana (Jayakīrti)
4. Vṛttaratnākara (Kodāra)
5. Chandānusāsana (Hemacandra)
6. Vṛttajāṭisamuccaya (Virahāṅkika)
7. Gāthālakṣaṇa (Nanditādhyāya)
8. Svayambhūchandas (Svayambhū)
9. Chandasśekhara (Rājasekhara)
10. Kavidarpaṇa (unknown)
11. Chandahkośa (Ratnasekhara)
12. Chandomañjarī (Gaṅgādāsa)
13. Rāmālaṅkṛta mañjarī (Keśav Das)

Although the basis of all these works is the Piṅgala Sūtra, they differ greatly in treatment. The prosodists - barring few exceptions - never considered existing conditions. They rather tried to thrust their own views and rules on

poets. Besides, they were also intent on creating new metres. The result was that one finds more than fifteen hundred metres in the books on prosody, but only a few dozen are used in literature at all and out of these not more than about twenty to twentyfive with any frequency. Throughout the whole Indian literary history the greatest poets have employed the least number of metres in the best of their works. This is true for the Vedas just as much as for the Rāmāyana of Valmiki, the Mahābhārata of Vyāsa or the Rāncaritmānas of Tulṣī. Kēśav, however, delighted in the use of the largest possible number of metres. It should also be noted that in different periods different poets have favoured different metres. For example, in the period under consideration we find Jāyasī using mostly Dohā and Caupāī, Sur favouring Pada and Tulṣī using all three at different times.

The study of the names of all these metres is an interesting subject all through history. Our poets and prosodists have tried to name or rename different metres. That means that different names have been given to the same metres by different authors or that the same name is given to a different metre. This habit has continued up to this day. The younger the treatise the more detailed the description of the metres.

Hindi is fortunate in that it has inherited all the traditions of the older North Indian languages and literature, including the metres. The seed of metre which was sown in the age of the Primary Prakrits, matured in the period of Sanskrit and the Secondary Prakrits and branched out in Apabhraṃśa - Deśī, i.e. in the Tertiary Prakrits. At that period there was a definite tendency to acknowledge the existence of a spoken language. We find folk-language folk-songs, folk-rhythms and folk-metres cropping up in the literature of those days. This period saw the creation of still more new metres. In due time Hindi and its sister languages inherited all these riches.

Our scholars have written much about Indian metres. But this field is so vast that no two prosodists are quite alike. Each one makes his own classifications and tries to make the metres fit them. Our Hindi prosodists hardly ever took the trouble to examine contemporary poetry. They only copied and re-arranged their predecessors' achievements. In the Vedic times the svara vṛttas were in use. When the Vedic tradition in prosody was replaced by Sanskrit and the svara vṛttas fall into disuse the prosodists nevertheless still continued mentioning them first, instead of giving pride of place to the varṇa vṛttas which had already

appeared in the literature of the transition period. When Sanskrit was replaced by Apabhraṃśa and other Prakrits, as the language for poetry the authors still continued starting from svara vṛttas going on through the varṇa vṛttas to the actual main flow of mātrā vṛttas which had already made their appearance in the previous period. And finally when we come to the fully fledged development of Deśī or Bhāṣā we find all the previous vṛttas plus a new class, the tāla vṛttas. Thus Hindi inherited the theory and practice of the four types mentioned before:-

1. Svara vṛtta (in theory only)
2. Varṇa vṛtta (in special cases)
3. Mātrā vṛtta)
4. Tāla vṛtta) (in common use)

The Hindi Tāla vṛttas, otherwise called Deśī or Pada, have parallels in many other modern Indian languages. As a matter of fact they were the most beloved form of the Bhakta poets throughout the mediaeval period. The common root of them all is to be found in the Apabhraṃśa Pada from which sprang, for instance, the Deśī vanī of Vidyāpati, the Padas of the Vaiṣṇavas of the Caitanya movement in Bengal and the bhajans of Kabīr, Nānak, Tulsī, Sūr, Mirā, Narasī Mehtā and Tukārām, actually a field stretching from Bengal to Saurashtra.

In these tāla vṛttas three main elements can be distinguished, viz. Mātrā Vṛtta, Mārga and Deśī music. Padas present an unbreakable union between words and music. The words were recited or sung by the poets themselves or put to different music by successive generations of musicians or sung in chorus or individually by folk singers or dancers.

Herein lies the main difference between Padas and the songs generally sung by professional musicians. In the latter special emphasis is laid on the melody, whereas in the former the words play the most important part. Hindi poets were mostly Bhaktas first and poets and musicians afterwards. They sang their heart's longing before the Lord. All they wanted was to please the Lord, so they made their words and music perfect with everything at their command.

The poets themselves were mostly well acquainted with the official system of music as can be seen from the close connection between their Padas and the Rāgas which are only found in the official system. The poets often indicated the names of Rāgas in which the Padas should be sung. Even if no Rāga is indicated by name, we find the terms like Prabhatī, Pratakātī, Āratī, Holī, Phāg or Gait etc.,

which indicate times of day, seasons or festivals, and so point to the kind of Rāga that should be used. This intimate connection with Rāgas also has a bearing on the scheme of Tāla as certain Rāgas have special connections with certain kinds of Tāla.

Ghanāksarī, Kalyāṇ and Bilāval are gay, rapid and playful and would use rapid tālas. Jayaśrī, Āsāvarī and Kedārā are solemn, slow, and serious sung in a ponderous rhythm. Malhār, Vibhās and Gaurī are suited for love and beauty and prefer the playfulness of light Tālas.

There is also a close parallel between a construction of a classical piece of music and that of a Pada. The first lines called Dhruva or Tek can be compared with the Sthayī in music and are repeated at the close of every following stanza. The next stanza Tunika which presents a contrast from the melodic point of view (corresponding to a contrast in sense) is comparable to the Antarā of musical compositions. Following stanzas run parallel to the Abhoga and the Sañcārī in music.

From the rhythmical point of view this Tāla vṛtta or Pada accentuates the prominence of certain time beats (tālas) arranged in cyclic succession (cakrāvartana). In such a cycle there may be two, three, four or more

accentuated beats. The first beat (always strong) of a cycle is called Sam. The interval between two tālas is called Tāla-māpa or time measure consisting of a certain number of tāla-mātrās (individual time-units)

These features of tāla vṛtta are not limited to Hindi but are common to the mediaeval poetry of North Indian languages. Dr. A.A. Baker^(MSS) and Dr. T.N. Dave, in his essay on the prosody of Gujarati poetry have established this point on the strength of their findings.

Mātrā vṛttas and tāla vṛttas have many points in common, but there are essential differences. Both count in cycles depending on number of syllables, but in mātrā vṛtta the cyclic succession occurs only at the end of a verse which consists of a number of mātrā gaṇas of various lengths. In the tāla vṛtta on the other hand the cakra covers a comparatively short period evenly divided. One or more cakras of the tāla vṛtta type may be accommodated within the frame of one cakra of the mātrā vṛtta type. Should a composition have started with some introductory mātrās preceeding a Sam the rhythmical phrase (which may extend over a number of cakras) should be shortened by a corresponding number of mātrās at the end in order that the appointed total number of mātrās for the cakras should not be exceeded. This is the same law that rules the rhythmical form of musical composition of the west.

In the other vṛttas yati merely means the pause within the framework of a pāda, but in the tāla vṛttas yati has a metrical value and denotes the number of instants necessary to complete the tāla cakṛa should the line of poetry that is being sung contain less than the required number. The interspersed meaningless syllables like hāmjī, hejī, jī, lol, re, etc. in Pādas are an indication that the line had to fit a certain tāla.

It makes a great difference whether one treats a verse as it stands as a mātrā vṛtta or as tāla vṛtta. Anticipating the definition of the Dohā we may say here that Dohā looked at from the point of view of mātrā vṛtta has four Pādas of 13, 11, 13, and 11 instants respectively. For instance:-

1 2 3 4 5 6 7 8 9 10 11 12 13
Śrī guru carana saroja raja,

1 2 3 4 5 6 7 8 9 10 11
Nija mana mukuru sudhārī

1 2 3 4 5 6 7 8 9 10 11 12 13
Varanaūm Raghuvāra bimala yastū

12 3 4 5 6 7 8 9 10 11
Jo dāyaktū phala carī

When we look at this same verse from the point of tāla vṛtta it has to be fitted to the Cakrāvartanas of 4 time 4 = 16 tāla mātrās, which means that the first and the third Pāda each lack three mātrās to complete the corresponding part of the tāla cakṛa and that the second

and fourth pāda are each five mātrās short. The filling up of this gap is called yati. The voice can be silent for a number of beats in which case they are truly vacant or the last syllable may be lengthened, or the space filled up with meaningless syllables in which cases the beats are only vacant in theory. The lines would then sound as follows:-

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
śrī - guru curana saro - ja raja ———

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
ni ja ma na mu ku ra su dhā ——— ri

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
va ra na ūm - Ra ghu va ra vi ma la ja sa ———

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
jo - dā - ya ka phala ca ——— ri

~ ~ ~ ~ ~

Cakrāvartana is of two types. The first is simple and the second complex. The following are the simple ones:-

4 + 4 + 4 + 4

or

3 + 3 + 3 + 3

i.e. a cakra consisting of four pādas, each pāda containing the same number of units, four in the first and three in the second case.

The following are examples of complex construction:-

$$3 + 4 + 3 + 4$$

or

$$2 + 3 + 2 + 3$$

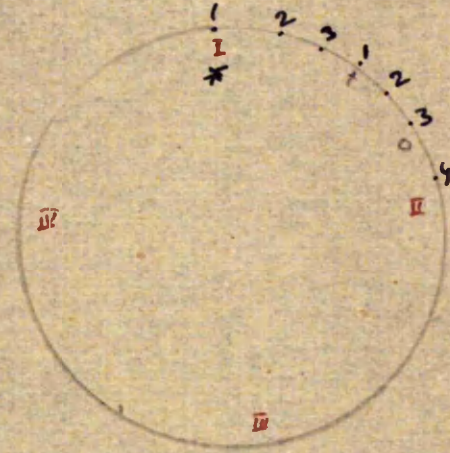
Here there are four pādas again, but the feet differ in the number of units.

The following diagram explains the process:-



Simple cakra of

$$4 + 4 + 4 + 4$$



Complex cakra of

$$3 + 4 + 3 + 4$$

In the above diagram of the cakra the black numbers stand for time units, the red numbers for the tālas and asterisks for the sam. Some beats are vacant which is shown by a nought. If the tāla is indicated by hand beats, a vacant tāla is marked by the hand moving upwards instead of clapping. There is no hard and fast rule where to begin a cakra but it must end in such a way that the total number of tāla mātrās is complete.

The cakrāvartana - the basis of tāla vṛtta - began in Apabhraṃśa-Deśī as a result of the influence of music on the mātrā vṛttas. It reached its zenith in the Mediaeval Hindi period when it established itself as a permanent and natural feature of poetry.

As said before, our prosodists enumerate all the metres ever invented from the Vedic period onwards, plus a fair number of new metres they evolved themselves.

For this survey of living prosody, however, we shall only enumerate those metres which have in fact been employed by the poets.

The majority of the metres given below, although used by poets of the period under consideration, especially by Keśav, occur only when they have set out to be scholarly.

Of the metres of that kind only the name and the metrical scheme have been given. The metres in general use have an example in addition to the name and metrical scheme. If a metre is found both as mātrā and tāla vṛtta - which is the usual case - an asterisk has been put against the name.

Varna Vṛtta

Verses having one syllable in each of the four pādas

are called Ukthā. Of this class we find the following subdivision used by our poets:

Śrī

G, -

Verses having two syllables in each of the four pādas are called Atyakthā. Of this class we find the following subdivision:

Sāra

GL, - U

Verses having three syllables in each of the four pādas are called Madhyā. Of this class we find the following subdivision:

Ramana

S, U U -

Verses having four syllables in each of the four pādas are called Pratiṣṭhā. Of this class we find the following subdivision:

Taraniḥ or Nagasatī

NG, U U U -

Verses having five syllables in each of the four pādas are called Supratisthā. Of this class we find the following subdivisions:

Hams	or	Pañkti
Bh G G,		- U U - -
Priyā	or	Rati
S L G,		U U - U -

Verses having six syllables in each of the four pādas are called Gāyatrī. Of this class we find the following subdivisions:

Manoramabhava, Somarājī or Śaṅkhanārī

Y Y,	U - - U - -
------	-------------

Viśohā, Vijohā, Johā, Dvīyodhā or Vijjohā

R R,	- U - - U -
------	-------------

Tilakā, Tillā, Tilanā or Tillanā

S S,	U U - U U -
------	-------------

Manthāna or Manthanā

T T,	- - U - - U
------	-------------

Mālatī

J J,	U - U U - U
------	-------------

Śasīvadana or Candrarasā

J N,	U - U - - -
------	-------------

Verses having seven syllables in each of the four pādas are called Uṇik. Of this class we find the following subdivisions:

Samānikā

R J G, - U - U - U -

Kumārālalitā

J S G, U - U U U - -

V -----

Verses having eight syllables in each of the four pādas are called Anuṣṭubh. Of this class we find the following subdivisions:

Mallikā or Samanī

R J G L, - U - U - U - U

Pramānikā, Pramanā or Nagasvarūpinī

J R L G, U - U - U - U -

Or four times LG,

U - U - U - U -

Citrapadā

Bh Bh G G, - U U - U U - -

Turaṅgama or Tuṅga

N N G G, U U U U U U - -

Kamala, Kamalā or Padma

N S L G, U U U U U - U -

Verses having nine syllables in each of the four pādas are called Pankti. This group of metres is different from the individual pankti metre on page 36. Of this class we find the following subdivisions:

Saṃyuta, Saṃyutā or Saṃyuktā

S J J G, U U - U - U U - U -

Sarasvatī

Bh Bh Bh G, - U U - U U - U U -

Amṛtagati or Tvaritagati

H J H G, U U U U - U U U U - with

yati after the 5th syllable.

Verses having eleven syllables in each of the four pādas are called Tristubh. Of this class we find the following subdivisions:

Rathoddhata

R N R L G, U - U U U U - U - U -

Svāgatā

R N Bh G G, - U - U U U - U U - -

Indravajrā

T T J G G, - - U - - U U - U - -

Upendravajrā

J T J G G, U - U - - U U - U - -

Upajāti

combination of Indravajrā and Upendravajrā

Moṭanaka

T J J L G, - - U U - U U - U U -

Anukūlā or Mauktikamālā

Bh T N G G, - U U - - U U U U - -
 with yati after the 5th syllable.

Bandhu, Dodhaka or Madhu

Bh Bh Bh G G, - U U - U U - U U - -

Caubofā or Hākalikā

Bh Bh Bh L G - U U - U U - U U U -

Verses having twelve syllables in each of the four
 pādas are called Jagatī. Of this class we find the
 following subdivisions:

Bhujangaprayāta

y y y y, U - - U - - U - - U - -

Kāminīmohana, Laksmīdhara, Laksmīdharā

Sragvinī or Sṛṅgarinī

R R R R, - U - - U - - U - - U -

Candravartma

R N Bh S, - U - U U U - U U U U -

Totaka

S S S S, U U - U U - U U - U U -

Pramitākṣarā

S J S S, U U - U - U U U - U U -

Gaurī

T J J Y, - - U U - U U - U U - -

Motiyadāma or Mauktikadāma

J J J J , U - U U - U U - U U - U

Vamśastha or Vamśasthaviḷam

J T J R , U - U - - U U - U - U -

Drutaviḷambita or Sundarī

N Bh Bh R , U U U - U U - U U - U -

Tāmarasa

N J J Y , U U U U - U U - U U - -

Modaka or Sundarī

Bh Bh Bh Bh , - U U - U U - U U - U U

Kusumavicitrā

N Y N Y , U U U U - - U U U U - -

with yati after the 6th syllable.

Mālatī

N J N J , U U U U - U U U U U - U

Verses having thirteen syllables in each of the four pādas are called Ati Jagatī. Of this class we find the following subdivisions:

Tāraka

S S S S G , U U - U U - U U - U U - -

Ekāvalī, Kañjāvalī, Pañkajāvalī

Pañkāvatī or Pañkajavātīkā

Bh N J J L , - U U U U U U - U U - U U

Kamalā

S S S N G , U U - U U - U U - U U U -

Verses having fourteen syllables in each of the four pādas are called Śarkarī. Of this class we find the following subdivisions:

Manorama or Manoramā

S S S S L L, U U - U U - U U - U U - U U

Vasantatilakā

T Bh J J G G, - - U - U U U - U U - U - -

Harilīlā or Mukunda

T Bh J J G L, - - U - U U U - U U - U - U

with yati after the 8th syllable

Simhaviḷokita

N N N N L G, U U U U U U U U U U U U U -

Verses having fifteen syllables in each of the four pādas are called Ati Śarkarī. Of this class we find the following subdivisions:

Cāmara, Somavallarī or Tūna

R J R J R, - U - U - U - U - U - U - U -

Nisipāla or Nisipālikā

Bh J S N H, - U U U - U U U - U U U - U -

Mālinī or Mañjunālinī

N N M Y Y, U U U U U U - - - U - - U - -

with yati after the 8th syllable.

Supriyā

L G L G L G L G L G L G L G L,

U - U - U - U - U - U - U - U

Verses having sixteen syllables in each of the four pādas are called Asti. Of this class we find the following subdivisions:

Brahmarūpaka, Cañcalā or Citrā

R J R J R L, - U - U - U - U - U - U - U - U

or 8 times U ~~followed by~~ L, - U - U - U - U - U - U - U
- U - U

Nagarāja, Narāca or Pañcacāmara

J R J R J G, U - U - U - U - U - U - U - U -

or 8 times L ~~followed by~~ G, U - U - U - U - U - U - U -
U - U -

Aśvagati, Nīla, Līlā or Viśeṣaka

Bh Bh Bh Bh Bh G, - U U - U U - U U - U U - U U -

Verses having seventeen syllables in each of the four pādas are called Atyasti. Of this class we find the following subdivisions:

Prthivī

J S J S Y L G, U - U U U - U - U U U - U - - U -

with yati after the 8th syllable.

Rūpakrāntā

L G L G L G L G L G L G L G L G L,

U - U - U - U - U - U - U - U - U - U

Verses having eighteen syllables in each of the four pādas are called Dhṛti. Of this class we find the following

subdivisions:

Cañcarī, Carcarī or Vibudhaprīya

R S J J Bh R, - U - U U - U - U U - U - U U - U -
with yati after the 8th syllable

Sugīta

J Bh R S J J , U - U - U U - U - U U - U - U U - U

Verses having nineteen syllables in each of the four pādas are called Atidhṛti. Of this class we find the following subdivision:

Śārdulavikrīḍita

M S J S T T O, - - - U U - U - U U U - - - U - - U -
with yati after the 12th syllable.

Verses having twenty syllables in each of the four pādas are called Kṛti. Of this class we find the following subdivision:

Gītaka, Gītika, Gītikā or Mumīśekhara

S J J Bh R S L G, U U - U - U U - U - U U - U - U U - U -
with yati after the 12th syllable.

Verses having twenty one syllables in each of the four pādas are called Prakṛti. Of this class we find the following subdivision:

Sragdharā

M R Bh N Y Y Y, - - - - U - - ' U U U U U U - ' - U - - U - -

with yati after the 7th and the 14th syllable.

Verses having twenty two syllables in each of the four pādas are called Ākrti. Of this class we find the following subdivision:

Divā, Madirā or Unā

Bh Bh Bh Bh Bh Bh Bh G,

- U U - U U - U U - U U - U U - U U - U U -

Example (1)

baithī sakhīna kośobhai sabhā
 sabahīkaju nainana māñjha basai
 bñjhete bñtabarāi kahai mana
 himana Keshava rāi hamsai
 खेलति hai ita khela utai piya
 citta khilāvata yombilasai
 koujanaina nahim drga daure kabai
 kita hvai hari ānana ohvai nikasai

p.56.

Verses having twenty three syllables in each of the four pādas are called Vikrti. Of this class we find the following subdivision:

Indava or Mattagayanda

Bh Bh Bh Bhñ Bhñ Bhñ Bhñ G G

- U U - U U - U U - U U - U U - U U - U U - -

Example (1)

dūlaha sṛī Raghunātha bane
 dulaḥī Siya sundara mandiramāhīm
 gāvati gīta sabai mili sundari
 beda juvā juri bipra parhāhīm
 Rāma ke rūpa nihārati Jānakī
 kaṅkanake nagakī parachāhīm
 yātam sabai sudhī bhūlī gai
 karateki rahī palatārati nāhīm.

p.161.

Verses having twentyfour syllables in each of the
 four pādas are called Satkṛti. Of this class we find the
 following subdivision:

Makaranda, Mañjarī, Mādhavī or Vāma

J J J J J J J Y

U - U U - U U - U U - U U - U U - U U - -

Example (2)

na ādi na ānta bilāsa karaim dou
 lāla priyā mem bhai na cinhārī
 naī naī bhānti naī chabi kāmī
 naī abalā nava neha bihārī
 rahe mukha cāhī diye cita āhī,
 pare rasa prīti su sarbasu hārī
 rahaim ika pāsa karaim mṛdu jāmsī
 sunau Dhruva prema akattha kathā-rī

p.292.

-
1. Tulsī Dās: Tulsī granthāvalī, Vol.II.
 2. Viyogi Hari (Ed): Braj mādhuri sār.

Tanvī

Bh T N S Bh Bh N Y

- U U - - U U U U U U - - U U - U U U U U U - -

Example (1)

balata kaise Bhrgupati suniye
 so kahiye tana mana bani āvai
 ādi bare hau barapana rakhiye
 jā hita tūm saba jaga jasa pāvai
 candana hūm mān ati tana ghasiye
 āgi uthai yaha guni sabali jāi
 naihaya māro nrpa jana sanihare
 so yasa lai kina yugayuga jījai,

p. 131.

Gangādhara, Gangodaka, Khañjana or Laksmī

R R R R R R R R

- U - - U - - U - - U - - U - - U - - U - - U -

Example (2)

Rāma rājāna ke rāja āye yahān
 dhāma tera mahābhāga jāga abai
 devi Mandodarī Kumbhakarnādi dai
 mitra mantri jītai pūnchi dekho sabai
 rākhiye jīti ko pāniti ko bānsa ko
 gota ko sādhiye toka parloka ko
 āni kai pām paro desa lai kosa lai
 āsuhī īsa śītā calaim okako

p. 340.

Candrakalā, Durmila, or Vijaya

S S S S S S S S

U U - U U - U U - U U - U U - U U - U U -

Example (3)

Avadhēse ke dvāre sakare gāi
 sutā godekai bhūpati lai nikasē

-
1. Kesav Dās: Rām candrikā Vol. I.
 2. Kesav Dās: Rām candrikā Vol. I.
 3. Tulsi Dās: Tulsi granthāvalī Vol II.

abalo kihaum sqa vimocana ko
 thagi si rahī, jē na thage dhikse
 Tulasi manarañjana rañjita añjana
 nayanasu khañjana jāta se
 sajani gasi samasila ubhai
 navanila saroruha se bikase
 p.157.

Kirita

Bh Bh Bh Bh Bh Bh Bh

- U U - U U - U U - U U - U U - U U - U U - U U

Example (1)

mānusa haum to vahi Rasakhāni
 basaum Brāja Gokula gāva ke gvarana
 jo pasu haum tou kahā basa māro
 carau nita Nandakā dhenū mādhārana
 pāhana haum to vahi giri ko
 jo dharyo kara chatra purandara dhārana
 jo khaga haum tou basero karau
 mili kālindī kūla kadaubakā dārana
 p.17.

-
1. Amir Singh: Rasakhān aur Ghanānand

Verses having twentyfive syllables in each of the four pādas are called Atikṛti. Of this class we find the following subdivisions:

Mallī, Sukhadānī or Sundarī

S S S S S S S S G

U U - U U - U U - U U - U U - U U - U U - U U - -

Example (1)

digapālana kī bhuvapālana kī
 lokapālana kī kina mātū gāi ovaī
 kata bhāmra bhaye ūthī āsana tom
 kaḥī Keśava śambhu sarāsana ko chvaī
 aru kaḥū caṇhāyo na kaḥū navāyo
 na kaḥū ūthāyo na āngurāḥū dvaī
 kacchu svārathā bho na bhāyo parāmaratha
 āye hvai bira cale banitā hvai
 p.53.

Levaṅgalatā

J J J J J J J J L,

U - U U - U U - U U + U U - U U - U U - U U - U U

1. Keśava Dās: Rām candrikā, Vol.I.

Example (1)

carṇīm prati mandira sobha barhī
 taruṇīvalokana ko Raghunandanu
 mano grhadīpati deha dhare
 su kidhaum grhadevi vimohati hīaim manu
 kidhaum kuladevi dipaim ati Keśava
 kai puradevani ko hulasyo ganu
 jahīm su tahīm yahi bhānti lasaim divi
 devina ko mada ghālati haim manu
 p.26.

N.B. The metres from Madirā to Lavangelatā
 are known as Savaiyas, and are very popular
 with many of our poets.

Verses having more than twenty six syllables
 in each of the four pādas are called Dandaka or rather
 Varna Dandaka. Of this class we find the following
 subdivisions:

-
1. Kesav Das: Rām candrikā Vol.II.

Anangasekhara

It has 28 syllables consisting of a regular succession of L - G

L G L G L G L G L G L G L G L G L G L G L G

U - U - U - U - U - U - U - U - U - U - U - U - U - U -

Example (1)

tarāga nīra hīna tē sanīra hota Kēso Dās
 puṇḍarīka jhūṇḍa bhaurā māṇḍalīna māṇḍahīm
 tamāla ballarī sameta sūkhī sūkhī kai rahe
 te bāga phūlī phūlī kai samūla sūla khaṇḍahīm
 citai cakoranī cakora mora moranī sameta
 haṁsa haṁsanī sukādi sārīkā sabai parhaim
 jahīm jahīm birāma leta Rāma jū takhīm tahīm
 aneka bhānti ke aneka bhoga bhāga sōm barhaim

pp.175-176

Manaharana

It has thirty one syllables in each of the four pādas with yati after the 16th syllable. There is no rule for the arrangement of L and G

1. Kesav Das: Rām candrikā, Vol.I.

Example (1)

choni mām ke chonīpati chājai jinhaim chatrachāyā¹
 chonī chonī chāve chiti āe nimirājake
 prahal pracand bariband barebesabapu
 barabē ko bole bayadahi barakājake
 bole bandi biruda kājai barabājane^u
 bāje bāje birahahu ghunata samājke
 Tulasi muditananepurn nara nārī jete
 bārebareheraim mulda Audha argaraje ke

p.158.

Jalaharana

It has thirtytwo syllables in each of the four
 pādas with yati after the loth syllable as in previous
 metre.

Example (2)

choti choti goriyām āguriyām chabīlīm choti¹
 nakha-joti motī māno kamala-dalani para
 Lalita āngana khālaim thumuka thumuka calaim¹
 jhūājhūu jhūājhūu pāyā palājanī mrdū mukhara
 kinkinī kalita kaṭi hātake jaṭita manī
 manja kara - kanjani pahuāciyām rucirata
 piyarī jhīmī ghaṅgūtī sāmvara sarīra khulī¹
 balaka dāmīni orhī māno bārā bārīdhara.

p.292.

1. Tulasī Dās: Tulasī granthāvalī Vol.II.

2. Ibid.

Rūpaghanāksarī

It has thirtytwo syllables in each of the four
pādas ending with L.

Example (1)

maṁsata khelata khela manda khañ canda dyuti
kahata kahāñ aru būjhata pahellī jāla
Keśava dāsa ninda misu āpanai āpanai ghara
Mharai harai uṭhī gaim gvālikā sakala hāla
ghora uṭhe gagana saghana cahūm diśi uṭhī
Uṭhī cala kēṇha dhāñ boli uṭhī līhim kāla
ādhī rāla adhika *amdhikā* māñjha jaiho kañāñ
Rādhikā kī ādhī saja soi rahau Nanda tāla

p.82.

N.B. The metres from Manaharapa to Rūpaghanāksarī are
called Kavitta or Ghanāksarī. They have been used
extensively in different poems.

Some Varna vrttas such as

Amī

N J Y.

U U U U - U U - -

and Modaka

Bh Bh Bh Bh, - U U - U U - U U - U U

have been treated as Tāla vrttas as well.

Mātrā Vṛtta

Verses having eight mātrās in each of the four pādas are called Vāsava. Of this class we find the following subdivision:

Chavi or Madhubhāra

The yati falls after the 4th syllable, each pāda ends in U - U.

Example (1)

ūnoś' avāsa
bahu dhvaja' prakāsa
sobhā' bitāsa
sobha' prakāsa
p.18.

Verses having eleven mātrās in each of the four pādas are called Rudra. Of this class we find the following subdivision:

Abhīra, Ābhīra or Ahīra,

with U - U at the end of each pāda.

Example (2)

ati sundara ati sādhu
thira na rahata pala ādhu
parama tapomaya māni
danda dhārini jāni
p. 158.

-
1. Keshav Das: Rām Candrikā Vol.I.
 2. Ibid.

Verses having twelve mātrās in each of the four pādas are called Āditya. Of these we find the following subdivision:

X

Tomara

With one O followed by one L at the end of each pāda.

(1)

Example

taba cale bāna karāla
phuṁkarata janu bāna vyāla
kopeu samara śrī Rāma
cale bisikha nisita nikāma.

p.302.

Verses having fourteen mātrās in each of the four pādas are called Mānava. Of this class we find the following subdivisions:

X

1) Hākali or Hākalikā

Each of the four pādas ends with O

(2)

Example

sobhata Damḍaka kī ruci banē
bhāntina bhāntena sundara gham
seva bare nrpa kī janu lasai
śrīphala bhūri bhayo jaham basai

p.206.

X

2) Sakhi

Each of the four pādas ends with - - - or U - -

Example (3)

ḷāhhura bali āra na kījai
joi joi bhāvai soi bājai
yaha kahata jasode rāni
ko khijhavaī sārāṅgapāni

p.510

-
1. Tulsī Dās: Tulsī granthāvalī, Vol.I.
 2. Kṛṣṇ Dās: Rām Candrikā, Vol.I.
 3. Sūr Dās: Sūr sāgar.

X

3) Mānava

There should be no three caukalās in any of the pādas.
(1)

Example

kāle āratī dēsa varai
tīni loki jāke jotī phirai
koṭī bhāna nabha ke sobhā
kahā bhayo kara dī/c phirai
p.254

Verses having fifteen mātrās in each of the four pādas are called Taithika. Of this class we find the following subdivisions:

1) Ujvalā *

Each pāda ends with G
(2)

Example

cale cale tuma jaiya tahām
"aithe hauai sāvare jahām
Midharake kahiyā jiya jani dariyau
Ho Hari! aha Braja āvana kariyau
p.28.

2) Caupai or Jayakari *

Each pāda ends with one G followed by one L.
(3)

Example

sodara mātrina ke ju caritra
in/ke hamapai suni makha mitra
inahi lage rāja ke kāja
inahi te saba nota akāja
p.40.

-
1. Nāmdev quoted in Viroda
 2. Nand Dās: Nand Dās, Vol.I.
 3. Keshav Dās: Rām Candrikā Vol.II.

3) Gaubolā ^X

Each pāda ends with one L followed by one G.

(1)

Example

bhagati hata bhagatā ke cale
 ankamāla ke bithala mile
 niraguna kā guna dekho āī
 dehī sahita kabira vidhāī

p.211.

Verses having sixteen mātrās in each of the four pādas are called Sanskāri. Of this class we find the following subdivisions:

1) Śṛṅgāra or Prasāda ^X

Each pāda begins with a trikal followed by a dvikalā and ends with - U.

Example (2)

^{loka}
 paraloka, dou sadhai jāya
 soi rājajoga biddhānta āya
 nija rājajoga jñānī varanta
 haṭhī muṅha dharma sādḥata ananta
 p.91.

1. Ram Kumar Varma: Hindi Sāhitya Kā Alocanātmak Itihās.

2. Ram Candra ^hSukla: Hindi Sāhitya Kā Itihās.

X
2) Dillā

The yati falls after the 8th mātrā.

Example (1)

nara nūri sabai' bhaya bhīta talai
acarajju yahai' saba dekhi kahai

X X X
X X X

p.54.

X
3) Arilla

The pādas end with - U U or twice L.

Example (2)

dekhi hāga anurāga upajjiya
bolata kaladhvani kokila sajjiya
rājati rati kī sakhi suvesani
manahū bahati manamatha sandesani

p.14.

X X
4) Caupāī, Rūpacaupāī or Navapadī

U - U or - - U should be avoided at the end of a pāda.

Example (3)

bandaun guru pada paduma parāgā
suruci subāsa sarasa anurāgā
ania mūrimaya cūrana cāru
samana sakala bhava ruja parivārū

p.3.

1. Keshav Dās: Rām Candrikā, Vol.I.

2. Ibid.

X X See caupāī on p.p. 177-187

3. Tulsī Dās: Rāmcarit'mānas.

5) Pādā¹ kulaka or Śasīvadana

consists of four caukalas in each pāda.

Example (1)

gurupadaraja mṛdu māṃjula amjana
nayana amiya dṛge dosa vibhamjana
tēhīkarā vimala bīveka vilocana
varanātmī Rāma carita bhava mocana

p.3.

X

X X

6) Paddharī, Paddhatikā or Pajjhatikā

Each pāda ends with U - U

Example (2)

puni āye sarajā sarita tīrā
tahaṃ dekha ujvala amala nīrā
nava nirakhi nirakhi dyuti gati gambhīrā
kashu varnana lāge sumati dhīrā

p.13.

Verses having seventeen mātrās in each of the four pādas are called Mahāsaṅkārī. Of this class we find the following subdivision:

X

Candra or Madhupa

The yati falls after the 10th mātrā of each pāda.

Example (3)

asura dval hute balāvanīa bhārī
sunda upasunda sve'ccha - bihārī
bhagavati tinhaīm dīnhīm dēkhai
dekhi sundarī rahe' dou lubhāt

p. 283.

-
1. Tulsī Dās: Rām carit mānas X X See p.p. 177-187
 2. Keshav Dās: Rām Candrikā Vol.I.
 3. Sūr Dās: Sūr Sāgar.

Verses having nineteen mātrās in each of the four pādas are called Mahāpaurāṇika. Of this class we find the following subdivisions:-

X

Sumeru

Each pāda ends generally in U - -, with yati after the 10th or the 12th mātrā.

Example (1)

kabai Hari krpā karīhau' surati merī
aurana kou kāṭana kom' moha-berī
kāma-lobha ādī ye' mirdaya aherī
milikaini mana-mati-urgi' cahūmdhā gheri
p.116.

Verses having twenty mātrās in each of the four pādas are called Mahādaisika. Of this class we find the following subdivisions:

1) Yoga

Each pāda ends in U - -, with yati after the 12th mātrā.

Example (2)

pāratha ko sārathi Hari' āpa bhae haim
bhākta-bachala nāma rigana' gāi' gae haim
bāem kara bāji-bāga' dahina haim baiṭhe
hānkata Hari hānka deta' garajata jyau aiṁṭhe
p.13.

X

2) Hansagati

The yati falls after the // th mātrā of each pāda.

1. Viyogi Hari: Braj mādhuri sār (Ed.)

2. Sūr Dās: Sūr Sāgar.

Example (1)

binaī guruhī, gūṅganahī, girihī ganānāthahī
 hrdaya ānē siyarāma' dhare dhanu bhāthahī
 gavaūm gourī-girīsa'vivāha suhāvana
 pāpanasāvana, pāvana maminana-bhāvana.

p.29

Verses having twentyone mātrās in each of the four
 pādas are called Trailoka. Of this class we find the
 following subdivisions:-

X

Candrāyana.

The yati falls after the 11th mātrā of each pāda.

Example (2)

calo sakhi baikuntha' bisnu māyā jahān
 cāriu mukti nidāna parama' pada le tahān
 āge sūnya svarūpa'alakha nahin lakhi parai
 tatva nivanjana jāna bharama jani cita dharai

p.122.

Verses having twenty two mātrās in each of the four
 pādas are called Mahārandra. Of this class we find the
 following subdivisions:

1) Rādhikā.

The yati falls after the 13th mātrā and ~~each~~ pāda
 ends with G G, L G or L L.

-
1. Tulsī Dās: Tulsī granthāvalī, Vol.II
 2. Ayodhya Singh Upadhyay: Kabīr ācanāvalī (Ed.)

Example (1)

tū sūrata naina nihāra' amḍa ke pārā hai
 tū hirade soca bicāra' yahadeśa hamārē hai
 kara nainomā didāra pinda se nyārā hai
 hirade soca bicāra yaha' amḍa majharā hai

p.95 and 106

2) Prabhātī or Uṇyānā

The yati falls after the 12th mātrā and each pāda ends with ॥ one G.

Example (2)

ādi saradā ganapati' ghuri manāiyaho
 Ramalata kara nahachū' gāi sunāiyoho
 Jēhi gāyo sidhi hoyā' parama nidhi pāiyaho
 kēti janama kara pātake dūra so jāiya ho

p.3.

3) Kundala

The yati falls after the 12th mātrā and each pāda ends with G G.

Example (3)

syāma lāla prāta bhayo' jāgan kali jāūm
 outiyā surajhāya bīca' sumana haum guthāūm
 ugata sūrya jyoti bhai' kulahari banāūm
 pāmya bandha ghūlagharūm su' cālīko sikhāūm

p.166

4) Sukpadā

The yati falls after the 11th mātrā.

Example (4)

jyom ati pyāse māngī' nira lahai gaṅga jalu
 pyāsa na eka bujhāi' bujhai trai tāpa bāke sukha
 tyāum tuma lēn hanako na' bhayo kachu eka ^{sukha}
 pūje manake kāmā' ju dekhyo Rāma mukha

p.95.

-
1. Ayoḍhyasīṅgh upadhyaya: Kabir bacanāvatī (Ed)
 2. Tulsī Dās: Tulsī granthāvalī Vol.II.
 3. Viyogi Hari: Braj Nādhurī sār (Ed)
 4. Kesav Dās: Rām Candrikā Vol.I.

Verses having twenty three mātrās in each of the four padas are called Raudrāka. Of this class we find the following subdivisions:

1) Drrhapada, Drrhapata or Upamāna ^X

The yati falls after the 13th mātrā and each pāda ends with 0 0.

Example (1)

bājata Avadha gahāgahe' ānanda badhāye
nāmakarana Raghuvaram'ke' nrpa sudēna sodhāe
pāya rajāyasu rāya ko'rairāja bolāe
sisya saciva savaka sakhā'sādara sira nāe
p.275.

2) Hīra or Hīraka ^X

The yati falls after the 6th and the 12th mātrā. Each pāda begins with 0 and ends with - U -

Example (2)

paṇḍita gana' mandita guṇa' dandita mati dekhiye
kṣatriyavara' dharma pravara' krudha samara lekhiye
vaiśya sahita' satya rahita' pāpa pregaṭa māniye
śūdra sakati' vipra bhagati' jīva jagata jāniye
p.22.

3) Avatāra ^X

The yati falls after the 13th mātrā.

Example (3)

karani karunā - sindhu ki' mukha kahata na ābai
kapate beta parasaim baki' janani gati pāvai
beda upaniśada jāsu kaum'ni ragunahin batāvai
soi saguna hvai Nanda ki' dānvarī bandhavan
p.2.

-
1. Tulsī Dās: Tulsī granthāvalī.
 2. Keshav Dās: Rām Candrikā Vol.I.
 3. Sūr Dās: Sūr sāgar.

Verses having twentyfour mātrās in each of the four padas are called Avatārī. Of this class we find the following subdivisions:

X
1) Rolā

The yati falls after the 11th mātrā in each pāda, which should be L. If it happens to be G Rolā is indistinguishable from the next subdivision.

Example (1)

sūbha sūraja - jala - kalasā' nṛpati Dasarathabhaye
tina ke suta bhaye cārī' catura cita cāru cāru mātī
Rāma candra bhuvacandra' Bharata bhārata bhuva bhūṣana
Lakṣmaṇa aru Śatrughna' diha dānava-dala-dūṣana
p.11.

X
2) Kāvya

The yati falls after the 11th mātrā which is always G.

Example (2)

mūlana hī kī jahān' adhogati Keśava gāīya
Loma hutāsana dhūmā' nagara ekai malināīya
durgati durgana hī ju' kuṭila gati saritana hī mam
śrīphala kē abhiśāsa' pragata kavi kula keji main
p.25.

X
3) Digpāla or Mrdugati

The yati falls after the 12th mātrā. G G in the end of the pāda makes it sonorous.

-
1. Kesav Dās: Rām Candrinā Vol.I.
 2. Ibid.

Example (1)

jhūṭhe jani patiyāhū¹ ho suna santasujānā
 tere ghata himm thagapurhai² khobahu ayānā
 jhūṭhe kā māndāna hai³ dharatī⁴ asamānā
 daso diśa vāke phanda⁵ hai jīva gherahi ānā,
 p.73.

Madana or Rūpamālā^X

The yati falls after the 14th mātrā. Each pāda ends with U - U.

Example (2)

bahuta nārī suhāga-sundarī¹ aura ghoṣa kumārī
 sajana-prītana-nāma lai-lai² dai paresapara gārī
 Nanda atisai bhayau ghara-ghara³ nrtya thānivahim⁴ ~~dhāveni~~
 Nanda dvareim⁵ bheṇṭa lai-lai⁶ umahyan gokula gāṇvari
 p.425.

 Verses having twentyfive mātrās in each of the four pādas are called Mahāvatārī. Of this class we find the following subdivision:

Muktāmani^X

The yati falls after the 13th mātrā and each pāda ends with G G

Example (3)

jībata lau¹ byohāra hai² jaga kau tuma jāma³
 mānaka Hari guna gāi lai re sabha suphana sarnānā⁴
 Hari jasu re mana gāi lai⁵ jo sangī hai tero
 āisara bi⁶ tīo jāta hai⁷ kahio māna lai mero
 p.16.

-
1. Prem cand: Bijak of Kabir.
 2. Sūr Dās: sūr sāgar
 3. Nānak: Nānak Vijay

Verses having twentysix mātrās in each of the four pādas are called Mahābhāgavata. Of this class we find the following subdivisions:

1) Gītikā ^x

The yati falls after the 14th mātrā and ~~each~~ ^{the} pāda ends with - U - or L G

Example (1)

jaba kūdyau Hanumāna udadhī' gānakī sudhī len ko
dekhana ko Dasamātha apare' nātha ko sukha dena ko
jā giri pare carhi kulānca' tini ucakaiyām
so giri dasa jojana dhasi gayāu' hai dharani mahiyām
p.332.

2) Jhūlahā ^x

The yati falls after the 14th mātrā and ~~each~~ ^{the} pāda ends with - U - or L G.

Example (2)

taba lokanātha biloki kai' Raghunātha ko nija hātha
sabisea som abhiseka kai' puni uccarī subha gātha
āsī rāja īsta Basītha som' mili Gādhinandana āi
puni Bālamiki Viyāsa ādi jite hute munirāi
p.102.

Verses having twenty seven mātrās in each of the four pādas are called Nāksatrika. Of this class we find the following subdivisions:

-
1. Nand Dās: Nand Dās (Edi) Vol.II.
 2. Kesav Dās: Rām Candrikā Vol.II.

1) Kabīr, Samundar or Sarasī^X

The yati falls after the 16th mātrā and each pāda ends with G L

Example (1)

vr̥ndāvana ke rūkha hamare, māta-pitā sutabandha
guru govinda sādhu gati mati sukha, phala phūlani kau
inahiṁ pīthi dai anata dithi kari, so andhana men andha
vyāsa inahiṁ chore an churāvai tāko pariyo kandra
p. 189.

2) Subhagītā

The yati falls after the 15th mātrā and each pāda ends with - U -.

Example (2)

jāga lehu re manā jāga behu, kahā gāphī la soīā
jo tanu upajīā sānga, so bhā sānga na hoīā
sāmpati ratha dhana rāja siu ati nehu lagāite
kāla/hasā jaba gala parī sabha bhaeo parā to
p. 16.

Verses having twentyeight mātrās in each of the four pādas are called Yaugika. Of this class we find the following subdivisions:

1) Dovaī, Lalitapada or Sāra^X

The yati falls after 16th mātrā. G G in the end make it sonorous.

-
1. Viyogī Hari: Braj mādhuri sār (Ed)
 2. Nānak: Nānak Vijay
 3. ~~XXXXXXXXXXXXXXXXXXXX~~

Example (1)

binatī sunau dīna kī cita dai¹
 kaisaiā tuva guna gāvai¹
 māyā naṭī lakuti kara līnhe¹
 koṭika nācā nacāvai¹
 dara dara lobha lāgi liya dolati¹
 nānā svānga banāvai¹
 tuma sauā kapatā karāvati prabhu jū¹
 meri budhi bharamāvai¹

p.24.

2) ~~Harigita~~ Harigita or Harigītikā^{x-}

The yati falls after the 16th mātrā and each pāda ends with L G.

Example (2)

śrī Rāmacandra Kṛpālu bhaju mana¹
 haraṇa bhava bhaya - dāruṇam¹
 nevakaṇja-locana kaṇja mukha kara¹
 kaṇja pada kañjāruṇam¹
 kandarpa aganita-amita-chakī nava¹
 nīla-nīraja-sundaram¹
 patapīta mānahu karita-ruci suci¹
 naumi ganakasutā-varam¹

p.483. 84

 Verses having twenty-nine mātrās in each of the four pādas are called Mahāyangika. Of this class we find the following subdivisions:

x

Marahattā

The yati falls after the 10th and the 18th mātrā and

-
1. Śūr Dās: Śūr Śāgar.
 2. Tulsi Dās: Tulsi granthāvalī Vol.II.

each pāda ends with ॐ ॐ

Example (1)

ati ucca agāraṇī¹ baṇī pagāraṇī¹
 janu cintāmaṇī nārī
 bahu śata makha-dhāmaṇī-dhūpita angana¹
 Hari ke-si anaharī
 citrī bahu citraṇī parama vicitraṇa¹
 Kesavaśāsa nihārī
 janu viśvarūpa ko amala āraṇī¹
 racī virañcī becaṇī

p.23.

Verses having thirty mātrās in each of the four pādas are called Mahāthithika. Of this class we find the following subdivisions:

X

1) Gāhā or Kukulbha.

The yati falls after the 14th mātrā and each pāda ends with ॐ ॐ.

Example (2)

bhāī bandhu au mīta saṅghātī¹
 so na milai jehi cāhai re
 daraba hu te mana jhuravai aketā¹
 koi tehi niravāhai re
 kahai Muḥammada panthana bhulāū¹
 āge aisa utārā re
 so kai calahu pāra jehi utarahu
 na ta būrahu manjhadhārā re

p.712.

-
1. Keshav Dās: Rām Śāndrikā, Vol.I.
 2. Mata prasad Gupta: Jayasī granthāvalī (Ed)

2) Copaiyā or Cavapaiyā

The yati falls after the 10th and the 18th mātrā and each pāda ends with G.

Example (1)

japa joga virāgā' tava makha bhāgā'
 śravaṇa sunai' Dasasīsā
 āpuna b̥thidhāvai' rahai na pāvai'
 dhari saha ghālai khīsā
 asa bhras̥ṭa acārā' yā saṁsārā'
 dharāma suniṭa nahim kārā
 tehi bahuvīdhī trāsai' desa nikāsai'.
 jo kaha veda purānā. p.104.

X

3) Tātanka

The yati falls after the 16th mātrā and each pāda ends with - - -

Example (2)

brāhmaṇa ke ghara brāhmaṇī hotī'
 yogi ke ghara calī ho
 kalimā parhi parhi bhai turnkinī
 kalimā rahai akalī ho
 maikē raha jāya nahim sasura'
 sām sānga na sovai ho
 kahe Kabīra ve yaga yuga jīvai'
 jo jāti pāti kula khovai' ho
 p.77.78

X-

4) Lāranī

The yati falls after the 16th mātrā. There is no fixed rule for the last syllable of the pādas.

-
1. Tulsi Dās: Rām carit mānas
 2. Prem cand: Bījak of Kabīr.

Example (1)

goda lie Hari kauṁ Mandarāna¹
 astana pāna karāvati hai¹
 bāra bāra Rohini kauṁ kahikahi¹
 palikā ajira mangāvati hai¹
 prāta samaya ravi-kirani kōivari¹
 so kahi sutahiṁ batāvati hai¹
 āu ghāna mere tāla kām āngana¹
 bāla-kali kauṁ gāvati hai¹

p.454.54

5) Sōkahara

The yati falls after the 8th, the 16th and the
 24th mātrā and each pāda ends with G.

Example (2)

subhaga seja sobhita Kausalyā¹
 rucira Rāma sisu¹ goda liye¹
 bāra bāra bidhubadana bilokatī¹
 locana cāru cakora kiye¹
 kabahūṁ paurhi payapāna karāvati¹
 kabahūṁ rakhati¹ lāi hiye¹
 bālakali gāvati halarāvati¹
 pulakati premapiyūsa piye¹

p.278.

6) Rucirā

The yati falls after the 14th mātrā and each pāda
 ends with G.

Example (1)

ati sukha begi boli guru bhū¹
 sura bhūpati bhītara bhavana gao¹
 jāta karana kari kanaka basana¹
 man bhusita surabhi samūha dae¹
 kanaka kalasa cāmara patāka¹
 dhuja jaham taham bandana vāra nae¹
 bharahiṁ aṁlāra aragajā chira¹
 kabin sakala loka eka raṅga rae¹

p.272.

1. Sūr Dās: sūr sāgar.

2. Tulsī Dās: Tulsī granthāvalī, Vol.II.

3. Tulsī Dās: Tulsī granthāvalī Vol.II.

Verses having thirty one mātrās in each of the four pādas are called Aśvavatārī. Of this class we find the following subdivision:

Bīr or Mātrik Savaiyā

The yati falls after the 16th mātrā and each pāda ends with O L.

Example (1)

beda-kamala-mukha parasati janani¹
 xaxanka lie suta rati kari Syāma¹
 parasa subhaga ju aruna komala-ruci¹
 anandita manu purana kama¹
 ālambita ju prastha bala sundara¹
 parasaparahi citavata Hari-Rama¹
 jhanki-ujhaki bihansata don suta¹
 prenamagana bhai ikataka jama¹

p.498.

Verses having thirty two mātrās in each of the four pādas are called Lākṣanika. Of this class we find the following subdivisions:

1) Tribhāṅgī

The yati falls after the 10th, the 18th and the 26th mātrā and each pāda ends with O. There should be no U - U in its cāṅkalpa.

1. Sūr Dās: Sūr Sāgar.

Example (1)

kavikula vidya dhara sakala kalādhara
 rāja rāja bara beṣa bane
 Ganapati-sukhedāyaka pasēpati lāyaka
 sūra sahāyaka kauna ganai
 senāpati budhajana māṅgala guru guna
 dharma rāja mano buddhi ghanī
 bahu śubha manasa kara karuṇa maya aru
 sura tarāṅgini śobha sanī

p.21.

2) Padmavati or Kamalavati

The yati falls after the 10th and the 18th mātrā
 and each pāda ends with 0 0. There should be no U - U in
 its cāṅkalas.

Example (2)

bāje bahu bājaim tārani sājaim
 sunī sura tājaim dukha bhājaim
 nācāim navaṇārē sumana śiṅgārī
 gati manuhārī sukha sājaim
 bīnāni bajāvaim gītani gāvaim
 munēna riḥhāvaim mana bhāvaim
 bāsana pata dījai saba raga bhījai
 dekhata jīje chabi chāvaim

p.158.

Samānasavaiyā or Savai^x

The yati falls after the 16th mātrā and each pāda
 ends with - U U.

-
1. Keśav Das: Rām Candrikā Vol.I.
 2. Ibid.

Example (1)

prāta samai uthi jasunati janani¹
 giridhara sutā ko ubatinhavāvati²
 kari sringāra basana bhūsana saji³
 phūlanā raci raci pāga banāvati
 chūte banda bāga ati sobhita¹
 bicā bicā cova aragajā lāvati
 sūthana tala phūndanā sobhita¹
 āju ki chahū kachu kahati na āvati¹

p.283

(I)

Mattasavaiyā

Each pāda consists of two Pādakulaka pādas

Example (2)

lata kati phirati jubana-madamātī¹
 cāmpaka bithina cāmpakabaranī¹
 ratanāre aniyāre locan
 lakhikaim lājati haim nava harinī¹
 amsa bhuja dhari latakata lālahim
 nirakhi thake mada gaja gati karami
 vṛndā lipina binodahi dekhata
 mōhim vṛndāvana kī gharanī¹

p.216

X

Dandakalā

The yati falls after the 10th and the 18th mātrā
 and each pāda ends with U U -

Example (3)

parasata pada pāvana¹ soka nasāvana¹
 pragata bhai tapapūja sahi¹
 dekhata Raghunāyaka¹ janasukhadāyaka¹
 sanamukha hoi kara jori rahi¹
 ati prema adhirā pulaka sarīrā¹
 mukha nahā āvai bacane kahi¹
 atisaya barabnāgi¹ carananhi lāgi¹
 jugala nayana jaladhara bahi¹

p.120

-
1. Govind Svāmī quoted in Vinodā.
 2. Viyogi Hari: Braj mādhuri sār.
 3. Tulsi Dās: Rām carit mānas.

X
Kamanda

The yati falls after the 15th mātrā and each pāda ends with ॐ ॐ

Example (1)

bīra narappati ke bhuja danda'
akhanda parākrama manda pad'yodī
jāī jati jata sesa ke sīsa'
sicī dina dāna jalāvali aumāī
phailī phailī mana kāma sabai'
duja puñjani kai kari sīva pic'hau rī
dekhata dūri bhaye dukha kesava'
sāwica kī bola barauna mai baurī

p.19.

Verses having more than thirty two mātrās in each of the four pādas are called Dandaka. Of this class we find the following subdivisions:

X
Karekhā

Thirty seven mātrās in each of the four pādas. The yati falls after the 8th, the 20th and the 28th mātrā and each pāda ends with U - -

Example (2)

bīśvavikhyata' viśveśa viśvāyatana'
bīśvamaryāda' vyāladagāni
brahma baradeśa' vagīśa byapaka vimala'
bipula balavāna nīrvāna svānī
prakṛti mahatata' sabdādī guna devatā'
vyomā marudagni' amalāmbu urvī
buddhi mana indriya prānacūṭhātama'
kāla-paramānu' cicchakti gurvī

p.490.

-
1. Keshav Dās: Bīr sīnha caritra.
 2. Tulsī Dās: Tulsī granthāvalī Vol.II

X
Hamsāla

Likewise thirtyseven mātrās in each of the four pādas, but the yati falls only after the 20th mātrā and each pāda ends with U - -.

Example (1)

cala jabaloko ko soka saha tyāgiya¹
 haṁsa ko rūpa satagura banāi
 bhr̥ṇ̥ḡga jyom̐ k̥āt̥ḥ ko palati bhr̥ṇ̥ḡgai kiya²
 āpa sama raṁga dai lai urai
 chori nā sūta mala kūta ko pahumciyā¹
 biśnu kī thākuri² dekha jāi
 imdra kubbera jaham̐ raṁbha ko nr̥tya hai¹
 deva taim̐tisa kotika rahai

p.89.

X
Madanahara or Madanagvha

Forty mātrās in each of the four pādas. The yati falls after the 10th, the 18th and the 32nd mātrās and each pāda begins with L L [~] with G G.

Example (2)

saṁga Sītā lachimāna¹ śrī, Raghunandana¹
 mātana ke subha pāi pare saba, duhkha hare
 an̐suvana an̐havaye¹ bhāgani aye²
 jivana pāye an̐ka bhare¹ aru an̐ka dhare
 vara vadana nihārāin¹ sarabasu bārāin¹
 dehim sabai sabahīna ghano¹ baru lehi ghono
 tana mana na sambhārāin¹ yahi bicārāin¹
 bhāga baro yaha hai apano¹ kidhāum hai sapano¹

p.30.

Cāmcari or Haripriya.

Fortysix mātrās in each of the four pādas. The yati

-
1. Ayodhya Singh upadhyaya; Kabir bacanāvali (Ed)
 2. Kesav Dās: Rām Candrikā, Vol.II.

falls after the 12th, the 24th and the 36th mātrā and each pāda ends with 0.

Example (1)

Jasumati dhaum dekhi āni āgaim hval lai pichāni¹
 bahiyām gahi lyāi kuṃvara² aura kau ki terau
 abalaum main kari kani³ sahi dūdhā dahi hāni⁴
 ajahum jiya jāni māni⁵ kanha hai anerau
 dīpaka main dharyan bāri⁶ dekhata bhuja bhae cāri⁷
 hāri haum dharati karati⁸ dina dina kau jheran
 dekhyata nahim bhavana mānjha⁹ jaisoi tana taisi sāmjhi¹⁰
 chala sai kachu karata phirata¹¹ maharikanjitherau¹²
 p.555

In addition to the verses with an equal number of mātrās in each pāda we find several metres where the pādās consist of an unequal number of mātrās. Those are:

X

Baravai

Pādās one and three of 12 and two and four of 7 mātrās.

Example (2)

kosa-mukuta sakhi marakata
 manimaya hota
 hātha leta puni mukutā
 karata udota

p.19.

X

Ati-Baravai

Pādās one and three of 12 and two and four of 9 mātrās.

Example (3)

bando devi saradavā
 pada kara jori
 baranata kāvya baraiivā
 ḷagai na khori

p.40.

-
1. Sūr Das: Sūr śāgar
 2. Tulsī Dās: Tulsī granthāvalī Vol.II.
 3. Rahim: Rahim ratnāvalī (Ed)

X

Dohā

Pādas one and three of 13 and two and four of 11 mātrās

Example (1)

śrī guru carana saroja raja
 nija mana mukuru sudhārī
 baranaūm Raghuvara bimāla gasu
 jo dāyaku phala cārī

p.206.

Sarathā

Pādas one and three of 11 and two and four of 13 mātrās.

Example (2)

dina dekhi saba dīna
 eka na dīnhīm dusaha dukha
 so aba hama kahām dīna
 kachu nahīm rākhyo bīrabala

p.206

X

Ullālā

Pādas one and three of 15 and two and four of 13 mātrās.

Example (3)

kaha kavi Narahari Akabar sunau
 binavati gaū jorē karan
 aparādha kaunmohi māriyata
 muehu oāma sevai caran

p.203.

X

Dhattā

Pādas one and three of 18 and two and four of 13 mātrās.

-
1. Tulsī Dās: Rām carit mānas.
 2. Ram Chandra Sūkla: Hindī sāhitya kā itihās
 3. Ram Chandra Sūkla: Hindī sāhitya kā itihās

The second and fourth pādas end in L L L

Example (1)

sarajū saritā tata nagambasai bara
Avadha nāmyasadhāma dhar
aghaogha vināsī saba puravāsi
amaraloka mānahuṁ nagar

p.

Kundaliyā

consists of one Dohā plus one Rolā.

Example (2)

bahu bītī thorī ralē soī bītī jāī
hita Ohruva begī bicārikāim basa Bṛndāvanaāī
basi Vṛndābana āī lāja tajikāim abhimānahim
premaṭina hvai dīna āpakom trna sama jārahim
sakala sāra ko sāra bhajana tūm kari rasa rītī
re mana soca bicāra rakū thorī bahu bītē

pp. 308-9

x

Chappaya or Satpada

consists of one Rolā plus two padas of Ullālā.

Example (3)

arihu danta tinu dharai tāhi nahim māri sakata koi
hama santata tinu carahim vacana uccarahim dīna hoī
amṛta paya nita sravahim baccha mahi thambhana jāvahim
hinduhi madhura na dehim kaṭuka turakahi na piyāvahi
kaha kavi Narahari Akabara sunau binavati gau jore karan
aparadha kauna mohi māriyata muchu cāma sevai caran.

pp. 202-3.

-
1. Keśav Dās: Rām Candrikā Vol. I.
 2. Vyogi Hari: Braj mādhuri sār.
 3. Rām candra gukṛta: Hindi sāhitya kā itihās.

Tāla vṛtta.

The most typical form of a Tālavṛtta is the Pada, otherwise called Deśī, Bhāsā, Gīta, Bhajana or Śabda. A Pada begins generally with one pāda in any chosen metre. (Refer to page 29 .) This is followed by one or more pādas either in that same or in another metre. The shortest form of the first stanza of a Pada consequently consists of two pādas in the same or in two different metres. The first pāda^(Tek) must then be repeated at the end resulting in a stanza of three pādas. The Tek is sung again after each following stanza, which may consist of 2, 4, or even 8 pādas. Sometimes poets repeat the whole of the first stanza and not only the first pāda. In that case the whole stanza could be called Tek. For instance:-

kāhe re bana khojana jāī

- - - U U - U U - -

sarba nivāsī sadā alepa tohī sānga samāī

U - U - - U - U - - - - U - U - -

kāhe re bana khojana jāī

- - - U U - U U - -

puspa madhya jyom bāsa basata hai mukura nāhim jasa chāī

- U - U - - U U U U - U U U - U U U - -

taisa hī Hari basai nirantara ghata hī khojo māī

- - - U U U - U - U U U U - - - - -

kāhe re bana khojana jāī

- - - U U - U U - -

bāhara bhītara ekai jāno' yaha guru jñāna batāī
 - U U - U U - - - - U U U U - U U - -
 jana Nāneka bina āpā cinhe' mitai na bhrana kī khāī
 U U - U U U U - - - - U - U U U - - -
 kāhe ra bana khojana jāī
 - - - U U - U U - -

The first pāda of this Pada is in Caupāī metre of 16 mātrās. The second pāda follows the Sāra metre of 28 mātrās, with yati after the 16th mātrā and ending with G G. The third pāda is a repetition of the Tek. The whole stanza serves the purpose of the Sthāyī in music.

The first and the second pādas of the second stanza are also in the Sāra metre after which the first pāda of the first stanza is repeated. This second stanza serves the purpose of the Antarā in music.

The first and the second pādas of the third stanza are also in the Sāra metre and they are also followed by the first pāda of the first stanza, the Tek. This stanza serves the purpose of the Abhoga in music.

In practice we find that the poets frequently use the following metres when composing a Pada: Doha⁽¹⁾ Caupāī,

Kundāla, Pādākalaka, Vira Digpāla, Sāra, Avatāra, Śṛṅgāra, Upamāna, Paddharī, Haripriyā, Hākali, Caubotā and Mrdugati, which have been explained before. Besides they use:-

Sugati or Subhagati

of 7 mātrās ending with 0

Nidhi

of 9 mātrās ending with L

Dīpa

of 10 mātrās ending with U U U - U

Bhava

of 10 mātrās ending with L or U - -

Līlā

of 12 mātrās ending with U - U

Nita

of 12 mātrās ending with U U U or U -

Candikā

of 13 mātrās ending with - U -

Manamohana

of 14 mātrās with yati after the 8th mātra ending with
U U U.

1. The way in which a Dohā is treated when presented as a tāla vṛtta has been demonstrated on page 31. The procedure followed in all the metres enumerated here differs in detail but not in principle

Kajjala

of 14 mātrās ending with G L.

Gopī

of 15 mātrās beginning with a ūrikalp and ending with G

Rama

of 17 mātrās with yati after the 9th mātrā and ending with
U - -

Bandanā

of 18 mātrās ending with G L

Rājīvagana or Mālī

of 18 mātrās

Tamāla

of 19 mātrās ending with G L

Śastra

of 20 mātrās ending with G L

Mañjutilaka

of 20 mātrās with yati after the 12th mātrā ending with U - U

Sindhu

of 21 mātrās beginning with L

Plavaṅgama

of 21 mātrās with yati after the 8th mātrā, beginning with
L and ending U - U U.

Gandrāyana

of 21 mātrās with yati after the 11 mātrā.

Trilokī

a combination of Plavaṅgama and Gandrāyana pādas.

Bhānu

of 21 mātrās with yati after the 6th mātrā ending with G L

Bihārī

of 22 mātrās with yati after the 14th mātrā.

Sobhanā

of 24 mātrās with yati after the 14th mātrā and ending with
U - U

Sārasa

of 24 mātrās with yati after the 12th mātrā ending with G.

Nāga

of 25 mātrās with yati after the 10th and the 18th mātrā
ending with L.

Madanāga

of 25 mātrās with yati after the 17th mātrā.

Viṣṇupada

of 25 mātrās with yati after the 14th mātrā, beginning with
L and ending with U - -.

These padas are meant to be sung in a Rāga to Sama or
Viṣama tālas (see illustration of the Cakraṭvartana)
In composing these Padas the laws of music have been given
preference over the rules of Pīṅgala.

The example given on Page 79 suggests the use of the
same tāla of 4 x 4.

CHAPTER THREE

Apabhraṃśa; Deśī;
Regions; Literature.

The embryo of the various modern North Indian languages is found in the Prakrits of the third generation - if such a word can be used with reference to a language. These Prakrits have been called Apabhraṃśa or Deśī by various ancient scholars.

Patañjali says that one and the same word has many (1) Apabhraṃśa forms. The instance he gives proves that languages such as Ardha Māgadhī, Sauraseni, Mahārāṣṭrī and others did exist at that time at least in incipient form which, however, were Apabhraṃśa from his strictly orthodox point of view.

Bharata mentions the Prakrits and calls them Sanskrit turned upside down, devoid of the virtues of culture, but (2) of manifold different ways of employment

Dandin enumerates four different kinds of languages, one (3) of which is Apabhraṃśa

-
1. Patañjali: Mahābhāṣya Vol. I, p. 2.
 2. Bharata: Nāṭya Śāstra XVIII 1-3, 28-29 and 35-37
 3. Dandin Kāvyaadarśa I. 36.

After Dandin various writers on Alamkāra Śāstras such as Bhāmaha, Ruirāṭa, Rājasekhara, Namisādhu and Vāgbhata accept Apabhraṃśa poetry together with Sanskrit poetry. Apabhraṃśa means Deśī bhāṣā, i.e. all the regional languages.

The work entitled Prākṛta prakāśa⁽¹⁾ of Varayuci,² considered to be oldest grammar, does not use the term Apabhraṃśa as such, but it gives the forms of various dialects,⁽²⁾ Paisācī, Māgadhī and others. In Candā's Prākṛta lakṣaṇa, the second oldest book, we find Apabhraṃśa expressly mentioned. The Prākṛta Vyākaraṇa of Hemacandra, the most widely respected authority, mentions the different forms of Apabhraṃśa which⁽³⁾ denote various currents of the same stream. The grammarians Kramadīśvara, Mārkaṇḍeya and Rāma Tarkavāgīśa who followed Hemacandra speak again and again about the various kinds of Apabhraṃśa.

These facts clearly establish that Apabhraṃśa and Deśī or Vibhāṣā languages were the offshoots of Prakrit in its various stages of development.

Now let us consider how the authors of the age thought of their own language. Svayambhū calls his language Deśī.⁽⁴⁾

-
1. E.B. Cowell: Prakrit Prakāśa (Ed).
 2. A.P. Rudolf Hoernle: Prakrit Lakṣaṇa (Ed)
 3. Hemacandra: Prakrit Vyākaraṇam
 4. Svayambhū: Rāmāyaṇa (Pāṇina carīu) MS.

(1)
 Padmadēva indicating that he would attempt to write the language of other poets who used Deśī words according to the rules of grammar, shows that he also calls his language Deśī. Then again Lakṣmana Deva (2) considers the language (3) of his book as Deśī bhāṣā, and Padmaḥpta is clear when he says that he has written his poem in Deśī bhāṣā.

Finally we quote Vidyāpati using Deśī bhāṣā and Apabhraṃśa as synonyms.

sakkaya vāñi vahua na bhāvañi
 pauma rasa ko muma na pāvañi
 desila vaana sava jana mitthā
 tam taisana jampaño avahatthā (4)

I.6.

Many people do not like Sanskrit bhāṣā (because of its difficulty), and the Prakrit language has no rasa. Deśī bhāṣā (vacana) is liked by all.

It is for this reason that I write in Apabhraṃśa.

Consequently it is clear that the language which the grammarians called Apabhraṃśa was called Deśī by the poets, the real users of the language.

(5)
 Hiralal Jain has summed up the main facts of the

-
1. Hiralal Jain: Pāhuda-doha (Ed) p.44.
 2. Ibid p.45.
 3. Ibid p.45.
 4. Vidyāpati: Kīrtilata
 5. Hiralal Jain: Apabhraṃśa bhāṣā aur sāhitya
 (Hāgarī pracāriṇī Patrikā Vol.50-issue
 1 to 4)

linguistic developments and uses of Apabhraṃśa. He has also defined the close and distinct relationship of Apabhraṃśa, as a standard literary form with the living Deśī bhāṣā of the villages.

(1)

When Ganesh Vasudev Tagore mentions the Apabhraṃśa regions, he seems to have taken Ardha-Māgadhī and Māgadhī together. He speaks of the following three Apabhraṃśa regions:-

- 1) Western
- 2) Southern
- 3) Eastern

To this a fourth region,

- 4) Northern, should be added.

The Western region includes Gujerat Rajasthan and the Doab.

The Southern region Maharashtra, Madhya Pradesh and the Nizam's provinces.

Eastern

And the /region Bengal, Bihar and Orissa.

The Northern region covers the hill tracts.

The last mentioned has no importance for the present work.

When we classify the poets and their works according to

-
1. Ganesh Vasudev Tagore: Historical grammar of Apabhraṃśa pp. 15-16.

regions, we find the following:-

The first Region (West)

- (1) Puspadanta: Mahāpurāṇo, Yāsodhara-carita and Nāgakumāracarita.
- (2) Yogīndu: Paramātmaprakāśa dohā and Yogasāradohā.
- (3) Rāma Siṃha: Pāṇḍadohā.
- (4) Dhanapāla: Bhavisayattā Kahā.
- (5) Abd-ur-Rahman: Sandeśa Rāsaka and Srīṅgarī Kavi.
- (6) Jinadutta Sūri: Cācari, Upadeśarasāyana and Kālasvarūpakulaka.
- (7) Hemacandra Sūri: Prakṛit Vyākaraṇa Chandonuśāsan and Deśināmamālā.
- (8) Haribhadra Sūri: Nemināthacarīu
- (9) Śālibhadra Sūri: Bāhubalīrāsa
- (10) Somaprabha Sūri: Kumārapāla pratibodha
- (11) Jinapadma Sūri: Thūlibhadda Phāga.
- (12) Vinaya canda Sūri: Neminātha catuspādikā.
- (13) Candraberaḍai: Prthivīrāja Rāso
- (14) Lakkhana: Anuvayarayana paibam
- (15) Rājasekhara Sūri: Neminātha Phāga
- (16) Ambadera Sūri: Samara rāsa
- (17) Unknown: Śālibhadrakakkā

The Second Region (South)

- (1) Svayambhū: Rāmāyana, Harivaṃśa purāṇa and Svayambhū Chandaḥ.
- (2) Teṇḍanapā: Caturyogabhāvanā.
- (3) Devasena: Sāvayadhamadohā.
- (4) Kanakāmara: Karakanda carīu.

The Third Region (East)

- (1) Sarahapā: Upadesagīti Dohākosa, Tattvopadesa² sikhara Dohākosa, Bhavanāphaladr̥sticaryā Dohākosa, Vasanta Tilaka Dohākosa, Mahāmudropadesa Dohākosa and Sarehapādagītika.
- (2) Sakarapa: Cittaguhyagambhīrārtha-gīti, Mahāmudrāvajragīti, Sunyatadr̥sti, Sadāṅgayoga, Sahajasaṁvarasvādhi-
sthāna and Sahajopadesasvādhi-
sthāna.
- (3) Bhūṣukapā: Sahajagīti
- (4) Luipā: Abhisamaya- Vibhāṅga, Tatvasvaśhavādohākosa and
Buddhodayabhāgavadabhi-²saṁyagītikā.
- (5) Virūpā: Amṛtasiddhi Dohākosa, Karmacandālikā Dohā koṣa,
Virūpagītikā, Virūpavajra-gītika, Virūpapada
caturasīti Mārgaphaṭṭanītavavādaka and
Sumisprapaṇcatatvopadesa.
- (6) Dombipā: Akṣaradvikopadesa, Gītikā and Nādivindu dvāre
Yogacaryā.
- (7) Darikapā: Mahāguhyatatvopadesa, Tathatā dr̥sti and
Saptamasidhānta.
- (8) Gundarīpā: Gīti.
- (9) Kukkurīpā: Yogabhāvanopadesa and Sravaparicchedana.
- (10) Kanhapā: Gītikā, Mahādhūmdhāna, Vasantatilaka,
Asambandha dr̥sti and Vajragīti.
- (11) Kamarīpā: Asambandha dr̥sti, Asambandha sargadr̥sti and
Gītikā.
- (12) Gorakhanāth: Gorakhavānī and Vāyutatropa²-desa.
- (13) Mahīpā: Vāyutatva and Dohāgītikā
- (14) Dhamapā: Kālībhāvanā mārga, Sugata²-dr̥stīgītikā and
Mukhāra²-cittavindubhāvanākrama.
- (15) Tilopā: Nivṛttibhāvanā² krama, Karunabhāvanādhīsthāna
and Dohākosa.
- (16) Santīpā: Sukhadukhadvayaparityāga² dr̥sti.

All these authors had inherited a vast stock of metres from former times, but by that time a new tradition of literary language was establishing itself. The poets strove to write in the language of the age, because in doing so they were able to appeal to the common people from Kathiawar to Nadia and from the Ganges to the Varmada. It will be shown that this was indeed the case, for instance with the works of Abd-ur-Rahman of Multan and of Sarahapā of Malanda in Bihar. These poets showed their ability to create a perfect form by means of the *mātrā vṛttas*, which, however, they made more and more amenable to the demands of *tāla*. Although the highest point in the creation of new metres had been reached in the age of secondary Prakrits, their rapid expansion over the whole language area was the most remarkable feature of the Apabhraṃsa age. The various metres developed so many varieties and subvarieties that it became quite difficult to name them all. In this period poetry received its immediate inspiration from the life, thoughts, and feelings of the common man. The songs of feasts and festivals and of worship, the recitations and stories of ghosts and devils, of village gods and of village fairs and farces, not only inspired and characterised

the new poetry but shed upon it a new light and gave it a new direction. It is for this reason that in these poems the best and noblest minds express themselves simply and naturally with the tenderness of the common folk.

These poets not only used entirely new metres but also developed and adorned various facets and parts of existing metres whether epic or lyric. They subdivided the sargas of their epics in Kadavakas. All this was accomplished with such a perfection that very little remained to be done for the poets who came afterwards. In the epics of this period we can already feel the advent of the Padmāvat and the Rām-carit-mānas. In the lyrics we find all the forms and pictures of our later religious literature. The tradition of writing Dohā and Dohā-Satasai also has its roots in this period.

Although these poets have used a variety of metres, their ~~they xxxxxxx have xx~~ special ~~liking xxxxxxx~~ favourites ~~xx were~~

- 1) Adila
- 2) Dhruvaka.
- 3) Dohā
- 4) Chhattā
- 5) Pajjhatikā (Caupāī)
- 6) Pañcapadī
- 7) Pādākulaka
- 8) Haddā

- 9) Śatpadi (1)
10) Vasta vadanaka

Of these metres Pajjhatikā and Gaupāī and Dohā and Ghattā and their sub-classes are most important. For instance there is not a single poet, the major portion of whose composition is not in one of them. We feel that the poets made them so pliable that they could express almost any idea. There is no doubt that these metres have kept that faculty as well as their beauty, charm and grace up to the present day. The great Hindi poet Maithili Sharan Gupta has said:-

Rāma tuṁhārā carita
svayaṁhi kāvya hai
koī kavi bana jāya
sahaja sambhāvyā hai (2)

O Rāma your life itself is a poem. Any man who tries to write it cannot but become a poet.

In the same way we could say that such is the force of these metres any man using them cannot but become a poet.

But this is not the only cause of the glory and dignity of these poems and metres. There is something else

-
1. Ludwig Alsdorf: Apabhraṁśa-studien
 2. Maithili Sharan Gupta: Sakat (dedicatory verse).

which we think is most important. This language had no geographical boundaries. No doubt there were some regional restrictions - as will be shown presently - but no definite barriers. The metres were not confined to any particular region but were common to every one of them.

The poets sowed the seeds of our modern languages and poetry. On the one hand they themselves followed their predecessors, and on the other they created new thoughts, new directions and new tastes. The poems of Paspadanta of Delhi, of Hemacandra of Gujerat, of Svayambhū of Madhyadeśa and of Sarahapā of Nalanda prove the truth of the above statements.

Each of these regions can be proud of some great poet who made its name live in history. The South West had Hemacandra, the North West Ahd-ur-Rahman, and the North East Govakhanātha. The South region had Svayambhū and the Eastern Sarahapā. But the most remarkable thing is that not only that region in which they were born, lived and wrote their poetry, but the whole of the Apabhramśa area knew them and was proud of them for their contribution to human civilization and culture.

(1)

The great literary giant Hemacandra is usually placed in the 12th century. He was born in Dhavakkal and

was a morh baniyā by caste. He was not only a great poet but also one of the greatest Indian grammarians. His Prākṛṭa Vyākaraṇa and Chandonusāsana are as useful to the common man as to scholars. His dictionary, the Deśī Nāmamālā is justly famous. He also made collections of his own poems and of those of his contemporaries and predecessors. His work is of permanent value.

(1)

Abd-ur-Rahman of Multan was a weaver, whose language clearly reveals his mastery of matters of head and heart. His success lies in his ability to use a simple but smooth and sonorous language. It is a great pity that not all his compositions have survived. He was a poet of love who wrote in great detail about different kinds of Nāyikās. Also his descriptions of the various seasons are very interesting and beautiful. His best known work is Sandeśa Rāsaka.

(2)

Nothing is known about Gorakhanāth (otherwise Gorakṣapā)'s lineage. Most probably he chose to follow the Siddha patha in early childhood. The Gorakha-vāṇī is considered to be his best work. His philosophy of life constitutes even now one of the principle schools of thought. Several of his poetical forms and his characteristic ulatavāṇī have been

-
1. Abd-ur-Rahman: Sandeśa Rāsaka (Sanskṛit-vidyā)
 2. Pitambaradutt Barathval: Gorakh vāṇī (Ed)

adopted wholesale by the poets who came after him.

(1)

Puṣpadanta, who was one of the greatest poets that ever lived, was called 'Abhimāna Meru' - the mountain of reverence. He is a poet of Vedanā, who has painted the pain of love and of poverty with equal success. He was a great critic and great patriotic poet in the modern sense of the term, who came to the world before it was ready for him. (2) He was born in Delhi and passed his last days in Hyderabad, hence he can be claimed by two regions, the North and the South.

(3)

Svayambhū belongs specially to the Southern region. He is one of those Indian poets as can be counted on the fingers of one hand. His Rāmāyana and Harivaṃśapurāṇa are not only ideal for poetry and metre, but they are also a treasure house of Indian religion culture and civilization. The language he uses is very plain, simple and well balanced. Its 'rasaparipāka' (perfection of Rasa) is beautiful. Svayambhū is a great observer of nature and mankind. The poetic tradition which he has established is still alive.

(4)

Sarahaṇā of Nālandā is not only the first poet of the Eastern region but is considered to be the first poet

1. P.L. Vaidya: Jasaharacaritu of Puṣpadanta (Ed)

2. Ibid.

3. Rahul Sankrityayan: Hindi Kāvya-dhārā.

4. Rahul Sankrityayan: Purātatva nibandhāvalī, p.169.

of the modern Indian languages. He is truly a national poet in the modern sense. He was born of a Brahmin family and became a great Ācārya of the Siddhapatha. His vast oeuvre presents an encyclopaedia of our civilization and literature at that time. He is one of those who has infused strength and fervour into Dohā and Pajjhatikā (1) (Caupāī) metres, and has written much about God, soul and body, Sahaj Mārga, Yoga and the moral code of virtues and vices. This proves that not only was he a poet but also a great thinker and leader.

In the foregoing pages we have discussed one outstanding poet of each of the different regions. Now we want to examine them collectively. So far as the language is concerned we can say emphatically that, although it is very different from the modern idiom, we must not forget that still it is its foundation. Between the earliest poet, Sarahapā (760 A.D.) and the last, Rājasākhara Sūri (1300 A.D.), lies a period of five hundred years. In so long a period language naturally cannot remain the same. (2) It is foolish to argue - as Rahul Sankrityayan does - that there is no change and there should be no change, when we

1. See section on Caupāī on page 177.

2. Rahul Sankrityayan: Hindi Kāvya-Dhārā.

find that even in one family the language of the grandmother differs from that of her grand daughter. We do not know the actual phases of the gradual change as we have very scanty material to work on. The manuscripts which we have, often were written centuries after the actual poems. Besides, the language of which we are talking had no rigidly fixed rules of grammar and composition and consequently varied to a great extent according to place, individual and needs. At the time of the poems being written down even a slight doubt was sufficient for the copyist to make an emendation according to his individual tradition. Not only this, new learners, editors and authors used to make innovations according to convenience. It is quite clear, however, that the essentials of the language have remained

(1)

jāva na āpa janijjai, tāva na siṣṣa karei
andhām andha kadhava tima, venna vi kūva padei,
(2)
Sarahaṇā

paṃkaya-vayanau kuvalaya-nayanau koyai kesara-sira-sehari
pallava-kar-yalu kusum-nahujjahu paisarai vasarita naresaru
(3)
Svayambhū

1. Rahul Sankrityayan: Hindi Kāvya-dhārā
2. P.C. Bagchi: Dohākosa (Ed) p.50.
3. M.C. Modi: Apabhraṃśa Pāthāvalī (Ed) p.4.

bhalla huā jom mārīā, vahinī! mahārā kantu,
lajjejjantu vayamsiyahu, jāi bhaggā gharu entu.
(1)

Hemacandra

are found in all the languages mentioned above and are claimed by them separately as their own old form. Slight touches of a local hand have in fact been able to make these poems very local in each instance and we can deny none of these claims. As time went on each of these languages became more and more geographically confined and developed its own characteristics in construction and pronunciation to such an extent that at present it is difficult to recognise the original oneness.

But this does not mean that there were no local or regional languages as well, even in the oldest times. In literature we find references to the following languages or sub languages:-

- | | |
|--------------------|----------------|
| (1) Ābhirī | (2) Antar vedī |
| (3) Andrī | (4) Avantī |
| (5) Gaurī | (6) Gurjarī |
| (7) Kaikeyī | (8) Kirī |
| (9) Kosalī | (10) Lātī |
| (11) Madhyapradesī | (12) Māgadhi |
| (13) Mahārāṣṭrī | (14) Marudeśī |
| (15) Nāgarī | (16) Pañcālī |
| (17) Pāścātyā | (18) Saimhālī |
| (19) Sindhī | (20) Takkī |
| (21) Vaidarbhi | (22) Varvarī |

(1)
(23) Vṛācarī

The situation thus seems to be that the Apabhraṃśa was the one common language prevalent over and above the many local languages. It is possible that some literary works were written in one of them when they first were presented to the world, but were reproduced in the general medium after some years. It is quite clear that there always was a need for a language which could be used as a medium for expression of literary or political thoughts and for commerce.

In its earlier stages the age with which we are dealing had known a veneration for the works of Bāṇa, Harṣa, Āśvaghoṣa, Bhāsa, Kālidāsa, Daṇḍī, and Bhavabhūti. Poets like Svayambhū speak in very high terms about the Sanskrit scholars. Sarahaṇā, Tilopā, Śāntipā and many others were not only great Deśī bhāṣā poets, but they were great scholars of Sanskrit too. But when writing Deśī bhāṣā poetry, they put aside their Sanskrit learning and did not like any conscious intrusion of Sanskrit. That was the reason why they could write such true and faultless Deśī poetry.

These poets were of two kinds; firstly those who lived

1. Uḍḍystana sūri: Kuvalayamālā (143)

at the court of kings and secondly those who did not care for kings and courts. The poets of the second kind - the so-called Siddha poets - were free to write as they liked, but they were greatly respected and loved even by the kings. The kings of Gauṛ had much respect for Sarahaṇā.

"Poetry in bondage," these poets thought, "could not be called real poetry. Real poetry is free like water of a mountain spring. It gives solace to mankind and satisfaction to the heart." People of later ages have changed the poetry of the Siddhas and made it cumbersome by adding something here and taking out something there, but in spite of this the essentials have remained intact. Its originality and popularity have remained indestructable. These Siddha poets wanted to make life free from artificiality. They wanted to make it simple and pure. It is for this reason that they stood firm against show and bad tradition and they were successful to a great extent.

In their criticism these poets did not spare even themselves. They did not mind condemning anybody in the strongest terms. In doing so they had only one thing in mind, i.e. to make the world better and more worth living in. They always felt that, if the ills and evils of society were to be corrected, it was necessary first to change and purify themselves.

Because of this aim they had at times to leave society, but this they did not mind, as it helped them to reach their goal. The full picture of life and death as given by Puspadanta and Svayambhū is really matchless. The philosophy of these poets was to take the world as it came and their full enjoyment of life sprang from their striving with head and heart for the good of the "Bāp kī bhūmī" which means the "country". It is true that this philosophy afterwards degenerated terribly, but that was not their fault. They should not be blamed for its subsequent degeneration.

On ^{the} internal evidence of this poetry it may be claimed that these poets came from the masses and wrote for them. Their poems are more for singing than for recitation. Hence the prevalence of tāla vṛttas in which one can make a short syllable stretch over two or even more mātrās by the application of yati or one can make a long syllable or even a group of syllables count as one single mātrā by quick pronunciation. They were not concerned with the number of syllables - metrical instants - between two tālas but they were very particular about the correct number of tāla mātrās or beats occurring between them. All the syllables in a period were pronounced so as to fit the necessary number of tāla mātrās, in other words the required length of time of one "bar."

The more theoretical vṛttas which we have discussed in a former chapter were less musical and from early times handled more by learned poets who did not come from the people and lacked their musical ear. They employed these metres for exclusively literary purposes. But even here we find that these metres become infected with music in their later stages, even when not written by popular poets. We begin to feel the stroke of drum which occurs after a definite period of time containing a particular number of tāla mātrās. For example when one reads or sings a Pajjhatikā, a metre frequently employed in Apabhraṃśa-Prakrit poetry, one unconsciously keeps time by stressing the first of every four tāla mātrās.

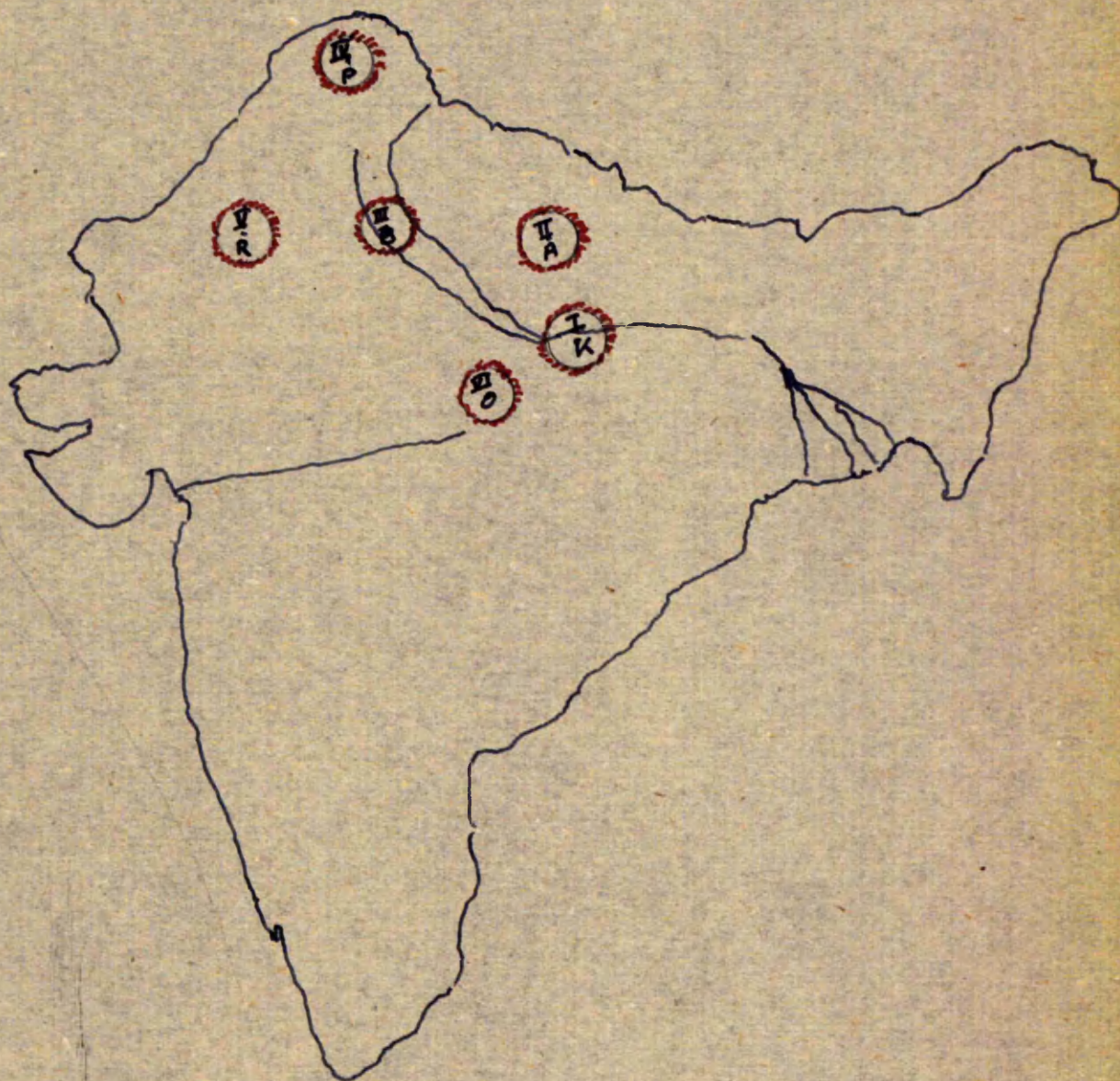
The tāla vṛttas were definitely employed in conjunction with dancing, for instance Rās and Garbā, very ancient dance forms, in which time is kept with the help of two small wooden sticks. The rhythmic pattern created by the strokes of these sticks can be easily felt while singing some of these metres. The Gāthā which^{is} generally used when singing narrative ballads^X seems to be the oldest inspiration of all such metres. The most important variety of this is the Madana Grha, where the sudden turn, which the dancers had to take at a particular stage is quite evident when the metre is

X Frequently these ballads were used as the accompaniment of a round-dance.

sung. Although this form seems to have survived principally in Gujarat, its general characteristic have enough parallels in the other North Indian languages to surmise kindred forms elsewhere, for instance in Rajasthan which is well within our field of research.

CHAPTER FOUR

Hindi poets; Regions:
Migration of metres; Caupāī.



On this map of Madhyadesa are marked six different

Hindi-speaking regions. Our poets from Rāmānand (1400 A.D.) to Keśav (1600 A.D.) are to be found in regions I - VI as follows:-

Region I Kāśī

Rāmānand (1400 A.D.)
 Bhavānand (1400 A.D.)
 Sen (1400 A.D.)
 Kabīr Dās (1400 A.D.)
 Bhago Dās (1420 A.D.)
 Dharam Dās (1420 A.D.)
 Srut Gopāl (1420 A.D.)
 Kamāl (1450 A.D.)
 Rai Dās (1450 A.D.)

Region II Avadh

Kutban (1500 A.D.)
 Mañjhan (1500 A.D.)
 Īśvar Dās (1510 A.D.)
 Malik Muḥammad Jāyasī (1540 A.D.)
 Tulsī-Dās (1575 A.D.)
 Usmān (1600 A.D.)

Region III Braj

Vallabhācārya (1500 A.D.)
 Viṭṭhal Nāth (1550 A.D.)

Krāna Dās (1550 A.D.)
 Sūr Dās (1550 A.D.)
 Paramānand Dās (1550 A.D.)
 Kumbhan Dās (1550 A.D.)
 Caturbhuj Dās (1567 A.D.)
 Chitasvāmī (1567 A.D.)
 Nand Dās (1567 A.D.)
 Govind Dās (1567 A.D.)
 Nābhā Dās (1600 A.D.)
 Gadādhār Bhaṭṭ (1567 A.D.)
 Mīrabāī (1550 A.D.)
 Vyās jī (1555 A.D.)
 Śrī Bhaṭṭ (1544 A.D.)
 Hit Harivāṁś (1560 A.D.)
 Hari Dās Svāmī (1560 A.D.)
 Sūr Dās Madan Mohan (1560 A.D.)
 Dhruv Dās (1560 A.D.)
 Tān Sen (1560 A.D.)
 Rasakhān (1560 A.D.)
 Akbar (1575 A.D.)
 Todarmal (1560 A.D.)
 Bīrbal (1560 A.D.)
 Manohar Dās (1577 A.D.)
 Rahīm (1560 A.D.)

Abul Faiz (1580 A.D.)

Fahim (1585 A.D.)

Harhari sahāy (1560 A.D.)

Harināth (1587 A.D.)

Karnes (1590 A.D.)

Gang (1575 A.D.)

Hol Rāy (1583 A.D.)

Narottam Dās (1545 A.D.)

Region IV Punjab.

Nānak (1500 A.D.)

Hriday Rām (1600 A.D.)

Region V. Rajasthan.

Chīnal (1518 A.D.)

Agr Dās (1575 A.D.)

Kuabhakaran (1550 A.D.)

Dādū (1600 A.D.)

Region VI Orcha.

Balabhadra (1580 A.D.)

Indrajit Singh (1580 A.D.)

Pravin Rāy (1580 A.D.)

Bāl Kṛṣṇa Tripāthī (1600 A.D.)

Keśav Dās (1600 A.D.)

Region I : KāśīRāmānand.

(1)

Rāmānand was educated in the school of Rāghavānand.

He stood out as a great religious reformer in the North, propagating the South Indian Vaisnavite teachings of

(2)

Rāmānuja in a somewhat modified form. He settled in

Benares, at the Pañcagāṅgā Ghāṭ, where a math of his

(3)

followers is said to have existed. Hymns in Hindi

ascribed to him are still preserved, one of them in the

(4)

(5)

Adi Granth. They travelled throughout Madhyadeśa. His

math at Kāśī was the centre of the movement he started.

He used the following metres:- Caupāī, Dohā and Pada.

Bhavanand.

(6)

One of Rāmānand's immediate disciples was Bhavanand.

He was the reputed author of an explanation of the Vedānta

1. Ram Kumar Varma: Hindi Sahitya kā Alocanātīkā Itihās, p.187
2. E. Greaves: A sketch of Hindi literature, p.38.
3. H.H. Wilson: Sketch of the Religious Sects of the Hindus, p.32.
4. F.E. Keay: A History of Hindi literature, p.21.
5. G.A. Grierson: The Modern Vernacular Literature of Hindustan, p.7.
6. H.H. Wilson: Sketch of the Religious Sects of the Hindus, p.36.

system of Philosophy in Hindi in fourteen chapters, entitled
(1)
Amṛtdhar.

He used the following metres: - Caupāī, Dohā, and Pada.

Sen.

Sen, a barber by caste, was one of Rāmānand's three
(2)
foremost disciples. For a certain period he was recognised
as the family guru of the Rajas of Riwa. Poems by him are
(3)
found in the Granth Sāhib.

He used the following metres:- Caupāī, Dohā, and Pada.

Kabīr Dās

The greatest of the disciples of Rāmānand, both as a
poet and as a religious leader, was the Muhamadan weaver
(4)
Kabīr. He spent most of his life in Benares but as his
(5)
end drew near went to Maghar, where he died. His works
are collected in the Bījak.

1. G.A. Grierson: The Modern Vernacular Literature of Hindustan, p.7.
2. F.E. Keay: A History of Hindi literature, p.22.
3. M.A. Macauliffe: The Sikh Religion, Vol. VI, p.121.
4. F.E. Keay: A History of Hindi literature, p.22.
5. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.79.

He used the following metres:- Baravai, Candrāyana, Caupāī, Caupāī, Digpāla, Dohā, Pada, Paddharī, Sarasī, Sāra, Tātanka, Totak and Visnupada.

Bhago Dās.

(1)
One of Kabīr's immediate disciples was Bhago Dās. He was the compiler of the Bijak, the book that enjoys the greatest authority amongst the Kabīr Panthis. (2) He composed also numerous poems himself, in which he used the following metres:- Baravai, Candrāyana, Caupāī, Caupāī, Digpāla, Dohā, Pada, Paddharī, Sarasī, Sāra, Tātanka, Totak and Visnupada.

Dharam Dās.

(3)
The year and place of birth of Dharam Dās are unknown, but it is certain that he went to Kāśī where he became one of the chief disciples of Kabīr. (4) After the death of Kabīr he succeeded him and remained in Kāśī as the leader of the sect to the end of his life. He composed various poems in simple metres, viz: Caupāī, Dohā, and Pada.

-
1. G.A. Grierson: The Modern vernacular literature of Hindustan, p.7.
 2. H.H. Wilson: Sketch of the Religious Sects of the Hindus, p.51.
 3. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.82.
 4. Ram Kumar Varma: Hindi Sāhitya kā Ālocanātmak Itihās, p.382.

Śrut Gopāl.

(1)

Another of Kabīr's immediate disciples was Śrut Gopāl.

He lived in Caurā, a Mahalla, now called Kabīr-caurā of Benares, but also had a Math at Jagannāth and one at Dvārīkā.

He used the following metres:- Caupāī, Dohā and Pada.

Kamāl.

(2)

Kamāl was Kabīr's son. He had little regard for his father and spent his time making couplets in refutation of his father's teachings. Hence the saying:

būrā vaṁśa Kabīra kī
upājā pūta Kamāl.

The line of Kabīr became extinct when his son Kamāl was born.

He used the following metres: Caupāī, Dohā, Pada, and Sorathā.

Rai Dās.

(4)

Rai Dās was another disciple of Rāmanand. He was a great friend of Kabīr, and attained great celebrity as a

(5)

1. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.9.

2. Ibid.

3. H.H. Wilson: Sketch of the Religious sects of the Hindus, p.64.

4. E. Greaves. A sketch of Hindi literature, p.47.

5. Ram Kumar Varma: Hindi Sāhitya kī Ālocanātmak Itihās, p.209

(1)
 mystic. A few of his hymns are incorporated in the Adi
 Granth.

He used the following metres: Caupāī, Dohā, and Pada.

The importance of the Kāśī region consequently originates
 from the fact that Rāmānand chose it as his centre.

Region II : Avadh

Kutban.

Kutban was a disciple of Sakhi Burhan Cisti and a contemporary of Husain Sah (1500 A.D.) (1) He is supposed to have written a love-story called Mrgāvatī - (also mentioned in the Padmāvat). (2) The language of this is considered to be Avadhī and it follows the typical Avadhī tradition of story writing. It is for this reason that we have included him amongst the poets of the Avadh region. (3) he used He says that the following metres:- Dohā and Caupāī.

Mañjhan

About Mañjhan we know practically nothing (4) except that the story of Madhumālatī mentioned by Jāyasī (5) is attributed to him. The preserved, alledgedly genuine, fragments reveal the Avadhī tradition in theme and language which entitles us to include the poet with the poets of Avadh.

He used the following metres:- Caupāī, Dohā and Sorathā.

-
1. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.95.
 2. Malik Muhammad Jāyasī: Padmāvat.
 3. Parashuram Gaturvedi (Ed): Sūfī kāvyā samgrah
 4. Ram Kumar Varma: Hindi Sāhitya kā Ālocanātmak Itihās, p.306
 5. Malik Muhammad Jāyasī: Padmāvat.

* A.G. Shirreff: Padmāvatī (Introduction)

Īsvar Dās.

Īsvar Dās wrote the Satyavatī Kathā during Sikandar Sah's reign (1489 to 1517 A.D.). The language and style of this story-book gives the impression that the poet belonged to Avadh and that he followed the tradition of
(1)
Avadh region.

He used the following metres:- Caupāī and Dohā.

Malik Muhammad Jāyasī.

Malik Muhammad Jāyasī was an inhabitant of Avadh,
(2)
a Musalman faqir of great sanctity. In the introduction to his poems he tells us that he was a disciple of Saiyed Asraf Jahangir and of Sekh Burhan and that he subsequently
(3)
studied under a Hindu Pandit. The Padmāvatī was written
(4)
while the poet was living in Jāyas. He also wrote
(5)
Ākhirī kalām, Akharāvatī and Mahārī Bāisī.

He used the following metres:- Ōaupāī, Caupāī, Dohā, Kākubha, Pādākulaka and Sorathā.

-
1. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.72.
 2. Shyam Sundar Das: Hindi Bhāṣā aur Sāhitya, p.372.
 3. Edwin Greaves: A Sketch of Hindi literature, p.49.
 4. G.A. Orierson: The Modern Vernacular literature of Hindustan, p.15.
 5. A.G. Shirreff: Padmāvatī (Introduction p. VI - VII).

Tulsī Dās.

Tulsī Dās was born in A.D. 1532, the son of Ātmā Rām Śukla Dube and his wife Hulsī. ⁽¹⁾ He died at a ripe old age in 1624 A.D., as attested by the old rhyme:-

samvat sorahisai asī,
asī gangē ke tīr.
Sāvanesuklā gattamī
Tulsī tajeu sarīr.

On the 7th of the light half of Śrāvana,
in Samvat 1680, Tulsī left his body at
Asī, on the bank of the Ganges. ⁽²⁾

His Rām-carit-Mānas is in every one's hands, from the court to the cottage, and is read or heard and appreciated alike by every class of the Hindu community, whether high or low, rich or poor, young or old. ⁽³⁾ This Rām-Carit-Mānas is his most famous work. ⁽⁴⁾ Although the poet spent a great part of his life visiting holy places like Mathura, Brindavan, Kuruksetr, Prayag (Allahabad) and "Purukhottam" purī, ⁽⁵⁾ he

-
1. J.N. Carpenter: The Theology of Tulsī Dās, p.25.
 2. G.A. Grierson: The Modern vernacular literature of Hindustan, p.43.
 3. F.S. Growse: The Rāmāyana of Tulsī Dās (Briffith's remark) ^{in case}
 4. G.A. Grierson: The Modern vernacular literature of Hindustan, p.45.
 5. Ibid.

settled in Ayodhya where he began writing his immortal
 poem in A.D. 1574.⁽¹⁾ It is for this reason that we
 consider him to be a poet of Avadh region.

He used the following metres:- Ahīr, Baravai,
 Bhānu, Caupāī, Caupāī, Cavapaiyā, Chappay, Dandakalā,
 Digpāla, Dīpa, Dohā, Hākali, Hamsagati, Harigītikā, Kajjala,
 Karakhā, Kavitt, Kukubh, Lāvanī, Mohana, Mṛdugati, Nita,
 Pada, Pādākulaka, Paddharī, Piyūsavarsa, Plavāṅgama,
 Rolā, Rucirā, Rūpanālā, Sakhi, Sarasī, Śāstra, Savaiyā,
 Sorathā, Sumeru, Tamāla, Tomara, Totaka, Upamāna and
 Uḍyānā.

Usmān.

(2)

Usmān lived at the time of Jahangir. He belonged
 to Gazipur. He is the author of a love-story called
 Citrāvalī in which he used the following metres:-
 Caupāī, Caupāī, Doha and Pādākulaka.

1. J.W. Carpenter: The Theology of Tulsī Dās, p.27.

2. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.128.

Region III: Braj.

Vallabhācārya.

Vallabhācārya's father Lakṣmaṇa Bhatt, a Tailanga Brahmin
(1) of Madras, lived at Ayodhya. Once while he was on pilgrimage
with his wife, Vallabhācārya was born near the village of
Causa, in Bihar. (2) The young man studied in Benares and made
a tour visiting Braj, Gaya, Jagannath and the Dekkhan. (3) He
finished this first tour (technically called his digvijaya or
the conquest of the world) at the age of nineteen, (4) after
which he made Braj his headquarters and established an image
of Śrī Nāth at Govardhan. It is here that he wrote all his
works, mostly in Sanskrit, but also a Hindi work of considerable
authority, the Viṣṇu Pada, stanzas in honour of Viṣṇu.

He used the following metres:- Caupāī, Dohā and Pada.

Vitṭhal Nāth

Vitṭhal Nāth succeeded his father Vallabhācārya as leader
(5) of the Nādhāvallabhī Sect. He remained at his headquarters

-
1. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.19.
 2. Ibid.
 3. Ibid, p.20.
 4. Ibid.
 5. Ibid.

till his death. Many of his verses are included in the
(1)
Rāga sāgarodbhava.

He used the following metres:- Caupāī, Dohā and Pada.

Krana Dās.

Krana Dās was a disciple of Vallabhācārya and a member
(2)
of the Asta chāp. He was a great favourite of his master
(3)
and rose to be the chief priest of the Temple. His
favourite subject for poetry was the land of Braj and Lord
Krana.

Avatāra,
He used the following metres:- /Caupāī, Dohā, Hamsgati,
Kavitt, Pada, Sāra and Sorathā.

Sūr Dās

Sūr Dās was the son of Bābā Rām Dās, a singer at the
(4)
court of the Emperor Akbar. According to tradition he was
born about 1483 A.D. He became a disciple of Vallabhācārya
and from that moment onwards remained in Govardhan and
served in the Temple. According to the Caurāsī Vaisnavom
kī Vārtā, he died in the presence of Vitthal Nāth in the
village of Parsoli at the foot of Govardhan.

-
1. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.20.
 2. Ibid, p.21
 3. Ram chandra Shukla: Hindi Sāhitya kā Itihās, p.176.
 4. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.21.

He used the following metres:- Ānandavardhaka, Āmī, Avatāra, Bhava, Bhānu, Bihārī, Cāncarī, Candikā, Candra, Caubolā, Caupāī, Caupāī, Chappay, Digpāla, Dohā, Gaganāṅganā, Gītikā, Copī, ~~Caupāī~~, Hamsagati, Hamsāla, Haripriyā, Kajjala, Kukubh, Karakhā, Kūndalā, Lāvanī, Līlā, Madanāga, Madanahara, Manjutilaka, Mrdugati, Muktamani, Nita, Pada, Padākulaka, Pīyūṣavarṣaka, Plavāṅgama Rādhikā, Rājīvagana, Rāsa, Rola, Rucirā, Rūpamālā, Sakhi, Sāra, Sārasa, Sārāṅga, Śāstra, Savaiyā, Sindhu, Śobhanā, Śokahara, Sorathā, Śṛṅgāra, Śuddhagati, Sukhadā, Tātanka, Tomara, Trilokī, Ullālā, Upamāna, Vandana, Vidyā, Vīra, Viṣṇupada and Yoga.

Paramānand Dās

(1)

Paramānand Dās was also a disciple of Vallabhācārya and one of the Aṣṭa Chāp poets. He was born in Kanauj, but when he became a disciple of Vallabhācārya he settled in Brindavan. It is said that once, after hearing the Padas of Paramānand Dās, the Ācārya fell into a trance and remained in that state for several days. As he was living in the Braj Maṇḍal when he composed his beautiful poems, we take him to be a poet of Braj.

He used the following metres:- Caupāī, Dohā, Kavitt, Pada, Sāra, Savaiyā, Sorathā and Tātanka.

-
1. Ram Kumar Varma: Hindi Sahitya ka Alocanatmak Itihas, p. 675.

Kumbhan Dās

(1)

Kumbhan Dās is said to have lived in the 16th century.

He was one of the disciples of Vallabhācārya and was included
(2)
in the Asta Chāp. Worldly pomp was nothing to him.

According to Do Sau Bāvan Vaisnavon kā Vārtā, he was once
commanded by the Emperor Akbar to come to Patehpur Sikri. He
obeyed but was very unhappy all through the period of his stay.
After his return from Sikri he wrote:-

santanako kahā Sīkrī so kām?
āvata jāta panahiyām tūti
 besurī gayo Hari nām.
jinko muḡh-dekhe dukha upajata
 tinko karibe parī salām
Kumbhana Dāsa Lāl Giridharabina
 aur sabai bekām.

Saints have no need to go to Sikri. The
shoes wear off in coming and going and the
name of Hari sounds out of tune. One has to
salute those people whose very sight gives
pain. Kumbhan Dās says - everything except

1. Ram Kumar Varma: Hindi Sāhitya kā Ālocanātmak Itihās,
p. 675.
2. G.A. Grierson: The Modern Vernacular literature of
Hindustan, p.25.

Giridhar Lal is useless.

After this he never left Brindavan again. He wrote all his poems there.

He used the following metres:- Caupāī, Dohā, ~~Gajpā~~, Pada, Pādākulaka, Sarasī and Sorathā.

Caturbhuja Dās

(1)

Caturbhuja Dās was the son of Kumbhan Dās. He was in
 the Asta Chāp as a pupil of Vitthalnāth of Gokul. Most
 of his poems are inspired by Kṛṣṇa's Līlā. His whole life
 was spent with his father and the Ācārya in Brindavan;
 where his only duty was to worship and write poems for the Lord.

(2)

He used the following metres:- Caupāī, Dohā, Pada, Sarasī, Sorathā and Brīngārā.

Chitasvāmī

(3)

Chitasvāmī was a pupil of Vitthal Nāth and is regarded as one of the eight poets. Originally he was a well-to-do Pandā of Mathura. Raja Bīrbal was one of his patrons. He was very obstinate and hot tempered. Later on he accepted Svāmī Vitthal Nāth as his guru and became a pure and peace-loving man, devoting the rest of his life to the worship of Kṛṣṇa. He loved the Brajbhūmī so much that he wanted to be there life after life. (4)

-
1. Ram Kumar Varma: Hindi Sāhitya kā Alocanātmak Itihās, p. 676.
 2. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.25.
 3. Ibid.
 4. Ram Kumar Varma: Hindi Sāhitya kā Alocanātmak Itihās, p.178

He used to sing:-

he vidhanā to som
amī carā pasāri māngom
janama janama dijo
yahi Braja basia

Oh Destiny, with my 'amcal' spread I beg of
thee: life after life grant me this abode
in Braj.

He used the following metres:- Caupāī, Dohā, Pada,
Sarasī, Savaiyā and Sorathā.

Nand Dās

Nand Dās was a pupil of Viṭṭhal Nāth and his name is
(1)
included in the Aṣṭa Chāp ranking next to Sūr Dās in that
group of poets. According to the Do Sau Bāvan Vaisṇavom kī
Vārtā, Nand Dās fell in love with a Khatri lady when still a
young man and followed her to Gokul. There he met Gosvāmī
(2)
Viṭṭhal Nāth whose teaching brought about his conversion.
He became a great devotee of Kṛṣṇa and henceforth remained in
Gokul where he wrote all his books.

-
1. G.A. Grierson: The Modern Vernacular literature of
Hindustan, p.25.
 2. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.174.

He used the following metres:- Caupāī, Caupāī, Dohā, Gītikā, Kavitt, Kuṇḍala, Pada, Pādākulaka, Rolā, Sāra, Sorathā, Sujāna, Sumeru, and Upamāna.

Govind Dās

Govind Dās belonged to a sandilya Brahman family of (1) Antari. After having led the life of a householder for some time, he left the world, came to Brindavan and settled there. Gosvāmī Viṭṭhal Nāth was very pleased with him, made him his disciple and a member of the Aṣṭa Chāp. He used to live on the Govardhan mountain and planted a very beautiful grove of Kadamba trees in its vicinity. This grove still exists and is called Govind Svāmī Kī Kadamba Khaṇḍī. The renowned musician Tānsan used to visit him.

He used the following metres:- Caupāī, Dohā, Pada, Savayā and Sorathā.

Nābhā Dās

According to some Nābhā Dās was a Dom and according to (2) others he was a Ksatriya. Tradition has it that he was born blind and that, when but five years old, he was exposed

1. Ram Chandra Shukla: Hindī Sāhitya kā Itihās, p.174.

2. Ibid, p.147.

by his parents during a famine to perish in the woods. He was found by Agr Dās and another Vaisnava named Kīl. They took pity on his helplessness and Kīl sprinkled his eyes with water from his kamandala, and the child saw. They carried Nābhā to their Math, where he was brought up and received the initiatory Mantra from Agr Dās. In later life (1) he wrote the Bhaktamāla under the guidance of Agr Dās.

He used the following metres:- Gaupāī, Chappay, Dohā, and Sorathā.

Gadādhara Bhaṭṭ.

Gadādhara Bhaṭṭ was a pupil of Kṛṣṇa Dās Pay Ahārī (2)

He was a South Indian Brahmin (3) About his life we know very little with certainty. It is said that he used to read the Bhāgavata Purāṇa for Caitanya Mahāprabhu. This fact is corroborated by the following lines of the Bhaktamāla:-

bhāgavata-sudhā barakhaī badan,
kāhu ko mahima dukhad.
gura nikara Gadādhara Bhaṭṭa ati
sabahina ko lāgai sukhad.

The nectar of the Bhāgavata Kathā flows out of his mouth and he hurts nobody. Gadādhara Bhaṭṭ is the embodiment of all virtues and he gives joy to every one.

1. G.A. Grierson: The Modern vernacular literature of Hindustan, p.27.

2. Ibid, p.26.

3. Ram Kumar Varma: Hindi Sāhitya kā Alocanātmak Itihās, p.30.

His ties with Caitanya came about in the following manner:-

One of the six scholars of Mahāprabhu who wrote the original Sanskrit books for the Gaurīya Sampradāya was Jīvasvāmī who used to live in Brindavan. One day two of his disciples sang a song composed by Gadādhara Bhaṭṭa, by which the Svāmī was so deeply moved that he composed the following Śloka and sent it to Gadādhara Bhaṭṭa:-

anārādhya Rādhāpadambhojayugmamanāśritya vrndātaviṁ
tatpadāṅkaṁ.
asambhāsyā tadbhāvagambhīraciṅtām Kutah Śyāmasindhov
(Read asambhāvya) rasasyāvagāhaḥ. (1)

Having never made obeisance to the pair of lotuslike feet of Rādhā and having never resided in the Brindā forest marked with the sign of her footprints, without understanding the depths of her feelings how can one become submerged in Śyāma the ocean of Rasa.

Gadādhara Bhaṭṭa having heard this Śloka fell into a trance. When he came to again he went to Mahāprabhu and became his disciple.

He used the following metres:- Caupāī, Dohā, Hākalī, Hamsāl, Kajjala, Pada, Rolā, Rupamālā, Savaiyā, Sorathā, Sumeru, Vijaya and Viṣṇupada.

Mīrā bai

(1)

Mīrā bai was the daughter-in-law of the Rana of Cittaaur. She spent most of her life in adoration of Lord Kṛṣṇa and used to visit Santas and Sadhus and go to the temple of Lord Kṛṣṇa where she danced, forgetting all worldly connections. (2) According to tradition she lived during Akbar's reign and he was induced by her reputation to pay her a visit, accompanied by the famous musician Tansen. It is said that they both bowed for her spiritual power. (3) She was sorely persecuted by her husband's family on account of her religious principles. She became the patroness of wandering Vaisnavas and herself went on pilgrimages to Brindavan and Dvarika. (4) It is said that when her husband's relations failed to bring her back to what they considered a more respectable life, they tried to poison her, but every time her life was miraculously saved. These attempts of her relatives are often referred to in her poems. (5) Wherever she went she was worshipped like a goddess. As her poetic activity centered round Brindavan, she can be counted among the poets of the Braj region, rather than among those of Rajasthan.

-
1. Ayodhya Singh Upadhyaya 'Hariandh': Hindi Bhāṣā aur Sāhitya kā Itihās, p.32.
 2. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.184.
 3. H.H. Wilson: Sketch of the Religious Sects of the Hindus, p.86.
 4. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.28.
 5. Edwin Greaves: A Sketch of Hindi literature, p.46.

She used the following metres:- Caṇḍolā, Caupāī, Citrapadā, Dohā, Hamsagatī, Kundalā, Marahatā, Mukṭāmaṇi, Pada, Sāra, Sorathā, Upamāna and Yoga.

Vyās jī

Vyās jī or Vyās Svāmī alias Hari Nām Sukul was a
(2)
Śaṇḍibya Brahṃ of Orcha. When he was fortyfive years of age he settled in Brindavan and founded a new Vaiṣṇava Sect known as the Hari Vyāsīs. (2) He was one of the pupils of Nīmaditya, the founder of the Nīmāvat Śect. Vyās jī is considered to be the founder of the family which holds the authority of the Nimbārk as at a place called Dhruva Ksetra (3) on the Jamuna near Mathura. King Madhukarśah of Orcha came personally to Brindavan to take him back to his domains but he refused with the following verses:-

Brindavana ke rūkha hamāre
māta pitā suta vandha
guru Govinda, Śādhū gati mati sukha
phala phulana kī gandha
ināhiṃ pitha dai anata dīthi karai
so andhana nēm andha

The trees of Brindavan are my father and mother,
my sons and my friends. Govind is my teacher.

Saints are my companions. The fragrance of

-
1. Rām chandra Shukla: Hīndī Sāhitya kī Itihās, p.189.
 2. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.28.
 3. H.H. Wilson: Sketch of the Religious Sects of the Hindus, p.95.

fruits and flowers is my pleasure. He who
turns away from these and looks elsewhere is
blindest among the blind;
and remained for the rest of his life amongst his fellow poets
in Brindavan.

He used the following metres:- Caupāī, Dīpālā, Dohā,
Kundalā, Padā, Sāra, Sarasī, Savaiyā, Sorathā,
and Śrīngārā.

Śrī Bhatt.

(1)
There is no historical record of Śrī Bhatt's life.
Consequently we have to depend on the internal evidence of
his small book Yugal Śatak. In the Yugal Śatak we find:-

Braj bhūai mohinī main jānī

The land of Braj is enchanting - I know

and

Basau mere nainana mein dou ganda
gor-vadani Vṛṣa Bhānanandini
syāma barana Nanda nand.

Let two moons reside in my eyes - the one the
fair daughter of Vṛṣa Bhānu and the other the
black son of Nand.

1. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.188.

These lines express the poets love for Braj and Rādhā-Kṛṣṇa which brings him into orbit of the Braj poets.

He used the following metres:- Gaupāī, Chappay, Dohā, Kundala, Pada, Pādākulaka, Rolā, Sāra, Sorathā and Upamāna.

Hit Hari Vans

Hit Hari Vans was born in a village four miles from Mathura. (1) The members of the Rādhā Vallabhī Sect consider him as their founder. (2) He settled in Brindavan and established a math, where he then spent the rest of his life, having severed all connections with the world. He greatly enhanced the beauty of the Braj Bhāṣā by the imagery of his poetry. On account of his ability to express the innermost feelings of the heart he is considered to be the incarnation of Lord Kṛṣṇa's flute. He is one of the most popular poets of the Braj Bhāṣā, and one of the best poets of the Braj region.

He used the following metres:- Bhava, Gaupāī, Dohā, Pada, Rām, Sāra, and Sorathā.

Hari Dās Svāmī

Hari Dās Svāmī was the founder of the Tattī Sect, a sub-division of the Nimbārk cult. (3) He lived in Akbar's days,

1. Rām Chandra Shukla: Hindi Sāhitya kā Itihās, p.180.
2. H.H. Wilson: Sketch of the Religious Sects of the Hindus, p.111.
3. Rām Chandra Shukla: Hindi Sāhitya kā Itihās, p.186.

teraha lākha Sandile upaje
 saba santana mile gatake.
 Sūra Dāsa Madana Mohana
 Adhi rātaḥi satake.

H.H. Wilson translates this as follows:-

The saints have shared Sandila taxes
 of which the total thirteen lacks is
 a fee for midnight service owed
 (1)
 by me Sūr Dās to Madan Mohan.

The Emperor pardoned him and recalled him to his job.
 But he retired to Brindavan and there continued to lead a
 (2)
 religious ascetic life.

He used the following metres:- Caupāī, Dohā, Pada,
 Padākulaka, Sāra, Savaiyā, and Sorathā.

Dhruv Dās

Dhruv Dās was a prominent disciple of Hit Hari Vams (3)
 and a permanent resident at Brindavan. He was a very
 (4)
 voluminous writer.

He used the following metres:- Caupāī, Dohā, Kavitt,
 Kundaliyā, Pada, Savaiyā, and Sorathā.

-
1. H.H. Wilson: Sketch of the Religious Sects of the Hindus, p.41.
 2. Ibid.
 3. Ram Kumar Varma: Hindi Sāhitya kā Ālocanātmak Itihās, p.724
 4. F.E. Keay: A History of Hindi literature, p.77.

Tansen.

Tansen was a disciple of Hari Dās, from whom he
 (1)
 learned the art of poetry. He then went to Sheikh Muhammad
 Ghaus of Gwalior, a famous teacher of singing. The legend
 is that Muhammad Ghaus simply touched Tansen's tongue with
 his own, and that owing to that touch Tansen became the most
 (2)
 famous singer of his age. While he was at the court of Ram
 Candra Singh, the Baghal King of Bandho (Riva), he was
 summoned by the Emperor Akbar. He became one of the Emperor's
 (3)
 court singers and a close friend of Sūr Dās.

He used the following metres:- Dohā,
 Gaupāl, Kavitt, Pada, and
 Sorathā.

Rasakhān

The Do Sau Bāvan Vaisnavon Kī Vārtā gives a short
 account of the life of Rasakhān, by birth a Muhammadian by the
 (4)
 name of Saiyad Ibrahim. According to this source he was
 (5)
 deeply in love with a merchant boy. One day he overheard

-
1. Ram Kumar Varma: Hindi Sāhitya kā Alocanātmak Itihās,
 p. 714.
 2. G.A. Grierson: The Modern Vernacular literature of
 Hindustan, p.30.
 3. Edwin Greaves: A Sketch of Hindi Literature, p.54.
 4. G.A. Grierson: The Modern Vernacular literature of
 Hindustan, p.31.
 5. Ram Kumar Varma: Hindi Sāhitya kā Alocanātmak Itihās,
 p.723.

someone saying that the love for God should be like the love of Rāshkhan for the merchant boy. This made him realise that he did not love God. He went to Gokul and received instruction from Gosvami Viṭthal Nāth. There is another version of the same story ⁽¹⁾ in which it is said that the lady whom he loved was very scornful. One day he was reading about the love of Gopīs for Kṛṣṇa in the Persian translation of the Śrīmadbhāgavata. He then felt that he should love him who was beloved by so many Gopīs. And so he left his home ⁽²⁾ and settled in Braj. He became a worshipper of Kṛṣṇa and wrote verses in his honour which are full of devotion ⁽³⁾ and sweetness.

He used the following metres:- Caupāī, Dohā, Kavitt, Savaiyā and Sorathā.

Akbar.

The Emperor Akbar was a famous patron of learning. His reign practically coincided with that of the English Queen Elizabeth, and the reign of both these monarchs was remarkable

-
1. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.191.
 2. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.31.
 3. Ibid.

for an extraordinary upsurge of literary vigour. Akbar's claim to be a Hindi poet is founded only on a few detached verses, in which he signs himself as Akabbar Rāy. ⁽¹⁾ As both capitals of the Emperor, Patehpur Sikri and Agra, are in the Braj Mandal, he should be included among the poets of the Braj region.

He used the following metres:- Caupāī, Dohā, Kavitt, Savaiyā and Sorathā.

Todar Mal.

Originally Todar Mal was a minister at the court of ⁽²⁾ Sherāsh. Afterwards he went to Akbar in whose service he passed the rest of his life, rising to be the Governor of Bengal and the chief minister in charge of land taxes. None of his books have come down to us, but we have fragments of several of his poems on morality.

He used the following metres:- Caupāī, Dohā, Kavitt, Savaiyā and Sorathā.

Bīrbal.

Raja Bīrbal was the celebrated minister and Poet Laureate

1. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.34.

2. Ibid.

(Kavi Rāy) of Akbar's court. According to tradition he was born in Warnol and his name was Bīrbar, alias Mahes Dās, alias Brahma Kavi. (1) Bhūsan, the writer of the Sīvā Māvānī, and the Siva Raj Bhūsan, however, tells us that he was born in Tikavampur. But it is certain that he was with Akbar till the end of his days. When he died Akbar wrote the following Sorathā:-

dīn dekhi saba dīna
ekana dīnhoi dusaha dukha
so aba hama kahā dīna
kachu nahin rākhyo Bīrbala

Seeing the poor, he gave everything. One thing he did not give to others and that was unbearable pain. That pain has now been given to me after his death. Bīrbal did not keep anything for himself.

No complete work by Bīrbal has come down to us, but numerous verses and anecdotes attributed to him are still in every Hindu mouth. (2) Bīrbal used the Braj language for his poems, but in contradistinction to most of the Braj poets he

1. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.35.

2. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.36.

did not write Kṛṣṇa poetry.

He used the following metres:- Gaupāī, Dohā, Kavitt, Savaiyā and Sorathā.

Manohar Dās.

Manohar Dās, the Kachavaha was one of Akbar's commanders (1) of 400. He wrote in Persian, Sanskrit and Hindi. (2) He can be included in the Braj region poets an account of his close connection with Akbar's court.

He used the following metres:- Gaupāī, Dohā, Kavitt and Sorathā.

Rahim.

Abdur Rahim Khankhana Nawab, usually called Khan Khana (3) was the son of Bairam, the King maker. He was one of the nine jewels of the court. Akbar loved and respected him very much. He was not only learned in Arabic, Persian and Turki, but also in Sanskrit and in the Braj Bhāṣā. (4) Siva Singh reports that he was not only a great patron of poets, but that he also wrote extremely learned and difficult poems in various admirable styles himself.

1. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.36.

2. Ram Chandra Shukla: Hindi Sāhitye kā Itihās, p.205.

3. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.37.

4. Blochmann: Ain-i-Akhari (Trans), p.334.

He used the following metres:- Ati Baravai, Baravai, Caupāī, Chappay, Dohā, Kavitt, Mālinī, Marahatā, Paddharī, Sarasī, Sārdulā, ^{vikridita} Savaiya and Suddhagati.

Abul Faiz.

Abul Faiz alias Faizī is the famous son of Seḍh Mubarak, and a brother of Abul Fazl and a friend of Akbar. (1)
He was an excellent Sanskrit scholar and is the author of many Hindi epigrams.

He used the Dohā metre exclusively.

Fahīm.

Fahīm, was the younger brother of Faizī and Abul Fazl, (2)
is the author of many epigrams.

He used the Dohā metre exclusively.

Narhari Sahāy.

Narhari Sahāy was an inhabitant of Asani Patehpur (3)
He was held in great esteem at the court. Akbar gave him the title of Mahāpātra saying that other bards were vessels of (4)
virtue (Guṇ Kā Pātra) but he was a great vessel (Mahāpātra)

-
1. Blochmann: Ain-i-Akhari (Trans) p.440.
 2. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.38.
 3. Ram Chandra Shukla: Hindi Sāhitya kā Itihāsa, p.199.
 4. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.29.

The poet, deeply shocked by the killing of cows, led a procession of cows through the streets of the city. Each cow carried the following Ghappay round its neck:

arihu danta tinu dharai tāhi nahim m̄ara
sakata koi
nama santata tinu carahim vacana uccarahim
dīna hoi
amṛta paya nita sravahim baccha mahi
thambhana jāvahim
Hinduhī mudhura na dehim kaṭuka Turakahi
na pilāvahim.

kahakavi Narhari Akbara sunau,
binavati gau jore karana
aparādha kaun mohi māriyata
muehu cāma sevai carana.

If an enemy takes straw between his teeth, he is not killed. We (cows) always eat straw and speak in humble tones. We give milk like nectar, while our calves are tied to the post. We do not reserve our sweet milk for the Hindus and sour milk for the Turks. The poet Narhari says, Listen oh Akbar! The cows very meekly ask thee:

"For what crime are we being killed? Even with our dead hides we serve your feet."

It is said that the Emperor, pleased with this poem forbade cow killing in his realm.

Narhari Sahāy lived all his life in the Braj region and used the following metres:- Caupāī, Chappay, Dohā, Kavitt and Sorathā.

Harināth.

Harināth, a celebrated poet was the son of Narhari Sahāy. He travelled from court to court, receiving rich presents for his verses and finally became the court poet (1) of Akbar, which post he held for the rest of his life.

He used the following metres:- Cuapāī, Chappay, Dohā, Kavitt and Savaiyā.

Karnes.

Karnes used to visit the Emperor Akbar's court with (2) the poet Narhari. His three important works are the (3) Karnābharana, the Srutibhūṣana and the Bhūpa bhūṣana.

He used the following metres:- Caupāī, Chappay, Dohā, Kavitt, Savaiya and Sorathā.

Gang.

Gaṅgā Prasād, a Brahmin commonly known as Gaṅg Kavi,

-
1. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.39.
 2. Ibid.
 3. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.208.

(1)
 was a bard attached to the court of Akbar. He enjoyed
 (2)
 a high reputation and his poetry was widely known. About
 (3)
 thirty of thirtyfive of his verses are still current.
 On one occasion Abd-ur-Rahim Khan Khana who was his special
 patron, is reported to have given him as much as thirty-six
 bakhs of rupees for a single verse. According to one
 tradition he was condemned to die under the feet of an
 (4)
 elephant by the order of some king or Nawab. All his
 compositions reveal the maturity of his mind and his poetic
 skill. He excels in the comic style and also in the
 description of battles.

He used the following metres:- Caupāī, Dohā, Kavitt,
 Pada, Savaiya and Sorathā.

Hol Rāy.

Hol Rāy too used to frequent the court of the Emperor
 (5)
 Akbar. His patron was Raja Hari Vams Rāy, Divan of the
 Emperor, who gave the poet a tract of land, on which he

1. G.A. Grierson: The Modern Vernacular literature of
 Hindustan, p.40.

2. Edwin Greaves: A sketch of Hindi literature, p.53.

3. F.E. Keay: A History of Hindi literature, p.37.

5. Ram Kumar Varma: Hindi Sāhitya kā Ālocanātmak Itihās,
 p.733.

6. Ibid.

(1)
founded the village of Holpur. Once Tulsī Dās gave Hol
Rāy his 'lotā' upon which he said:-

lotā Tulsī Dāsako lākhatakā ko molā

This lotā of Tulsī Dās is worth a lakh of rupees.

Tulsī Dās is said to have replied:-

Molā tolākuchā hai nahīn, lehu Rāya Kavi Hol.

Do not think of mol-tol (selling and buying)

O poet Hol Rāy, accept it.

The poet took it and set it up as a holy object to be
(2)

worshipped. Though he lived in the Braj region and used
the Braj language, his poems are quite outside the Braj
tradition. Some give descriptions of ordinary daily life.

He used the following metres:- Caupāī, Dohā, Kavitt,
Savaiyā and Sorathā.

Narottam Dās

(3)

Although Narottam Dās belonged to Sitapur (U.P) still
we include him amongst the poets of the Braj region on account
of his spiritual affinities. He wrote the Sudāmā Carit and

-
1. G.A. Grierson: The Modern Vernacular literature of
Hindustan, p.41.
 2. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.215.
 3. Ram Kumar varma: Hindi Sāhitya kā Ālocanātmak Itihās, p.712.

(1)
the Dhruv Carit.

He used the following metres:- Caupāī, Chappay, Dohā, Kavitt, Savaiyā and Sorathā.

Reviewing the lives of this group of poets, we come to the following conclusion:-

All these poets, with very few exceptions, are devotional and most of them have written Kṛṣṇa poetry. The main metres used for this are few in number but the poems written in them are countless.

REGION IV: Punjab.

Nānak.

Nānak was born in a village named Talavandi, thirty miles from Lahore. He was the founder of the Sikh religion. At first this movement had a purely religious character, but (1) it developed into a political and national community. He (2) began the compilation of the Granth which contains many of his own poems. Nānak was not strictly speaking a disciple of (3) Kābir, but was very greatly influenced by him. He travelled widely accompanied by his disciple Mardānā, who (4) played the rebab to Nānak's singing. He believed in the power and dignity of mankind and strove after a synthesis of (5) Islam and Hinduism.

He used the following metres:- Avatāra, ^{Caupai}Caupāī, Dohā, Mukṭamānī, Śāstra, Sorathā, Subhagīta, Sukhadā, Upamāna and Vandana.

-
1. H.H. Wilson: Sketch of the Religious Sects of the Hindus, p.173.
 2. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.13.
 3. Edwin Greaves: A sketch of Hindi literature, p.45.
 4. F.E. Keay: A History of Hindi literature, p.27.
 5. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.83.

Hriday Rām.

Hriday Rām was born in the Panjab as the son of a
 (1) certain Kṛṣṇa Dās. His Hindi Hanumānnāṭaka is an
 (2) adaptation of an anonymous play in Sanskrit. His poems
 are beautiful and his diction is polished.

He used the following metres: Caupāī, Chappay, Dohā,
 Kavitt, ~~and~~ Savaiyā and Sorathā.

The two poets are very important factors in the culture
 of the Punjab.

1. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.149.

2. Ram Kumar Varma: Hindi Sāhitya kā Ālocanātmak Itihās,
 p.540.

REGION V; Rajasthan.

Chīhal.

Chīhal wrote a book called Prem Sahelī⁽¹⁾ dealing with
the pangs of love and separation of five damsels.⁽²⁾ His
metre is faulty. The language indicates that he belongs to
Marwar.

He used the following metres:- Dohā and Sorathā.

Agr Dās.

Agr Dās was one of the several pupils of Kṛṣṇa Dās,
who became poets.⁽³⁾ He in his turn was the preceptor of
Nabhā Dās.⁽⁴⁾ The centre of his authority is in Galta near
Jaipur where he used to live.⁽⁵⁾ His fame is second only
to that of Dādū.

He used the following metres: Caupāī, Dohā, Kundaliyā,
Pada; Rolā and Sorathā.

-
1. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.198.
 2. Ram Kumar Varma: Hindi Sāhitya kā Ālocanātmak Itihās,
p.700.
 3. F.E. Keay: A History of Hindi literature, p.73.
 4. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.146.
 5. Ram Kumar Varma: Hindi Sāhitya kā Ālocanātmak Itihās,
p.539.

Kumbhakaran.

Kumbhakaran was a king of Cittaaur who died very young. He was a skilled poet and wrote a commentary on the Gita Govinda. (1) He is said to have been first instructed in poetry by his wife, the famous Mīrā bai.

He used the following metres:- Caupāī, Dohā, Pada and Sorathā.

Dādū.

Dādū was the founder of the sect of Dādū panthis. (2) He was probably born in Ahuadabad, but, when still a boy, he went to Sambhar in Rajputana. It was there that he lived, taught, and gathered his disciples. (3) He is stated to have been a mocī (boot maker) and cotton cleaner by profession. (4) The Dādū panthis believe him to have been a Gujeati Brahmin. (5) But a different tradition holds that he was of Muslim origin. (6) Dādū was one in the line of Rāmānand's disciples. (7) He was

1. J. Tod: Annals and Antiquities of Rajasthan, Vol.I, p.232.
2. F.E. Keay: A History of Hindi literature, p.64.
3. Edwin Greaves: A sketch of Hindi literature, p.62.
4. H.H. Wilson: A sketch of the Religious Sects of the Hindus, p.69.
5. Ram Chandra Shukla: Hindi Sāhitya kā Itihāsa, p.85.
6. Kshiti Mohan Sen: Bhāratīya Madhyayuger Sādhana dhārā, p.78.
7. Ram Kumar Varma: Hindi Sāhitya kā Ālocaṇātmak Itihās, p.268.

(1)
 an older contemporary of Akbar. A disciple of Dādū named
 (2)
 Bhakt Jan Gopāl used to discuss religion with Akbar. He
 is by far the best of the Rajasthan School of poets.

He used the following metres:- Gaupāī, Dohā, Harigītikā,
 Kukubh, Pada, Pādākulaka, Sorathā, Vīra and Yoga.

These four poets belong to the Rajasthan region. Chīhal
 and Kuabha²karān were born and lived there all their life.
 Agr Dās, though born somewhere else, settled in Rajasthan and
 wrote his poems there. Dādū used to travel about mostly in
 Rajasthan and wrote his poems there. These poets were fully
 in touch with the life of the people.

1. Ram Kumar Varma: *Hindī Sāhitya kā Alocanātmak Itihās*,
 p.268.

2. Ibid.

REGION VI: Orcha.

Balabhadra.

Balabhadra was a Sandilya Brahman of Orcha. He was the son of Pandit Kāśī Nāth⁽¹⁾ and the elder brother of Kēśav Dās⁽²⁾ who mentions him in his Kaviprayā. He wrote several books of which the Nakhāikh is recognised as a standard book on love.⁽³⁾ He was a gifted poet of a quality almost equal to Kēśav Dās⁽⁴⁾ his language is both natural and polished. He may be considered as the founder of the Orcha School. He used the following metres:- ^{Chappay,} Caupāī, Dohā, Kavitt, Kundaliya and Savaiyā.

Indrajit Singh.

Indrajit Singh, the Bundela was the Raja of Orcha in his Bundel Khand, and the patron of Kēśav Dās, whom he accepted as his guru. As a poet he wrote under the name ⁽⁵⁾ Dhīraj Narīndr.

He used the following metres:- Caupāī, Dohā, Kavitt, and Savaiyā.

-
1. Ram Chandra Shukla: Hindi Sāhitya kā Itihās, p.205.
 2. Ram Kumar Varma: Hindi Sāhitya kā Ālocanātmak Itihās, p.178.
 3. F.E. Keay: A History of Hindi literature, p.39.
 4. Edwin Greaves: A Sketch of Hindi literature, p.56.
 5. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.59.

Pravīn Rāy.

Pravīn Rāy Pātūrī⁽¹⁾ was the maitresse of Raja Indrajit Singh. Kesav Dās composed his Rasik Priyā in her honour. She was the author of numerous short poems which enjoyed a great reputation.

She used the following metres:- Caupāī, Dohā, Kavitt, and Savaiyā.

Bāl Kṛṣṇa Tripāthī

Bāl Kṛṣṇa Tripāthī⁽²⁾ was the son of Balbhadra and a nephew of Kesav Dās. He was the author of a good book on prosody.

He used the following metres: Caupāī, Chappay, Dohā, Kavitt, Savaiya, and Sorathā.

Kesav Dās.

Kesav Dās, the younger brother of Balbhadra, was attached to the court of Raja Madhukar Śah. Born of a

1. G.A. Grierson: The Modern Vernacular literature of Hindustan, p.59.

2. Ibid.

3. Shyam Sundar Das: Hindi Bhāṣā aur Sāhitya, p.451.

family of bearers of a great Sanskrit tradition and himself a great scholar of Sanskrit, his natural tendency was towards the highly stylised Rīti literature, but because he was at the court of kings he had also to develop brightness and wit of expression, which made him particularly excellent in dialogue writing. His poetry is of a high literary excellence and conforms to the classical rules laid down for the separate classes, such as epic, lyric, etc.

The poetry of Keśav Dās is not easy reading, but there is no doubt of his being a poet of very great skill. His name must be counted amongst the foremost poets and he is the most important author of the Orcha region.

He used most of the available classical and Hindi metres. They are:- Ābhīra, Amṛtagatī, Anagāsēkhara, Anukūla Bandhu, Basantatilaka, Bhujangaprāyata, Brahmaarūpaka, Candrakalā, Candravartma, Cāmara, Cañcalā, Cañcarī, Caupai ^{poet} Caubolā, Dandakā, Dhattā, ^{poet} ~~Diṭṭa~~, Dohā, Drutabilamvita, Gāhā, Gaṅgodaka, Gaurī, Ghanākṣarī, Hākalikā, Haṁsa, Harigīta, Harilīlā, Haripriyā, Hīraka, Indravajrā, Jayakarī, Jhulanā, Kamala, Kamanda, Kalahaṁsa, Kāvya, Kirīta, Kumāralalitā, Kuṇḍaliya, Lavāṅgalatā, Madanahara, Madanamallikā, Madanamanoḥara, Madhu, Madhubhāra, Mālātī, Mālinī, Mallī, Manakarana, Manoramā, Manthāna, Marahattā, Mattagayanda, Mattamatāṅga-līlākarana, Modoka, Mohana,

Motiyadāsa, Nagarāja, Nagasvarūpinī, Narāca, Nisipāla,
 Navapadī, Padmavati, Pañcacāmara, Pañkajavāṭikā, Pajjhatikā,
 Pramitākṣarā, Priyā, Prthvī, Rāmaṇa, Rolā, Rūpaghaṇākṣarī,
 Rūpamālā, Samānikā, Saṃyutā, Sāra, Śārdūlavikrīḍitā,
 Saravatī, Śasivadanā, Śatpada, Savaiyā, Simhaviḷokita,
 Sobhanā, Somarājī, Sraṭhā, Sragvinī, Śrī, Sugīta, Sukhadā,
 Sumukhī, Sundarī, Supriyā, Svāgatā, Tāmarasa, Tanvī, Tāraka,
 Tomara, Tarāṇijā, Totaka, Tribhaṅgī, Turāṅgama, Uttalā,
 Upajāti, Upendravajrā, Vāṃsasthaviḷam, Vāṛidhārā, Vijaya,
 Vijohā and Viśesaka.

These five poets were related in one way or the
 other either by blood or by the relation of friendship.
 They unitedly tried to make Orcha a new and living centre
 of poetry. One cannot but say that they succeeded.

The preceding account suggests the following conclusions:-

All these poets, roughly covering a period of two centuries, belong to one or other of the six prominent regions. Even if they were born and spent their early life somewhere else their literary activity began when they came to the region in question. It was there they composed their best and most characteristic work, the work which most influenced the society of their time. It was there that these poets began to be influenced by the subjects, metres, style and language peculiar to the current local tradition. They generally followed the path of their predecessors, but if they did anything new it was in order to improve those thoughts and ideas. Thus these poets not only kept these thoughts and ideas alive, but they expressed them in a moving, deep and beautiful manner revealing their innermost meaning to each new generation.

Each of these six regions had its own contribution to make. It is true they were similar in many respects, but each of them had its own individuality as we shall try to demonstrate in the following pages.

* * * *

Kāśī

It is said that Kāśī, being situated on the Trisūla of Śaṅkara ~~has no connection with~~ reckons itself independent from the outside world; but in fact it is the epitome of the culture of India. In the period under consideration we find thoughts and metres taking a new shape. Various theories about God and life find expression by means of Dohā and Caupāis. A Dohā can express an ordinary thought as well as one of great depth. Kabīr has called the Dohā, "Sakhī" - the witness. He popularised a new poetical form, a novel arrangement of Caupāi and Dohā - a number of Caupāi stanzas followed by one Dohā.

The lead given by this region has always had a special weight. By accepting Kabīr - a weaver, an untouchable - as his disciple Svāmī Rāmanand paved the way for a new era for humanity in India. In Kāśī we find a continuity of religion, civilization and culture. The voice of Kabīr infused new life into his community. In his Śabdas and Sakhīs, Kabīr has given the amarasandēśa - the eternal message - of his nirguṇa bhakti in simple metres. He explains his message and explaining he expands his short lines into Padas called Śabdas. These Śabdas (a great and real contribution to our poetry and literature) often have the short first line (Tek)

followed by the longer lines of the Pada-form corresponding to the one compact thought and its expansion and explanation. For example:

santa dekhata jaga baurānā
 sāṁca kahoto marāna dhāvai jhūthakijaga patiyānā
 nemi dekhā dharmā dekhā prata karṇ asanānā
 ātma chārī pakhāne pūjai unha mem kichuvo na
 jñānā (1)
 santo dekhata jaga baurānā

O saints, behold the world is mad. If I speak the truth, they rush to beat me: the world believes in falsehood. I have seen observers of all rites and performers of all duties: at early dawn they bathe. Forsaking the supreme spirit they worship stones, they lack wisdom.

O saints, behold the world is mad. 

The same pattern is followed in the following stanzas.

When using this form Kabīr sticks closely to tradition though he imparts his own personal touch to it. Sometimes however, he seems to work towards something new in which he avoids the Tek which is so prominent in the form just quoted.

The following is an example of this other type which also goes by the name of Śabāda:

ixxxKabiixKapuraxBijakixxxrxrxrxrxrxppxxBixxx

1. Prem chand, pp. 61-62: Kabīr Kapūra Bijak.

jhuthē jani patiyāhū ho sunu santa sajanā
 te re ghata hi mēn thagapura hai matī khovahu ayānā
 jhuthē kā mandana hai dharatī asamānā
 daso dēsa vāke phanda hai jīva gherahi ānā
 yoga yajña japa sanyama tirātha vratadānā
 nandhā veda kitāba hai jhūthē kā bānā
 kāhu ke sabde phure kāhu kara matī
 māna barāī lai rahā Hindu turaka jāti
 bāta vyōnte asemānckī muddati niyarānī
 bahuta khudī dila rākhote khūre binu pānī
 kahahi Kabīra kāsē kahom sakalo jaga andhā
 sānca sōm bhāgā phirai, jhūthē sōm bandhā (1)

O good saints, do not believe a lie. In your
 heart there is a place for deception; O ignorant
 person do not be deceived. The earth and the sky
 are the decoration of the liar. On the ten sides
 he has laid shares and draws the men into them.
 The meditation, sacrifices, muttering prayers,
 continence, pilgrimages, fasts, alas, the nine
 kinds of devotion, the Vedas, the Quran are the
 disguises of the liar. To some the word becomes
 true, to others the creed; the Hindus and the
 Mahomedans are boasting and bragging. They cherish
 much selfishness in their hearts; they sink without
 water. Kabīr says, "To whom shall I explain, the
 whole world is blind. The true one is beyond
 reach; falsehood binds all.

In fact it is a succession of lines in the Dīgpāla metre, without clear division into separate stanzas, and altogether without Tek.

Another important feature of Kabīr's work is the Ramainī. In this he uses a number of Caupai pādas followed by one Dohā which he calls Sākhī. The result is a new poetic form in which a set idea is expressed in its completeness in few words. For example :

	(kabahūna bhaye saṅga au sāthā
	(aīso janma gamāyahu hātha
	(bahurina aīhoī aīso thānā
Caupai	(sadha saṅga tuma nahīm pahicānā
pādas	(abā to hoi naraka meī bāsā
	(nisi dina rahahu lavari ke pasa

Dohā (jāta sabanī ko dekhiyā, kahahī Kabīra pukāri
(Sākhī) catavā hohu to catahū divas paratā hai dhāra (1)

As you never meet me and never associate with me;
you have squandered such a life. You will not
return to this world. You have never valued the
community of saints. Now you will stay in hell,
where day and night delusion will be on you.

Having seen every one going aimlessly Kabīr cries
out; take heed all who can think, robbers are
about even in day-time.

1. Prem chand: Kabir Ka pūrā Bījāk (Ed.), p.5.

Both these forms of poetry abound in the works of Kabīr. They became a kind of standard to be copied by poets of other regions - both Hindi and non-Hindi - ^{of} his own and following generations up to the present day.

Generally speaking it may be said that through the power of Kabīr and others Kāśī became the leader of various thoughts and ideas on matters and metres in neighbouring and more distant regions.

A further example of this influence may be seen in the development of the Baravai metre. Although it was Rahim in whose hands this metre reached perfection, credit should go to Kabīr for making use of it first, whether he took it from Apabhraṃsa-Deśī literature or from folk songs. As pointed out before, the influence of the art of the common people was particularly strong during this period because so many of its great leaders of thought as, for instance, Kabīr himself and Rai Dās, had sprung from amongst them.

Avadh

Unlike Kāśī which we consider to be the region of theories and "isms", Avadh was always the home of story-tellers. We find stories about the Soul, God, Religion,

Society, History and the Purāṇas. The poets of this region tell moral stories from history or the Purāṇas in their own individual style. For example, Jāyasī took the theme for his Padmāvat from the Chronicles of Cittaur but made it into a very complicated but beautiful tale of Mind, Body, and Knowledge. He says:-

tam Citauramānērājā kinhā,
 hiyasīṃhal budhi Padminē cinhā
 gurū suā jehim panthadekhāvā
 binaguru jagat so nirgunē pava
 Nāgamatī yahāduniyā dhandhā,
 bacā soi na yaha citabandhā
 Kāghavadūta soi sālānu
 Māyā Alaudīn Sultānū
 prem katnā ehi bhānti bicārū,
 būghī lehu jo būghānīum pārū (1)

We make Citaur the body, the king the mind, Singhala the heart, Padmini the intellect. The parrot who showed the way is the spiritual guide; without a spiritual guide who can find the Absolute in this world? Nāgamatī is the cares of the world;

1. Malik Muhammad Jāyasī: Padmāvat, p.251.

he whose thoughts are bound up therewith does not escape. Raghava the messenger is Satan and the Sultan Alaudin is illusion. Consider this love story in this manner; receive instruction if you are able to receive it.⁽¹⁾

The theme of Tulsī's Rāncaritmānas is, as he says:

nānāpurāṇanigamagāmāsammataṁ yad , (2)
Rāmāyaṇē nigadī^ṭtaṁ kvacid anyato pi.

In accord with the various Purāṇas and different sacred texts, and with what has been recorded in the Rāmāyana and elsewhere.

But again, this is not just a story of individual human beings but a story of society, people, brotherhood and divine love which is universal and for all times.

The tradition of the shaping and reshaping of these stories can be traced from the very beginning of this age. When Jāyasī wrote the Padmāvat many similar

1. A.G. Shirreff: Padmavati, p.371.

2. Tulsī Dās: Rām carit mānas, p.2.

stories were in existence. Jāyasī enumerates them with the following words:-

Vikrama dhamsā pema ke bārā,
 Sampāvati Kahaṅgayo patārā.
 Siddha baccha Mugadhāvati lagi,
 Gaganpura ga hoi hairagi
 Rāja Kumvara Kancana pura gayāu,
 Miragāvati hita jogi bhayāu.
 Sādha Kumvara Khandavatī Jogū.
 Madhumālātī Kāha kinha biyogu.
 Premāvati Kāha Sura Sava sādha
 Uṣā lagi Anirudha bāndhā. (1)

Bikram entered the doorway of love; for the sake of Sampāvati he went to hell: Siddhbacch became the mendicant for the sake of Mugadhavati and went to Gaganpur. The Rajkunvar went to Kancanpur and became Yogi for the sake of Miragavati. Prince Khandavat performed Yoga and endured love's distress for Madhumalati.

1. Lala Bhagavan Din (Ed.): Padmāvat Vol. I, pp. 123-124

Sursari became a Siddha for the sake of
 Premavati. Anirudh put on all his strength
 (1)
 for the sake of Usha.

The tradition and form of this type of story writing reached perfection in the hands of Tulsī. All these stories, be it of ordinary lovers or of kings and queens are used as vehicles of the deep philosophy of life, nature and God. These stories are told so simply that they appeal powerfully to the common-folk and leave a deep impression in their hearts. All these poets, except Tulsī (who employed various other kinds of metres besides) used Dohā and Caupāī. These simple metres are the vehicles of the thoughts of all ages and philosophy. Whether this is due to the metres in themselves or to the poets who used them is a question which has not been solved. The Caupāī has only sixteen and the Doha twentyfour mātrās. They are small, but all the same the poets have conveyed the nine "Rasas" and the nine times ninety Alankāras, in them and it seems that nothing is outside their scope. They can convey with equal ease

the anger of Parasurāma or the taunts of Lakṣmaṇa, the full description of Padmāvatī or the agony and grief and conflicting thoughts in Sītā's heart at the time of her separation from Rām.

As they are written in Tāla vṛttas, the poems can be sung too. They have the beauty and charm of Gīt. They can be accompanied on refined instruments like the Vīṇā or the Sitar; but they sound equally well to the accompaniment of cruder kinds like Khāmjaṭī or even the clapping of hands only. They can also be sung without any instrument in a manner that appeals alike to the heart and ear of musicians and to the simple people.

Braj.

Of all these regions, Braj appears to be the most unified as well as the biggest in area. It was the playground - Līlā-Bhūmī - of Lord Kṛṣṇa and hence it was ever green and beautiful. As the poet says:-

Kahām Sukh Braj kau so saṁsār
 kahām sukhade bānibata jamunā yaha manasā bīcār
 kahām banadhām, kahām ~~and~~ Rādhā saṅge kahām ^{saṅge} brājā bīcār.
 kahām rasa-rāsa bīcā antarsukha kahām nārī tarīām.
 kahām latā, taru taru prati jhūlani, kunja kunja bana
 bhām.
 kahām biraha sukha binu gopī saṅge Sūryānāma kām. (1)

Where else the world is delight like that of Braj?
 Oh mind, think of it always! Where else is the joy-
 giving Bansībat or the Jamunā. Where else is that
 bower in the forest, that company of Rādhā and the
 damsels of Braj? Where else is the inner joy of the
 Rāsalīlā and where such beauty and grace? Where else
 creepers swinging on every tree and the happy groves.
 The Black Lord is my desire (says Sūr Dās)

Braj entered deeper and deeper into the hearts of the
 people after Rūp Sanātan had begun worshipping the land and
 Vallabhācārya and his son Viṭṭhal Māth established the gaddi
 of their panth there. Since then the region has remained
 the centre not only of religion and culture but also of
 poetry and literature. In fact Braj was like a magnet
 drawing metres and melodies from everywhere to sing in
 praise of the love and beauty of Lord Kṛṣṇa.

The fullest flowering of this Ādhyātmavāda in Mathura
 and Brindavan coincided with the finest period of
 Bhautikavāda at the neighbouring courts of the Moghal, each
 having their distinct type of poetry. Coming to the poets

themselves we find that they are of many different types. Some were men who left the world, came to Braj and settled there to sing the songs of Rādhā-Kṛṣṇa. Others also sang Kṛṣṇa's songs, but they were native to the Braj region. Yet another type were those who, though belonging to this region, composed poems not concerning Kṛṣṇa and Brindavan. All these types mutually influenced one another. The binding thread between them was the metres, for, just as individual rivers meet together and form the ocean so the individual metres from many places came together and made the sea of Padas. We can see here the North, the South, the East and the West, with their own thoughts and ideas meeting and singing songs of Kṛṣṇa. There was no distinction of caste, creed, colour or sex. Their goal was to be happy here and happier hereafter. In this region we find Hindi poetry reaching perfection or going through new developments inspired by the love of Kṛṣṇa. We draw attention to the perfectioning of Kavitt, Savaiyā, Chappay and Pada in the hands of the Braj poets. The clarity of the Kavitt, the sweetness of the Savaiyā, the charm of Chappay and the fullness of the Pada can be seen in the poems of Narottam Dās, Raskhān, Nābhā Dās and Sūr Dās respectively.

Nand Dās, one of the Aṣṭa Chāp and probably a brother of Sūr Dās, created a new metre by adding a line to the Rolā. Baravai became the queen of metres in the hand of Rahim. And the Padas of Mīrābāī made their home for ever in the hearts of the people.

The Padas of the Bhaktas which pervaded the life of the whole country, gave a new light, a new direction and a new inspiration to our literature. They gave eloquence to royal persons as well as to hermits living in a cave, to great artists as well as to amateurs. Padas or Bhajans became the medium of Bhakti and Kīrtan. Not only the words but also the music acquired a new form, as most of the poets were singers as well. At the time of worship the door of the Śrī Nāth mandir used to be opened while the songs of Sūr Dās were sung. We know that in order to hear Svāmī Hari Dās, the great Emperor Akbar went incognito with Tansen. A Chappay of Narhari Sahāy compelled Akbar to stop the killing of cows. Kṛṣṇa himself used to come down to hear Mīrābāī. On hearing Śrī Bhaṭṭa's songs Jīvasvāmī used to fall into a trance. Raskhān's compositions were so famous that during a certain period "Raskhān" was synonymous with Kavitt and Savaiyā. The blending of poetry and music was so perfect that there is not a single line in the entire literature of Braj which cannot be sung as well.

Bhakti does not need jñāna. Its hunger is for Bhāva.
 Bhāva pleases God. Sūr Dās says:-

Savanliya bhāvake bhūche"

Kṛāna is hungry for Bhāva.

This Bhāva is not gleaned from the Śāstras or Sāhitya, but springs from the longing hearts of man. All these poets had such hearts and therefore they, without having deep learning, living under trees in the dust of Braj, could become the leaders and promoters of our civilization and culture. In this dust of Braj not only did Ūdho find salvation, but all the Sadhus and Santas could find a place near the feet of their God. Braj distinguishes itself from both Kāsī and Avadh by the special features of Kṛāna-bhakti and by the prominence of music.

Punjab.

If among these six poetic regions Braj is the largest, the Punjab could be called the smallest with regard to Hindi poetry. This does not mean that it lacks the essential regional qualities, but that from our point of view there are only two important poets in this region, Nānhk and Hrdayānām. These two poets have stolen the heart of the people. The Padas of Nānak are not only statements of philosophy, they are the hymns of the Sikh religion.

Hridayā Rām, a contemporary of Tulsī Dās has made an original contribution. We know that Tulsī Dās tried various literary styles in his story of Rām, but he did not attempt drama. It was Hridayā Rām who wrote a successful dramatised version of Rām's story based on an earlier, anonymous, Hanumānnāṭaka in Sanskrit. He used two of the most popular metres, Savaiyā and Kavitt.

In the metres used by Nānak we detect the influence of the Kāśī region. Kāśī was famous for its Dohās and Padas, and Nānak used these two forms by preference. Nānak was not a great scholar but his poems enchant the reader by their intuitive wisdom. As for example in the following Dohā:

Nānak nanhe hrai rahyo
 jaisī nanhī dūb
 ghāsa pāta saba sūkhī go
 duba khūba kī khūb

Nānak, ever be fresh with the freshness of dūb grass. When all grass and leaves have withered the dūb remains fresh and green as ever.

Nānak's Dohās give instruction and advice. They are the often quoted teachings of religion. Although very little attention has been given to the language, metrically they are so well composed that they cannot but take hold of the mind. The lines sound equally well when sung.

The special characteristic of this region is the way in which philosophy takes a practical shape. The metrical form certainly has much to do with this. There is no doubt that these poems have their literary value, but they are primarily religious. They are the basis of the Sikh religion which is one of the most practical religions of the world.

Rajasthan.

Even in the age of Bhakti, Rajasthan distinguishes itself by the fact that its poets with only one exception were men who had left the world and depended entirely on the mercy of God. The following Dohā, attributed to Maluk Das characterises the whole region:-

ajagarikaro na cākarī
pañchī Kare na kām
Dāsa Mulāka yom kahe
saba ke dātā Rām.

The python performs no service, the bird does no work, Malūk Dās declares, Ram is the giver of all.

All these poets were free from caste prejudices. They never desired Adhyayana (study) or acknowledged Niyamācāra (rules and regulations). They seemed to have come to the

world to make it happy here and hereafter with purity of heart and truth of words. For short sayings springing from a pure heart one does not need high sounding words. It requires a flow natural as that of water. Simplicity and tenderness is the hall-mark of their personality. They gave their best thoughts in the simplest of metres, employing Dohā, Kavitt and Pada in most of their poems.

So far as language is concerned we find that they too followed a new path. They considered themselves for the people, of the people and from the people, and so they always took care to voice their thoughts in the language of the people with simple examples like:

ghīva dudha meṁ ramī rahā
vyāpakā saṁ hī thaur.
Dādū baktā bahutā hai
Mathī kāṭhai te sūr.

God pervades the whole world like cream
pervades the milk. Dādū says: there are
many who talk, but few who can churn.

This explains the essence of God and those who seek him. We do not hesitate to call this region, the region of the people. What the people longed for, the poets gave them in their own language and in their atmosphere. Chīhal - the only non-bhakta among them - whom we consider to be a patriotic

poet for his love and description of Rajasthan - has expressed the feelings and sentiments of the Rajasthani with the simplicity and dignity that are peculiar to the poets of this region.

The contribution of this region as compared to those previously treated consequently is the short epigram.

Mirabai who by right of birth should be counted as a Rajasthani poetess has been taken with the poets of Braj on account of her spiritual affinity with that group rather than with the poets of Rajasthan.

Orcha.

Last but not least comes Orcha. It is a small region with very few poets, only five. Out of these five three belong to one family and two are friends. But though the number is small, the contribution made by them is considerable. One of them, Balabhadra Misra was active in many different fields of literature. He wrote grammar, criticism, Rasanirūpana, Nakhāsikh and Alankāra. His brother Keshav can claim to have said practically the last word on poetry and metre. As far as metres and Alankāras are concerned, we can say without fear that Orcha is the richest of all. In addition to the traditional stock it employed several new metres, such as:- Sundarī, Manoramā and Supriyā. Keshav used practically all

the three vṛttas, Varna, Mātrā and Tāla - in his poems, sometimes with startling effect. How difficult Keśav could be can be judged from the popular saying:-

kavi ko dena na cahata vidāi
puchata Kesava kī kavitaī.

who
One/does not want to give a farewell gift
to a poet asks him to explain the meaning
of the poem of Keśav.

Perfect use of metres is the outstanding feature of Keśav's poetry. There are very few places in his works where he deviates from the rules of Piṅgalācārya. Beginning with a metre consisting of one syllable he progressed up to a kind having several dozen syllables in a line. In his Rāmānkrta-maṇjarī he gives the rules of these metres and illustrates them with examples of his own composition.

In this region we find the setting and the rising sun of two different eras. We clearly see the passing of the era of the Prabandha Kāvya and the beginning of the era of the Sphuṭa Kāvya. In this region we see a tendency to replace Bhakti as the goal of poetry by mundane adoration. The influence of Gaṅgā and Yamunā, light and darkness, and heart and mind can be seen in the poems of this region.

This region, lying apart from the other regions seems to a great extent to have experimented with all the currents we have noticed so far; the adoration of the supreme God Nirguṇa (without attributes) as well as Saḡuṇa (with attributes), Rām bhakti (devotion to Rām) and Kṛṣṇa bhakti (devotion to Kṛṣṇa).

As far as the form of the literary works is concerned we find Tukāntā, (rhyme), Atukāntā (without rhyme), Gadya (prose), Padya (poetry) Rasa (sentiments) Alankāra (poetics) Racanā (style), Vyākaraṇa (grammar) Sūtra (condensation), and Bhāṣya (commentaries), and, in addition to all this, all the metres which existed at that time. The general impression is that this region supplies more the needs of the cultured and sophisticated circles of the court than those of the masses.

Migration of Metres.

From what has been demonstrated in the previous chapters it is clear that, in spite of their new physiognomy, the origin of most of the metres current in Mediaeval Hindi literature lie in Apabhraṃśa - Prakrit, and, at one remove, in Sanskrit-Prakrit.

The most used metres of our period like Caupāī, Dohā, Sorathā, Baravai, Rolā, Savaiyā, Kavitt and Chappay have such ancient roots. Caupāī can be regarded as an offspring of different classes of Mātrāsamakās, like Pādākulaka, Pajjhatikā, etc. Dohā is the Dohaka or Kusumakulamadhukara of Apabhraṃśa-Prakrit and Sorathā the Avadohaka or Sorattha. We find Baravai being called Bhramāravai. Rolā was known under the same name or as a variety of different Kāvya; Savaiyā and Kavitt go back to various types of both Varna vṛtta and Mātrā vṛttas of different length under different names like Tanvī, Kirita, Vāma, Tribhaṅgī, Krauñca and Mālatī in Sanskrit-Prakrit and Dandaka, Tribhaṅgī, Padmāvatī, Durmila, Jalaharana, Madanagrha and others in Apabhraṃśa-Prakrit. Chappay was called Satpada in Apabhraṃśa-Prakrit. So far as Pada is concerned we have seen that this is a combination of various metres. Most of the constituents of this combination come either from the Sanskrit-Prakrit or the Apabhraṃśa-Prakrit. age.

Consequently it would be arguable that all the different regions possess their metres independently from one another, having drawn upon the same Sanskrit-Prakrit or Apabhraṃśa-Prakrit material.

When we find that at the height of the Mediaeval literary period the different regions do in fact employ the same metres, that explanation might be thought to be sufficient. It seems, however, that this is putting matters too simplistically as it does not take into account the fact of migration of metres.

At the present stage of our knowledge of the precise historical position of all ^{the} available texts, it is not possible to give exact data on this point, but it is likely that this migration has been of two kinds.

First there are poets belonging to a special region, such as Tulsī, who, after attaining fame, travel and visit other regions, influencing local poets who then start using the favourite medium of their idol. Tulsī, who used mainly Gaupāī and Dohā in his Rām-carit-mānas visited Brindavan on the invitation of Sur Das the great composer of Padas of Kṛṣṇa's deeds. He prayed to Kṛṣṇa the Lord of Sūr Dās with Rām, his Lord, in his heart, his great epic, the Lake of deeds of Rām, in his hands and the following Dohā in his mouth:-

sīm mukuta kaṭi kā[~]achinī
 bhale bane ho nāth.
 Tulsī mastaka taba nabai
 dhanusa bāna lo hāth.

Oh God, thou art beautiful with the crown on
 thy head and thy dhotī, but Tulsī will bow
 his head only when thou hast a bow and arrows
 in thy hand.

After this happening Sūr Dās employed Tulsī's style
 of Dohā and Caupāī not only in his Padas but also as
 independent metres in writing the various deeds of his Lord
 in the Sūr Sāgar. Nand Dās, the second greatest poet of
 the Braj region was so much impressed by Tulsī's Dohās and
 Caupāīs that he wrote his Kṛpā Carit, based on the
 Śrīmadbhāgavatā, in imitation of the Rām caritaṃśas. Thus
 Tulsī's style of Dohā and Caupāī travelled from Avadh via
 Kāśī (Tulsī had home at Kāśī also) to Braj to be employed
 by the poets of that region. On the other hand Tulsī
 took with him the Pada of Sūr Dās, the Savaiyā of Raskhān
 and the Baravai of Rahim. He employed all these metres
 in his later works, such as the Gītāvalī, Vinaya-Patrikā

* It is said that no sooner had Tulsī chanted this Dohā
 when a thick darkness descended for a wink of an eye and the
 idol appeared with bow and arrows.

Ektrika and the **Baravai-Rāmāyaṇ**. Thus it can be safely argued that these metres migrated from Braj to **Kāśī** and **Avadh**.

Secondly we find poets who, living at centres of spiritual and religious life, such as Benares or **Brindavan**, sang their compositions which were then learnt by their disciples and carried away to their respective homes. Thus we find the **Śabdās** (**Padas**) and **Śakhīs** (**Dohās**) of Benares moving to the Punjab and Rajasthan with followers of **Kabīr** and other **Sādhus** and **Santas**. We know for instance that **Nānak**, before settling in the Punjab, had travelled to **Kāśī** and other places of religion and culture. He was deeply impressed and influenced by **Kabīr's** **Dohās** and **Bhājans**. He not only collected and compiled these poems of **Kabīr** and his followers and contemporaries, but he also wrote his own message in these metres. **Dādū**, the founder of ^{the} **Rajasthan** tradition and a great traveller wrote the majority of his best poems in **Pada** and **Dohā** learnt in the company of these saints. Similarly from **Brindavan**, the greatest religious centre after the **Brajpīṭh** had been established by the two **Ācāryas** - **Vallabha** and **Vaṭṭhal** - the local form of metres like **Pada**, **Savaiyā** and **Kavitt** were carried to various parts of our poetry regions. The **Pada** of **Brindavan**, due less to its subject matter than to its metrical value became the basis of

different literary styles in Hindi regions and also in other languages. Braj literature in Hindi and Brajbuli literature in Bengali are the best examples of this migrational process.

Thus it would seem that the occurrence of the same metres in different regions should be explained as much by this migration under the influence of the genius of special poets, as by their original presence in the Apabhraṃśa literature.

A typical instance of ^{the latter} ~~this~~ kind is the development of the Hindi Caupāī from the classical and Prakrit metre Pajjhaṭikā, Paddhaṭikā, Paddharī or Pajjhadiā.

Among the various Mātrā Vṛttas we find a group designated as Mātrā samaka. As the name implies, the padas of the stanzas in this group of metres are similar to one another - that is to say in the number of their mātrās, but not in their varṇas. Each pāda contains 16 mātrās divided into four groups of four mātrās. Variety within this framework is only possible by a different internal arrangement of long and short mātrās. For instance in Citrā the 5th, 8th, and 9th are short and the 15th, and 16th are long. Upacitrā differs from the previous kind by having the 5th, 8th, 9th and 10th short and the 15th and 16th long. Sometimes several of these are combined in one stanza in which case the metre bears the name of Pādākulaka. The

only rule in this is that each pāda should have 16 matras. In fact it is practically impossible to make a distinction between Pādākulaka and Pajjhatikā as the above-mentioned rule is also the only one that can be given for the Pajjhatikā.

(1)

Consequently it seems that Colebrooke's contention that Pādākulaka has 64 mātrās in which each pāda of 16 mātrās is subdivided as 6+4+4+2 is untenable. It would be better to define it as a stanza of four verses, which rhyme in couplets and each of which has four 4 beat feet.⁽²⁾ This is certainly

what we find in the Mohamudgara or Flail of Folly attributed to Śankara: ~~Śankara~~

nalini-dala-gata-jalavat-taralam
tadvaj jīvanam atisaya-capalam
iti saṁsāre sphuṭatara-doṣaḥ
katham iha mānava tava saṁtoṣaḥ

It is impossible to imagine this form of poetry without the occurrence of rhyme, a feature to which we shall return later.

We encounter this Pādākulaka-Pajjhatikā metre again in Apabhraṁsa poetry - specially in the Epics where we find Kaḍavakas consisting of series of Pajjhatikā padas followed by a Ghattā:-

lakṣṇu lakṣṇu lakṣṇa bhariyau
nam paccakhu mayanu avayariyau
bhu uniyavi sura-bhavanānandaho
manu ullolehim jai narendaho
mayana-sarasane dhare vina sakkiu
vamaaho dasa thānehi parhu'kkau
pahilai kahubi samānu na bollai

1. ~~Trikkṣṇaśāstra~~ Miscellaneous essays by H.T. Colebrooke (Ed)
E.B. Cowell; Vol. II, p. 78.

2. A.G. Sherriff: Some Sanskrit metres (MS)

viyae gurū nisāsu paṁollai
 taiyae sayaba aṅgu paritappai
 cauṭhai naṁkaravattai kappai
 paṁcāse puṁpuṁu pāseijjai
 chaṭṭhāe vāra-vāra mucchiijjai
 sattāse jalurī jaludda na bhāvai
 aṭṭhāse maraṇa-līla darisāvai
 navāṁse pāna padaṁta na veai
 dasāṁse siru-chijjantu na ceyai
 Eṁa viyaṁbhiu Kusumāṁbu, dasaṁlai thāṇehim
 tāṁ acchariu jāṁ mukku, kumāru na pāṇehim (1)

This may be compared with the later form (several pādas
 in Caupāi concluded by a Dohā):-

prabisi nagara kiṇe saba kājā
 hrdaya rāṁhi kosalapura rājā
 garala sudhā ripu karahim mitāi
 gopada sindhu anala sitalāi
 garuṇa sumeru renu sama tāhi
 Rāma kṛpā kari citavā jāhi
 ati laghu rūpa dhareu Manumānā
 paithā nagara suairi Bhagavānā
 māṁdira māṁdira prati kari sodhā
 dekhe-jahāṁ tahāṁ aganita jodhā
 gayāi Dasānana māṁdira māhīm
 ati bicitra Kāhi jāta so nāhīm
 sayana Kieṁ dekḥā kapi teḥī
 māṁdira māhūṁ na dīkhi Baldehī
 bhavana eka puni dīkha suhākā
 Hari māṁdira tahāṁ bhīṁna baṁāvā
 Rāmāyudha aikita grha, sobhā barani na jāi
 Rāva tulasikā brāṁda tahāṁ dekhi harasa kapi rāi (2)

If we make the comparison we find that there is
~~xxxxxxxxxxxxxxxxxxxx~~ no doubt that the latter is a direct

descendant of the former. Hindi had the history and tradition

1. Rahul sankrityayan: Hindi Kāvya-dhārā, p.62. (Ed.)

2. Tulsi Das: Rāmcarit mānasa, p.439.

of Sanskrit, Prakrit and Apabhraṃśa behind it. On the other hand it was becoming more and more amenable to tāla, because the influence of folk-dances and folk-music was invading the realm of Mātrā vṛtta. Such differences as can be noticed between the Apabhraṃśa Pajjhatikā and Ghattā and the later Hindi Caupāī and Dohā are due to the influence of tāla, which means - as pointed out in previous chapter - the squaring of the prosodic metre to the fixed beats of a timekeeping instrument. Consequently we fully agree with Mr. Hira Lal (1) but with Mr. Kellogg (1) only in so far as he identifies Caupāī and Pādākulaka, but when he, like Colebrooke divides its pāda in 6 + 4 + 4 + 2, he seems to have overlooked the nature of Caupāī. A fully developed tāla vṛtta cannot possibly contain the division he indicates, its pādas must fall into regular division in order to comply with the tāla cakra.

Originally Caupāī = Catuspadī meant a metre with with four pādas (each pāda having 16 mātrās). But in course of time it came to pass that the first two and the last two pādas were separated. Each half was named Ardhālī. Sometimes, however, the name Caupāī was used to designate the Ardhālī. The five (not four or six) Caupāīs - Īśvaradās often writes

-
1. Hira Lal: Apabhraṃśa bhāṣa aur Sahitya
(Nāgarī Pracārini Patrika, year 50 Vol. III and IV) p. 112.
 2. S.H. Kellogg: Grammar of the Hindi language, p. 578.

really are independent Ardhāṭīś - just as Jāyasī's seven Caupāīś instead of six or eight. Tulsī Dās in the Ayodhyā kāṇḍa keeps generally to eight Ardhāṭīś = four Chaupāīś, but elsewhere shows free treatment, ~~for~~ which ~~we~~ had the authority of no less a poet than Śvayambhū behind it. Śvayambhū whose Rāmāyaṇa has been acclaimed one of the greatest poems in the language.

In addition to these remarks on the mere structure of the Caupāī and its final development under the influence of the laws of tāla, attention must be drawn to rhyme as a most essential feature of Deśī vṛtta.

There seems to be no doubt that the rhyme we find in later stages of Sanskrit poetry (from about the eleventh century in the Mahābhārata and in the Gīta Govinda for instance) is the consequence of the influence of popular usage.

Rhyme (whether middle or end) is an essential feature in Hindi poetry. Caupāī, the most used Hindi metre is the most obvious example. The rhyme pattern is a, a, b, b, (or a, a, a, a,). Even half a Caupāī (Ardhāṭī) requires rhyme of the best type (see page 12). It is probable that the rhyme pattern "a, a, b, b" was the reason that ~~these~~ two Ardhāṭīś could develop into independent units. In poetry rhyme is natural and spontaneous. It ever catches the imagination of man. We do not say that no poetry is possible without

rhyme, although it often is the rhyme which gives a verse beauty, voice and attraction. But specially in the tāla vṛtta rhyme is essential as it serves to accentuate the rhythm.

On the strength of this statement could it not be propounded that there is less rhythm, beauty, voice or attraction in classical Sanskrit poetry? Certainly not, for the construction of Sanskrit metre is such that it makes verses sonorous and pleasing by other means. It seems almost as if the classical Sanskrit poets consciously set their faces against rhyme as a feature which would impede the long flowing line of the classical metres. Might one suggest that rhyme came in with the growth of importance of the tāla, the stressed beat at the fixed interval?

The question is asked: as it is absent in classical Sanskrit poetry where does rhyme come from in our poetry? And the answer is: the common folk, who continuously use rhymes in everyday life, are the originators of this. The speech of the peasant is full of rhyme, as a short visit to any Indian village will suffice to reveal. Not only do the daily routines of the house and the farm (ploughing, churning, grinding etc.) produce spontaneous rhymes, but the tongue delights in the happy jingles of countless rhymed sayings. Rhyme has never

been absent since villagers began to meet in the Caupāla (meeting place of the villagers generally situated in the centre of a village), on the dancing platforms or in the cornfields. As long as official poetry remained in the custody of ^{the} learned, it could not enjoy this charm. But when the leaders and representatives of the common man composed poetry in the language of the people rhyme triumphantly entered the field. Once accepted in poetry in the language of the people it entered the literary Apabhramśa language and continued its progress into Sanskrit poetry. This happened - as we see it - side by side with the growing importance of the strong beat of the tāla vṛtta. When we find Jayadeva, the village boy, son of a small farmer writing the following lines:

patati patatre vicalati pātre śaṅkita bhavadupayānam (1)
racayati śayanam sacakita nayanam paśyati tava panthānam

we may say that he transformed village-song into a universal dance-theme of humanity speaking of the ever new message of eternal love and beauty.

Against this background of mutual influence of Sanskrit Apabhramśa and Deśī poetry, we have to see the development of the Hindi Caupāī. Poets used this metre in various ways - sequences of two to eight or even more Caupāīs (Ardhāṭīs)

1. Jayadeva: Gita Govinda kāvyam V II/III

concluded by a Dohā or a Sorathā. One pāda of Caupāī was very frequently used in Pada to serve as tek but sometimes a group of Caupāīs (Ardhāṭīs) with or without tek was regarded as a complete Pada.

The history of Mediaeval Hindi literature reveals that there was hardly a poet from Rāmānand to Keśav who did not use the Caupāī, and there is hardly a subject which has not been expressed in it.

Rāmānand is the first poet of our period. Very few of his Hindi poems have survived, the most respected among them is Hanumān Vandana. It seems that by this time it was already the custom to make a poem consisting of a number of Caupāīs and the poets were busy in making Caupāī into the perfect specimen of tāla vṛtta. Rāmānand's favourite form of Caupāī was thirteen Ardhāṭīs (Caupāīs) without a Dohā, as in the following example:-

ārati kīai Hanumāna lalākī
 dustadalana kaghunātha kalā kī
 jāke bala bhara te mahi kāmpai
 roga sogā jāki simā na cāmpai
 aijabī-suta mahābala dāyaka
 sādhu sainta para sadā saṁhāyaka
 bāen bhujā saba asura saṁhārī
 dahina bhujā saba sainta ubārī
 lachhmana dharati meṁ murchi paryo
 paithī patāla jamakātara tarya
 anī saṁjivana prāna ubāryo
 mahi sabana ke bhujā upāryo
 gāṛha pare kapi suniroṁ tohī
 honu dayāla dehu jasa mohl
 laṅkā koṭa samundara khālī

jāt pavana suta bāra na lāī
 laṅka prajāri asura saba māryo
 rājā Rāma ke kāja saivāryo
 ghaṭṭā tāla j'jhālari bājai
 jagamaga jati Avadhapura chājai
 jo Hanumāna jī kī āratī gāvai
 basī baikumtha parama pada pāvai
 laṅka bidhamsa kiyau Raghurāī
 Rāmananda āratī gāī
 sura nara muni saba karahi āratī
 jai jai jai Hanumāna lalā kī (1)

With and after Rāmanand, other writers of Caupāī from the Kāśī region were Bhavānand, Sen, Kabīr, Bhago Dās ^{and} Dharam Dās. They differed from Rāmanand in the sense that they made their Padas with *tek* and doing so combined Caupāī with another metre, but of them Kabīr stuck to the tradition of writing Caupāīs in the style of Rāmanand, but he also created new forms of poetry by different mixtures of Caupāīs and Dohā like Caumtisī in which he employed thirty five the first being extra as a kind of prayer or introduction, Caupāīs/ and Basant in which he used a varying number of Caupāīs. The Sākhīs and the Ramainīs have been treated on page 153. The Caupāī has a great place in the Kabīr-anthologies. Rām Dās ~~also~~ employed Caupāī with or without Dohā to an equally great extent.

In the Avadh region from the days of Kutban to Usman the story-poems were most important and Caupāī was the main metre. Dohā and Sorathā helped in welding together the chain of Caupāīs.

1. Ram Chandra Shukla. Hindi Sahitya kā Itihās, pp.119-120

Tulsī's Rām caritāmānas is the most important book in the Caupāī-Dohā form. In it Tulsī wrote a Dohā after 7, 8 or more than 8 Caupāīs but generally after 8. It appears that Tulsī Dās owed much of his inspiration to Jāyasī (when he uses 7 Caupāīs), but Rāmanand also can be considered to have given him some inspiration.

Jāyasī adopted a fixed convention for the number of Caupāīs in his Padmāvat: a Dohā after 7 Ardhāṭīs. His last composition shows this same devotion to rules of fixed numbers. Writing a story in Caupāī-Dohā form had become very famous in Jāyasī's days. Kutban, Mañjhan and others had expressed themselves in Caupāī metre and had given it a definite place in their composition. The pattern of 5 Caupāīs is also found in the recently discovered Satyavatī kathā of Īśvar Dās.

In the later phase of mediaeval Hindi poetry, especially in the Kṛṣṇa poetry of the Braj region, tāla vṛtta became more and more common. As a result, poets mainly wrote Padas. But, even in these, there was a sprinkling of Caupāī^{or} / successions of Caupāīs, Caupāī pādas or Ardhāṭīs crop up in the tek or are used somewhere in the middle of the Pada. Some poets used to link their Pada with Caupāī pādas. Sūr Dās is the poet of Padas par excellence, but even he employed Caupāī metre in his Sūr Sāgar, both in association with Padas and independently. where he unfolded a story, for example Virocan-kathā, he made use of Caupāī. He had a long tradition of Caupāī to draw from and he aimed at making a selective use of it. Sometimes

he wrote 7 Ardhālīs or sometimes more. The same is true of the poetry of Nand Dās, Abul Faiz and other poets from Braj. When they did not write Padas they preferred the use of Caupāīś.

Nānak from the Punjab, who was greatly influenced by the poets of the Kāsī region did not ignore Caupāī in his vānī. He modelled himself on Kabir.

Chīhal, Agra Dās and Dādū of the Rajasthan region made an extensive use of Caupāī following the style of the Braj region. Even though their main metres were Dohā and Pada, they employed Caupāī in their construction of their Padas. They also used it as a cementing medium.

Lastly we come to Kesav with his relations (brother and nephew), his students and friend. As Kesav took pride in employing all the known metres, it is natural that with him we find Caupāī only as one of a multitude of classical and current metres. Where he uses Caupāī he exhibits most of the existing varieties. The other poets of his group likewise treated Caupāī more as a metre among others, not as the only favourite.

It seems likely that this is the way in which under the influence of the popular tāla vṛtta the Mātrāsamaka (Pajjhatika. Pādakulaka) gradually transformed itself into the different kinds of Caupāī we know.

CHAPTER FIVE

Indian Music.

nāham vasāmi vaikunthe
 yoginā hrdaye na ca
 madbhaktā yatra gayanti
 tatra tisthāmi Nārada. (1)

I dwell not in Vaikuntha nor in the heart
 of Yogis. Where my bhaktas sing there dwell
 I, Oh Nārada.

Indian Music is a very ancient art. The definite and
 extensive theories of criticism and appreciation ~~are found~~ are found
 the oldest treatise extant, the Bharata Nāṭya Śāstra, ~~xxxx~~
 extensive theories of criticism and appreciation ~~xxxxxx~~ in
 the oldest treatise extant, the Bharata Nāṭya Śāstra, ~~xxxx~~
~~been correlated.~~

On account of its constant influence on the poetry
 under consideration a short survey of its main features is
 necessary.

The old Indian theoreticians carefully studied the
 nature of emotions and the conditions which produce them,

1. Current saying.

the visible signs and results of such emotions and even the nature of the subconscious mind, the involuntary emotions. Their methods were rational and, which is more, they put their conclusions and findings to good practical use in every branch of the arts, including music.

In the life of men music has always played a very important part. Bhartrhari says:-

sāhityasangītakalāvinīnah
sāksāt paśu pucchvisānahīnah. (1)

A man without knowledge of literature, music and art verily is like cattle without horns and tail.

In the highest conception of art in India religion and art are synonymous. This is in accordance with the structure of a hieratic society. Music consequently is a means to the realisation of God. In this aspect of music is called Marga as opposed to Desī. Dāmodara says:-

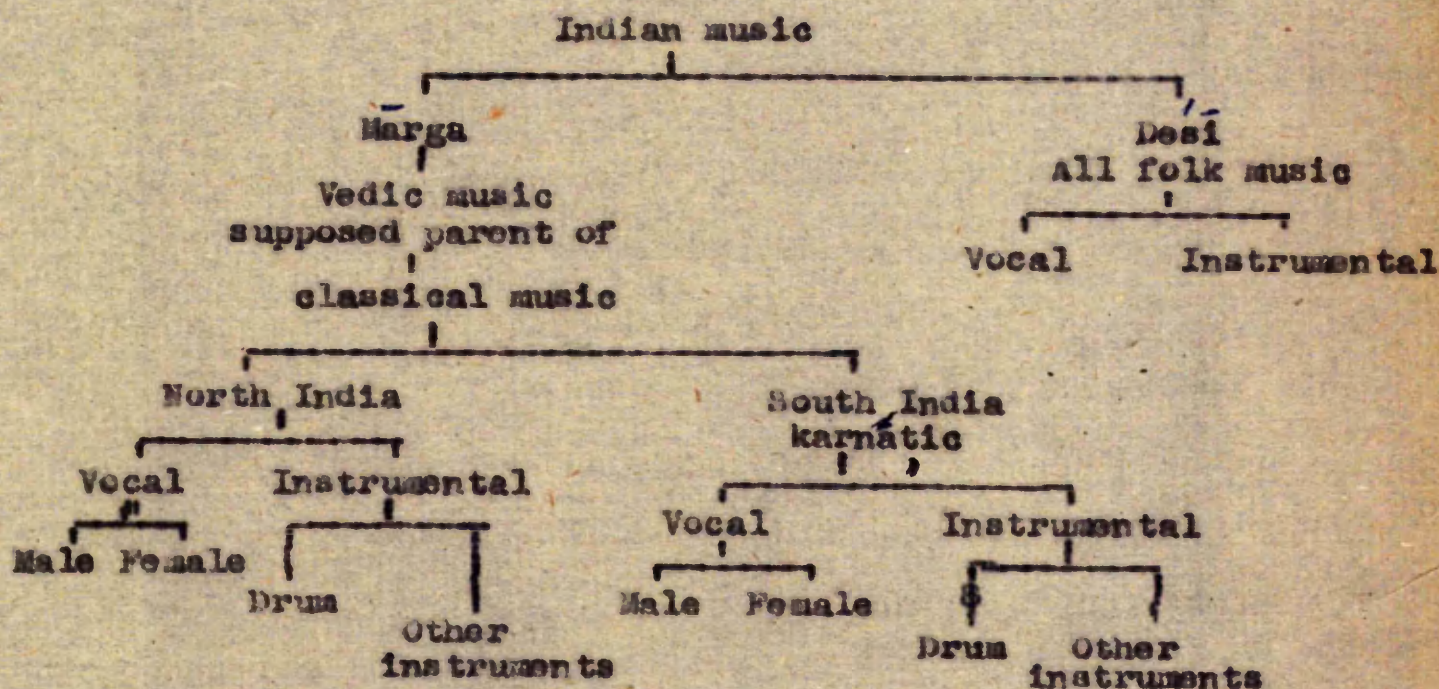
mārgadesīvibhāgena saṅgītam dvividham matam.
dūhinena yad anvīṣṭam prayuktam bhāratena ca
mahādevasya puruṣas tan mārgakhyam vimuktidam.
tattaddeśasthayaṁ rītya yat syāl lokānurañjakam
deśe deśe tu saṅgītam tad deśīty abhidhiyate (2)
I. 4-6

-
1. Bhartrhari: Epigrams ascribed to Bhartrhari
 2. Dāmodara: Saṅgītadarpana.

By division into Mārga and Deśī sangīta is considered to be twofold. That which was conceived by Bruhina and performed by Bharata in the presence of Mahādeva, is called Mārga, bestowing liberation. That sangīta which in different countries serves for enjoyment of the people, according to the custom of that land, is called Deśī. (1)

(2)

We give below the following table:-



1. A.A. Bake: The Mirror of Music and Dance, p.17.

2. A.A. Bake: Course of lectures (S.O. & A.S.) - Introduction on Indian Music.

The invention of great arts and sciences has, amongst all nations of antiquity, been attributed to deities or to man actuated by divine inspiration. (1) A song, like an image, is a Yantra, a means to achieve identical consciousness with the deity. There is a well-known saying that a deity can be worshipped only in so far as the worshipper becomes the deity.

Such a serious conception of art demands standards of criticism and appreciation equally sophisticated. Aesthetic experience is communicated to the Rasika, the discerning spectator or listener. The musicians simply create conditions. This means that passive listening is impossible. Vigorously beating time is not considered bad etiquette at an Indian concert. The spectacle of a silent, immobile audience holding its breath until the last note, subsequently to applaud a fine performance is unknown in India where the most cultured part of the audience often punctuates the musician's improvisations with nods of assent and little eulogistic phrases. Rasāsvādāna, the tasting of Rasa, the appreciation of art, depends on the degree of development of the sensibility of the listener. Dhananjaya says:-

1. S.M. Tagore: Hindu Music from various authors, p.16.

Rasaḥ sa eva svādyatvād
 Rasikasyaiva vartanāt. (1)
 IV.36

Rasa lies in the Rasika's own ability
 to enjoy it.

These theories point to a society aware of the vital relationship of art and life. The Golden Age of this classical art extends from about the first century B.C. to the thirteenth century A.D. Its principles were first codified in the monumental Bharata Nāṭya Śāstra.

• The coming of the Muslims led to interesting developments in the North. They introduced the very subtle Persian art. Its impact on Indian music had far reaching effects. Indian music assimilated the new forces and theories. A delicate Muslim superstructure with fine curves was given to the robust body of Hindu music. The dominating and most important figure in this regeneration was Amīr Khusrak, the Persian poet and musician, who settled down in India in 1280. When the History of Indian music will be written, Amīr Khusrak will appear as a remarkable fertilising force in Hindustani music. It was he who either invented,

I. Dhanañjaya: Dasarūpa.

reshaped or introduced some of our noblest or most beautiful instruments.

The South, practically untouched by the influence of Islam, adhered to the older traditions and developed them further. The difference between the North and the South today is mainly a difference in style. Instrumental music is more developed in the North which also has laid the main stress on the emotional element. The South still is primarily vocal with a strong accent on the connection with the temple. But North and South both have their roots in the same system; both turn to the same sources for authority, both are purely melodic.

One or two fundamental principles should always be borne in mind. The first is that the music was conceived totally outside the Western system of fixed pitch. There are no absolute values in Indian music. Intervals are purely relative and the names of the notes bear no relationship to any fixed vibrational ratio. This music can be described as strictly modal. It is a close relative to the modal music of the Greeks or the mediaeval ecclesiastical music, but developed the basic principles to a far greater extent and reached results unknown in the West.

The second fundamental point, not unconnected with the first, is its purely melodic nature. This factor governs almost every aspect of Indian music - the construction of the melody, the varieties of rhythm, the preponderance of vocal music, the nature of the accompaniments, the importance attached to improvisations, the absence of any serious concerted music. Purely melodic music neither needs nor implies harmony. Harmony affects the structure of melody itself. It has become almost impossible for a westerner to conceive of melody without the implication, tacit or explicit, of a harmonic system. In western music a melodic line is really the top or surface line of a carefully constructed harmonic structure, essentially a vertical development. Indian music, being primarily horizontal, is hostile to the laws which govern western melody. If this music sounds strange or exotic to the West it is because the West has lost the ear for pure melody and the feeling for just intonation. The use of intervals smaller than a semitone is significant here. There is no such thing as an exact 'quarter tone' in Indian music. Enterprising musical enthusiasts, who build key-board instruments which can play quarter tones only make things more difficult. The microtones of Indian music

are produced for emotional reasons by subtle shades of intonation by which a sharp is often slightly sharpened and a flat flattened.

The basis of this melody system is the Rāga. The nearest word to Rāga in the West would be 'mode'. But a Rāga is a much more defined conception. It is a mode in which a definite emotion is expressed by the peculiar order and stresses of the chosen notes. About 300 years ago this conception crystallised in the South into seventy-two pure heptatonic Rāgas. In all these the fifth is constant. Thirty six have natural fourths and thirty six augmented fourths. The first to have formulated this system in its present form was Venkṭamakhin^a whose Caturdaṇḍī prakāśikā was written ^{about} 1620.

Each of these seventy-two Rāgas forms the basis of several derivative Rāgas, some pentatonic, some hexatonic. About four hundred in all have been classified and are more or less in actual use. Where accidental notes occur they form an integral part of the structure.

Tāla - musical time - is the basis of the Indian rhythm. Tāla can be symmetric or asymmetric, i.e. when a period is made up of 3 + 2 + 2 (Karnāṭic tripuṭa) or 5 + 5 + 4 (North Dhamār). Variants of Tāla do not always proceed in geometric progressions. Other forms of the Karnāṭic tripuṭa might be

4 + 2 + 2 or 5 + 2 + 2. There are accented beats within a period. Thus in the Tripata 3 + 2 + 2 (or 4 + 2 + 2) the first and the fourth (or fifth) are strong, the sixth (or seventh) is vacant.

All these varieties of rhythm are possible in Indian music because it is not forced to accept the symmetry of rhythm which harmonic planning necessitates.

The purely melodic concept springs from the human voice. The chief characteristic of Indian music is thus that it is basically a sung music. But this does not mean that instrumental music is not highly developed in India. In variety and in numbers India has as many instruments in everyday use as Europe, if not more. And the best of these instruments are, like the voice, capable of infinite subtleties of intonation and nuances. But they all play music which is vocal in conception. The laws which govern vocal and instrumental music are identical. So are the styles of improvisation. The individual singer or instrumentalist is the centre of the musical idea. The musician is a creative artist in the fullest sense of the word, and not merely an interpretative one as he is in the West in our days.

The singer's voice is capable of tremendous agility. Beauty of tone as such is now comparatively unimportant. To an Indian musician voice is no more important than, say, handwriting to a poet. In this highly creative activity it is more important what a musician sings than how he sings it. He is hardly ever a vehicle for the expression of other people's musical ideas.

This pattern is natural to a society which has been essentially static as opposed to dynamic. A static society could have produced no other style. It is a very sophisticated and, within its limits, rich pattern. European civilization, up to the Renaissance, presented a more or less similar order. What happens now in India resembles in some aspects what happened in Europe after the Renaissance and may influence music in a similar manner.

CHAPTER SIX

Bhāva and Rasa.

"Every truth which a human being can enunciate, every thought, even every outward impression, which can enter into his consciousness, may become poetry when shown through any impassioned medium, when invested with the colouring of joy, or grief, or pity, or affection or admiration, or reverence, or awe, or even hatred or terror; and unless so coloured, nothing, be it as interesting as it may, is poetry."

- JOHN STUART MILL.

Mammata says:-

niyatikṛtaniyamarahitāṁ
hladaikamayīm ananyaparatantram
navarasarucirāṁ nirmitim ādadhatī
bhāratī Kaver jayati. (1)

I. 1

Triumphant is the poet's speech, comprehending a creation which is without the restraints of the laws of destiny, the sole source of pleasure, independent of extraneous aid, rejoicing in the ninefold Rasa.

1. Mammata: Kāvya prakāśa.

Most poems are the feelings and sentiments of the heart expressed in metre. These feelings (bhāvas) and sentiments (rasas) are common to all and can be found in every heart to a greater or lesser degree. Very few, however, can express them in poems. These few are called poets and their power to express feelings and sentiments is said to be the gift of God.

This power varies from poet to poet, but it never requires any specified poetical medium. For that reason no metre is exclusively connected with a particular feeling or sentiment. A powerful poet can perfectly convey any feeling or sentiment in any metre of his choice, whether short or long.

All the aspects of the Bhāvas: Rati (feeling of love) with its Rasa Śṛṅgāra (Erotic sentiment); Hāsa (feeling of mirth) with its Rasa Hāsyā (comic sentiment); Śoka (feeling of sorrow) with its Rasa Karuṇa (Pathetic sentiment); Krodha (feeling of anger) with its Rasa Raudra (Furious sentiment); Utsāha (feeling of vigour) with its Rasa Vīra (Heroic sentiment); Bhaya (feeling of terror) with its Rasa Bhayānaka (Terrible sentiment), Jugupsā (feeling of disgust) with its Rasa Bībhatsa (Abhorrent sentiment); Vismaya (feeling of surprise) with its Rasa Adbhuta (Marvellous sentiment);

/Sama (feeling of quietism) with its Rasa Śānta (Quietistic sentiment); can be and have been expressed in one and the same metre, for instance in Caupai.

It is difficult to separate Bhāvas and Rasas since the stanzas, springing from Bhāva, naturally carry the corresponding Rasa within themselves.

x x x x

Caupāī as a vehicle for all the nine
Bhāvas and Rasas.

Rati Bhāva - Śṛṅgāra Rasa.

kañkan kinkini nūpura dhuni suni
kahata Lakhana Sana Rāma hrdayaṁ guni
mānhuṁ madana dumdubhī dīnhī
manasā visva bijaya kahāṁ kinhi
asa kahi phiri citae tehi orā
Ṣiya mukha sasi bhae nayana cakorā
bhae belocana cāru acañcal
manahūṁ sakuci nimi taje digañcal.
(1)
Caupāī.

When he heard the sound of her rings,
bracelets and bangles, Rām thought within
himself and said to Lakṣmaṇ: - "It is
as if love triumphant over the sentient
world now sounds the drum of victory."
So saying he again looked in that direction,
and like the moon on the cakor, Sitā's face
flashed upon his sight. His lovely eyes
became as immovable as if Nimi, the winking
God, had fled in confusion from his wonted
post.

Hāsa Bhāva - Hāsyā Rasa.

nānā bahana nānā besā
 bihase Śiva samāja nija dekha
 kou mukha hīna bikula mukha kahu
 binu pada kara kou bahupada bahu
 bipula nayana kou nayana bihina
 rista puṣṭa kou ati tana khina
 jasa dūlaha tasa bani barata
 kautuka bibidha hohin maga jāta.
 (1)

Caupāī.

Then Siv laughed to see the host in their
 motley attire, riding every kind of
 vehicle; some with monstrous heads,
 some with no head at all; some with
 many hands and feet, and some with none,
 some with great eyes, some with no eyes;
 some very stout, some very slim.
 Like bridegroom, like procession -
 extraordinary sight as it went along
 the road. (2)

1. Tulsī Das: Ram carit manas, p.56.

2. P.S. Growse: The Rāmāyana of Tulsī Dās, p.56.

Soka Bhāva - Karuṇa Rāsa.

bacana binīta madhura Raghubara ke
 sara sama lage mātū ura karko.
 sahami sūkhi suni sitali bānī
 hīni javāsa pareṁ pāvāsa paṇī.
 kahi na jaya kachu hrdaya visādū
 manahūn mrgī suri kehari nādū
 nayana sajala tana thara thara Kāmpī
 mājahi khāi mīna janū mapi.

Caupāī. (1)

Raghubar's sweet and modest words pierced
 his mother's heart like arrows of pain.
 At the sound of his chilling speech she
 drooped and faded like the javās at a
 shower in the season of rain. Words
 cannot describe the despair of her heart,
 like that of a deer when she hears the
 roar of a lion. Her eyes filled with
 tears and her body shook and trembled, as
 a fish falls sick when it swallows the
 scum brought down by the early rains. (2)

1. Tulsi Das: Rām carit mānas, pp.232-233.

2. W.D.P. Hill: The Holy Lake of the Acts of Rāma, p.183.

Krodha Bhāva - Raudra Rasa.

Dasamukha dekhi sīranha kai bārhī
 bisara marana bhai risa gārhi
 garjeu mūrha mahā abhimāni
 dhayāū dasahu sarāsana tāni
 samara bhūni Dasakandhara kopyo
 barasi bāna Raghupati ratha topyo
 danda ekaratha dekhi na pareu
 janu nihāra mahūm dinakara dureū.

Caupāī. (1)

^{the}
 When ten faced one saw the renewal of
 his heads, he forgot his death and his
 anger increased. The great fool began to
 roar with pride and ran forward stretching
 his bows and arrows. The ten-necked one
 grew angry on the battle field and covered
 the chariot of Raghupati with a rain of
 arrows. For a moment the chariot could
 not be seen like the sun covered in the
 mist.

1. Tulsī Dās: Rām carit mānas, p.533.

Utsāha Bhāva - Vira Rasa.

uthi kara jori rajāyasu māgā
 mānahū bira rasa sovata jāgā
 bāndhi jatā sira kasi kaṭi bhāthā
 sāji sarāsanu sāyaka hāthā
 āju Rāma sevaka jasa leūm
 Bharatahi samara sikhāvana deūm
 Rāma nirādara kara phala pāi.
 Sovanū samara sejadou bhāi.

(1)
 Caupāi.

He rose and with folded hands sought permission
 looking like Heroism aroused from sleep.
 Binding his hair into a knot and girding on his
 quiver by his side, with bow and arrows ready
 in his hands, he cried, 'Today I shall win
 glory as Rama's servant and teach Bharat a
 lesson on the battle field. Both brothers shall
 reap the reward of contempt for Rama and sleep
 on the couch of war.' (2)

1. Tulsi Dās: Rām carit mānas, p.322.

2. W.D.P. Hill: The Holy Lake of the Acts of Rāma, p.254.

Bhaya Bhāva - Bhayānaka Rasa.

Kaikaya sutā sunata katu bānī
kahi na sakāī kachu sahamī sukhānī
tana paseu kadali jimi kāmpī
kubarīm dasana jibha taba cāmpī
sunu Mantharā bata phuri torī
dahini / āpka nita pharakāī morī
dina prati dekhaūm rāti kusapana
kahaūm na tohi moha basa apana.

Caupāī. (1)

When she heard these cutting words:-
Kaikay's daughter could say nothing; she
was all in fever for fear; her limbs
were bathed with perspiration, and she
trembled like a plantain stalk. Then
Humpback bit her tongue. "Hearkin,
Mantharā, your words are true; my
right eye is always throbbing and every
night I have some ill dream; but in my
folly I did not tell you." (2)

1. Tulsī Das: Rām carit mānas, p.215.

2. F.S. Growse: The Rāmāyana of Tulsī Dās, p.213.

Jugupsā Bhāva - Bibhatsa Rasa.

majjahim bhūta pisāca betālā
 pramatha mahā jhōting karālā
 kākā kākā lai bhuja urānīm
 ēka te chimī ēka lai khahim
 ēka kahahim aisiu sauighāi
 sathahu tumhāra daridra na jāi
 kahamarata bhata ghāyala tata gire
 jaham tatham mānahū ardhajāla pare.

Caupāi (1).

Ghosts, goblins and vampires bathed in the stream, and dreadful fiends with masses of tangled hair; bows and kites flew off with arrows, seized them from one another and devoured them. Some cried, 'You fools! haven't you got enough already with such abundance?' Wounded warriors fell on the bank and groaned as though they were lying strewn about half in the water. (2)

1. Tulsī Dās: Rām carit mānas, p.529.

2. W.D.P. Hill: The Holy Lake of the Acts of Rāma, p.409.

Vismaya Bhāva - Abhūta Rasa

bahurī mātu tahavām calī nī
 bhojana karata dekha suta jāī
 gai janani sīsu pahī bhaybhūta
 dekha, bala tahām punī sūtā
 bahurī nī dekhā suta soī
 hrdayam kāmpa mana dhīra na hoī
 inām uhm dui bālaka dekhā
 matī bhrama morā ki āna bīśa.

Caupāī. (1)

She returned to the place (where she had dressed the food); but when she came there she beheld Rām in the act of eating. In a great fright she ran to the nursery and there found the child again sleeping; but coming back once more she still saw the boy. Then she trembled and was much disturbed in mind for she saw two children one here and one there and was utterly bewildered; saying - "Are my senses at fault, or is this a miracle?" (2)

1. Tulsī Dās: Rām Carit mānas, p.114.

2. F.S. Growse: The Rāmāyana of Tulsī Dās, p.113.

Sama Bhāva - Santa Rāsa.

mohim yaha lobha sunāva na māyā
 kākara sukha kākara yaha kāyā
 jo nīānata hoihi chārā
 māṭini pokhi marai ko mārā?
 kā bhūlaun ehi candana covā
 bairi jahān ānga kara rovā
 hātha pāva saravana au ākhī
 e saba unāi bharahiā mili sākhi.

Caupāī. (1)

"Mother, speak not to me of such temptations.
 No one can reckon happiness, or even his body,
 as his own. When, in the end, the body must
 become ashes, who would nourish this clay,
 only to be crushed by the burden of it? Why
 should I be entranced by these sandal perfumes
 when every hair of my body is an enemy? Hand,
 foot, ear, and eye, these all join to bear
 witness against me in the next world." (2)

1. Ram Chandra Shukla (Ed) - Jayasi grāthāvalī, p.59.

2. A.G. Shirreff: Padmavati, p.90.

In Caupāī, (as in Dohā) etc. our poets have been able to express the whole gamut of Bhāva and Rasa, but in the Padas, a composite form, they found an even wider scope.

Consequently we have to conclude that in the poetry of the period under discussion the metres, be it Dohā or Sorathā, Savaiyā or Kavitt, Pada, or Chappay, can embody every kind of Bhāva and Rasa. In fact, metre is a weapon with which every battle can be fought, provided that the hand which wields it has the ability to use it to the full. The entire philosophy of Sūr Dās is put in Padas. The two great epics of our literature of this period - Padmāvat and Rām carit mānas are in Dohās and Caupāis. These same metres, however, are equally prominent in the whole of our Sant literature.

CHAPTER SEVEN

Conclusions.

1. In the words of Kellogg: 'In no modern language, probably, has prosody been so elaborately developed as in Hindi.
2. Hindi prosody is primarily based on classical prosody, as found in Vedic, Sanskrit, Prakrit and Apabhraṃśa poetry.
3. It is a result of a continuous growth and development.
4. In the course of this development Hindi metres became more and more musical and reached their perfection in the Tala vṛttas, which cannot be fully understood without reference to the field of music.
5. Three of the four vṛtta divisions, i.e. Varna vṛtta, Mātrā vṛtta and Tāla vṛtta are found in one and the same period. The Svara vṛtta figures only in the books on prosody which concern themselves with theory and hence enumerate everything that has ever existed or could possibly exist in future.
6. Poets and prosodists have analysed and named all the various metres.
7. Most of the poems of the period can be considered either as Mātrā or as Tāla vṛtta.
8. ~~By~~ Various metres in practical use have been created by a process of permutation and combination.

9. The following metres have played a very important part and made the greatest contribution to our literature:-

Caupāī, Dohā, Sorathā, Savaiyā, Kavitt and Pada.

10. Some poets, like Kesav, show a tendency to employ as many different metres as possible.

11. The current metres have the power to express all the different shades of Bhāva and Rasa.

12. Some Kāvya regions seem to prefer the use of special metres.

13. Some metres have a particular charm for some of our poets who have brought them to perfection.

14. Metres are carried from their "home" regions to other Kāvya regions either by pupils adopting the metrical medium of their master, or by the poet-singers themselves travelling and influencing the poets of the regions they visit.

15. As most of our Sant poets were both poets and musicians they have arranged these metres in such a way that they suit Mārga as well as Deśī music.

16. Their metres often seem to have been inspired by dance.

17. Folk-elements have played a great part ~~in this~~, resulting
prosodical
in the slackening of theoretical/restrictions as, for instance,

an ever greater freedom for making short syllables long and long syllables short.

19. Rhyme and regular rhythms became more and more prominent.

20. Poems of this kind are equally effective whether sung or recited.

21. In the composition of a Pada - mostly a combination of two or more different metres - the poets generally begin with one Dvipadī or Catuspadī ^{śāda} ~~śāda~~ called "Tek" having the function of the western "ritornello" being repeated at the end of each stanza.

21. The lives of Rām and Kṛṣṇa and prominent philosophical religious subjects have found expression in all the current metres.

G L O S S A R Y

ATI KRTI ...	Metres with twenty syllables in a pāda.
Ati Dhrti ...	Metres with nineteen syllables in a pāda.
Ati Śarkarī ..	Metres with fifteen syllables in a pāda.
Atukant ...	Verses with no end-rhyme.
Aty ^a ti ...	Metres with seventeen syllables in a pāda.
Atyakthā ...	Metres with two syllables in a pāda.
Adbhuta ...	The Sentiment of the marvellous.
Anustubh ...	Metres with eight syllables in a pāda.
Antarā ...	In a musical composition the division following the sthāyī, the first development.
Apabhraṃsa ...	"A corrupt language", used for the last forms of Prakrit; sometimes denoting one special form.
Abhoga ...	The second development in a musical composition following after the Antarā. Often the closing section of a Hindustani song.
Ardhālī ...	Originally half a Caupāī; later independent unit.
Alankara ...	The science of Rhetoric.
Avatārī ...	Verses having twentyfour mātrās in a pāda.
Āśvavatārī ...	Verses having thirtyone mātrās in a pāda.
Astachāp ...	a. "The eight poets" b. A book dealing with the life of these eight poets.
Asti ...	Metres with sixteen syllables in a pāda.
Aphirāja ...	See Piṅgala. <i>the vowel or one</i>
Aksara ...	Syllables, at least one consonant with the inherent vowel.

AKṚTI	...	Metres with twentytwo syllables in a pāda.
Āditya	...	Verses having twelve mātrās in a pāda.
Ādhyātmavāda	..	The doctrine of the supreme spirit.
Āratī	...	a. Ceremony of worship performed in front of the idol consisting of a circular movement of a lighted lamp or burning camphor. b. Song connected with that ceremony.
Āsāvārī	...	A rāga.
UKTHĀ	...	Metres with one syllable in a pāda.
Utsāha	...	Feeling of vigour.
Ulatābāṁsī	...	Poetry which prefers cryptic usages of expression.
Usnik	...	Metres with seven syllables in a pāda.
KADAVAKA	...	A basic division of narrative poetry; in Apbhraṁśa it consists of several stanzas in the Pajjhatikā or Adillah metre followed by a Ghattā or Duwāī. In Hindi the Stanzas are in Caupai metre and are followed by Dohā or Sorathā. Several Kadavakas make a Sandhi (or Sarga)
Karṇa	...	Spondee - -
Karuna	...	The Sentiment of the pathetic.
Kalā	...	See mātrā.
Kalyāṇa	...	A rāga
Kavitā	...	Poetry.

Kāla	...	See mātṛā.
Kārya	...	Poetical composition conforming to the rules of rhetorics.
Kṛti	...	Metres with twenty syllables in a pāda.
Kedārā	...	A rāga.
Krodha	...	Feeling of anger.
KHAMJARĪ	...	Timbrel.
GAṆA	...	a. In Varna vṛtta see p.p.13-14. b. In Mātṛā vṛtta see p.15.
Gati	...	The flow of a line of verse.
Gatibhaṅga	...	Spoiling the Gati.
Gadya	...	Prose.
Garbā	...	A women's round dance.
Gāyatrī	...	Metres with six syllables in a pāda.
Gīta	...	A song, see Pada.
Guru	...	A heavy, used in the sense of metrically long instant.
Gaurī	...	A rāga.
Grantha	...	The Holy book of the Sikh religion.
GHANĀKSARĪ	...	A rāga.
CAKRA	...	a. wheel, b. cycle.
Cakravartana	...	Cyclic succession of prosodical periods (see p. 32)
Caṃpū	...	A composition written partly in prose and partly in verse.
Catuspadī	...	Having four pādas.

Carana	...	Having four padas. A verse foot.
Caṭa	...	a. One of the Spring months. b. Songs sung in the month of Caṭa.
Cankalā	...	Another name for Dagan. (Tagan)
CHAHKAL	...	Another name for Tagan.
Chandas	...	Originally intonation, namely a holy song which is neither Rk, Saman, or Yajus. Later on metre and the science of metre. It is the later ^{Sense} in which "chand" is used in Hindi.
JAGATĪ	...	Metres with twelve syllables in a pāda.
Jugupsā	...	Feeling of disgust.
TRK	...	The first line or lines of a Pada used as refrain.
Tāta	...	1a. Literally palm of hand. b. Accentuated beat, c. Musical time (either Sama - regular or Viraṃsa - irregular) 2. Trochee (- U)
Tāla-cakra	...	The full cycle of periods of musical time.
Tāla-mātra	...	Unit of musical time.
Tāla-māpa	...	Counting time of measure.
Tāla-vṛtta	...	See p.4.
Trikal	...	Another name ^{for} Dhagan.
Tripata	...	Three beat time.
Tristubh	...	Metres with eleven syllables in a pāda.
Tukā	...	Rhyme.
Tukant	...	End-rhyme.
Taithika	...	Verses having fifteen mātrās in a pāda.

Trailoka	...	Verses having twentyone mātrās in a pāda.
Dagdhāksara	...	Prohibited syllables.
Dandaka	...	a. Metres with twentyseven varṇas in each pāda. b. Verses having more than thirtytwo mātrās in a pāda.
Dvikal	...	Another name for Nagan. See p.15.
Dvipadī	...	Having two pādas.
Dirgha	...	A long vowel.
Deśī	...	a. One of the varieties of the Prakrit dialects. b. See Pada. c. In the musical sense opposite Mārga; ^{viz} the music of the people.
DHVAJA	...	Iambus (U -)
Dhrti	...	Metres with eighteen syllables in a pāda.
Dhruva	...	See Tek
NAKṢATRIKA	...	Verses having twentyseven matras in a pāda.
Nāyikā	...	The heroine of the poetic composition.
Nirguṇa	...	The supreme deity without attribute.
PAMKTI	...	Metres with ten syllables in a pada.
Pada	...	A specimen of Tala vṛtta, also called Deśī, Bhajan, Bhāsā, Śabda or Gīta.
Padya (opposite Gadya)	...	Verse.
Pannagarāja	...	See Piṅgala.
Pāda	...	Originally a quarter verse. In a wider sense used for the component parts of the stanza, which may consist of two, three, four, six or even more pādas.

- Piṅgala** ... a. The father of Sanskrit prosody.
b. Prosody.
- Prakṛti** ... Metres with twentyone syllables in a pāda.
- Pratiśtha** ... Metres with four syllables in a pāda.
- Prabandhakāvya** . Epic style.
- Prabhātā** ... A song sung in the early morning, also called Prātakālī.
- Prakrit (Primary)** The spoken language of the Vedic period.
- Prakrit (Secondary)** The spoken language of the Sanskrit period.
- Prakrit (Tertiary)** The spoken language of the period between classical and modern languages.
- Prātakālī** ... See Prabhātī.
- PHAG** ... a. The Hindu month of Phālguna.
b. Songs sung at the time of Holī festival.
- Phaṇṣīś* ... see *Piṅgala*.
- BILAWALA** ... A rāga
- Bījaka (Vījaka)** a. Catalogue, b. Collection of poems of Kabīr.
- Bibhatsa** ... The Sentiment of the abhorrent.
- BHAJAN** ... Devotional songs; another name for Pada.
- Bhaya** ... Feeling of terror.
- Bhayānaka** The Sentiment of the terrible.
- Bhāgavata** ... Verses having thirteen matras in a pāda.
- Bhāva** ... Feeling.
- Bhāṣā** ... a. Language, b. Deśī poetry. See also Pada.
- Bhautikavāda (opposite / ādhyātmavāda)** Poetry concerned with material world.
- NATĀ** ... See mātṛā.

Mātrā	...	See mātrā.
Madana gr̥ha	...	A form of Garbā.
Madhyā	...	Metre with three syllables in a pāda.
Malhara	...	A rāga.
Mahātailhika	..	Verses having thirtytwo mātrās in a pāda.
Mahādaisika	...	Verses having twenty mātrās in a pāda.
Mahāpaurāṇika	..	Verses having eighteen mātrās in a pāda.
Mahābhāgavata	..	Verses having twentysix mātrās in a pāda.
Mahāyaugika	...	Verses having twentynine mātrās in a pāda.
Mahāraudra	...	Verses having thirty mātrās in a pāda.
Mahāvatārī	...	Verses having twentyfive mātrās in a pāda.
Mahāsanskārī	...	Verses having seventeen mātrās in a pāda.
Mārga (opposite Deśī)		Classical music of divine origin.
Mānava	...	Verses having fourteen mātrās in a pāda.
Mātrā	...	a. Unit of time measure. b. Instant.
Mātra vṛtta	...	See p.4.
YATI	...	a. In Varna and Mātrā vṛtta pause within the framework of a pāda. b. In Tāla vṛtta the number of instants necessary to complete the tāla-cakra.
Yatibhāṅga	...	A defect in prosody when yati occurs in the wrong place.

Yantra	...	a. Instrument. b. Musical instrument.
Yangika	...	Verses having twentyeight mātrās in a pāda.
RACANA	...	Composition.
Ramainī	...	a. Poems relating to God. b. Padas of Kabīr.
Rasa	...	a. Juice, b. Flavour, c. Essence, d. Emotion.
Rasaparipāka	...	Assimilation of Rasa.
Rasāsvādāna	...	Savouring of Rasa.
Rasika	...	Discerning listener able to taste the intended emotion.
Rāga	...	Musical modal construction designed to be expression of a special emotional state.
Rāsa	...	A kind of dance said to have been created by Kṛṣṇa and his companions.
Rīti	...	Applied to Hindi poetry in the same sense as Kāvya to Sanskrit poetry.
Raudra	...	a. The Sentiment of furious. b. Verses having eleven instants in a pāda.
^{रौद्र} Raudrika	...	Verses having twentythree instants in a pāda.
LAGHU	...	Light, used in the sense of metrically short.
Laya	...	Tempo in music.
Lakṣanika	...	Verses having thirtytwo mātrās in a pāda.
VARNA	...	Vowel, syllable, word, here used in the sense of syllable.
Varna Gana	...	See p.4.
Varna vṛtta	...	See p.4.

Vāsava	...	Metres with eight mātrās in a pāda.
Vikṛti	...	Metres with twenty syllables in a pāda.
Vibhāsa	...	A rāga.
Viśamā (opposite Samā)		Weak beat.
Vīra	...	The Sentiment of the heroic.
Vedana	...	Feeling of pain in separation.
Vṛtta	...	Originally fixed rhythm at the end of a pāda. The whole line of a fixed number of syllables. Finally metre in general, in which sense it is used in the bulk of this treatise.
SABDA	...	See Pada.
Sama	...	Feeling of quietism.
Śarkarī	...	Metres with twentyfour syllables in a pāda.
Śānta	...	Quietistic sentiment.
Śāstra	...	Scripture.
Śṛṅgārā	...	The Sentiment of erotic.
Śoka	...	Feeling of sorrow.
SAGUNA	...	Supreme deity with attributes.
Samā (opposite Viśamā, weak beat)		Principal beat of time section.
Sañcārī	...	In a musical composition the optional third development of the melody.
Satkṛti	...	Metres with twentyfour syllables in a pāda.
Satasaī	...	Having seven hundred verses.
Sandhi	...	See Kadavaka.
Sandhibaddha	..	A narrative poem written in several sandhis.
Sarga	...	Chapter of an Epic.

Sargabaddha	...	Epic divided into sargas.
Sākhī	...	Another name for Dohā metre.
Supratishā	Metres with four syllables in a pāda.
Supriya	...	Periambus (U U)
Sanskārī	...	Verses having sixteen mātrās in a pāda.
Sthāyī	...	In a musical composition the part corresponding to the Tek in poetry.
Sphutakāvya	(opposite Prabandha Kāvya) Independent Short poems.	
Svara	...	a. Bound, b. Tone, c. Vowel.
Svara vṛtta	...	See p.4.

BIBLIOGRAPHY

1. Abd-ur-Rahman, Sandesh Rasak,
Bharatiya Vidya Bhavan, Bombay, 1945.
2. Alsdorf, L., Apabhramsa-Studien,
Deutsche Morgenländische Gesellschaft, Leipzig, 1933.
3. Baks, A.A., Bydrage tot de Kennis der Voor-Indische Muziek
Paul Geuthner, Parys, 1930.
4. Bagchi, P.C., Dohākosa, Calcutta Sanskrit Series,
Calcutta, 1938.
5. Barathval, P.D., Gorakh Vani,
Hindi Sahitya Sammelan, Allahabad, 1942.
6. Bharata, Nāṭyaśāstra,
Kashi Sanskrit-series, Benares, 1929.
7. Blochman, H.F., Ain-i-Akbari (Trans) (Bibliotheca Indica)
The Royal Asiatic Society of Bengal, Cal. 1873-1910.
8. Bühler, J.G., Rock edicts of Asoka (Epigraphia Indica)
Calcutta, 1894.
9. Carpenter, J.N., The theology of Tulsi Das, Christian
Literature Society; Calcutta (etc.) 1918.
10. Caturvedi, P., Sufi-Kavya-Sangrah,
Hindi Sahitya Sammelan, Allahabad, 1951.
11. Cowell, E.B., Miscellaneous Essays by H.T. Colebrooke Vol. II.
Trubner & Co., London, 1873.
12. Cowell, E.B., Prakṛta-Prakāśa, Trubner & Co., London, 1868.
13. Dāmodara, Saṅgīta Darpaṇa, Paul Geuthner, Parys, 1930.
14. Dandin, Kāvyaḍarsa,
Bhandarkar Oriental Research Institute, Poona, 1938.
15. Das, Shyam Sundar, Hindi Bhasa aur Sahitya,
Indian Press Limited, Allahabad, 1930.
16. Dhanañjaya, Dasarūpa, (Bibliotheca Indica)
The Asiatic Society of Bengal, Calcutta, 1865.
17. Greaves, E., Hindi Grammar, The Indian Press Limited,
Allahabad, 1921.
18. " " A Sketch of Hindi Literature, 1918.
Christian Literature Society for India, Cal. etc.
19. Grierson, G.A., Linguistic Survey of India, Vol. I, Part I.
Government of India, Calcutta, 1927.
20. " " The Modern Vernacular Literature of Hindustan.
The Asiatic Society of Bengal, Calcutta, 1869.
21. Growse, F.S., The Ramayana of Tulsi Das,
Ramnarayan Lal, Allahabad, 1922.
22. Gupta, Maithili Sharan, Saket, Sahitya-Sadan,
Chirgaon (Jhansi) India, 1935.

23. Gupta, Mata Prasad, Jayasi Granthavali (Ed)
Hindustani Academy, Allahabad, 1952.
24. Hariadth, Ayodhya Singh Upadhyaya, Kabir-bacanavali
Kasi Nagari Pracarini Sabha, Benares, 1916
25. " Ayodhya Singh Upadhyaya, The origin and growth of
Hindi Language and its Literature, Patna Uni, Behar, 1934
26. Hemacandra, Prakrit Vyakarana, Motilal Ladhayl,
Poona, 1928.
27. Hill, W.D.P., The Holy Lake of the Acts of Rāma,
Oxford University Press, London, 1952.
28. Hoernle, A.F.R., Prakrit Lakshanam (Chanda's grammar)
The Asiatic Soc. of Bengal, Calcutta, 1880.
29. Jain, Hira Lal, Apabhramsa Bhasa aur Sahitya, (Nagari Pracarini
Patrika Vol. 50, N.I. to IV) Benares, 1945.
30. " " " Pāṇḍu Dohā (Ed), Jain Publication Society,
Karanja (Berar), India, 1933.
31. Jayadeva, Gitagovinda,
Nirnaya Sagar Press, Bombay, 1949.
32. Jayasi, Malik Muhammad, Jayasi Granthavali (Ed. Ram Chandra
Shukla) Nagari Pracarini Sabha, Benares, 1924.
33. Jayasi Malik Muhammad, Padmavat (Ed. Lala Bhagvan Din)
Hindi Sahitya Sammalan, Allahabad, 1933.
34. Keay, F.R., A History of Hindi Literature,
Y.M.C.A. Publishing House, Calcutta, 1933.
35. Kellogg, S.H., Grammar of the Hindi Language,
Kegan Paul, London, 1938.
36. Kesav Das, Bir Singh Caritr, Bharatjivan yandralaya,
Benares, 1904.
37. Kesav Das, Ram Candrika, Vol. I, Ramnarayan Lal,
Allahabad, 1929.
38. " " Ram Candrika, Vol. II,
Ramnarayan Lal, Allahabad, 1931.
39. " " Rasik Priya,
Munshi Naval Kishor Press, Lucknow, 1887.
40. Kosambi, D.D. The epigrams attributed to Bhartrhari
Bharatiya Vidya Bhavan, Bombay, 1948.
41. Macauliffe, M.A., The Sikh Religion Vol. I,
Clarendon Press, Oxford, 1909.
42. Mammata, Kāvya prakāśa,
Bhandarkar Oriental Research Institute, Poona, 1950.
43. Manu, Manusmṛti (Ed. Gopal Sastri Nena)
Kasi Sanskrit Series, Benares, 1935.
44. Modi, M.C., Apabhramsa-pāṭhāvali,
Gujarat Vernacular Society, Ahmadabad, 1935.

45. Nanak, Nanak Vinay,
The Light Press, Benares, 1869.
46. Nand Das, Nand Das (Ed. Uma Shankar Shukla) Vol. I and II.
Prayag Visvavidyalaya Hindi Parisad, Allahabad 1948.
47. Parikh, R.C. Kavyānusāsana (Ed) Vol. I.
Śrī Mahavira Jain Vidyalaya, Bombay, 1938.
48. Patanjali, Vyākaraṇa-Mahabhāṣya, Government Central Book
Depot, Bombay, 1892-1909.
49. Prem Chand, Kabir ka pura Bijak,
Bharat Kaumudi Press, Calcutta, 1890.
50. Rahim, Rahim Ratnavali,
Sahitya Seva Sadan, Benares, 1938.
51. Rahul, Sankrityayan, Hindi Kavya-dhara,
Kitābī mahāl, Allahabad, 1945.
52. " Sankrityayan, Parśad Nibandhavali,
Indian Press Limited, Allahabad, 1938.
53. Scholberg, H.C., Concise grammar of the Hindi Language.
Oxford University Press, Allahabad, 1950.
54. Sen, K.M., Bharatiya Madhyayuger Sadhanar dhara,
University of Calcutta, 1930.
55. Shirreff, A.G., Padmavati (Trans) (Bibliotheca Indica)
The Royal Asiatic Soc. of Bengal, Calcutta, 1944.
56. Shukla, R.C. Hindi Sahitya ka Itihas,
Kasi-Nagaripracarini Sabha, Benares, 1948.
57. Singh, A., Rasakhan aur Ghananand, Indian Press Limited,
Allahabad, 1929.
58. Sur Das, Sur Sagar (six parts)
Kasi Nagari Pracarini Sabha, Benares, 1934-35.
59. Suri, Uddystan, Kuvalayamālā (MS)
School of Oriental and African Studies, London.
60. Svayambhu, Ramayana (MS)
(Bhandarkar Institute, Poona).
61. Tagore, G.V., Historical Grammar of Apabhramsa, The Deccan
College Post-graduate & Research Inst. Poona, 1948.
62. Tagore, S.M., Hindu Music by various authors,
P. Mukherjee, Calcutta, 1882.
63. Tod, J., Annals and antiquities of Rajasthan,
George Routledge & Co. Limited, London, 1914.
64. Tripathi, R.N., Hindi-Padya-Racana,
Hindi-Mandir, Allahabad, 1932.
65. Tulsi Das, Shri Ramcaritmanas,
Gita Press, Gorakhpur, 1950.
66. Tulsi Das, Tulsi Granthavali, Vol. I.,
Nagari Pracarini Sabha, Benares, 1923.

Although no direct quotations from the books have been made we add the following titles to this bibliography on account of their general importance.

- Asiatic Researches, Vol. I,
J. Sewell, London, 1799.
- Brown, C.P., Sanskrit Prosody,
Trubner and Co., London, 1869.
- Gaṅgādāsa, Chandomañjarī,
Chaukhamba Sanskrit Series Office, Benares, 1948.
- Gokul Nath, Chaurasi Vaisnavom ki Varta
Mathura, India, 1883.
- Gokul Nath, Do Sau Bavan Vaisnavom ki Varta
Dakor, India, 1903.
- Nabha Das, Bhaktamal,
Chandraprabha Press, Benares, 1903.
- Trumpp, E., Adi Granth (Trans)
Wm. H. Allen & Co. London, 1877.
- Varma, D., Asta Chap (Edited)
Ramnarayan Lal, Allahabad, 1929.

67. Tulsi Das, Tulsi Grathavali, Vol.II,
Nagari Pracarina Sabha, Benares, 1927.
68. Vaidy, P.L., Jasaharacariu of Puspadanta,
Jain Publishing Society, Karanja (Berar) India, 1931.
69. Varma, R.K. Hindi Sahitya ka Alocanatmak Itihas,
Rammurayan Lal, Allahabad, 1938.
70. Vidyapati, Kirtilata, Indian Press Limited, Allahabad, 1929.
71. Visvanatha, Sahitya Darpana (Bibliotheca Indica) Vol.X.
Asiatic Society of Bengal, Calcutta, 1851.
72. Viyogi Hari, Braj-madhuri-sar
Hindi-Sahitya-Sammelan, Allahabad, 1933.
73. Wilson, H.H., Sketch of the Religious Sects of the Hindus,
Bishop's College Press, Calcutta, 1846.

A

Akbar, 106, 118, 120, 126, 129,
130, 133-140, 147, 165

~~Amal, 84~~

Aksara, 8

Aksaradvikopadeśa, 89

Akharāvat, 114.

Agnipurāṇa, 23

Agr Dās, 107, 124, 145, 147,
187,

Adila, 91

Atikṛtī, 48

Ati jagatī, 40

Atidhṛtī, 43

Ati Baravaī, 76, 137

Ati Śarkarī, 41

Atukantā, 172

Atyaṣṭī, 42

Atyukthā, 36

Adbhuta, 199, 208

~~Ayodhya Kāṇḍa, 181~~

Anaṅgaśekhara, 50, 150

Anirndh, 161

Anukūlā, 150

Anuvayarayana paibā, 88

Anustubh, 37

Antarvedī, 98

Antarā, 29, 80

Antarī, 123

Apabhraṃśa, 2, 5, 26, 27, 34, 84,
85, 86, 87, 90, 93, 99,
102, 157, 173, 174, 177,
178, 180, 183, 210

Abul Fazal, 137

Abul Faiz (Faizī), 107, 137, 187

Abd-ur-Rahman, 88, 90, 93

Abhimāna Meru, 95

Abhisamaya-Vibhanga, 89

Abhoga, 29, 80

Amī, 52, 119

Amīr Khusarau, 192

Ambadeva Sūri, 88

Amṛtagatī, 38, 150

Amṛtdhar, 109

Amṛtasiddhi Dohakoṣa, 89

Ayodhyā (Ayodya), 116, 117

Ayodhyā Kāṇḍa, 181

Arilla, 57

Ardhamāgadhī, 84, 87

Ardhālī, 180, 181, 183, 184, 186, 187

Alaṅkāra, 161, 170, 172

Alaṅkāra śāstra, 86

Avatāra, 62, 118, 119, 130, 143
 Avatārī, 63
 Avadh, 106, 113, 114, 116, 157,
 166, 175, 176, 185
 Avadhī, 113
 Avanti, 1
 Avanti, 98
 Asoka, 2
 Asvagati, 42
 Asvaghosa, 99
 Asvātārī, 71
 Aṣṭa chāp, 118-123, 165
 Aṣṭi, 42
 Asambandha dṛṣṭi, 89
 Asani Fatehpur, 137
 Asamese, 97
 Asī, 115
 Ahmadabad, 146
 Ahirāja, 7
 Ahīra, 53, 116
 Ā
 आर्य, 44
 Ākhīrī Kalām, 114
 Agra, 134

Ātmā Rām Śhukla Dubē, 115
 Ādi Granth (Granthī Sāhib), 108, 109
 112, 143
 Āditya, 34
 Ādhyatmavāda, 163
 Anandavardhaka, 49, 119, 150
 Ābhīra, 53, 150
 Ābhīrā, 98
 Āratī, 28
 Āryāvarta, 1
 Āsāvārī, 29
 I
 Indava, 44
 Indrajīt Singh (Dhīraj Narīndr),
 107, 148, 149
 Indravajrā, 38, 150
 Ī
 Īśvar Dās, 105, 114, 180, 186
 U
 Ukthā, 35
 Ujvalā, 55
 Udiyānā, 60, 116
 Utsāha, 199, 205
 Upacitrā, 177
 Upajāti, 38, 151

Upadeśagīti Donākoṣa, 89

Upadeśarasāyana, 88

Upamāna, 62, 81, 116, 119, 123, 127
129, 143

Upendravajrā, 38, 151

Umā, 44

Ulatavānsī, 94

Ullālā, 77, 78, 119, 151

Usha, 161

Uṇik, 37

Uṣmān, 105, 116, 185

Ū

Ūdho, 166

R

Rgveda, 23

E

Ekāvalī, 40

Elizabeth, 133

O

Oriya, 97

Orissa, 87

Orcha, 107, 127, 148, 151, 170

AU

Audrī, 98

KA

Kajjala, 82, 116, 119, 125

Kancanpur, 160

Keñjāvalī, 40

Kadamba Khandī, 123

Kadavaka, 90, 178

Kanakāmara, 88

Kanauj, 119

Kānhapā, 89

Kabīr-Caurā (Caurā), 111

Kabīr (metre), 66

Kabīr Dās (Kabīr), 27, 105, 109
111, 143, 153, -157, 176, 185, 187

Kamanda, 74, 150

Kamala, 37

Kamālā (I), 37

Kamālā (II), 40, 150

Kamālāvatī, 72

Kamāl, 105, 111, 185

Karakanda carīu, 88

Karakhā, 74, 116, 119

- Karaṇa, 13
 Karuṇa, 199, 203
 Karṇābharana, 139
 Karuṇabhāvanādhīṣṭhāna, 89
 Karnāṭic, 190, 195
 Karnes, 107, 139
 Karmacandālikā Dohakoṣa, 89
 Kalahansa, 150
 Kalā, 8
 Kalki, 16
 Kalyāṇ, 29
 Kavitt, 52, 118, 119, 123, 131, 137, 139-142, 144, 148, 149, 164, 165, 167, 169, 173, 176, 209, 211
 Kavidarpaṇa, 24
 Kavipriyā, 148
 Kathiawar, 90
 Kāminīmohana, 39
 Kāla, 8
 Kālasavarūpakulaka, 88
 Kālidāsa, 24, 99
 Kālibhavanāmārga, 89
 Kāvya (I), 6
 Kāvya (II), 63, 150, 173
 Kāśī, 105, 108, 110, 153, 157, 167, 175, 176, 185, 187
 Kasmīr, 1
 Kāśyapa, 23
 Kāśī Nāth, 148
 Kṛitā (Savaiyā), 47, 150, 173
 Kīrtan, 165
 Kīl, 124
 Kīrī, 98
 Kuṇḍala, 61, 81, 119, 123, 127, 129
 Kuṇḍaliyā, 78, 131, 145, 148, 150
 Kukubh, 68, 114, 116, 119, 147
 Kukkurīpa, 89
 Kutban, 106, 113, 185, 186
 Kumārapāla pratibodha, 88
 Kumāralalitā, 37, 150
 Kumbhakaraṇ, 107, 146, 147
 Kumbhan Dās, 106, 120, 121
 Kurukṣetr, 115
 Kusumakulamadhuḥkara, 173
 Kusumavicitrā, 40
 Kūrma, 16
 Kṛti, 43
 Kṛṣṇa, 16, 121, 122, 125, 129, 132, 136, 142, 162, 164-166, 171, 174, 186, 212
 Kṛṣṇa carit, 175
 Kṛṣṇa Dās (I), 106, 118, 123, 145
 Kṛṣṇa Dās (II), 144
 Kṛṣṇa Madan Mohan, 130
 Kedāra, 24

Kedārā, 29

Kellogg, 180, 210

Keśav, 24, 25, 105, 107, 148, 149, 150, 170, 171, 184, 187

Kaikay, 206

Kaikēyī, 98

Colebrooke, 178, 180

Kosaladeśa, 1

Kosali, 98

Kramadīśvara, 86

Krodha, 199, 204

Krañca, 173

Kraustuki, 23

KHA

Khañjana, 46

Khañjarī, 162

Khandavat, 160

GA

Gaganpur, 160

Gaganāṅganā, 119

Gaṅg (Gang Kavi), 107, 139

Gaṅgā (Ganges), 90, 115, 171

Gaṅgādāsa, 24

Gaṅgadhara, 46

Gaṅgadaka, 46, 150

Gaṇa, 14, 16-19, 21

Gati, 11, 12, 16

Gatibhaṅga, 11

Gadādhara Bhaṭṭa, 106, 124, 125

Gadya, 172

Ganesh Vasudev Tagore, 87

Garbā, 102

Gaya, 117

Gāthā, 102

Gāthālakṣaṇa, 24

Gāyatrī, 36

Galta, 145

Gāhā, 68, 150

Giridhar Lal, 121

Gīta, 79, 162

Gīta Govinda, 146, 181

Gītāvalī, 175

Gīti, 89

Gītikā (I), 43

Gītikā (II), 65, 119, 123

Gītikā (III), 89

Gujarat, 87, 95, 103

Gujerati, 97

Gundarīpā, 89

~~Gurpī, 30, 119~~

Guru, 9, 13, 14, 16

- Gurjarī, 98
 Gokul, 121, 122, 132
 Gopī, 82, 119
 Gorakhanāth (Goraksapā), 89
 93, 94
 Gorakha-vānī, 89, 94
 Govardhan, 117, 118
 Govind, 127
 Govind Dās, 106, 123,
 Gauṛ, 100
 Gauṛī, 98
 Gauṛī (I), 29
 Gauṛī (II), 39, 150
 Gauṛīya, 125
 Grierson, 1
 Gwalior, 132
 GHA
 Ghattā, 91, 92, 180
 Ghanāksarī (I), 29
 Ghanāksarī (II) 52, 150
 GA
 Gakra, 30, 32, 33
 Gakrāvartana, 29, 31, 32, 34, 83
 Gaṇḍa, 85
 Candikā, 81, 119
 Caṭurdaṇḍī prakāśikā, 195
 Caturbhuja Das, 106, 121
 Caturyogabhāvanā, 88
 Catuspadē, 213
 Candabaradāī, 88
 Candra, 58, 119
 Candrakalā (savaiyā), 46, 150
 Candrarasā, 36
 Candravartma, 39, 150
 Candrāyana, 60, 82, 110
 Campū, 6
 Carana, 13
 Carcarī, 43
 Cavapaiyā, 69, 116
 Cācarī, 88
 Cāncarī, 76
 Cāmara, 41
 Cittaguhyagambhīrārtha-gīti, 89
 Cañcalā, 42, 150
 Cañcarī, 43, 119, 150
 Cittaur, 126, 146, 158
 Citrapadā, 37, 127

- Citrā (I), 42
 Citrā (II), 177
 Citrāvalī, 116
 Cedi, 1
 Cait, 28
 Caitanya, 27, 124, 125, 130
 Copaiyā, 69
 Cauntīsī, 185
 Caukal, 15, 55, 58, 72
 Caupāī, 55, 110, 114, 116, 119,
 123, 130, 143, 150
 Caupāī, 25, 57, 80, 92, 96, 104,
 108-114, 116-119, 121-123, 125,
 127-134, 136, 137, 139-150, 153,
 161, 173-175, 177, 179, 180, 181,
 183-187, 200-209, 211.
 Caubolā (I), 39.
 Caubolā (II), 56, 81, 119, 127,
 150, 180, 212
 Caurāsī Vaisnavom Kī Vārtā, 118
 Causa, 117
 CHA
 Chandah (Chanda), 7, ⁸12
 Chandahkoṣa, 24
 Chandahśāstra, 7
 Chandānusāsana, 24, 88, 94
 Chandomañjarī, 24
 Chappaya, 78, 116, 119, 129, 137,
 139, 142, 144, 148, 149, 164, 165,
 173, 209
 Chavi, 53
 Chahkal, 15
 Chītasvāmī, 106, 121
 Chīhal, 107, 145, 147, 169, 187
 JA
 Jagana, 13, 14, 16-19
 Jagatī, 39
 Jagannath, 111, 117
 Jamunā (yamunā), 127, 163, 171
 Jayakarī, 53, 150
 Jayakīrti, 24
 Jayadeva, 24, 183
 Jayadevachandas, 24
 Jayaśrī, 29
 Jalaharana, 51, 173
 Jahangir, 116
 Jāyas, 114
 Jinapadma Sūri, 88
 Jindutā Sūri, 88
 Jīvasvāmī, 125, 165
 Jugupsa, 199
 Jaipur, 145

~~Takṣa, 15~~

Johā, 36

John Stuart Mill, 198

JHA

Jhūlanā, 65, 150

TA

Takkī, 98

Tagaṇa, 15, 19

Tandin, 23

Tumka, 29

Tek, 29, 79, 80, 153, 154, 156,
184, -186, 212.

Teṇḍanapā, 88

~~Tumka, 29~~

Toḍarmal, 106, 134

THA

Thagaṇ, 15

DA

Dagan, 15

~~Dilla, 57, 150~~

Dekkhan, 117

Dombipā, 89

DHA

Dhagaṇ, 15

NA

Nagaṇ, 15

Nemināhacariu, 88

TA

Tagaṇa, 13, 14, 16-18

Tatvasvabhāvadohākosa, 89

Tatvopadeśasīkhara Dohākosa, 89

Tathatādrsti, 89

Tanvī, 46, 151, 173

Tamāla, 82, 116, 119

Taraṇijā, 35, 151

Talavandī, 143

Tātanka, 69, 110, 119

Tān Sen, 106, 126, 130, 132, 165

Tāmarasa, 40, 151

Tāraka, 40, 151

Tāla, 4, 13, 15, 29-33, 79, 83, 90,
101, 171, 180-195

Tāla cakra, 31, 180

Tāla mātṛā, 33, 101, 102

Tāla vṛtta, 4, 5, 15, 27-31, 34,
52, 101, 102, 162, 180, 184, 186, 187,
210

Tikavampur, 135

Tilakā, 36

Tilana, 36

Tilopā, 89, 99

Tillana, 36

Tillā, 36

Tuk, 12

Tukānt (I), 12

Tukāntā (II), 172

Tukāraṇ, 27

Tuṅga, 37

Turaṅgama, 37, 151

Tulaī (Tulaī Dās), 25, 27, 105, 115, 141, 159, 161, 167, 174, 175, 181, 186

Tūṇa, 41

Taithika, 55

Tailaṅga, 117

Toṭaka, 39, 110, 116, 151

Tomara, 54, 116, 119, 151

Trikaḷ, 15, 56, 82

Tripuṭa, 195, 197

Tribhaṅgī, 71, 151, 173

Trilokī, 82, 119

Tristubh, 38

Trailoka, 60

Tvaritaḡati, 38

THA

Thūlibhadda Phāga, 88

DA

Dagdhākṣara, 20

Dandaka (Varṇa Dandaka), 49

Dandaka (I), 74, 116

Dandaka (II), 150

Dandakalā, 73

Dandiṇ, 84, 85, 99

Dav2, T.N., 30

Dādū, 107, 145-147, 169, 176, 187

Dāmodara, 21, 189

Dārikapā, 89

Digpāla, 63, 110, 116, 119, 128, 156

~~Dillā, 57, 150~~

Divā, 44

Dīpa, 81, 116

Dīrgha, 8, 9

Durmīla, 46, 173

Dr̥rhapata, 62

Dr̥rhapada, 62

Delhi, 93, 94

Devasenā, 88

Deśī, 26-28, 34, 79, 84-87, 99, 157, 189, 190, 211

Deśī Nāmamālā, 88, 94

Deśī vānī, 27

Deśī vṛtta, 181

Doab, 87

Dovai, 65

Dohaka, 39, 173

Dohā, 25, 31, 77, 78, 80, 91, 92, 96
108-114, 116-119, 121-123, 125, 127-
134, 136, 137, 139, 140-150, 153, 161,
167-169, 173-176, 180, 184-187, 202,
211 210, 212

Dohākosa, 89

Dohāgītikā, 89

Dohāsatasāi, 91

Do Sau Bāvan Vaisnavom Kī Vārtā,
120, 122, 132

Drutoḥilamvūta, 40, 150

Druhīṇa, 190

Dvarika, 111, 126

Dvikal, 15, 56

Dvipadī, 212

DHA

Dhatta, 77, 150

Dhanapāla, 88

Dhamār, 195

Dharam Dās, 105, 110, 184,
Dhavakkal, 93

Dhāmapā, 89

Dhṛti, 42

Dhruva, 29

Dhruvaka, 91

Dhruvārit, 142

Dhruv Dās, 106, 131

Dhruva Kṣetra, 127

Dhṛvaja, 13

HA

Nakhsākh, 148, 170

Nagara, 13, 14, 16, 17, 18

~~Nagasakkkxxlxx~~

Nagasatī, 35

Nagasvarūpīnī, 37, 151

Nadia, 90

Nand, 128

Nānditāchhyāya, 24

Nand Dās, 106, 122, 165, 175, 186

Namisaḍhu, 85

Narasī Hehtā, 27

Narāca, 42, 151

Narottam Dās, 107, 141, 164

Narharī Sahāy, 107, 137-139, 165

Navapadī, 57, 151

Nāṣṭrika, 65

Nāga, 83

Nāgakuṣāracarita, 88

Nagamati, 158

Nāgarāja, 42, 151

Nāgarī, 98

Nātyasāstra, 23, 189, 192

Nādivindudvāre yogacaryā, 89

Nānak, 27, 107, 143, 166, 167, 176,
187

Nābhā Dās (Nābhā), 106, 123, 124,
145, 166.

Nāyikā, 94

Nārada, 188

Nalanda, 90, 93, 95

Nijam, 87

Nita, 81, 116, 119

Nidānasūtra, 23

Nidhi, 81

Nimāditya, 127

Nimāvat, 127

Nimi, 201

Nimbārk, 127, 129
153

Nirguṇa, /171

Nivṛttibhāvanākrama, 89

Niśīpālīkā, 41, 151,
(Niśīpāla)

Nīla, 42

Nṛsiṃha, 16

Neminātha catuṣpādīkā, 88

Neminātha Phāga, 88

PA

Paṅkajavātīkā, 40, 151

Paṅkajāvalī, 40

Paṅkāvalī, 40

Paṅkti (I), 36

Paṅkti (II), 38

Paṅjñāṭīkā (Paṅdhatīkā, Paṅdharī,
Paṅjñadīā), /177, 178, 180, 187
173

Paṅcakaḷ, 15

Paṅcacāmara, 42, 151

Paṅcagaṅgā Ghat, 108

Paṅcapadī, 91

Paṅcālī, 98

Punjab, 1, 107, 143, 144, 166, 176, 187

Paṅjabi, 97

Paṅṇajalī, 2, 84,

Pada, 12, 27, 29, 31, 78, 80, 83,
108-112, 116-119, 121-123, 125, 127-
132, 140, 145-147, 154, 164-166, 169,
174-177, 184-187, 209, 211, 212.

Paddharī, 58, 81, 110, 116, 137

Padma, 37

Padmadeva, 86

Padmavati (Metre), 173

Padmāvat (Padmāvatī), 91, 113,
114, 158, 159, 186, 209

Padmāvatī, 72, 151

Padminī, 158

Padmalipta, 86

Padya, 6, 172

Pannagarāja, 7

Parāmanand Dās, 106, 119

Paramātnaparakāśadohā, 88

Parasūramā, 16, 161

Pāda, 12, 15, 18, 31-45, 48-80, 156,
178, 179, 180, 184, 186

Pādākulaka, 58, 73, 81, 91, 114,
116, 119, 121, 123, 129, 131, 149, 177,
178, 180, 187

Parsoli, 118

Pāścātya, 98

Pāhuladohā, 88

Pīngala, 7, 23, 24, 83, 171

Pīngalāsūtra, 23, 24

Pīyūsavarsa (Ka), 116, 119

"Purukhottam" puri, 115

Puṣpadanta, 88, 93, 95, 101

Prthvī, 42, 151

Prthivīrāja Rāsa, 88

Paśāṭī, 86

Prakṛti, 43

Prajñhatikā, 58, 91, 92, 96, 151

Pratisthā, 35

Prapāthaka, 23

Prabandha Kāvya, 171

Prabhātī, 28

Prabhātī (Metre), 61

Pramāṇa, 37

Pramāṇikā, 37

Pramitākṣarā, 39, 151

Prayag²(Allahabad), 1, 116

Pravīn Rāy (Paturi), 107, 149

Prasāda, 56

Prakṛit (Primary), 3, 26

Prakṛit (Secondary), 3, 26, 90

Prakṛit (Tertiary), 26

Prakṛit Paīngala, 24

Prākṛta prakāśa, 85

Prākṛta lakṣaṇa, 85

- Prākṛta vyākaraṇa, 85, 88, 94
 Prātakālī, 28
 Priyā, 36, 151
 Prem Sahetī, 145,
 Premavatī, 161
 Plavaṅga, 82, 116, 119
 PHA
 Fatehpur (Sikri), 120, 134
 Phaṇīśa, 7
 Fahīm, 107, 137
 Phāg, 28
 BA
 Bandanā (Vandanā), 82, 119, 143
 Bandhu, 39, 150
 Baravai, 76, 110, 116, 137, 157,
 165, 173, 175
 Baravai Rāmāyaṇ, 176
 Balabhadra, 107, 148, 149, 170
 Basant, 185
 Basantatilaka (Basantatēlakā)
 41, 150
 Bansībat, 163
 Bandha, 132
 Bake, A.A., 30
 Bāna, 99
 Bābā Rām Dās, 118
 Bāl Kṛṣṇa Tripāthī, 107, 149
 Bahubalirāsa, 88
 Bikram, 160
~~Bilāval, 29~~
 Bilāval, 29
 Bihar, 2, 87, 90, 117
 Bihārī, 83
 Bījak (Vījak), 109, 110
~~Bīlakṣa, 199, 207~~
 Bīr (Vīr), 71, 81, 119, 147
 Bīrbal (Bīrbar, Mahes Dās, Brahma
 Kavi), 106, 121, 134, 135
 Buddha, 16
 Buddhodayabhagavadabhisamaya
 gītikā, 89
 Bundel Khand, 148
 Brindavan (Vṛndavan), 113, 119, 121,
 123, 125-131, 163, 164, 174, 176
 Brhatasaṁhitā, 23
 Bengal, 2, 27, 87, 134
 Benares, 2, 108, 109, 111, 112, 117, 176
 Bairam, 136
 Braj, 106, 117-119, 122, 126, 129
 133-136, 141, 162-166, 170, 173-177,
 186-187

- Brajpīth, 176
 Brajbullī, 177
 Brajbhūmī, 121
 Brahma-rūpaka, 42, 150
 BHA
 Bhakt Jan Gopāl, 147
 Bhaktamāla, 124
 Bhagana, 13, 14, 16, 17, 18
 Bhago Dās, 105, 110, 184
 Bhajan, 79, 165, 176
 Bhaya, 188, 200
 Bhayānaka, 199, 206
 Bharata(I), 23, 84, 188, 190, 192, 205
 Bharata(II), 205
 Bhāva, 81, 119, 129
 Bhartr Hari, 189
 Bhavabhūti, 99
 Bhavānand, 105, 108, 185
 Bhavisayatta Kahā, 88
 Bhāgavata Purāṇa, 124
 Bhānu, 83, 116, 119
 Bhāmaha, 85
 Bhāva, 166, 198, 199, 210, 212
 Bhāvanāphala Donākoṣa, 89
 Bhāsā(I), 27, 79
~~XXXXXXXXXX~~
 Bhāsa, 89
 Bhāsa, 172
 Bhāsa, 99
 Bhajangaprayāta, 39, 150
~~Bhajangaprayāta~~
 Bhūpa bhūṣaṇa, 139
 Bhūṣan, 135
 Bhūṣukapā, 89
 Bhauṭīkavāda, 163
 Bhramarāvātī, 173
 MA
 Makaranda, 45
 Magana, 13, 14, 16, 18
 Maghar, 109
 Mañjarī, 45
 Mañjutilakā, 82, 119
 Mañjumālīnī, 41
 Mañjhan, 105, 113, 186
 Mattā, 8
 Mattagayanda, 44, 150
 Mattamatāṅgalīlākarāṇa, 150
 Matkasavaiyā, 73
 (I)
 Matsya, /1
 (II)
 Matsya, /16
 Matā, 8
 Mathura, 115, 121, 127, 129

~~Manbhawan, 200~~

Manthanā, 36, 150

Mantharā, 206

Manthāna, 36

Madana, 64

Madanagrha (I) 75, 173

Madana-grha (II) 102

Madanamallikā, 150

Madanamohohara, 150

Madanahara, ⁷⁵ 119, 150

~~Madanahara, 75~~

Madanāga, 83, 119

Madirā, 44, 49

Madras, 117

Madhu, 39, 150

Madhukarsāh, 127, 149

Madhupa, 58

Madhubhāra, 53, 150

Madhumālatī, 113, 160

Madhyadeśa, 1, 93, 104

Madhya Pradesh, 87

Madhyapradeśī, 98

Madhyā, 35

Manamohana, 81

Manaharāṇa, 50, 52, 150

Manu, 7

Manusmṛti, 1

Manorama, 41.

Manoramā, 41, 150, 170

Manorama bhava, 36

Manohar Dās, 106, 136

Mammata, 198

Marahattā, 67, 127, 137, 150

Marathī, 97

Marudeśī, 98

Mardānā, 143

Malūk Dās, 168

Malik Muhammad jāyasī (Jayasi)
25, 105, 113, 114, 157-160, 181, 186

Maltī, 48, 150

Mallikā, 37

Malhār, 29

Maharī Baīsī, 114

Mahādaiśika, 59

Mahātaithika, 68

Mahādeva, 190

Mahāguhyataīvopadeśa, 89

Mahādhundhana, 89

Mahāpurāṇa, 88

Mahāpaurāṇika, 59

Mahābhāgavata, 65

Mahābhārata, 25

Mahāmudrāvajragīti, 89

Mahāmudropadesa Dohakosa, 89

Mahāyāṅgika, 67

Mahārāṣṭra (Maharashtra), 2, 87

Mahārāṣṭrī, 84, 98

Mahāraudra, 60

Mahāvatārī, 64

Mahāsanskārī, 58

Mahīpā, 89

Magadhī, 2, 85, 87, 98

Mātrā, 4, 5, 6, 8, 30, 32, 53, 54, 77, 80-83, 101, 102, 161, 171, 177, 178, 180, 214

Mātrā gaṇa, 12, 14, 15, 16, 19, 30

Mātrā vṛtta, 4, 14, 17, 27, 28, 30, 31, 34, 53, 90, 173, 177, 180, 214

Mātrā śaṅka, /177, 187

Mātrika Savaiyā, 71

Mādhavī, 45

Mānava, 55

Mārakaṇḍeya, 85

Mārga, 28, 189, 190, 212

Mārgaphalanvitavavāḍaka, 89

Marwar, 145

Mālatī(I), 36,

Mālatī (II), 40, 150, 173

Mālinī, 41, 137, 150

Mālī, 82

Mīrā (Mīrā bāī), 27, 106, 126, 146, 165, 170

Mukunda, 41

Muktāmaṇī, 64, 119, 127, 143

Mugdhaṇvatī, 160

Murīśekhara, 43

Müller, Max, 4.

Multan, 90, 94

Muhammad Ohaus, 132

(Muzgarah).

Mrgāvatī, 113, 160

Mṛtasañjivanī, 23

Mṛdugatī, 63, 81, 116, 119

Naithili Sharan Gupta, 92

Notanak, 38

Motiyadāma, 40, 151

Modaka, 40, 52, 150

Mohana, 116, 150

Mohamudgara, 178, 181

Mauktikadāma, 40

YA

Yagana, 13, 14, 16, 17, 18

Yajurveda, 23

Yati, 11, 15, 31, 32, 38, 40-44, 50
53, 57, 59, 60-75, 81-83, 101

Yatibhaṅga, 11

Yantra, 191

Yasodhara-Carita, 88

Yāska, 23

Yugal Śatak, 128

Yoga, 59, 119, 127, 147

Yogabhāvanopadeśa, 89

Yogasāradohā, 88

Yogindu, 88

Yāgika, 66

RA

Ragana, 13, 14, 16-19

Raghupati, 204

Raghuvar, 203

Racanā, 178

Raddē, 91

Rata, 23

Rati (I), 36

Rati(II), 199, 201

Ratnaśekhara, 24

Rathoddhatā, 38

Ramaṇa, 35, 151

Ramaṇi, 156

Rasa, 6, 86, 125, 161, 192, 198-209, 211

Raśkhan, 106, 132, 133, 164, 165, 175

Rasanirūpana, 170

Rasaparipāka, 95

Rasika, 191

Rasik Priyā, 149

Rahim (Abdur Rahim Khankhana)
106, 136, 140, 157, 165

Rāga, 28, 29, 83, 195

Raga Śāgarodbhava, 118

Rāghava, 159

Rāghavānand, 108

Rajkunvar, 160

Rajputana, 146

Rājasekhara, 85

Rājasekhara Sūri, 88, 96

Rajasthan, 1, 87, 103, 107, 126, 145,
147, 167, 170, 176, 187

Rajivagana, 82, 119

Rādhā, 125, 129, 163, 164

Rādhavallabhī, 117, 129

Rādhikā, 60, 119

Rām (metre), 129

Rāma (Ram), 16, 92, 162, 167, 168
174, 201, 205, 208, 213

Rāmānand, 105, 109, 109, 111, 112,
146, 153, 184-186

Ram Candr Singh, 132

RāmācaritMānas, 25, 91, 115, 159,
174, 175, 186, 209, 212

Rāma Tarkavagīśa, 85

Rāma Simha, 88

Rāmānuj, 108

Rāmāyana (Rāmāyan), 25, 88, 95
159, 181,

Rāmālaṅkṛta mañjarī, 24, 171

Rās, 102

Rāsa (Metre), 119

Rāsa-līlā, 163

Rahul Sankṛityayan, 96

Rīti, 150

Riva, 132

Rucirā, 70, 116, 119

Rudra, 53

Rudrata, 85

Rūp Sanātan, 163

Rūpa } Krāntā, 42

Rūpaghanāksarī, 52, 151

Rūpacaupāī, 57

Rūpamālā, 64, 116, 119, 125, 151

Rai Dās, 105, 111, 157, 185

Rolā, 16, 63, 78, 116, 119, 123, 125,
129, 145, 151, 165, 173

Randra, 199, 204

Raudrāka, 62

LA

Lakkhana, 88

Lakṣmaṇa, 162, 201

Lakṣmaṇa Deva, 86

Lakṣmaṇa Bhaṭṭa, 117

Lakṣmī, 46

Lakṣmīdhara, 39

Laghu, 9, 13, 14, 16

Laya, 11

Lalitapada, 66

Lavaṅgalatā, 48, 49, 150

Lāksaṇika, 71

Lāṭī, 98

Lāvanī, 69, 116, 119

Lahore, 143

Līlā, 42, 81, 119

Līlā-Bhūmi, 162

Lulpā, 89

VA

Vajragīti, 89

Vatsa, 1

Vararuci, 85

Vallabhācārya (Vallabh), 105,
117-120, 163, 176

Vasta Vadanaka, 92

Varvarī, 98

Varāha, 16

Varāhamahira, 23

Varṇa, 8, 171, 177

Varṇa gaṇaḥ, 13, 14, 15, 16

Varṇa vṛtta, 4, 5, 14, 17, 19, 26,
27, 34, 52, 173, 210

Valmīki, 25

Vasantatilaka, 89

Vasanta Tilaka Donakoṣa,
89

Vamsastha, 40

Vamsasthaviḷam, 40, 151

Vāgbhata, 85

Vāma, 45, 173

Vāmana, 16

Vāyātatva, 89

Vāyātatvopadeśa, 89

Vāridhārā, 151

Vāsava, 53

Vikṛti, 44

Vijaya, 46, 125, 151,

Vijaya, 36, 151

Vitthal Nāth (Vitthal), 106, 117,
118, 121-123, 132, 163, 176

~~Vidya~~ Vidyā, 119

Vidyāpati, 27

Vinaya Palrikā, 175

Vinayacanda Sūri, 88

Vinaśaṅg, 1

Vindhya, 1

Vibudhapriyā, 43

Vibhāṣā, 85

Vibhāṣ, 29

Vimohā, 36

Virahāṅka, 24

Virāma, 11

Virūpā, 89

Virūpagītikā, 89

Virūpavajra-gītikā, 89

Virūpadacaturasīti, 89

Virocan Kathā, 186

Vismaya, 199

Viśrānti, 11

Viśrāma, 11

Viśeṣaka, 42, 151

~~Viśeṣa, 55, 151~~

Viśamā, 83

Viṣṇu, 16, 117

Viṣṇupada (I), 117

Viṣṇupada (II), 83, 110, 119, 125

Vīṇā, 102

Vīra, 199, 205

Vṛtta, 4, 31, 102, 171, 182, 183,
210

Vṛttoktiratna, 23

Vṛttajātisanuccaya, 24

Vṛttaratnākara, 24

Vṛṣ Bhānu, 128

Venkatamakṣin, 195

Vedanā, 95

Vaikunṭha, 188

Vaidarbhī, 98

Vyākaraṇa, 172

Vyāsa, 25

Vyās jī, 106, 127

Vṛācarī, 99

Śa

Śaṅkara, 153, 178

Śabda, 79, 153, 154, 176

Śama, 200, 208

Śaṅkarī, 41

Śavarapā, 89

Śaśibadanā (I) 36, 151

Śaśivadanā (II) 58

Śānta, 200, 208

Śāntipā, 89, 99

Śālibhadrakakkā, 88

Śālibhadra Sūri, 88

Sārdūlavikrīḍita, 43, 137, 151

Śāstra, 82, 116, 119, 143

Śiva Rāj Bhūṣan, 135

Śiv, 202

Śiva Singh, 136

Śiva bavani, 135

Suddhagatī, 119, 137

Subhagatī, 81

Subhagīta, 66, 143

Suddhadvani, 47

Śūnyatādrati, 89

Śrīgāra(I), 56, 81, 119, 121, 128, 199

Śrīgāra(II), 199, 201

Śrīgārīnī, 39

Śrīgārī Kavi, 88

Sekh Burhan (Cisti), 113, 114

Sersah, 134

Śoka, 199, 203

Śokahara, 70, 119

Śobhanā, 83, 119, 151

Śyāma, 125

Śyāma, "15

Śrī, 35, 151

Śrī Bhatta, 106, 128, 165

Śrī Nāth, 117, 165

Śrīmadbhāgavata, 133, 175

Śrutabodha, 24

Śrutibhūṣana, 139

ŚA

Śatāpada, 151, 173

Śatpadī, 92

Śadāṅgayoga, 89

SA

Sakhī, 54, 116, 119, 185

Sagaṇa, 13, 14, 16-19

Saguna, 171

San̄cārī, 29

Satkṛti, 45

Satyavatī Kathā, 114, 186

Sandesa Rāsaka, 88, 94

Sapanavatī, 160

Saptama siddhānta, 89

Sam, 30, 33, 53

Same tāla, 83

Samara rāsa, 88

Samāni, 37

Samānasavaiyā, 72

Samānikā, 37, 151

Samundar, 66

Samyuktā, 38

Samyuta, 38

Samyutā, 38, 151

~~Sarkari, 41~~

Saravatī, 151

Sarasī, 66, 110, 116, 121, 122, 128, 130, 137

Sarasvatī (I) 1

Sarasvatī (II) 38, 151

Sarahapā, 89, 90, 93, 95-97, 99, 100

Sarahapādagītikā, 89

Sarga, 91

Savāī, 72

Savaiyā, 49, 116, 119, 122, 123, 125
128, 130, 131, 133, 134, 136, 137, 139-144,
148, 149, 151, 164, 165, 173, 175, 176,
~~xxx, 211~~ 210, 212

Saṅskārī, 56

Sahajagīti, 89

Sahajasāvarasvādhisthāna, 89

Sahajopadeśasvādhisthāna, 89

Sākhī, 156, 176

Sambhar, 146

Sāra (I), 35, 151

Sāra (II), 66, 80, 81, 110, 118, 119,
123, 127, 128, 129, 131

Sārasa, 83, 119

Sāmaveda, 23

Sārāṅga, 119

Sāvayadhammadohā, 88

Sikandar Sah, 114

Sitār, 162

Siddhacch, 160

Singhala, 158

Sind, 1

Sindhi, 98

Sindhu, 82, 119

Simhaviḷokita, 41, 151

Sītā, 162

Sitapur, 141

Sukhadā, 61, 119, 143, 151

Sukhadānī, 48

Sukhadākhadvayaparītyāga-
dṛṣṭi, 89

Sugata-dṛṣṭigītikā, 89

Sugatī, 81

Sugīta, 43, 151

Sujān, 123

Sudāma carit, 141

Sumisprapañcatatvopadeśa, 89

Sundarī (I) 40, 151, 170

Sundarī (II), 48

Supratisthā, 36

Supriyā, 13, ~~170~~

Supriyā (Metre), 41, 151, 170

Susukhī, 151

Sumeru, 59, 116, 123, 125

Sursari, 161

Sultan Alaudin, 159

Sūtra, 172

Sūr (Sūr Dās), 25, 27, 106,
118, 132, 163-166, 174, 175,
186, ~~xxx~~ 210

Sūr Dās Madan Mohan, 106
130, 131

Sūr Sāgar, 175, 186

Sūrasena, 1

~~xxviii, 50, 81, 119, 121,
123, 124~~

Seikh Mubarak, 137

Sen, 105, 108, 185

Satan, 158

Saitava, 23

Saiyed Asraf Jahangir, 114

Syaid Ibrahim, 132

Sainhañf, 98

Somaprabha Sūri

Somarājī, 151

Somavallarī, 41

Soratṭha, 173

Sorathā, 16, 77, 111, 113, 114, 116,
118, 119, 121, 122, 123, 125, 127-
136, 139-147, 149, 151, 173, 184,
185, 200, 201, 210, 212

Saurasenī, 84

Sauras²tra, 1, 27

Sthāyī, 29

Sphuṭa Kāvya, 171

Sragdharā, 44

Sragvinī, 39, 151

Sravaparico²ḍana, 89

~~Sravana~~, 113

Srut Gopāl, 105, 111, 184

Svayambhū, 24, 85, 88, 93, 95, 97,
99, 181

Svayambhūchandas, 24, 88

Svara vṛtta, 4, 5, 26, 27, 210

Svagatā, 38, 151

HA

Hanumānnāṭaka, 144, 167

Hanumānāvandanā, 184

Hari, 120

Harigīta, 67, 150

Harigītikā, 67, 147

Hari Dās Svāmī, 106, 129, 130,
132, 185

Haripriyā, 75, 81, 116, 119, 150

Haribhadra Sūri, 88

Hari Rām Sukul, 127

Harilīlā, 41, 150

Harivamśapurāṇa, 88, 95

Hari Vamś Rāy, 140

Hari Vyāsī, 127

Harsa, 99

Halāyudha, 23

Haṁsa, 36, 150

Haṁsagatī, 59, 116, 118, 119, 127

Haṁsāla, 75, 119, 125

Hākalikā (I) 39

Hākalī (Hakalika) (II) 54, 81,
116, 125, 150

Hāsa, 199, 202

Hāsyā, 199, 202

Hit Harivamś, 106, 129

Himavat, 1

Hīra, 62

Hīraka, 62, 150

Hiralal, 180

Huṁkāracittavindubhāvanākrama, 89

Hulsī, 115

Husain Sah, 113

Hrday Rām, 107, 144, 166, 167

~~xxxxxxxxxxxx~~

24

Hemacandra (Sūrī) / 85, 88, 93, 98

Hyderabad, 95

Holpur, 141

Hol Rāy, 107, 140

Holī, 28

Hrasva, 8, 9

.....000.....