

---

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google™ books

<https://books.google.com>



A 672580











# THE MODERN VERNACULAR LITERATURE

OF

## HINDUSTAN.

By <sup>*Kraham*</sup> GEORGE A. GRIERSON, B.A., B.C.S.

---

Wer den Dichter will verstehen,  
Muss in Dichters Lande gehen.

---

[Printed as a Special Number of the Journal of the Asiatic Society of Bengal,  
Part I, for 1888.]

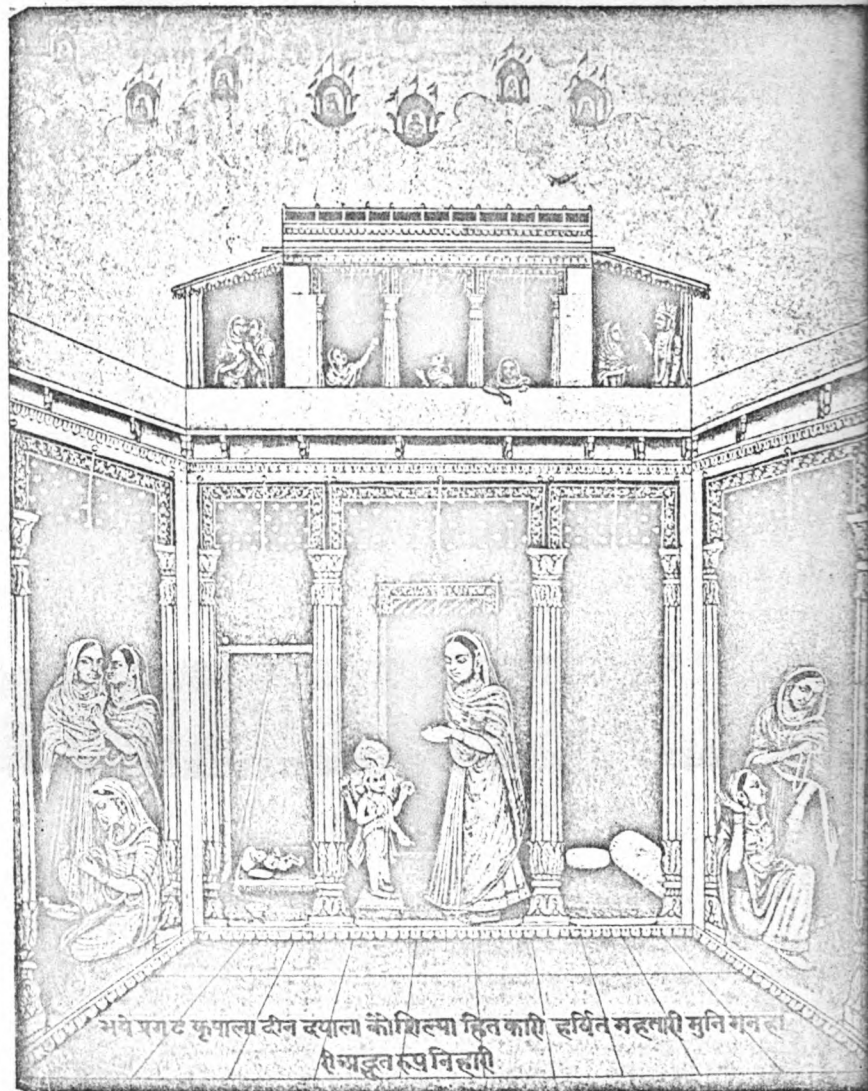
---

CALCUTTA:  
Published by the Asiatic Society, 57, Park Street.  
1880.



PK  
2031  
G85  
1889a

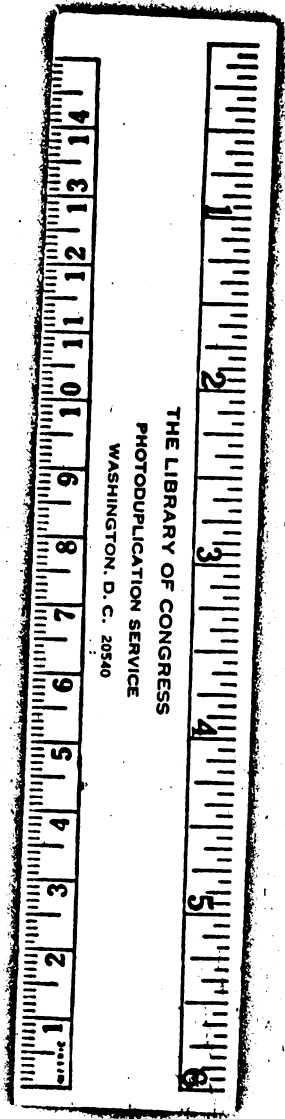




Lichtdruck von E. Jaffé & A. Albert, Wien.

RAMA'S CHILDHOOD.

2905622  
2905622  
X



THE  
MODERN VERNACULAR LITERATURE  
OF  
HINDUSTAN.

By GEORGE A. GRIERSON, B.A., B.C.S.

---

*Printed as a Special Number of the Journal of the Asiatic Society  
Bengal, Part I, for 1888.*

---

CALCUTTA :

Published by the Asiatic Society, 57, Park Street.  
1880.

850507-018



PK2031  
.G7  
copy 2



117W 2853.

# CONTENTS.

	<i>Page.</i>
PREFACE . . . . .	vii
INTRODUCTION—	
(a) The sources from which the information contained in this work is derived . . . . .	xiii
(b) Principles of arrangement of the contents . . . . .	xv
(c) A brief account of the vernacular literature of Hindūstān . . . . .	xvi
(d) Description of the plates . . . . .	xxiii
CHAPTER I—The Bardic Period [700—1300 A.D.] . . . . .	1
"    II—The Religious Revival of the Fifteenth Century . . . . .	7
Addenda . . . . .	13
"    III—The Romantic Poetry of Malik Muḥammad [1540 A.D.] . . . . .	16
Addenda . . . . .	18
"    IV—The Kṛiṣṇa-cult of Braj [1500—1600] . . . . .	19
Addenda . . . . .	31
"    V—The Mughal Court . . . . .	34
"    VI—Tul'si Dās . . . . .	43
Addenda I—The text of Tul'si Dās . . . . .	51
"    II—Other versions of the Rāma legend . . . . .	57
"    VII—The Ars Poetica [1580—1692 A.D.] . . . . .	58
"    VIII—Other successors of Tul'si Dās [1600—1700 A.D.]—	
Part I—Religious Poets . . . . .	67
"    II—Other Poets . . . . .	70
Addenda . . . . .	80
"    IX—The Eighteenth Century—	
Introductory Note . . . . .	85
Part I—Religious Poets . . . . .	86
"    II—Other Poets . . . . .	87
Addenda . . . . .	100
"    X—Hindūstān under the Company [1800—1857]—	
Introductory Note . . . . .	107
Part I—Bundēl'khaṇḍ and Baghēl'khaṇḍ . . . . .	109
Addenda . . . . .	116
Part II—Banāras . . . . .	117
Addenda . . . . .	126
Part III—Audh . . . . .	137
Addenda . . . . .	130
Part IV—Miscellaneous . . . . .	139
Addenda . . . . .	143

	<i>Page.</i>
CHAPTER XI—Hindūstān under the Queen [1857—1887] . . . . .	145
Note on the Hindī and the Bihārī Drama . . . . .	154
Addenda . . . . .	156
„ XII—Miscellaneous . . . . .	160
INDICES.	

## ILLUSTRATIONS.

---

PLATE I—RĀMA'S CHILDHOOD . . . . .	<i>Frontispiece.</i>
„ II—FACSIMILE (REDUCED) OF TEN PAGES OF THE RĀJAPUR RĀMĀYAN . . . . .	<i>To face p. 47</i>
„ III—FACSIMILE (REDUCED) OF THREE PAGES OF THE BANĀRAS MS. OF THE RĀMĀYAN . . . . .	<i>To face p. 51</i>
„ IV—PHOTOGRAPH OF A DEED OF ARBITRATION IN THE HANDWRITING OF TUL'SI DĀS . . . . .	<i>51</i>

---



## PREFACE.

---

IN the year 1886 it was my privilege to read, at the International Congress of Orientalists at Vienna, a paper on the Mediæval Vernacular Literature of Hindūstān with special reference to Tul'sī Dās. The preparation of this necessitated the arrangement of the notes on the entire vernacular literature of Northern India, which I had collected through a long series of years, although the essay itself dealt with only a portion of the literature which existed before the 17th century.

Encouraged by the attention with which this paper was received, I have endeavoured to give in the present work a more complete view of the vernacular literature of Hindūstān from the earliest times to the present day. It does not pretend to be more than a list of all the vernacular writers whose names I have been able to collect, nine hundred and fifty-two in number, of whom only some seventy have been previously noticed by Garcin de Tassy in his *Histoire de la littérature hindouie et hindoustanie*.

It will be observed that I deal only with *modern vernacular* literature. I therefore give no particulars concerning authors of purely Sanskrit works, and exclude from consideration books written in Prākṛit, even when it may have been a vernacular, as not connoted by the term *modern*. Nor do I record the names of Indian writers in Arabic or Persian, or in the exotic literary Ūrdū, and

I have been the more willing to exclude these last from our present consideration as they have been already exhaustively dealt with by Garcin de Tassy. I may add that by Hindūstān I mean Rāj'putānā and the valleys of the Jamunā and of the Ganges as far east as the river Kōsī, and that I do not include under that term either the Pañjāb or Lower Bangāl. The vernacular languages dealt with may roughly be considered as three in number, Mār'wārī, Hindī, and Bibārī, each with its various dialects and sub-dialects. One omission must be mentioned with regret. I have refrained from including the large number of anonymous folk-epics and of folk-songs (such as *kaj'ris*, *ja'sārs*, and the like) current throughout Northern India. These can only be collected on the spot from the mouths of the people, and, so far as I am aware, that has only been systematically done in the province of Bihār. I have therefore, after some hesitation, determined to exclude all mention of them from the work, as any attempt to describe them as a whole could only have been incomplete and misleading.

The introduction will explain the principle of arrangement adopted in this work. Many of the entries are mere names of authors and nothing more, which I have included to make the book as complete as possible. When any information was available, I have entered it against the author's name referred to; and in some cases I have, I believe, been able to present information which has not hitherto been placed at the disposal of European scholars. As examples of this, I would refer the reader to the articles on Sūr Dās (No. 37) and on Tul'sī Dās (No. 128). I do not pretend to have read all or even a considerable portion of the large

body of literature catalogued in these pages, but I have seen and studied specimens of the works of nearly all the nine hundred and fifty-two authors whose names are mentioned. Nor do I pretend to have understood all I have studied ; for many of the specimens are so difficult that it is hopeless to attempt their interpretation without the aid of a commentary, either oral or documentary. For this reason I do not venture to call this book a formal History of Literature. The subject is too vast, and the present state of our knowledge is too limited to allow such a task to be attempted. I therefore only offer it as a collection of *materials* which will form a foundation upon which others more fortunate than I am, and with more time at their disposal than a Bengal District Collector, may build.

Regarding the spelling of vernacular words, I have adhered to the system followed by Dr. Hoernle and myself in our *Comparative Dictionary of the Bihārī Language*, to which the reader is referred for particulars. It may be briefly stated as spelling every word rigidly as it is pronounced. I have only deviated from this rule in the case of the names of a few living gentlemen, natives of India. On the principle that every one has a right to spell his own name as he likes, I have spelt their names as they sign themselves when writing in the English character. The chief difficulty experienced has been in the division of groups of words forming proper names. It has been found by no means an easy task to secure uniformity without leading to results which were too strange and too variant from actual use to be adopted. Present custom in this respect, though convenient, has no system, and the adoption of any system

must consequently lead to a certain amount of confusion. I have endeavoured to divide the same name in the same way whenever it occurred in the book, but I regret that amongst the four thousand and odd names which occur there have been some *lapsus calami*.

Apologies for dealing with the Neo-Indian vernaculars are not now so necessary as they would have been twenty years ago. At first, oriental scholars devoted themselves to Sanskrit alone, and then, under the guidance of Burnouf, attacked Pāli. In later years the classical Prākritis have attracted students, and thus the age of the object of our researches has become more and more modern in its character.

I now ask my readers to take again one step over the very short gap which separates the latest Prākrit from the earliest Gaudian literature. Hēmachandra flourished about 1150 A.D.,<sup>1</sup> and Chand Bar'dāi, the first of the Gaudian poets of whom we have at present any certain remains, died in 1193.

It is possible, however, that some oriental students may still cling to the old love for Sanskrit, and these I must ask to test the rich ore found in the following pages, which contain the names of several vernacular commentaries on difficult Sanskrit books,<sup>2</sup> and of numerous technical works on such subjects as Grammar, Prosody, Vocabulary,<sup>3</sup> Composition, and the like. The student of inscriptions will also find a productive mine in the literature of Hindūstān, owing to the custom which vernacular poets had of dating their works and of naming their patrons. Besides this the muse

<sup>1</sup> He died 1172 A.D.

<sup>2</sup> For instance, Gumān Ji (No. 349) wrote a commentary of great reputation on the *Nāṣadha*. He lived early in the 18th century.

<sup>3</sup> For instance, Dayā Rām (No. 387) wrote a useful *anēkārthakoṣa*.



of History, so silent in Sanskrit literature, has been assiduously cultivated by these authors, and we have still extant historical works founded on materials which were written so far back as the ninth century. I therefore venture to put forward claims for attention not only from those scholars who have hitherto devoted themselves to Prākṛit literature, but also from those who love to wander amid the intricacies of the *Nāṣadha*, or to apply themselves to the copper-plate grants of *The Indian Antiquary*.

There is another claim which I would mention, and that is the intrinsic merit of the Neo-Gaudian literature. After all that is said, the later Sanskrit and the Prākṛit poems are but artificial productions, written in the closet by learned men for learned men; but the Neo-Gaudian poets wrote for unsparing critics,—the people. Many of them studied nature and wrote what they saw. They found ‘tongues in trees,’ and as they interpreted what they heard successfully or not, so was their popularity great or small, and so their works lived after them or not. Several works exist whose authors’ names we do not even know; but they have remained living voices in the people’s hearts, because they appealed to the sense of the true and of the beautiful.<sup>1</sup>

It is hoped that the three indexes will be found useful. Considerable trouble has been expended in order to make them as accurate as possible.

GEORGE A. GRIERSON.

---

<sup>1</sup> I refer to the folk epics, *bārā māsās* (songs of the seasons), *kajaris*, and other songs current throughout India which are referred to above.



## INTRODUCTION.

---

(a.) *The sources from which the information contained in this work is derived.*

THE work is founded in great measure on notes collected by myself from innumerable texts bought in the bazārs. It is derived almost entirely from native sources. Wilson's *Religious Sects of the Hindūs* and Garcin de Tassy's various works, especially his *History of Hindūi and Hindūstāni Literature*, have been frequently consulted as checks; and when the information given by them differed from that which I had collected, I have spared no trouble in order to ascertain the correct facts. The only English work which I have taken as an authority has been Tod's *Rājāsthān*, which contains much information not readily available elsewhere concerning the bards of Rāj'putānā. I have endeavoured to check Tod, as far as possible, by reference to competent native authorities, and in this respect I have specially to thank Paṇḍit Mōhan Lāl Viṣṇu Lāl Paṇḍiā, of Udālpur, for much assistance most kindly given to me.

A native work on which I have largely depended, and to which I am indebted for the information given regarding nearly all the minor poets, and many of the more important ones, is the very useful *Sib Siygh Sarōj*, by Sib Singh Sēgur, published by Munshi Nawal Kishōr, of Lakh'nāū (2nd edition, 1883). This is a compilation from former anthologies, including most of those named below. In addition to the *Sarōj*, I have myself consulted all the available anthologies which I have been able to collect, including many already worked through by Sib Singh. When any poet's works are found in one or more of the principal of these, I have pointed out the fact against his name, by commencing the article with an abbreviation of the name of the anthology. I have not always done this in the case of minor anthologies, and in the case of one or two which came into my hands while the book was passing through the press. A work of this kind *crescit cundo*.

With regard to the dates given for the various authors, I have taken some trouble to verify them as far as I could. Vernacular poets had a laudable practice of dating their works, which has been useful in many cases. They also frequently mentioned their patrons;

and when these could be identified, they often gave a useful clue. When all other methods failed, I had in many cases the *Sarōj* as a guide. Sib Singh continually gives dates, and I have generally found them fairly accurate,—with this proviso, that he always gives his date as that of the birth of the poet referred to, when in reality it is not seldom the date of his principal work.<sup>1</sup> The *Sarōj*'s dates have, at any rate, this value, that, in default of any other authority, we may be pretty certain that the author referred to was alive on the date which Sib Singh gives as that of his birth. In the present treatise any dates depending only on his authority have been printed in italics. I would draw attention to the addenda, which give some dates which I have been able to fix while the work was passing through the press.

The following is a list of the anthologies and other works which form the basis of this book :—

No.	Name of anthology.	Abbreviation.	Author's name.	Date.
1	Bhakt Mālā ...	Bhakt. ...	Nabhājī Dās (No. 51) ...	About 1550 A.D.
2	Gosāl Charitr' ...	Go. ...	Bēnī Mādhab Dās (No. 130).	About 1600.
3	Kabi Mālā ...	Māl. ...	Tul'si (No. 153) ...	1655.
4	Hajāra ...	Haj. ...	Kālidās Tribēdi (No. 159)	1718.
5	Kābya Nir'nay ...	Nir. ...	Bhikhāri Dās (No. 344)	About 1725.
6	Sat-kabi-girā Bilās... ..	Sat. ...	Bal Dēb (No. 359) ...	1746.
7	List of poets praised by Sūdan.	Sūd. ...	Sūdan (No. 367) ...	About 1760.
8	Bidwan Mōd Taragini.	Bid. ...	Subbā Singh (No. 590) ...	1817.
9	Rāg-Sāgarōdbhav Rāg-Kalpēdrum.	Rāg. ...	Krish'nānand Byās Dēb (No. 638).	1843.
10	Sringār Saṅgrah ...	Sringg. ...	Sar'dār (No. 571) ...	1848.
11	Ūrdū translation of Bhakt Mālā.	U. Bhakt.	Tul'si Rām (No. 640) ...	1854.
12	Ras Chandrōday ...	Ras. ...	Ṭhākur Par'sād Tripāṭhi (No. 570).	1863.
13	Dig-bijāi Bhūkhan...	Dig. ...	Gōkul Par'sād (No. 694)	1868.
14	Sundari Tilak ...	Sun. ...	Harishchandr' (No. 581)	1869.
15	Kābya Saṅgrah ...	Kāb. ...	Mahēs Datt' (No. 696)...	1875.
16	Kabi Ratnākār ...	Kab. ...	Mātā Dīn Mīsar (No. 698).	1876.
17	Sib Singh Sarōj ...	Sib. ...	Sib Singh Sēgar (No. 595)	1883.
18	Bichitrōpadōs' ...	Bich. ...	Nak'chhēdi Tiwāri ...	1887.

<sup>1</sup> Sometimes, *e.g.* in the case of Mān Singh (No. 599), he gives the date of the poet's death as that of his birth.

<sup>2</sup> This book is not mentioned in the body of the work, which only goes down to 1883. It is published at the Kāshikā Press, Banāras. The author's name is Nak'chhēdi Tiwāri *alias* Ajān Kabi, of Ḍum'rāw. He worked in collaboration with Sūdhākār Kabi. It is an anthology of didactic pieces in a comic style. About fifty well-known poets are quoted.

It will be useful to insert here explanations of the Hindi terms corresponding to a few English technical terms used by me. The nine *rasas* or styles are as follows :—

- |                          |                     |                          |
|--------------------------|---------------------|--------------------------|
| 1. <i>Sringār Ras</i> ,  | translated by me as | "the erotic style."      |
| 2. <i>Hāsyā Ras</i> ,    | ditto               | "the comic style."       |
| 3. <i>Karunā Ras</i> ,   | ditto               | "the elegiac style."     |
| 4. <i>Bīr Ras</i> ,      | ditto               | "the heroic style."      |
| 5. <i>Rāudr' Ras</i> ,   | ditto               | "the tragic style."      |
| 6. <i>Bhayānak Ras</i> , | ditto               | "the terrible style."    |
| 7. <i>Bībhatsa</i> ,     | ditto               | "the satiric style."     |
| 8. <i>Shānti Ras</i> ,   | ditto               | "the quietistic style."  |
| 9. <i>Adbhut Ras</i> ,   | ditto               | "the sensational style." |

These translations do not pretend to be exact. Each is simply a convenient representation of one Hindi word by one English one.

An explanation of the terms *Nakh'sikh*, *Nāyak Bhēd*, and *Nāyikā Bhēd* will be found in the foot-note to No. 87.

The word *Sāmayik*, when used with reference to a work, I have, not without hesitation, rendered by "occasional." *Chetāoni* I have translated by "didactic." By "emblematic" verses (in Hindi *drishṭ kūt*) I mean those fanciful enigmatic *tours de force* which are familiar to Sanskrit scholars who have studied the *Nalōdaya* and the *Kirātārjuniya*.

#### (b.) Principles of Arrangement of the Contents.

Endeavour has been made to arrange the contents as much as possible in chronological order. This has not always been easy, and in some cases it has been found to be impossible. Hence those poets whose dates I have been unable to fix, ever so tentatively, I have grouped together in alphabetical order in the last chapter. While the work was passing through the press I found myself unexpectedly in possession of the approximate dates of a few of those when it was too late to introduce them into their proper places. They have therefore remained in the last chapter, but, to prevent mistakes, I have drawn attention to them in the addenda.

The work is divided into chapters, each roughly representing a period. The sixteenth and the seventeenth centuries, the Augustan age of Indian vernacular poetry, occupy six chapters, not strictly divided according to periods of time, but according to groups of poets, commencing with the romantic poetry of Malik Muḥammad, and including amongst others the Kṛiṣṇa cult of Braj, the works of Tul'sī Dās (to whom a special chapter has been allotted), and the technical school of poets founded by Kēsab Dās.

After each chapter are given addenda in small type, showing particulars of the minor poets belonging to the period or to the group dealt with. For most of the information contained in these addenda I am indebted to the *Sib Siygh Sarōj*.

(c.) *A Brief Account of the Vernacular Literature of Hindūstān.*

As far as my information goes, the earliest vernacular literature of Hindūstān is the bardic chronicles of Rāj'putānā. The first bard of whom we have any certain information was the well-known Chand Bar'dāi, who celebrated, towards the end of the twelfth century, the fortunes of Prithwī Rāj, the Chāuhān, of Dillī, in the famous *Prithī Rāj Rāy'sā*. Contemporary with him was the bard Jag'nāyak, who attended the court of Prithwī Rāj's great rival, Paramardi of Mahōbā, and who was probably the author of the *Ālhā Khaṇḍ*, a work equally famous in Hindūstān with the *Prithī Rāj Rāy'sā*, but which has had the misfortune of being preserved by oral tradition instead of in manuscript.

To continue the history of these bardic chronicles, we may mention Çārṅgadhara, or Sāraṅg Dhar, who sung, in the middle of the fourteenth century, the prowess of the heroic Hammir of Ran'thambhōr (fl. 1300). Passing over Keh'ri (fl. 1580) of Bur'hān'pur, we come to two brilliant groups of bards who adorned the courts of Mēwār and Mār'wār in the 17th century. To these may be added names like that of Lāl (fl. 1650), who wrote a valuable history of Bundēl'khaṇḍ, and those of other minor poets. After the 17th century the Rāj'pūt bards lost their distinctive character, and while the greater number became merged in the sea of the other vernacular poets of India, the few that remained degenerated into mere compilers of facts derived from older records.

It is hardly necessary to do what Tod has already done in such glowing language, and to point out how completely these Rāj'pūt bards wash away the reproach so often levelled against Indian literature, that it contains no historical works. The value of these bardic chronicles, some of which are derived from older works dating as far back as the 9th century A.D., can hardly be over-estimated. It is true that they contain many legends which are of doubtful authenticity; but what contemporary European chronicle does not contain the same? They also embody the history of Rāj'putānā during the whole of the struggles between India and its Musalmān invaders, written by a series of contemporary authors extending over at least

six centuries. Is it unreasonable to hope that some enlightened prince of Rāj'putānā will rescue these documents from the undeserved obscurity in which they lie, and publish the texts of all of them, with English translations?

Turning aside from these bardic historians we may now revert to the growth of vernacular literature in the Gangetic valley, coincident with the rise of the Vaishnava religion at the commencement of the 15th century. Rāmānand, the popularizer of the worship of Rāma, flourished about the year 1400; and even greater than he was his famous disciple Kabir, who succeeded in founding a still existing sect, which united the salient points of Muhammadanism and Hinduism. Here we first touch upon that marvellous catholicity of sentiment of which the key-note was struck by Rāmānand, which is visible in the doctrines of all his successors, and which reached its truest height in the lofty teaching of Tul'sī Dās two centuries later. The worship of the deified prince of Aūdḥ, and the loving adoration of Sitā, the perfect wife and the perfect mother, have developed naturally into a doctrine of eclecticism in its best form—a doctrine which, while teaching the infinite vileness of mankind before the Infinitely Good, yet sees good in everything that He has created, and condemns no religion and no system of philosophy as utterly bad that inculcates, Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbour as thyself.<sup>1</sup>

Far different has been the fate of that other great branch of the Vaishnava religion which is founded on mystic interpretations of the love which Kriṣṇa bore to Rādhā. Beautiful in itself, paralleled, also, by the teaching of many Christian doctors, and rendered more beautiful by the magic poetry of Mirā Bāī (fl. 1420) in the west, and of Bidyāpatī Ṭhākur (fl. 1400) in the east, its passionate adoration, whose inner meaning was too esoteric for the spirits of the common herd of disciples, in many cases degenerated into a poetry worthy of only the baser sorts of Tāntrik Qiva worshippers. But at its best the Kriṣṇa cult is wanting in the nobler elements of the teaching of Rāmānand. Its essence is almost selfish—a soul-absorbing, nay all-absorbing, individual love cast at the feet of Him who is Love itself.

---

<sup>1</sup> Mr. Growse (e.g. in the note to Rām. Bā. Dōhā, 24) has pointed out, in his translation of the *Rām-charit-mānas*, several points of resemblance between the doctrines of the Christian Church and those of Tul'sī Dās. There are hymns in our Church hymnals which might be literal translations of passages written by this great poet.

It teaches the first and great commandment of the Christian law, but the second, which is like unto it—Thou shalt love thy neighbour-as thyself—it omits.

Leaving these two sects aside for a moment, we must pause at one remarkable man, who in some respects was an offshoot from the Rāj'pūt bards, while on the other hand his writings bear strong marks of the influence of Kabīr's teaching. {Malik Muhammad (fl. 1540) studied under both Musalmān and Hindū doctors, and wrote, in the purest vernacular of his time, the fine philosophic epic entitled the *Padmāwat*. This work, while telling in vivid language the story of Ratan Sēn's quest for the fair Padmāwat, of Alāu'd-dīn's siege of the virgin city of Chitāūr, of Ratan's bravery, and of Padmāwat's wifely devotion which culminated in the terrible sacrifice of all in the doomed city that was true and fair, to save it from the lust of the conqueror, is also an allegory describing the search of the soul for true wisdom, and the trials and temptations which assail it in its course. Malik Muḥammad's ideal is high, and throughout the work of the Musalmān ascetic there run veins of the broadest charity and of sympathy with those higher spirits among his Hindū fellow-countrymen who were groping in the dark for that light of which so many of them obtained glimpses.

To the mere student of language the *Padmāwat* possesses, by a happy accident, inestimable value. Composed in the earlier portion of the 16th century, it gives us a representation of the speech and of the pronunciation of those days. Hindū writers, tied by the fetters of custom, were constrained to spell their words, not as they were pronounced, but as they were written in the old Sanskrit of their forefathers. But Malik Muḥammad cared not for Hindū customs, and wrote his work in the Persian character, thus giving necessarily a phonographic representation of every word he wrote. The system was not perfect, for, as was customary, vowels were seldom indicated, but in the *Padmāwat* we have the consonantal framework of each word put down as it was pronounced at the time of writing.

With Malik Muḥammad, the period of the apprenticeship of vernacular literature in Hindūstān may be said to have come to a close. The young giant had bestirred himself, and found that he was strong; and, young and lusty as an eagle, he went forth rejoicing to run his course. The earlier Rāj'pūt bards wrote in a time of transition, in a language which it would be difficult to define accurately, either as a late Prākṛit or as an old form of the modern language of



Rāj'putānā. This was the period of infancy. Then came that of youth, when, with the revival of a popular religion to fill the place once taken by Buddhism, the teachers of the new doctrine had to write in a tongue 'understood of the people.' Malik Muḥammad and the apostles of the two Vaishnava sects had to feel their way, and walked with uncertainty. [When they wrote, the language spoken was practically the same as that spoken now in the rural parts of India,] and they must have felt the same hesitation which Spenser and Milton felt in writing in their vernacular. Spenser chose the wrong method and cast his Faërie Queene into an antique mould, but Milton, though he once thought of writing his Paradise Lost in Latin, dared to be right, and thenceforward the English language was made. So was it in India,—the first vernacular authors dared greatly, and succeeded.

The 16th and 17th centuries form the Augustan age of Hindūstānī vernacular literature. Nearly every great writer of the country lived during this period. Its greatest writers were contemporaries with our masters of the reign of Elizabeth, and, to us English, it is interesting to note that when our country first came into contact by its ambassadors with the Mughal court, and when the East India Company was first founded, each of the nations, separated so widely by sea and land, was at its culminating point of literary glory. We must consider separately the various groups of authors who flourished during this age.

It was in Braj, the country of the cowpens and the scene of the childhood of Kriṣṇa and of his early amours with the herdmaidens of Gokula, that the Kriṣṇa cult naturally took its strongest root; and during the 16th century it was the home of a school of poets devoted to the worship of that god, founded by the great apostle Ballabhāchār'j and his son Bīṭṭhal Nāth. Of their eight principal disciples, grouped under the name of the *Ashṭa Chhāp*, Krish'n Dās and Sūr Dās were the ones most celebrated. The latter is considered by his fellow-countrymen to share with Tul'si Das the throne of absolute perfection in the art of poesy; but European critics will be inclined to award the latter poet alone the supreme crown, and to relegate the blind bard of Āgrā to a lower, though still an honourable, place. One more poet of this group may here be noticed for his fame as a singer. I allude to Tān Sēn, who besides being an author was chief court-singer to the Emperor Ak'bar. The principal native authority for the Kriṣṇa poets of the 16th century is the enigmatical *Bhakt Mala* of Nābhā Dās, with its various commentaries.

While the successors of Ballabhāchār'j were filling Braj with their music, the not distant Mughal Court at Dilli had collected a group of state poets, some of whom were of no mean reputation. Tōḍar Mall, who besides being a great finance minister was the immediate cause of the acceptance of the Ūrdū language, Bīr'bal, Ak'bar's friend and author of many witty impromptus, 'Abdu'r Raḥīm Khān'khānā, and Mān Singh of Amēr, were more famous as the patrons of authors than as vernacular writers themselves; but Na'harī, Hari Nāth, Karan, and Gang, are justly celebrated as poets of a high rank.

Tul'sī Dās (fl. 1600, d. 1624), the greatest poet of the deeds of Rām, occupies a position amongst these authors peculiar to himself. Far different from the founders of the Braj school, who were surrounded by numerous imitators and successors, he lived in Banāras, unapproachable and alone in his niche in the Temple of Fame. Disciples he had in plenty,—to-day they are numbered by millions,—but imitators, none. Looking back along the vista of centuries we see his noble figure standing in its own pure light as the guide and saviour of Hindūstān. His influence has never ceased—nay, it has increased and is still increasing; and when we reflect on the fate of Tantra-ridden Bengal or on the wanton orgies which are carried out under the name of Kṛiṣṇa worship, we can justly appreciate the work of the man who first in India since Buddha's time taught man's duty to his neighbour and succeeded in getting his teaching accepted. His great work is at the present day the one Bible of a hundred millions of people; and fortunate has it been for them that they had this guide. It has been received as the perfect example of the perfect book, and thus its influence has not only been exercised over the unlettered multitude, but over the long series of authors who followed him, and especially over the crowd who sprung into existence with the introduction of printing at the beginning of the present century. As Mr. Growse well says in the introduction to his translation of the *Rāmāyan* of this author, "the book 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 Hindū community, whether high or low, rich or poor, young or old." For further particulars concerning him the reader is referred to the body of this work.

This Augustan age was not only a period of the erotic poetry of Sūr Dās and of the nature-poetry of Tul'sī, but was also signalized by the first attempts to systematize the art of poetry itself. The

young growth had shown a tendency to shoot forth too luxuriantly, and even Malik Muḥammad wrote verses which were quaintly unmusical. Sūr Dās and Tul'sī Dās possessed the strength of giants, and were far beyond their contemporaries in polish and in a sense of proportion; but the works of the other early writers of this period jarred upon the senses of scholars brought up in the strictly classical schools of Sanskrit philology. So, after one or two earlier attempts by minor authors, such as the poet Khēm (No. 87), Kēsab Dās (fl. 1580) stepped forward and settled for ever the canons of poetic criticism. A romantic story connects him with the poetess Par'bīn Rāī, and it is said that it was for her sake that he composed his great work the *Kabī-priyā*. Seventy years later, in the middle of the seventeenth century, Chintāmanī Tripāṭhī and his brothers amplified and developed the rules laid down by him. This group of critical poets is fitly closed at the end of the 17th century by Kālidās Tribēdī, the author of the *Hajāra*, the first great anthology of extracts from the works of the Augustan age of Hindūstān.

The latter half of this period, that is to say the 17th century, saw the rise of some remarkable religious sects, which gave birth to a considerable body of literature. The principal reformers who may be mentioned were Dādū (fl. 1600), founder of the Dādū Panthī sect; Prān Nāth (fl. 1650), the founder of the Prān'nāthīs; and Gōbind Singh (fl. 1698), the founder of the militant Sikh religion and compiler of the *Granth*, or holy book of that sect.

The Rāj'pūt bards of this Augustan period have been already referred to, and, passing by the lubric but popular Naḡīr, the only other great poet of the time who need be mentioned is the graceful Bihārī Lāl Chāūbē (fl. 1650), nick-named "the mine of commentators." Never was a description more accurate. He was the author of seven hundred verses, for each of which he received a gold *ashrafi* as a reward from his patron Jāī Singh. Each verse is a perfectly polished jewel, designedly made as artificial as possible and capable of a double meaning. The greatest authors have not disdained to write commentaries elucidating the marvellous difficulties of this *tour de force*.

With this graceful writer our survey of the Augustan age of Hindūstānī vernacular literature is concluded. From the early years of the 18th century commences a comparatively barren period. It was the period of the decline and fall of the Mughal empire and of the supremacy and fall of the Marāṭhā power. Rāj'putānā itself was torn by intrigues, prince struggling with prince to rob his neighbour

in the general loss of authority coincident with the cessation of Mughal supremacy. Bards there were few, and, as these could only sing of bloodshed and treachery, they preferred to remain silent. In other branches of literature there was a similar decay. No original authors of the first rank appeared, and the only great names we meet are those of commentators on the works of the preceding two centuries, and of men who further developed the critical laws founded by Kēsab Dās. Of the last, the best known were Uday Nāth Tribēdi and Jas'want Singh, the authors of the *Ras-chandrōday* and of the *Bhākhā Bhūkhan* respectively. Similarly there appeared a number of anthologies, such as the *Sat-kabi-girā Bilās* of Bal Dēb, the *Kābya Nir'nay* of Bhikhārī Dās, and others. The end of the century is redeemed from barrenness by the *Prēm Ratna*, the work of one of the few poetesses of India—Bibi Ratan Kūar.

The first half of the 19th century, commencing with the downfall of the Marāthā power and ending with the Mutiny, forms another well-marked epoch. It was the period of renaissance after the literary dearth of the previous century. The printing-press now for the first time found its practical introduction into Northern India, and, led by the spirit of Tul'sī Dās, literature of a healthy kind rapidly spread over the land. It was the period of the birth of the Hindī language, invented by the English, and first used as a vehicle of literary prose composition in 1803, under Gilchrist's tuition, by Lallū Jī Lāl, the author of the *Prēm Sāgar*. It was also a period of transition from the old to the new. The printing-press had not yet penetrated to Central India, and there the old state of affairs continued. Poets, of whom Padmākar Bhaṭṭ was the most famous, not unworthily wore the mantle which had descended from Kēsab Dās and Chintāmanī Tripāṭhī, while Bikram Sāhī wrote an ingenious *Sat Sat* in imitation of the more famous one of Bihārī Lāl.

In Banāras, on the contrary, the art of printing gave a new audience to the learned; and to supply the demand thus created, several works of the first importance appeared. The chief of these was the translation of the *Mahābhārata* into Hindī by Gōkul Nāth. Critical writers of a new school also came to the front, of whom the best, *longo intervallo*, was Harishchandr', the author of the *Sundarī Tilak* and many other excellent works; while in Rājā Sīva Prasād the cause of education received an enlightened friend, and a pioneer in that most difficult work, the writing of good school-books. Lallū Jī Lāl, the author of the *Prēm Sāgar*, has already been mentioned;

and another product of Calcutta civilisation, of a very different kind, was the huge anthology of Krish'nānand Byās Dēb, called the *Rāg-Sāgarodbhab Rāg-Kalpadrum*, written in emulation of the better known Sanskrit lexicon, the *Çabda-Kalpadruma*.

The same period saw the rise of the Hindi drama,<sup>1</sup> which is now firmly established, and gives a hope of achieving considerable excellence in the near future.

The post-Mutiny days this sketch will not touch upon. A brief imperfect account will be found in the body of this work. It may further be noted that more extended reviews of the literature of the principal periods will also be found in the introductions to chapters VII to XI. All that has been attempted in the present note has been to show the most salient points of a not inglorious past in the vernacular literary history of Hindūstān.

#### (d.) *Description of the Plates.*

The frontispiece represents Rāma's childhood in Kāūsalyā's house. I am indebted for it to the kindness of Rāja Śiva Prasād, c.s.i., who procured the original photograph of one of the illustrations in the magnificently-illuminated M.S. belonging to the Mahārāj of Banāras.

To the kindness of the same gentleman I am indebted for the other plates, which are photographs of ten pages of the *Rāj'pur Rāmāyan*, described on page 45, believed to be in the poet's handwriting, of three pages of the old Banāras M.S. referred to on the same page, and of a deed of arbitration said to be in the poet's own handwriting. A transliteration and translation of the first two will be found on page 51 of this work, and of the last in the Addenda.

The frontispiece has already appeared, I believe, in one edition of Mr. Growse's excellent translation of the *Rāmāyan*; but as this work appeals to quite a different class of readers, and as the picture is itself a worthy specimen of Hindū art, I do not hesitate to give it here again.

---

<sup>1</sup> See also section 706 in the body of the work.



## ADDENDA ET CORRIGENDA.

**NOTE.**—In pointing out misprints, I have not taken the trouble to correct instances of unsystematic division of compound words. Such mistakes will in no case lead to difficulty, and they will be found corrected in the indices.

4. *Kumār Pal* read 1088—1172 A.D. The famous *Hemachandra* flourished at his court.

20. *Mira Bai*. Note<sup>1</sup>. Read *Tod*, ii, 21.

23. *Charan Das*. Read *Gyan Swaroday*.

34. *Ballabhācharj*. P. 19, l. 6 from bottom, read *Harishchandr*; p. 20, l. 9, read *Aṇubhāṣya*. Add 'This work is being published in the *Bibliotheca Indica*.'

37. *Sar Das*. Read *सर दास*, not *सुरदास*.

51. *Nabha Das*. P. 28, l. 8, read *Hitōpadēṣa*.

54. *Byās Swāmi*. Read *Sukal*. So also in 56, *Hit Haribans*.

70. *Keh'ri*. Read *Tod*, ii, 76.

71. *Ās'karan Das*. Read *Tod*, ii, 353.

72. *Chetan Chandr*. The *Ashwa Binōd* is dated *Sambat 1616* (1559 A.D.), which *Sib Singh* gives as the date of the poet's birth.

73. *Prithwi Rāj*. Read *Tod's Rājāsthān*, i, 343.

76. *Uday Singh*. Read and ii, 29.

92. Read *गन स्याम सुकल Ghan Syām Sukal*.

106. *Ṭoḍar Mall*, see addenda to No. 128, below.

106. *Bir'bal*. P. 35, l. 11 from bottom, read *Bijaur*.

108. *Khān'khānā*. He patronised the poet *Gang* (No. 119). The latter in one of his works praises him and his son *Turāb Khān*.

119. *Gangā Par'sād*, or *Gang*. A verse of the poet *Khūb Chand* (No. 809) states that on one occasion *Khān'khānā* (No. 108) made *Gang* a present of 36 *lākhs*. *Khān'khānā* was certainly praised by *Gang* in one of his works.

127. *Mukund Singh*. Read *Tod*, ii, 506.

128. *Tul'si Dās*, p. 43, last line, read *Rājapur and Bāndā*; p. 44, l. 7, add a comma after *Kuru Chhētr*; p. 45, l. 15, read *Rājapur*; so also elsewhere; p. 46, l. 11 from bottom, read *Kuṇḍaliya*.

As promised in the Introduction, I here give a transliteration and translation of the deed of arbitration in the handwriting of *Tul'si Dās*, dated *Sam. 1669* (A.D. 1612). I take this opportunity of expressing my acknowledgments to my old friend and teacher *Mir Aulād 'Ali*, Professor of Arabic, Persian, and *Hindūstānī* at *Trinity College, Dublin*, for much assistance rendered in transcribing and translating the Persian and Arabic portions of the deed.





TRANSLITERATION.

ÇRI-JĪNAKI-VALLABHŌ VIJAYATĪ.

Dviç çaram nābhisanhdhattē dviç sthāpayati nāçritān   Dvir dadāti na . . . . .	1
chārthibhyō Rāmō dvir nāiva bhāsatō    1    Tulasi jānyō Daçarathahā dha- . . . . .	2
ramu na satya samāna    Rāmu tajō jehi lagi binu Rāma pariharō prāna    1    . . . . .	3
Dharmō jayati nādharmas satyān jayati nāçritān   Kshamā jayati na krōdhō . . . . .	4
Viçnur jayati nāsuraḥ    1    . . . . .	5

ALLĪHU AKBAR.

Chh Anad Rām bin Tōdar bin Dōō Rāy wa Kanhās bin Rām Bhadar bin Tōdar maḡkūr . . . . .	6
dar huzūr āmada qarār dādand ki dar mawāṣi'i matrūka ki tāfāli & dar Hindwī maḡkūr ast . . . . .	7
bilmunāṣafa batarāzi i jānibāin qarār dādōm. Wa yak çad ō pinjāh (P) biḡhā zamīn ziyāda (P) qismati munāṣafa khūd <sup>1</sup> . . . . .	8
dar māūza'i Bhadāini Anand Rām maḡkūr ba Kanhās bin Rām Bhadar maḡbūr tajwiz namūda. . . . .	9
barī ma'anī rāzi gashta i'tirāf ṣaḡiḡ shar'i namūdand banābari & muhr karda shud. . . . .	10
	11

(Seal) ? Sādullāh bin \* \* \*

QISMATI ANAD RĪM.

<i>Qariya</i>	<i>Qariya</i>
Bhadāini, dō ḡiṣṣa, Lahartārā, darōbast	
<i>Qariya</i>	<i>Qariya</i>
Nāipūra, ḡiṣṣa i Chhitūpūra, ḡiṣṣa i Tōdar tamām.	Tōdar tamām.

QISMATI KANHĪĪ. 12

<i>Qariya</i>	<i>Qariya</i>
Bhadāini, siḡ ḡiṣṣa. Shiūpūr. darōbast.	13
<i>Qariya</i>	
Nadēsar ḡiṣṣa i Tōdar tamām (P) Iṡṡala'a'alāḡh (illegible).	14

SŪI PARAMĒSWAR.

Sambat 1669 samae, kuār sudi tōrasī, bār subh dīnō likhatih (sic) patra Anand . . . . .	15
Rām tathā Kanhāi. Ans bibhāḡ purbak āḡō kāl āḡya dunahu janō mḡgā. . . . .	16
Jē āḡya bhāi sē pramān mānā. Dunahu janō bidit taph'silu. Ans Tōdar Malu . . . . .	17
kē mah jē bibhāḡ padu hōt rā (P hā) * * * . . . . .	18

<sup>1</sup> Or (P) az ḡiṣṣa qismati munāṣafa.



Ans Anand Rām. MĀṆjē Bhadāni  
mah an-  
-s pāch, tehi mah ans dui Anand  
Rāmu.  
Tathā Lahar'tārā sagarē u. Tathā  
Chhitu-  
-purā ans Tōḍar Malu ka. Tathā  
Nāipurā an  
-s Tōḍar Malu ka. Hil(ā) hujati  
nāsti  
Likhitarā Anand Rām, jē upar  
likhā, sē sahī.

Ans Kanhai. MĀṆjē Bhadāni  
mah ans pāch, tehi . . . 19  
mah tīni ans Kanhai. Tathā  
māṅjē Sipurā . . . 20  
Tathā Nades'ri ans Tōḍar  
Malu ka. Hil(ā) . . . 21  
hujati nāsti . . . 22  
23  
Likhitarā Kanhai, jē upar  
likhā sē sahī . . . 24

(Here follow the witnesses' signatures, ending—)

Shahada  
bimāfihi Jalāl Maqbūli.  
bikhaṭṭihi.

Shahada . . . 25  
bimāfihi Tāhir ibni Khwāja 26  
Dāulati Qānūngōi. . . 27

TRANSLATION.

(Sanskrit.) Victory to the lord of Çri Jānakī.

Two arrows cannot be shot at one time. Twice one does not support refugees. Twice over benefits are not given to applicants. Rāma does not speak in two ways.

(Old Bais'wāri.) O Tul'si, Das'rath knew no virtue equal to the truth. He gave up Rām for it, and without Rām he gave up his life.

(Sanskrit.) Virtue conquers and not vice; truth and not falsehood. Mercy conquers and not anger. Viṣṇu conquers and not the Asuras.

(Persian.) God is great.

Whereas Anand Rām, son of Tōḍar, son of Dōḍ Rāy, and Kanhāḥ, son of Rām Bhadar, son of Tōḍar aforesaid, appeared before me and acknowledged that with their mutual consent the inheritance, viz. the villages as detailed in Hindwī, have been equally divided, and the said Anand Rām has given to the said Kanhāḥ, son of Rām Bhadar, 160 *bighas* of land in village Bhadāni more than his own half share; they are satisfied, and have made correct acknowledgment according to law. Their seals have been affixed hereto.

Share of Anand Rām.

Village Bhadāni, 2 shares.  
Village Lahar'tārā, whole.  
Village Nāipūra, the whole of  
Tōḍar's share.  
Village Chhitūpūra, the lesser,  
the whole of Tōḍar's share.

Share of Kanhāḥ.

Village Bhadāni, 3 shares.  
Village Shiūpūr, the whole.  
Village Nadēsar, the whole of  
Tōḍar's share.  
(?) I am informed of this (?)  
(illegible).



(Old *Bais'wari*.) To The Most High God.

In the Sambat year 1669, on the 13th of the bright half of *Kuār*, on the auspicious day of the week, was this deed written by Anand Rām and Kanhaī. By way of partition of shares, we two formerly asked for a decision (*translation doubtful*), and the decision which has been passed, that we recognise as authoritative. Both parties admit the list. The division of the share of *Ṭoḍar Mal*, which has been made . . . .

*The rest is unintelligible, and partly illegible.*

Share of Anand Rām.—In village *Bhadāni*, out of five shares, two to Anand Rām. Also the whole of *Lahar'tārā*. Also *Ṭoḍar Mal's* share in *Chhitūpūrā* and in *Nāipūrā*. There is no evasion or reservation. Signed Anand Rām. What is written above is correct.

Share of Kanhaī.—In village *Bhadāni*, out of five shares, three to Kanhaī. Also the village of *Sipūrā*; also *Ṭoḍar Mall's* share in *Nades'ri*. There is no evasion or reservation. Signed Kanhaī. What is written above is correct.

Witnesses (to Anand Rām's signature): *Rāghab Rām*, son of *Rām Dat*; *Rām Sēni*, son of *Ūdhab*; (*U*)*dāi Karn*, son of *Jagat Rāy*; *Jamuni Bhān*, son of *Paramānand*; *Jānaki Rām*, son of *Sri Kānt*; *Kāwalā Rām*, son of *Bāsudēb*; *Chand Bhān*, son of *Kēsāu Dās*; *Pāṇḍē Hariballabh*, son of *Purusōtam*; *Bhāwari*, son of *Kēsāu (sio) Dās*; *Jadu Rām*, son of *Ṇar'hari*; *Ājodhyā*, son of *Lachhī*; *Sabal*, son of *Bhikham*; *Rām Chand*, son of *Bāsudiw (sio)*; *Pitambar Das'wadhi*, son of *Puran*; *Rām Rāi* and *Garib Rāi (P)*, sons of *Makuṭiri Karn (P)*. (*Arabic*) Witness to whatsoever is in this, *Jalāl Maqbūli*, by his own hand.

Witnesses (to Kanhaī's signature): *Rām Singh*, son of *Uddhab*; *Jādāu Rāē*, son of *Gahar Rāē*; *Jagadīs Rāē*, son of *Mahōdadhi*; *Chakrapāni*, son of *Siwā*; *Mathurā*, son of *Pithā*; *Kāsi Dās*, son of *Bāsudēwā* (by the hand of *Mathurā*); *Kharag Bhān*, son of *Gosāi Dās*; *Rām Dēw*, son of *Bisa(m)-bhar*; *Sri Kānt Pāṇḍē*, son of *Rāj'baktra (P)*; *Biṭhal Dās*, son of *Harihar*; *Hirā*, son of *Das'rath*; *Lōhāg*, son of *Kishnā*; *Man(i) Rām*, son of *Sital*; *Krishn Dat*, son of *Bhag'wan*; *Bin'rāban*, son of *Jāi*; *Dhani Rām*, son of *Madhu Rāē*. (*Arabic*) Witness to whatsoever is in this, *Ṭāhir*, son of *Khawājah Dāūlati*, the *Qānūngōi*.

In connexion with the above it is interesting to speculate who this *Ṭoḍar Mall*, the father of Anand Rām and grandfather of Kanhaī, was. Can he have been Ak'bar's great Finance Minister (No. 105)? He died in 1589, and his son might well be alive in 1612. He was born at *Lahar'pur*, in *Audh*, and one of the villages above mentioned, *Lahar'tārā*, has a somewhat similar name. In India contiguous villages have often very similar names.

128—133 Add., p. 57. Other versions of the Rāma legend.

(9) *Read Iswarī Par'sād Tripaṭhi (712).*

(10) *For 686 read 702.*

(11) *For 689 read 695.*



(12) For 711 read 725.

(13) For 829a read 858.

134. *Kesab Das*. The *Bigyan Gita* was written in Sambat 1600 (1643 A.D.) and was dedicated to *Madhukar Shah*. The *Rasik-priya* is dated Sambat 1648 (1691 A.D.).

142. *Sundar Das*. The *Sundar Srigger* is dated Sambat 1688 (1631 A.D.).

145. *Bhukhan Tripathi*. From a short poem of *Matl Ram Tripathi* (No. 146), the name of the Rājā of Kumāḍ appears to have been *Udot Chand*.

146. *Matl Ram Tripathi*. Read *Tod*, ii, 481 and *Fat'h Sahi*.

149. *Par'tap Sahi*. I know of two rājās called *Ratan* or *Rat'nēs* in *Bundelkhand*. One is praised by *Bhikhari Das* (No. 344) in the preface to the *Prēm Ratnākar*, which was written in 1685 A.D. This may possibly be the father of *Par'tap Sahi*. The other succeeded *Bikram Sahi* (No. 514) as Rājā of *Char'khari* in 1829 A.D. He was born 1816 A.D. and died 1860. He is referred to in Nos. 519—522 and 524. *Bikram Sāhi* was born 1785 and died 1828 A.D.; and if *Par'tap Sāhi* was the son of this *Rat'nēs*, he would probably be *Bikram Sāhi's* grandson, but could not have been his contemporary, for his father was only twelve years old at the latter's death. Yet, again, I hear from *Char'khari* (though on what authority I cannot ascertain) that a *Par'tap Sāhi* did live in *Char'khari* in *Bikram Sāhi's* reign. Regarding the *Bhākhā Bhūkhan*, which is usually considered as written at the end of the eighteenth century, I find a Bombay edition of the work identifying *Jaswant Singh*, its author, with *Jas'want Singh* (1638—1681) of *Mār'war*. This would tally with the date given in the body of the work; but on the whole I am inclined to reject *Sib Singh's* statement that this poet attended *Chhatr' Sāl's* court, and would place him as flourishing about the year 1830 A.D., after No. 518. His relationship to the *Rat'nēs* of No. 519 must remain an open point. There was also a poet called *Ratan*. See No. 155.

152. *Sib Nath*. Read *Tod's Rājāsthān*, ii, 481.

159. *Kalidās Tribedi*. In his *Badhū-binōd*, which he dates Sambat 1749 (1692 A.D.), he mentions that *Jogajit Singh's* father was *Brittl Singh*.

160. *Sukh Deb Misar*. Read *Arjun Singh and Britt Bichar*.

164. *Sundar Das*. Read *Sundar Saṅkhyā*.

171. *Najlr*. Read *Nazlr*, not *Nazlr*, throughout.

173. *Thakur*. Read *Gosāl*.

177. Read *Īswar*.

195. *Ajit Singh*. For 91n read 89n.

196. *Bihari Lal Chāubē*. P. 76, l. 4, for 364 read 355. Also read *Zū'lfagar*.

199. *Rat'nēs*. See No. 149, Add. Cf. No. 155.

213. *Chandr'*. Read *Sul'tan*.

226. *Bihari Das*. Read *बिहारी*.

251. Read *Par'bin*.

326. *Suratl Misar*. The *Alaghār Māla* is dated Sambat 1768 (1709 A.D.).

331. *Bhoj Misar*. Read *Srigger*.

344. *Bhikhari Das*. Read *Chhandārnab*. The *Prēm Ratnākar* is dated Sambat 1742 (1685 A.D.) and the *Chhandārnab* Sambat 1799 (1742 A.D.). In the former work he praises a Rājā *Rat'nēs*. Cf. No. 519. See also No. 149, Add.





346. *Karan*. His *Sāhitya Chandrikā* is dated *Sambat* 1794 (1737 A.D.), which the *Sib Singh Sarōj* gives as the date of his birth. With regard to *Hir'dāi Sāhī*, see also No. 503.

349. *Gumān Jī Misar*. *Read Nāṣadha*. The *Kajā Nidhi* is dated *Sambat* 1805 (1848 A.D.). The work is rather a translation than a commentary.

351. *Prēm Nath*. *Read Khīrī*.

355. *Hari Nath*. The *Alagkār Darpan* is dated *Sambat* 1826 (1796 A.D.), which *Sib Singh* gives as the date of the poet's birth.

357. *Sambhu Nath*. The *Rām Bilās* is dated *Sambat* 1798 (1741 A.D.).

361. *Kesab*. *Read Nārāyan*.

664. *Haṭhī*. The date of his birth (1830 A.D.) given by *Sib Singh* is certainly wrong, for the *Radhā Satak* is dated *Sambat* 1847 (1790 A.D.).



# THE MODERN VERNACULAR LITERATURE

OF

## HINDŪSTĀN.

### CHAPTER I.

THE BARDIC PERIOD. [700—1300 A.D.]

#### 1. पुष्य कवि, the poet *Puṣya*, of *Ujāin*. Fl. 713 A.D.

This is the earliest vernacular poet of whom I have found any mention in Native authors. The *Sib Singh Saroj* states that he flourished in the year 713, and that he is the "root of the vernacular" *bhikha ki jar*. It is not clear from this account whether his name was *Puṣya*, *Puṣpa*, or *Puṇḍa*. It states categorically that he wrote both in Sanskrit and in the vernacular, and that he is mentioned by Col. Tod in his *Rajasthan*. If by vernacular we are to understand a stage of language later than that of the Prākṛits, this seems a most improbable statement; nor can I find that it is borne out by Tod. The only allusion apparently bearing on this point in the *Rajasthan* is a reference (i, 229; Calcutta edition, i, 246) to a *Puṣya*, the author of an inscription (translated i, 799). I can find no mention in Tod regarding the language in which he wrote.

#### 2. खुमान सिंह, *Khumān Singh* alias *Khumān Rāut Guh'ānt*, king of *Chitāur*, in *Mēwār*. Fl. 830 A.D.<sup>1</sup>

In his honour was written the *Khumān Rāy'sā*. This is the most ancient poetic chronicle of *Mēwār*, and was written in the ninth

<sup>1</sup> See Tod's *Rajasthan*, i, 240; Calc. ed., i, 258.

century.<sup>1</sup> It gives a history of *Khumān Raut* and of his family. It was recast during the reign of *Partāp Singh* (fl. 1575), and, as we now have it, carries the narrative down to the wars of that prince with Ak'bar, devoting a great portion to the siege of *Chitaur* by *Alāu'd-dīn Khiljī* in the thirteenth century.<sup>2</sup> We may therefore presume that the copies now extant are in a dialect of *Mēwār* not later than the end of the sixteenth century.

### 3. केदर कवि, the poet and bard *Kedar*. Fl. 1150 A.D.

Mentioned in the *Sib Siygh Sarōj* as attending the court of *Alāu'd-dīn Ghori*. He therefore flourished about 1150 A.D., and if any of his works can be found, they will probably be the oldest specimens of vernacular literature obtainable. I have never seen any of his writings, and I fear they are lost, unless they have been preserved in the *Tod* manuscripts. He is possibly mentioned by *Tod*, but I have not been able to find his name.

### 4. कुमार पाल, king *Kumār Pāl*, of *An'hal*. Fl. 1150 A.D.

Towards the end of the same century an anonymous poet of *Rāj'putānā* wrote a bardic chronicle, entitled the *Kumār Pāl Charitra*,<sup>3</sup> detailing the line of descent of the Buddhist<sup>4</sup> *Rājā Kumār Pāl*, of *An'hal*, from *Brahmā* downwards. The manuscript exists in the *Tod* collection, being No. 31 in the *Royal Asiatic Society's* list.

We now come to the time of *Pithāūrā* or *Prithwī Rāj*, the *Chāuhān*, of *Dilli*, who was born 1159 A.D. and died 1193 A.D. He was not only a valiant hero,<sup>5</sup> but was a great patron of literature. If we may believe *Sib Singh*, the works of two at least of the bards who attended his court have come down to us. These were Nos. 5 and 6.

### 5. अनन्य दास, *Ananya Dās*, of *Chaked'wā*, district *Gōḍā*. B. 1148 A.D.

The only authority for this poet is the *Sib Siygh Sarōj*, which states that he was author of a work called *Ananya Jōg*, from which

<sup>1</sup> *Tod*, ii, 757; *Calc. ed.*, ii, 814.

<sup>2</sup> *Tod*, i, 214; ii, 757; *Calc. ed.*, i, 231; ii, 814.

<sup>3</sup> *Tod*, i, 81, 80n, 241n, 256; ii, 242n; *Calc. ed.*, i, 86, 87n, 259n, 275; ii, 266.

<sup>4</sup> See *Tod*, i, 98; *Calc. ed.*, i, 106.

<sup>5</sup> For a history of his life and times, see *Tod*, i, 95, 256; *Calc. ed.*, 102, 275.

it gives an extract. I suspect that he was really a contemporary of another *Prithwi Rāj* (of *Bikhāner*), who lived in the sixteenth century (Tod, i, 343 and ff.; ii, 186; Calc. ed., i, 363 and ff.; ii, 203). See No. 73.

6. चन्द्र कवि, the poet and bard *Chandr'* or *Chand Bar'dai*. Fl. 1191 A.D.

Rāj., p Sun. He belonged to the family of an ancient bard named *Bisal Deb*, the *Chauhān* (cf. Tod, ii, 447 and ff.; Calc. ed., ii, 492 and ff.), of *Ran'thambhōr*, and, according to the account of his descendant, the poet *Sār Dās*, belonged to the *Jagāt* clan.<sup>1</sup> He came to *Prithwi Rāj's* court and was appointed his minister and poet-laureate (*kaviçvara*). His poetical works were collected by *Amar Singh* (cf. No. 191), of *Mewār*,<sup>2</sup> in the early part of the seventeenth century. They were not improbably recast and modernised in parts at the same time, which has given rise to a theory<sup>3</sup> that the whole is a modern forgery. His principal work is the famous *Prithi Rāj Rāy'sā* (Rāj.), or life of his patron. According to Tod<sup>4</sup> it is a universal history of the period in which he wrote, and is in 69 books, comprising 100,000 stanzas, of which Tod has translated 30,000—certainly more than any other European has succeeded in doing. *Chand* and *Prithwi Rāj* were both killed in battle fighting against the Muhammadans in the year 1193. As already mentioned, one of his descendants was the poet *Sār Dās*, and another was the poet *Sārang Dhar* (No. 8), who is said to have written the *Hammir Rāy'sā* and the *Hammir Kābya*.<sup>5</sup> A portion of the text of the *Prithi Rāj Rāy'sā* has been edited by Mr. Beames, and another portion edited and translated by Dr. Hoernle. The excessively difficult character of the task has prevented both scholars from making much progress. Pandit *Mohan Lal Viṣṇu Lal Paṇḍiā* has just commenced editing a critical edition of the whole text, of which the first two fascioli have been published (Medical Hall Press, Banāras, 1887). The *Mahābā*

<sup>1</sup> See the account of *Sūr Dās's* genealogy given in No. 37.

<sup>2</sup> Reigned 1597—1621. See Tod, i, xiii (Introd.); 350 and ff.; Calc. ed., i, xii; 371 and ff.

<sup>3</sup> See J. A. S. B., 1886, p. 5, "On the antiquity, authenticity, and genuineness of *Chand Bar'dai's* epic the *Prithiraj Rasā*," by *Kavirāj Syamal Das*, in which our poet is attacked, and "The Defence of *Prithiraj Rasā* of *Chanda Bar'dai*" by Pandit *Mohan Lal Viṣṇu Lal Paṇḍiā* (Banāras, Medical Hall Press, 1887), which is a reply to the former paper.

<sup>4</sup> Tod, i, 254; Calc. ed., i, 273.

<sup>5</sup> Tod, ii, 452n; Calc. ed., ii, 497n.

*Khaṇḍ* of the poem, which, however, is probably spurious, or at least not by *Chand*, has been more than once translated into Hindī.<sup>1</sup> It deals with the famous heroes *Ālhā* and *Udan* (or *Ālhā* and *Radal*, according to the tradition of Eastern Hindūstān), and the translation with which I am best acquainted (without, however, being in a position to vouch for its accuracy) is that by *Ṭhākur Dās*, of *Fatihgarh*, under the name of the *Ālkhaṇḍ*. This is not the same as the *Ālhā Khaṇḍ* which will be found described under the head of the poet *Jag'nik* (No. 7), though it deals with the same heroes. According to Garcin de Tassy (*Histoire*, etc., i, 138), a Russian *sarant*, Robert Lenz by name, translated a portion of *Chand*'s poem, which he intended to have published in 1836 on his return to St. Petersburg, but the premature death of this scholar deprived orientlists of this interesting work. Col. Tod printed a translation of an episode under the title of 'The Vow of *Sanjogta*'<sup>2</sup> in the 25th volume of the *Asiatic Journal*, pp. 101—112, 197—211, 273—286.

My own studies of this poet's work have inspired me with a great admiration for its poetic beauty, but I doubt if any one not perfectly master of the various Rāj'putānā dialects could ever read it with pleasure. It is, however, of the greatest value to the student of philology, for it is at present the only stepping stone available to European explorers in the chasm between the latest Prākṛit and the earliest Gauḍian authors. Though we may not possess the actual text of *Chand*, we have certainly in his writings some of the oldest known specimens of Gauḍian literature, abounding in pure Apabhraṁṣa Qāurasēni Prākṛit forms.

According to Garcin de Tassy (l.c.), we owe to this poet another work, entitled *Jāi Chandra Prakās*, or history of *Jāi Chand*, which is written in the same dialect as the *Rāy'sā*, and is quoted by Ward.

7. जगन्निक्, the bard *Jag'nik* or *Jag'nāyak*, of *Mahōbā*, in *Bundel'khaṇḍ*. Fl. 1191 A.D.

Contemporary with *Chand* was the bard *Jag'nik*. I am not certain that I have ever seen any of this poet's works. He attended the court of *Par'māl* (*Paramardī*), of *Mahōbā*, in *Bundel'khaṇḍ*, and chronicled the wars of that prince with *Prithwī Rāj*. There is a not impossible

<sup>1</sup> For an English translation of an episode in the *Mahōbā Khaṇḍ*, see Tod, 614 and ff.; Calc. ed., i, 648 and ff.

<sup>2</sup> Cf. Tod, i, 623 and ff.; Calc. ed., i, 657 and ff.

tradition that the *Ālhā Khaṇḍ*, of which we possess many versions, and which has sometimes been described as a spurious canto of *Chand's* epic, was originally written by this poet. The *Ālhā Khaṇḍ* is, so far as I am aware, only current in oral versions sung all over Hindūstān by professional singers. As might be expected, these versions differ considerably in language, and each is modernised to suit the dialect of the reciter. For a full account of the *Ālhā Khaṇḍ*, see *Indian Antiquary*, vol. xiv, pp. 209, 255. For an account of Ālhā's share in the war between Prithwī Rāj and Par'māl, see *Report of the Arch. Sur. Ind.*, vii, pp. 13—20.

The *Mahōbā Khaṇḍ* has already been mentioned under the head of *Chand* (No. 6). It and other Western recensions of the poem give the names of the heroes as *Ālhā* and *Udal* or *Udan*, the latter being short for *Uday Singh*; but the Eastern recensions give the names as *Ālhā* and *Radal*. Two versions of the Western recension have been printed—one edited by Chāudh'rī Ghāsl Rām, of *Bhaṭṭipurā*, and the other, under the supervision of Sir C. (then Mr.) Elliott, by *Ṭhākur Dās*, of *Fatihgarh*, already mentioned. The latter edition was, I believe, taken down<sup>1</sup> by him as recited by three illiterate professional bards of *Kanāuj*, being respectively by caste a *Jōsī*, a *Tclī*, and a *Brāhman*, and pieced together with additions of his own and some extracts or adaptations from different manuscripts that he borrowed. It is thus rather a heterogeneous composition. Portions of this recension have been translated into English ballad metre by Mr. Waterfield in vols. lxi, lxii, and lxiii of the *Calcutta Review* under the title of "The Nine-Lākh Chain, or the *Mārō* feud." The Eastern recension only exists in the mouths of itinerant singers, and is nearly always couched in the *Bhoj'pūrī* dialect of *Bihārī*. According to the tradition of Eastern Hindūstān, the poem was originally written by *Jag'nik* in the *Bundēl'khaṇḍī* dialect. Mr. Vincent Smith has presented me with a number of short poems in that dialect, many of which appear to be fragments of a larger work. In them the second hero is called *Udal*.

8. सारङ्ग धर कवि, the poet and bard *Sārang Dhar*, of *Ran'thambhōr*. FL 1363 A.D.

We have now a gap of a century and a half, and in the year 1363 find flourishing the *Sārang Dhar* already mentioned as a descendant of *Chand*. According to *Tod*, he attended the court of the heroic *Rājā*

<sup>1</sup> I am indebted to Mr. Growse for this information.

*Hammir Deb* (Fl. 1300 A.D.), the *Chāūhān*, of *Ran'thambhōr*, who belonged to the family of *Bisal Deb*, the ancestor of *Chand*. *Hammir's* dogged valour and heroic death at the hands of *Alāu'd-din Khilji* have given rise to innumerable proverbs, and have been celebrated in poetical works in many languages of India. None, however, is so popular as *Sārang Dhar's* two works known as the *Hammir Rāy'sā* and the *Hammir Kābya*.<sup>1</sup> M. Barth has suggested to me that this poet is the same as the *Çārngadhara*, author of the Sanskrit anthology entitled the *Çārngadhara Paddhati*, described by Mr. FitzEdward Hall in the preface to his edition of the *Vāsavadattā*, and by Prof. Anfrecht in ZDMG., xxvii, 2. A reference to Paṇḍit *Mōhan Lāl Viṣṇu Lāl Paṇḍiā* has confirmed the accuracy of this suggestion, and I am indebted to this gentleman for quotations showing that it was not *Sārang Dhar* or *Çārngadhara*, but his grandfather *Raghu Nāth*, who was spiritual guide to *Hammir*. The *Çārngadhara Paddhati* was written in 1363 A.D.

I have only seen detached extracts from this poet's works, and hence am unable to say whether the other two poems were certainly by him or not. What gives rise to doubt is the existence [in the J. A. S. B., vol. xlvi (1879), p. 186] of a translation of a *Hammir Rāsā*, or "History of *Hammir*, Prince of *Ran'thambhōr*," by *Bābū Brajanātha Bandhōpādhyāya*, of *Jāipur*. According to the Introduction of this work, the original was written by one *Jōdh<sup>3</sup> Rāj*, of *Nim'rānā*, in *Al'wār*. He attended the court of a *Chāūhān* prince named *Chandr' Bhān*, a descendant of *Prithwī Rāj*, and was by birth a *Gāūr Brāhman*, born at *Bijāwar*. There is a copy of the *Çārngadhara* (or *Sārang Dhar*) *Paddhati* in the Tod collection of manuscripts (No. 32) in the Library of the Royal Asiatic Society. I have only had an opportunity of a very cursory examination of the work, which is 299 fol. long. Prof. Peterson has published an edition of it in Bombay. No. 42 in the same collection is entitled the *Hammirā Charitra*, but I am unable to say if it is the same as any of the works above mentioned.

9. जोध राज, the poet *Jōdh Rāj*, of *Nim'rānā* in *Al'wār*. FL 1363 (P) A.D. See No. 8 above.

<sup>1</sup> Tod, ii, 452n, 472n; Calc. ed., ii, 497n, 517n.

<sup>2</sup> There was a *Jōdh Kabi* (No. 118) who attended the court of the Emperor *Ak'bar*, who may be the same as this author.



## CHAPTER II.

## THE RELIGIOUS REVIVAL OF THE FIFTEENTH CENTURY.

10. रामानन्द स्वामी, the master *Rāmānand*. Fl. c. 1400 A.D.

Rāg. We now leave the era of the bards, and, emerging from the mists of antiquity, come upon a great revival of literature coincident with the rise of the Vaishnava religion, at the commencement of the fifteenth century. The first name we meet is that of *Rāmānand* (fl. cir. 1400 A.D.). He was much more of a religious reformer (see Wilson, *Religious Sects of the Hindūs*, i, 47) than an author, but I have collected hymns written, or purporting to have been written, by him, which had travelled in the people's mouths as far east as *Mithilā*.

11. भवानन्द, *Bhawānand*. Fl. c. 1400 A.D.

One of *Rāmānand's* immediate disciples (Wilson, *Religious Sects of the Hindūs*, i, 56). He is the reputed author of an explanation in Hindī of the Vēdānta system of philosophy in fourteen chapters, entitled *Amrit Dhār*. See *Mack. Cat.* ii, 108, quoted by Garcin de Tassy, i, 140.

12. सेन कवि, the poet *Sen*, of *Bāndhō*. Fl. c. 1400 A.D.

Haj. One of *Rāmānand's* immediate disciples, a barber by caste. Poems by him are also in the Sikh *Granth*. He and his descendants were for some time the family gurus of the Rājās of *Bāndhō* (*Riwā*). See Wilson, *Religious Sects of the Hindūs*, i, 118, for a legend concerning him.

13. कबीर दास, *Kabīr Dās*, the *Jolāhā* (weaver) of *Banāras*. Fl. c. 1400 A.D.

Haj., Rāg. He was the most famous of *Rāmānand's* disciples. His principal works are included in the well-known *Sabdābāl*, *Ramānīs*, *Sākhīs*, and the *Sukh Nidhān*, which are everywhere known and quoted at the present day. According to tradition, he was the son of

a virgin Brāhman widow. He was exposed by her, and was found on a lotus in *Lahar Talāo*, a pond near *Banāras*, by the wife of a Jolāhā or Musalmān weaver named *Nimā*, who with her husband *Nari* was there in attendance on a wedding procession. He is said to have lived 300 years, or from 1149 to 1449 A.D., and in fact he flourished about the beginning of the fifteenth century.<sup>1</sup>

A complete list of a voluminous mass of writings attributed to Kabīr, as preserved in the collection called the *Khās Granth*, will be found in Wilson, *Religious Sects of the Hindūs*, i, 76, and is here reproduced for ready reference. Cf. also Garcin de Tassy (*Histoire*, etc. i, 274).

- (1) *Sukh Nidhān*.
- (2) *Gorakh Nāth ki Gōshṭhī*.
- (3) *Kabīr Pāñjī*.
- (4) *Balakh ki Ramānī*.
- (5) *Rāmānand ki Gōshṭhī*.
- (6) *Ānand Rām Sāgar*.
- (7) *Sabdāball*, containing 1,000 *sabdas*, or short doctrinal expositions.
- (8) *Mangal*, 100 short poems, amongst which is the account of *Kabīr's* discovery given as above.
- (9) *Basant*, 100 hymns in that *Rāg*.
- (10) *Hōli*, 200 of the songs called *Hōli*.
- (11) *Rekh'tās*, 100 odes.
- (12) *Jhūl'nās*, 500 odes in a different style.
- (13) *Khas'rā*, 500 odes in a different style.
- (14) *Hiṇḍōls*, 12 ditto. The subject of all these odes or hymns is always moral or religious.
- (15) *Bārah Māsā*, the 12 months from a religious point of view, agreeably to *Kabīr's* system.
- (16) *Chañchars*, 22.
- (17) *Chāṭṭīsās*, 2; the 34 letters of the *Nagari* alphabet, with their religious signification.
- (18) *Alifnāmah*, the *Persian* alphabet in the same manner.
- (19) *Ramānīs*, short doctrinal or argumentative poems.
- (20) *Sākhīs*, 5,000. These may be considered as texts, consisting of one stanza each.
- (21) The *Bijak* (*Rāg*) (the greater and the lesser), in 654 sections.

There is also a variety of stanzas, called *Āgams*, *Bānīs*, etc., composing a very formidable course of study to those who wish to go deep into the doctrine of this school.

<sup>1</sup> For further particulars see Wilson, *Religious Sects of the Hindūs*, i, 73.

14. भगो दास, *Bhagō Dās*. FL 1420 A.D.

One of *Kabīr's* immediate disciples, and author or compiler of the shorter *Bijak*. See Wilson, *Religious Sects of the Hindus*, i, 79; Garcin de Tassy, i, 118.

15. सुत गोपाल, *Srut Gopāl*. FL 1420 A.D.

Another of *Kabīr's* immediate disciples, and author of the *Sukh B. dhān*. See Wilson as above, page 90.

16. कमाल कवि, the poet *Kamāl*, of *Banāras*. FL 1450 A.D.

Haj., Rāg. He was *Kabīr's* son. He spent his time making couplets in refutation of his father's sayings. Hence the proverb दूरा बन्ध कबीर के कि उपजा पुत्र बनाउ,—An unlucky family was *Kabīr's*, in which the son *Kamāl* was born. See Fallon's *Hd. Dy. s.v. Upaj'na*, page 13.

17. विद्यापति ठाकुर, *Bidyāpatī Ṭhākur*, of *Bisapl*, in *Darbhāṅgā* district. FL 1400 A.D.

Rāg. Retracing our steps, and leaving for a time the Central Hindūstān, made famous by *Rāmānand* and *Kabīr*, we find flourishing in the year 1400 one of the most famous of the *Vaiṣṇava* poets of Eastern India. *Bidyāpatī Ṭhākur* was founder of the school of master-singers, which in after years spread over the whole of *Baṅgal*, and his name is to the present day a household word from the *Kar'm'nāsā* to *Calcutta*. He has been translated into and imitated in most of the dialects falling between these limits. Little is known of his life. He was the son of *Gan'patī Ṭhākur*, who was the son of *Jāl Datt' Ṭhākur*. The founder of the family was *Viṣṇu Ḡarman*, who lived seven generations before *Bidyāpatī* in the village of *Bisapl*, the modern *Bis'phl*. This village was given to the poet as a rentfree gift by king *Sib Singh* (then heir apparent) of *Sugāonā* in the year 1400 A.D. The deed of endowment is still extant. *Bidyāpatī* was author of many Sanskrit works, the principal of which are the well-known *Puruṣa Parīkṣa*, the *Durgābhakti Tarangīṅī*, the *Dānavākyāvalī*, the *Vivāda Sāra*, and the *Gayā Pattana*; but his chief glory consists in his matchless sonnets (*pada*) in the *Maithili* dialect dealing

allegorically with the relations of the soul to God under the form of the love which Rādhā bore to Krish'n. These were adopted and recited enthusiastically by the celebrated Hindū reformer *Chāitanya*, who flourished at the beginning of the sixteenth century (b. 1484 A.D.), and, through him, became the house-poetry of the Lower Provinces. Numbers of imitators sprung up, many of whom wrote in *Bidyāpatī's* name, so that it is now difficult to separate the genuine from the imitations, especially as the former have been altered in the course of ages to suit the Bangālī idiom and metre. *Bidyāpatī* was a contemporary of the Bangālī poet *Chañḍī Dās*, and of *Umāpatī* and *Jāi Deb*, and was, we know, on terms of intimate friendship with the first. He was, we have seen, a famous poet in A.D. 1400, and a copy of the *Bhāgavata Purāṇa* in his handwriting, dated L.S. 349 (A.D. 1456), still exists, so that he lived to a good old age. These are the only two certain dates we have in his life. The following dates depend upon the dates mentioned in *Ajodhyā Par'sād's Gulzār-Bihār* as those of the accessions of the various kings. *Ajodhyā Par'sād's* dates are as follows:—King *Dēva Simha* (*Dēb Singh*) came to the throne A.D. 1385; *Çiva Simha* (*Sib Singh*) 1446; two queens reigned 1449—1470; *Nara Simha Dēva* (*Nār Singh Dēb*) 1470; *Dhīra Simha* (*Dhīr Singh*) 1471.

Now the *Puruṣa Parīkṣa* was according to its colophon written during the lifetime of *Dēb Singh*, i.e. before 1446, and the *Durgābhakti Tarangīṇī* was written during the reign of *Nār Singh Dēb*, i.e. in the year 1470. We therefore can arrange the dates which we have of *Bidyāpatī Ṭhākur's* life as follows, giving those which depend upon *Ajodhyā Par'sād* in italics:—

	A.D.
Granted the village of <i>Bisapī</i> , and therefore already a learned man ... ..	1400
Wrote <i>Puruṣa Parīkṣa</i> before ... ..	1446
Wrote the numerous songs dedicated to <i>Sib Singh</i> before ... ..	1449
Copied the <i>Bhāgavata Purāṇa</i> ... ..	1456
Wrote <i>Durgābhakti Tarangīṇī</i> ... ..	1470

Assuming the above dates to be correct, he must have been at least ninety years old when he completed his last work. *Rājā Sib Singh*, *Bidyāpatī's* great patron, was also named *Rāp Nārāyan*, which seems to have been a general title of many members of the family. He had several wives, of whom the poet has immortalised *Lakhimā Ṭhākurāin*,

*Prān'batī*, and *Mōd'batī*. There is a tradition that the emperor *Ak'bar*<sup>1</sup> summoned *Sib Singh* to *Dilli* for some offence, and that *Bidyāpatī* obtained his patron's release by an exhibition of clairvoyance. The emperor locked him up in a wooden box and sent a number of courtizans of the town to bathe in the river. When all was over he released him and asked him to describe what had occurred, when *Bidyāpatī* immediately recited impromptu one of the most charming of his sonnets which has come down to us, describing a beautiful girl at her bath. Astonished at his power, the emperor granted his petition to release king *Sib Singh*. Another legend is that the poet, feeling his end approaching, determined to die on the banks of the holy Ganges. On the way he remembered that the stream was the child of the faithful, and summoned it to himself. The obedient flood immediately divided itself into three streams, and spread its waves up to the very spot where *Bidyāpatī* was sitting. Joyfully gazing on its sacred waters, he laid himself down and died. A *Ḡiva liṅga* sprang up where his funeral pyre had been, and it and the marks of the river are shown there to the present day. It is close to the town of *Bāzī'pur*, in the *Darbhanga* district. Such is the fitting legend of the passing away of the great old master-singer.

*Bidyāpatī's* influence on the history of the literature of Eastern Hindūstān has been immense. He was a perfect master of the art of writing those religious love-sonnets which have since become in a much degraded form the substance of the Vaishnava bibles. Subsequent authors have never done anything but, *longo intervallo*, imitate him. But while the founder of the school never dealt with any subject without adorning it with some truly poetical conceit, his imitators have too often turned his quaintness into obscurity, and his passionate love-songs into the literature of the brothel.

18. **उमापति, Umāpatī.** Fl. 1400 A.D. He was one of the great poets of Mithilā, and according to tradition he attended the court of king *Sib Singh* and was a contemporary of *Bidyāpatī*. See J. A. S. B., vol. liii, page 77. Cf. ZDMG, vol. xl, page 143, where Professor Aufrecht fixes the date of an *Umāpatī*, whom Maithil tradition claims as being the same as the one mentioned, as in the first half of the eleventh century.

<sup>1</sup> It is hardly necessary to point out that the real hero of this story (if it is to be believed) cannot have been *Ak'bar*, who lived in the latter half of the sixteenth century.

allegorically with the relations of the soul to God under the form of the love which Rādhā bore to Krish'n. These were adopted and recited enthusiastically by the celebrated Hindū reformer *Chāitanya*, who flourished at the beginning of the sixteenth century (b. 1484 A.D.), and, through him, became the house-poetry of the Lower Provinces. Numbers of imitators sprung up, many of whom wrote in Bidyāpatī's name, so that it is now difficult to separate the genuine from the imitations, especially as the former have been altered in the course of ages to suit the Bangālī idiom and metre. *Bidyāpatī* was a contemporary of the Bangālī poet *Chañḍī Dās*, and of *Umāpatī* and *Jāi Deb*, and was, we know, on terms of intimate friendship with the first. He was, we have seen, a famous poet in A.D. 1400, and a copy of the *Bhāgavata Purāṇa* in his handwriting, dated L.S. 349 (A.D. 1456), still exists, so that he lived to a good old age. These are the only two certain dates we have in his life. The following dates depend upon the dates mentioned in *Ajodhyā Par'sād's Gulzār-Bihār* as those of the accessions of the various kings. *Ajodhyā Par'sād's* dates are as follows:—King *Deva Simha (Deb Singh)* came to the throne A.D. 1385; *Çiva Simha (Sib Singh)* 1446; two queens reigned 1449—1470; *Nara Simha Deva (Nar Singh Deb)* 1470; *Dhīra Simha (Dhīr Singh)* 1471.

Now the *Puruṣa Parikṣa* was according to its colophon written during the lifetime of *Deb Singh*, i.e. before 1446, and the *Durgābhakti Tarangīṇī* was written during the reign of *Nar Singh Deb*, i.e. in the year 1470. We therefore can arrange the dates which we have of *Bidyāpatī Ṭhākur's* life as follows, giving those which depend upon *Ajodhyā Par'sād* in italics:—

	A.D.
Granted the village of <i>Bisapl</i> , and therefore already a learned man ... ..	1400
Wrote <i>Puruṣa Parikṣa</i> before ... ..	1446
Wrote the numerous songs dedicated to <i>Sib Singh</i> before ... ..	1449
Copied the <i>Bhāgavata Purāṇa</i> ... ..	1456
Wrote <i>Durgābhakti Tarangīṇī</i> ... ..	1470

Assuming the above dates to be correct, he must have been at least ninety years old when he completed his last work. *Rājā Sib Singh*, *Bidyāpatī's* great patron, was also named *Rūp Nārāyan*, which seems to have been a general title of many members of the family. He had several wives, of whom the poet has immortalised *Lakhimā Ṭhākurāin*,

*Prān'batī*, and *Mōd'batī*. There is a tradition that the emperor *Ah'bar* summoned *Sib Singh* to *Dillī* for some offence, and that *Bidyāpatī* obtained his patron's release by an exhibition of clairvoyance. The emperor locked him up in a wooden box and sent a number of courtizans of the town to bathe in the river. When all was over he released him and asked him to describe what had occurred, when *Bidyāpatī* immediately recited impromptu one of the most charming of his sonnets which has come down to us, describing a beautiful girl at her bath. Astonished at his power, the emperor granted his petition to release king *Sib Singh*. Another legend is that the poet, feeling his end approaching, determined to die on the banks of the holy Ganges. On the way he remembered that the stream was the child of the faithful, and summoned it to himself. The obedient flood immediately divided itself into three streams, and spread its waves up to the very spot where *Bidyāpatī* was sitting. Joyfully gazing on its sacred waters, he laid himself down and died. A *Qiva liyga* sprang up where his funeral pyre had been, and it and the marks of the river are shown there to the present day. It is close to the town of *Bāzīt'pur*, in the *Darbhanga* district. Such is the fitting legend of the passing away of the great old master-singer.

*Bidyāpatī*'s influence on the history of the literature of Eastern Hindūstān has been immense. He was a perfect master of the art of writing those religious love-sonnets which have since become in a much degraded form the substance of the Vaishnava bibles. Subsequent authors have never done anything but, *longo intervallo*, imitate him. But while the founder of the school never dealt with any subject without adorning it with some truly poetical conceit, his imitators have too often turned his quaintness into obscurity, and his passionate love-songs into the literature of the brothel.

18. **उमापति, Umāpatī.** Fl. 1400 A.D. He was one of the great poets of Mithilā, and according to tradition he attended the court of king *Sib Singh* and was a contemporary of *Bidyāpatī*. See J. A. S. B., vol. liii, page 77. Cf. ZDMG, vol. xl, page 143, where Professor Aufrecht fixes the date of an *Umāpatī*, whom Maithil tradition claims as being the same as the one mentioned, as in the first half of the eleventh century.

<sup>1</sup> It is hardly necessary to point out that the real hero of this story (if it is to be believed) cannot have been *Ah'bar*, who lived in the latter half of the sixteenth century.

19. **जैदेव, Jaidēb.** Fl. 1400 A.D.

A Maithil poet, said to be distinct from *Jayadēva*, author of the *Gītā Gōvinda*. He attended the court of *Sib Singh*, of *Sugāonā*, and was a contemporary of *Bidyāpatī*. See J. A. S. B., vol. liii, page 88.

20. **मीरा बाई, Mirā Bai,** the Mār'wārī. Fl. 1420 A.D.

Rāg. Leaving *Bidyāpatī* and his successors, we may now turn to the extreme west of Hindüstān, where, in Mēwār, *Mirā Bāi*, the one great poetess of Northern India, was pouring forth her passionate hymns to *Krish'n Ran'chhōr*. This remarkable woman, who flourished in the year 1420 A.D., was the daughter of Rājā *Ratiyā Rānā*,<sup>1</sup> the *Rāṭhāūr*, of *Mer'tā*, and was married in Sambat 1470 (A.D. 1413) to Rājā *Kumbh'karan* (No. 21), son of *Mōhal Deb*, of *Chitāūr*.<sup>2</sup> Her husband was killed in Sambat 1534 (A.D. 1469) by his son *Udā Rānā*. Her great work is the *Rāg Gōbind*, and she also wrote a much-admired commentary on the *Gītā Gōvinda* of *Jayadēva*. She was devoted to that form of the god *Krish'n* known as *Ran'chhōr*, and the tradition is that she worshipped his image with such fervour that it came to life, and the god, descending from his shrine, embraced her, crying 'Welcome *Mirā*.' On hearing these words, overcome with rapture, she died in his arms. According to *Wilson*<sup>3</sup> she was much persecuted by her husband's family on account of her religious principles. She became the patroness of vagrant *Vāishnavas*, and visited in pilgrimage *Brindābān* and *Dwārikā*. Previous to leaving the latter place she visited the temple of her tutelary deity to take leave of him, when on the completion of her adoration the image opened, and *Mirā* leaping into the fissure it closed and she finally disappeared. Some idea of the popularity of her writings may be gained from the fact that I have collected from the mouths of the people of *Mithilā* songs purporting to be by her.<sup>4</sup>

21. **कुम्भकरन, Kumbh'karan,** king of *Chitāūr* (*Mewār*), husband of *Mirā Bāi*. Fl. 1419 A.D.

<sup>1</sup> According to *Tod*, ii, 23 (Calc. ed. ii, 24) her father's name was *Dūdoh* (?).

<sup>2</sup> According to *Wilson*, *Udāpur*.

<sup>3</sup> *Religious Sects of the Hindūs*, p. 137.

<sup>4</sup> Cf. *Tod*, i, 289; ii, 760; Calc. ed. i, 309; ii, 818.



## CHAPTER III.

## THE ROMANTIC POETRY OF MALIK MUHAMMAD. [1540 A.D.]

31. मलिक मुहम्मद जायसी, *Malik Muḥammad, of Jāyas, in Āudh. Fl. 1540 A.D.*

He flourished under *Shēr Shāh* in the year 1540 A.D. He was the author of the *Padmāwat* (Rāg.), which is, I believe, the first poem and almost the only one written in a Gaudian vernacular on an original subject. I do not know a work more deserving of hard study than the *Padmāwat*. It certainly requires it, for scarcely a line is intolligible to the ordinary scholar, it being couched in the veriest language of the people. But it is well worth any amount of trouble, both for its originality and for its poetical beauty.

*Malik Muḥammad* was a Musalmān *faqīr* of great sanctity. The *rājā* of *Amēthī*, who believed that he owed a son and his general prosperity to the saint, was one of his principal devotees. When the poet died he was buried at the gate of the *rājū's* fort at *Amēthī*, where his tomb is still worshipped. He tells us himself, in the introduction to his poem, that he was a disciple of Sayyad *Ashraf Jahān'gir* and of Shekh *Bur'hān*,<sup>1</sup> and that he subsequently studied under Hindū pandits. He is said not to have been a man of great learning, but was famed for his wisdom, and for the fact that he wrote for the people in the people's tongue. According to the text of the Banāras edition of the *Padmāwat*, which is very incorrect,<sup>2</sup> the poet commenced to write it in A.H. 927 (A.D. 1520); but this is probably a miscreading, for he says in the preface that *Shēr Shāh* of the *Sūr* dynasty, who

<sup>1</sup> Shekh *Bur'hān* resided at *Kāl'pl*, in *Bundēl'khaṇḍ*, and is said to have died at 100 years of age in A.H. 970, or A.D. 1562-63. See *Rep. Arch. Sur. Ind.* xxi, 131.

<sup>2</sup> My friend Pandit *Chhōṭa Rām Tiwari*, Professor of Sanskrit at *Baghpur* College, has undertaken to translate and edit a correct text of this important work for the *Bibliotheca Indica*. (Alas, since the above was written, a learned and humble scholar, who never said an unkind word of anyone, and one of the most upright gentlemen with whom it has been my privilege to be on terms of intimacy, has gone to his long home. By his untimely death I have lost a true friend and a respected teacher.)

came to the throne in A.H. 947 (A.D. 1540), was then the ruling king. 927 is therefore probably incorrect for 947.

The outline of the story of *Padmāwat* is as follows:—There was a king named *Ratan Sēn*, of *Chitāūr*, who was informed by a parrot of the great beauty of *Padmāwat* or *Padmini*, daughter of the king of *Singhal Dīp* (Ceylon). He journeyed to Ceylon as a mendicant, married her there, and returned with her to *Chitāūr*. After this one *Rāghō*, a dismissed astrologer of *Ratan's* court, informed *Alāu'd-dīn Khiljī*, then reigning at *Dilli*, of the great beauty of *Padmini*. *Alāu'd-dīn* in consequence attempted, but unsuccessfully, to capture *Chitāūr* in order to obtain possession of her. He nevertheless, by a stratagem succeeded in capturing *Ratan's* person, and held him as a hostage for her surrender. During her husband's imprisonment proposals of an insulting nature were made to her by one *Dēb Pāl*, *Rājā* of *Kambhal'nēr*, which she repelled with scorn. *Ratan* was subsequently released from his dungeon by the valour of two heroes, *Gorā* and *Bādal*, the former being killed fighting bravely in the battle which ensued. As soon as *Ratan* was again seated on his throne, he attacked *Kambhal'nēr* in revenge for the insult offered to his wife, and killed *Dēb Pāl*. He was, however, himself sorely wounded, and only arrived at *Chitāūr* in time to die. His two wives *Padmini* and *Nāg'mati* became *sati* for him, and while their ashes were still warm the advance guard of *Alāu'd-dīn's* army appeared at the gates of the city. It was nobly defended by *Bādal*, who fell fighting in the gate, but was finally taken and sacked, "and *Chitāūr* became *Islam*." In the final verses of his work the poet says that it is all an allegory. By *Chitāūr* he means the body of man; by *Ratan Sēn* the soul; by the parrot the *guru* or spiritual preceptor; by *Padmini* wisdom; by *Rāghō* Satan; by *Alāu'd-dīn* delusion, and so on.

The story of the *Padmawat* is founded on the historical facts of the siege of *Chitāūr*, which is described by *Tod* [*Rājasthan* i, 262 (Calc. ed. i, 281), and ff.]. The substance is as follows:—*Lakam'si*, the minor king of *Chitāūr*, came to the throne A.D. 1275. His uncle *Bhīm'si* ruled during his minority. He had espoused *Padmini*, the daughter of *Hamīr Saṅkh* (*Chāuhān*), of Ceylon. *Alāu'd-dīn* besieged the city in order to obtain possession of her, and after a long and fruitless siege he restricted his desire to a mere sight of her extraordinary beauty, and acceded to the proposal of beholding her through the medium of mirrors. Relying on the faith of the *Rāj'pūt* he entered *Chitāūr*, slightly guarded, and having gratified his wish returned.

### CHAPTER III.

#### THE ROMANTIC POETRY OF MALIK MUHAMMAD. [1540 A.D.]

31. मलिक मुहम्मद जायसी, *Malik Muḥammad*, of *Jāyas*, in *Āudh*. FL 1540 A.D.

He flourished under *Shēr Shāh* in the year 1540 A.D. He was the author of the *Padmāwat* (Rāg.), which is, I believe, the first poem and almost the only one written in a Gaudian vernacular on an original subject. I do not know a work more deserving of hard study than the *Padmāwat*. It certainly requires it, for scarcely a line is intelligible to the ordinary scholar, it being couched in the veriest language of the people. But it is well worth any amount of trouble, both for its originality and for its poetical beauty.

*Malik Muḥammad* was a Musalmān *faqīr* of great sanctity. The *rājā* of *Amēthi*, who believed that he owed a son and his general prosperity to the saint, was one of his principal devotees. When the poet died he was buried at the gate of the *rājā's* fort at *Amēthi*, where his tomb is still worshipped. He tells us himself, in the introduction to his poem, that he was a disciple of Sayyad *Ashraf Jahān'gir* and of Shekh *Bur'hān*,<sup>1</sup> and that he subsequently studied under Hindū pandits. He is said not to have been a man of great learning, but was famed for his wisdom, and for the fact that he wrote for the people in the people's tongue. According to the text of the Banāras edition of the *Padmāwat*, which is very incorrect,<sup>2</sup> the poet commenced to write it in A.H. 927 (A.D. 1520); but this is probably a misreading, for he says in the preface that *Shēr Shāh* of the *Sūr* dynasty, who

<sup>1</sup> Shekh *Bur'hān* resided at *Kāl'pi*, in *Bundel'khaṇḍ*, and is said to have died at 100 years of age in A.H. 970, or A.D. 1562-63. See *Rep. Arch. Sur. Ind.* xxi, 131.

<sup>2</sup> My friend Pandit *Chhōṭa Ram Tiwari*, Professor of Sanskrit at *Bagh'pur* College, has undertaken to translate and edit a correct text of this important work for the *Bibliotheca Indica*. (Alas, since the above was written, a learned and humble scholar, who never said an unkind word of anyone, and one of the most upright gentlemen with whom it has been my privilege to be on terms of intimacy, has gone to his long home. By his untimely death I have lost a true friend and a respected teacher.)

came to the throne in A.H. 947 (A.D. 1540), was then the ruling king. 927 is therefore probably incorrect for 947.

The outline of the story of Padmāwat is as follows:—There was a king named *Ratan Sen*, of *Chitāūr*, who was informed by a parrot of the great beauty of *Padmāwat* or *Padmini*, daughter of the king of *Singhal Dip* (Ceylon). He journeyed to Ceylon as a mendicant, married her there, and returned with her to *Chitāūr*. After this one *Rāghō*, a dismissed astrologer of Ratan's court, informed *Alāu'd-dīn Khiljī*, then reigning at Dillī, of the great beauty of *Padmini*. *Alāu'd-dīn* in consequence attempted, but unsuccessfully, to capture *Chitāūr* in order to obtain possession of her. He nevertheless, by a stratagem succeeded in capturing *Ratan's* person, and held him as a hostage for her surrender. During her husband's imprisonment proposals of an insulting nature were made to her by one *Dēb Pāl*, Rājā of *Kambhal'nēr*, which she repelled with scorn. Ratan was subsequently released from his dungeon by the valour of two heroes, *Gōrā* and *Bādal*, the former being killed fighting bravely in the battle which ensued. As soon as Ratan was again seated on his throne, he attacked *Kambhal'nēr* in revenge for the insult offered to his wife, and killed *Dēb Pāl*. He was, however, himself sorely wounded, and only arrived at *Chitāūr* in time to die. His two wives *Padmini* and *Nāg'mati* became *sati* for him, and while their ashes were still warm the advance guard of *Alāu'd-dīn's* army appeared at the gates of the city. It was nobly defended by *Bādal*, who fell fighting in the gate, but was finally taken and sacked, "and *Chitāūr* became *Islām*." In the final verses of his work the poet says that it is all an allegory. By *Chitāūr* he means the body of man; by *Ratan Sen* the soul; by the parrot the *guru* or spiritual preceptor; by *Padmini* wisdom; by *Rāghō* Satan; by *Alāu'd-dīn* delusion, and so on.

The story of the Padmawat is founded on the historical facts of the siege of *Chitāūr*, which is described by Tod [*Rājasthan* i, 262 (Calc. ed. i, 281), and ff.]. The substance is as follows:—*Lakam'sī*, the minor king of *Chitāūr*, came to the throne A.D. 1275. His uncle *Bhīm'sī* ruled during his minority. He had espoused *Padmini*, the daughter of *Hamīr Saṅkh* (*Chāuhān*), of Ceylon. *Alāu'd-dīn* besieged the city in order to obtain possession of her, and after a long and fruitless siege he restricted his desire to a mere sight of her extraordinary beauty, and acceded to the proposal of beholding her through the medium of mirrors. Relying on the faith of the Rāj'pūt he entered *Chitāūr*, slightly guarded, and having gratified his wish returned.

The Rāj'pūt, unwilling to be outdone in confidence, accompanied the king to the foot of the fortress. Here Alā had an ambush waiting. Bhīm'sī was made prisoner, and his liberty made to depend on the surrender of Padminī. She being informed of this, agreed to give herself up as a ransom for her husband; and having provided wherewithal to secure her from dishonour, she designed, with two chiefs of her own kin of Ceylon—her uncle *Gōrā* and her nephew *Bādal*—a plan for the liberation of the prince without hazarding her life and fame. She was accompanied into Alā's camp by a procession of litters, borne by, and filled with, armed men disguised as females and handmaids, some of whom returned, taking Padminī and Bhīm'sī with them in disguise; the rest remained in the enemy's camp till the *ruse* was discovered, when they covered the retreat of their master and were cut down to a man in doing so. Bhīm'sī and Padminī escaped into Chitāūr, and after an unsuccessful attempt at storming the citadel (in which *Gōrā* was killed) Alā'ud-dīn raised the siege. He returned again to the siege in 1290 (*Firishta* says thirteen years later), and one by one eleven out of twelve sons of Bhīm'sī were slain. Then, having made arrangements for the escape of *Ajāsi*, his second son, to continue the family line, the Rānā himself, calling around him his devoted clans, for whom life had no longer any charms, threw open the portals and carried death into, and met it in the crowded ranks of Alā. 'But another awful sacrifice preceded this act of self-devotion, in that horrible rite the *Jāuhar*, where the females are immolated to preserve them from pollution or captivity. The funeral pyre was lighted within the great subterranean retreat, in chambers impervious to the light of day, and the defenders of Chitāūr beheld in procession its queens, their own wives and daughters, to the number of several thousands. The fair Padminī closed the throng, which was augmented by whatever of female beauty or youth could be tainted by Tatar lust. They were conveyed to the cavern, and the opening closed upon them, leaving them to find security from dishonour in the devouring element.' The Tatar conqueror took possession of an inanimate capital, strewed with the bodies of its brave defenders, the smoke yet issuing from the recesses where lay consumed the once fair object of his desire.

*Malik Muḥammad* has changed the name of the hero from *Bhīm'sī* to *Ratan*, the name of the king of *Mewār* who ruled at *Chitāūr* at about the time that the poem was written (*Tod*, i, 309; *Calc. ed.* i, 328).<sup>1</sup>

<sup>1</sup> It is worthy of note that the second sack of Chitāūr, that by Bahādūr of Guj'rāt, took place in 1533 (*Tod*, i, 311; *Calc. ed.* 331).

He has also borrowed part of his story from that of another *Padmāwat*, the *Padmāvati* of *Udayana* and the *Ratnāvati*. He makes his hero turn a mendicant devotee in order to gain his beloved, and the scene of the burning together of the two queens, though suggested by the terrible real tragedy, seems also to bear marks of the somewhat similar situation in the *Ratnāvati*.

From the date of the *Padmāwat* the literature of Hindūstān became, so to speak, crystallised into two grooves. This was due to the Vaishnava reformation of *Rāmānand* and *Ballabhāchārj*. The first of these, who has been already mentioned, founded the modern worship of Viṣṇu in his incarnation of Rām (Rāma), and the other the worship of the same god in his incarnation of Krish'n (Kṛiṣṇa). From this date all the great poetical works of the country were devoted to either one or other of these two incarnations, and Malik Muḥammad's work stands out as a conspicuous, and almost solitary, example of what the Hindū mind can do when freed from the trammels of literary and religious custom. It is true that there are examples of didactic, grammatical, and medical works in the long roll of authors which follows; but the fact remains that from the middle of the sixteenth century to the present day all that was great and good in Hindustān<sup>1</sup> literature was bound by a chain of custom or of impulse, or of both, to the ever-recurring themes of Rām and Krish'n. Rāmānand has already been dealt with, and his only conspicuous follower was Tul'sī Dās, concerning whom I shall hereafter deal at length. Before considering *Ballabhāchārj* and the great school of *Braj* authors founded by him, it will be convenient to clear the way by enumerating two minor writers.

---

### ADDENDA TO CHAPTER III.

---

32. दीक्ष कवि, the poet *Dilh* (?).  
B. 1548 A.D. No particulars.

the Brāhman of *Bārī*, district *Sitapur*.  
B. 1553 A.D.

33. नरोत्तम दास, *Narottam Dās*,

Rāg. The author of the *Sudāma Charitr'* (Rāg.).

---

<sup>1</sup> I use this word here, as elsewhere, as the adjective corresponding to the substantive Hindūstān, and not as meaning the so-called Hindūstāni language.

## CHAPTER IV.

## THE KRISHNA-CULT OF BRAJ. [1600—1600.]

34. बल्लभाचारंज, *Ballabhāchār'j*, of Gokul, in Braj. B. 1478 A.D.

Rāg. Although *Ballabhāchār'j* was more of a religious reformer than a literary character, I shall deal with him at greater length than I have done with Rāmānand, both because of his greater importance, and because I am able to give some particulars concerning him which have not hitherto been made available to European scholars. *Ballabhāchār'j* (*Vallabhāchārya*) was the celebrated founder of the *Rādhāballabhī* sect.<sup>1</sup> According to *Harishchandr'*,<sup>2</sup> his father's name was *Lachhman Bhaṭṭ* (a Tailinga Brāhman of *Madras*) and his mother's name was *Illamgārū*. His father had three sons—*Rām Krish'n*, *Ballabhāchār'j*, and *Rām Chandr'*. Both his brothers were Vaishnava authors of repute. *Lachhman Bhaṭṭ* lived at *Ajodhyā*, and was paying a visit to *Banāras* when on the way, near the village of *Chāūrā*, in the vicinity of *Betiya*, in the district of *Champāran*, in *Bihār*, on Sunday, the 11th of the dark half of *Bāisākh*, *Sambat* 1535 (A.D. 1478), *Ballabhāchār'j* was born.<sup>3</sup> At *Banāras* he commenced studying under the celebrated *Mādhi'wāchār'j* (Rāg.) at the age of five years, and remained there till the death of his father, after which he led a wandering life and visited the court of *Krish'n Deb*, king of *Bijānagar*, apparently the same as *Krish'n Rāyalū*, who reigned about the year 1520 A.D. Here he overcame the *Smārta* Brāhman in controversy (see *Wilson, Religious Sects of the Hindūs*, p. 120). According to *Harischandr'*, however, this took place before *Sambat* 1548 (A.D. 1491), when he was only thirteen years of age. In this year he made a tour to *Braj*, where he studied the *Bhāgavata Purāṇa*, and subsequently returned to *Banāras*, preaching Vaishnava doctrines as he went along. From *Banāras* he went to *Gayā*, *Jagannāth*, and the *Deckan*, spreading his doctrines

<sup>1</sup> See *Wilson, Religious Sects of the Hindūs*, p. 120.

<sup>2</sup> *Prasiddh Mahātmaḥ kā Jiban Charitr'*, ii, 28.

<sup>3</sup> See the third khaṇḍ of the *Ballabh Digbijān*, सम्मत १५३५ शके १४९० वैशाख मास शुक्र प्रथ रविवार मध्याह्न. See also a hymn by *Dwārīkhes* quoted by *Harishchandr'*, l.c.

everywhere. He finished his first tour (technically called his *Digvijāi*, or conquest of the world) in Sambat 1554 (A.D. 1497) at the age of nineteen.<sup>1</sup> He then made *Braj* his head-quarters and established an image of *Shri Nāth* at *Gōbardhan*. From this as his head-quarters he made his second missionary tour throughout India. He died in *Banāras* in Sambat 1587 (A.D. 1530) at the age of fifty-two years, leaving two sons—*Gōpi Nāth* and *Biṭṭhal Nāth*. He was a voluminous author. His most admired works are a commentary on the *Bhāgavata Purāṇa* entitled *Subōdhanī*,<sup>2</sup> the *Anubhāṣya*, and the *Jāminīya Sātra Bhāṣya*. The two latter are in Sanskrit. Harishchandr' (l.c.) gives a complete list of his works. The authorship of a vernacular work of considerable authority, the *Bishnu Pad*, or stanzas in honour of Viṣṇu, is also attributed to him. Many verses by him are included in the anthology entitled *Rāg-Sāgarōdbhab* of *Krishnānand Byās Deb*. For further particulars see No. 35.

35. बिड्डल नाथ गोसाँई, the holy master *Biṭṭhal Nāth*, of *Braj*. Fl. 1550 A.D.

*Rāg. Ballabhāchārj* was succeeded as leader of the *Rādhā-ballabhī* sect by his son *Biṭṭhal Nāth*, of *Braj* (Fl. 1550). *Biṭṭhal Nāth* had seven sons, all of whom became *Gosāis*, or leaders of the sect. The descendants of two of these (*Gir'dhar* and *Jadunāth*)<sup>3</sup> still exist in *Gōkul*.<sup>4</sup> Many of his verses are included in the *Rāg-Sāgarōdbhab*, and he is possibly the same as a *Biṭṭhal Kabi* mentioned in the *Sib Singh Sarāj* as an erotic poet.

*Ballabhāchārj* had four famous pupils, viz. *Krish'n Dās Pay Ahārī* (No. 36), *Sar Dās* (No. 37), *Par'mānand Dās* (No. 38), *Kumbhan Dās* (No. 39); and *Biṭṭhal Nāth* had also four pupils, named *Chaturbhuj Dās* (No. 40), *Chhit Swāmi* (No. 41), *Nand Dās* (No. 42), *Gōbind Dās* (No. 43). The first four may be considered as flourishing in the year 1550, and the second four as flourishing about 1567 A.D. These eight all lived in *Braj* and wrote in *Braj Bhākhā*, and are named the *Ashta Chhāp*, or eight acknowledged masters of the literature of that dialect. Wilson and others speak of a work entitled the *Ashta Chhāp*, giving the lives of these poets; and I once believed in the existence of such

<sup>1</sup> This is the date quoted by Harishchandr'.

<sup>2</sup> According to Wilson, *Subōdhanī*.

<sup>3</sup> See Harishchandr' (l.c.), ii, 36.

<sup>4</sup> For further information cf. Wilson, *Religious Sects of the Hindūs*, i, 125, where he is wrongly called *Vitala Nāth*.



a work myself, but I now know that by the term *Ashṭa Chhāp* is simply meant this list, which, so far as I can make out, was first given and so named in some verses of Sūr Dās (translated in No. 37) and next noted by me in a work entitled the *Tul'sī Sabdār'th Prakāś*, by Gōpal Singh, of Braj, whose date I have been unable to give.

I now proceed to mention these eight authors in detail.

36. कृष्ण दस पय अहारी, *Krish'n Dās*, surnamed *Pay Ahārī*, or 'he whose food was milk,' of *Gokul*, in *Braj*. FL. 1550 A.D.

Rāg. He was a disciple of *Ballabhāchār'j* and a member of the *Ashṭa Chhāp*,—see No. 35. He was a graceful and sweet poet, many of whose verses will be found in the *Rāg Sāgarodbhab*. There is a legend that *Sar Dās* in his poetry had exhausted all that could possibly be said concerning the god *Krish'n*, and that hence, when *Krish'n Dās* wrote anything, it was always found to be identical with something that *Sūr Dās* had already written. One day the latter challenged him to produce a single stanza which did not comply with this disagreeable necessity, and he failed to do so. He then promised to bring an original verse next day, and going away spent the whole night in vain endeavouring to concoct one. In the morning he found a verse mysteriously written upon his pillow, which he took to *Sūr Dās*, who at once identified it as one which had been written by their master, *Ballabhāchār'j*. In spite of this legend, which seems to point to a rivalry between the two poets, *Krish'n Dās* is always graceful and as original as his subject will admit. His best known work is the *Prēm-ras-ras*. His most famous disciples were *Agr' Dās* (No. 44), *Kewal Rām* (No. 45), *Gadā Dhar* (No. 46), *Debā* (No. 47), *Kalyān* (No. 48), *Haṭī Nārāyan* (No. 49), and *Padum Nāth* (No. 50). *Agr' Dās* had *Nābhā Dās* (No. 51), the author of the *Bhakt Mālā*, of whom more anon, for his disciple.

37. सुरदास, *Sar Dās*, the Bhāt, of *Braj*. FL. 1550 A.D.

Nir., Rāg. *Sūr Dās* deserves a more extended notice. He was, with his father *Bābā Rām Dās* (No. 112), a singer at the court of the emperor *Ak'bar* (see *Āin-i-Akbarī*, Blochmann's translation, p. 612). He and *Tul'sī Dās* are the two great stars in the firmament of Indian vernacular poetry. *Tul'sī* was devoted to *Rām* (*ēkānt Rām-sēbak*), while *Sūr Dās* was devoted to *Krish'n* (*ēkānt Krish'n-sēbak*), and between them they are considered to have exhausted all the possibilities of poetic art.

According to a tradition preserved in the glosses of the *Bhakt Mālā* and to the *Chāūrāsī Bārtā*, he was a Sāraswat Brāhman, and his father and mother were beggars who lived at *Gaū Ghāṭ* or at *Dillī*. The fact that books of the authority of these two works countenance this theory is typical of the tendency of mediæval Indian authors to trust to tradition instead of to independent research. Subsequent writers, English and foreign, have followed the *Bhakt Mālā*, and have all been led wrong in consequence, for we have the very best authority, that of *Sar Dās* himself, that he was not a Sāraswat Brāhman, and that his father was not a beggar and did not live at *Gaū Ghāṭ*.<sup>1</sup>

*Sar Dās* wrote a collection of emblematic verses (*drishṭ kāṭ*) with the accompanying necessary commentary,<sup>2</sup> and in the latter the author gives the following account of himself<sup>3</sup>:—

'The founder of my family was *Brahm Rāō*,<sup>4</sup> first of the *Jagāt* (or of the *Prath-Jagāt*)<sup>5</sup> clan. In his famous family was born the handsome famous *Chand*.<sup>6</sup> To him *Prithwī Rāj* (Fl. 1190 A.D.) gave the country of *Jwālā*. He had four sons, of whom the eldest succeeded him as king (*narēs*). The second was *Gun Chandr'*, whose son was *Stī Chandr'*, whose son was *Bīr Chandr'*. This last used to sport with *Hamīr*,<sup>7</sup> king of *Ran'thambhōr*. In his family was born *Hari Chandr'*, who dwelt at *Āg'rā*. *Hari Chandr's* heroic<sup>8</sup> son dwelt in *Gōp'chal* and had seven sons, viz. (1) *Krish'n Chand*, (2) *Udār Chand*, (3) *Jurup Chand* (or possibly *Rup Chand*), (4) *Buddhi Chand*, (5) *Dēb Chand*, (6) (?) *Sansrit Chand*, and (7) myself *Saraj Chand*. My six brothers were

<sup>1</sup> It must not be forgotten that *Priyā Das*, the author of the gloss to the *Bhakt Mālā*, collected the traditions more than a century after *Sar Dās's* death.

<sup>2</sup> The work has been printed at the Light Press, Banāras.

<sup>3</sup> The late lamented *Harishchandr'*, of *Banāras*, the greatest, I had almost said the only, critic of Hindūstān, was the first to draw attention to this in his magazine the *Harishchandra Chandrikā*, vol. vi, No. 5, pp. 1—6. The article has been subsequently reprinted in the collection known as *Prasiddh Mahātmāō kā Jīvan Charitr'*. (Bankipur. Sāhib Prasād Singh. Khadg Bilās Press. 1885.)

<sup>4</sup> The title *Rāō* renders it probable that he was either a *rājā* (of royal stock) or a *Bhāṭ* or panegyrist.

<sup>5</sup> This clan is not mentioned in the list of clans of Sāraswat Brāhman drawn up by Paṇḍit *Radhēs Misar*. *Jagāt* or *jagatiyā* means a panegyrist.

<sup>6</sup> Or perhaps *Bhāō Chand*, if we take *bhāū* (= *huā*, 'was') as a contraction of *bhāō*.

<sup>7</sup> The famous king of *Ran'thambhōr*, who was attacked by *Alau'd-dīn Khiljī*, and for whom 1,000 wives became *satī*. The date of his death was about 1300 A.D.

<sup>8</sup> His son's name was probably *Rām Chandr'*, which he subsequently changed, according to Vaishnava custom, to *Rām Dās*. But a possible translation of the passage gives his name as *Bīr (Chandr')*.

killed in battle with the Musalmāns; I alone, *Saraj Chand*, blind<sup>1</sup> and worthless, remained alive. I was fallen into a well,<sup>2</sup> and though I called for help, no one saved me. On the seventh day Jadupati (Krish'n) came and pulled me out<sup>3</sup> and, making himself visible to me (or giving me my eyesight), said "Son, ask what thou desirest as a boon." I said, "Lord, I ask for the boon of perfect devotion, for the destruction of the enemy,<sup>4</sup> and that now that I have seen the form of my God, mine eyes may never see aught else." As the Ocean of Compassion heard me, he said. "So let it be. Thine enemy will be destroyed by a mighty Brāhman of the *Deekan*." Then named he me *Saraj Dās*, *Sār*, and *Sār Syām*, and disappeared, and thereafter all was darkness to me.<sup>5</sup> I then went to live in *Braj*, where the holy master (*Biṭṭhal Nāth*) entered my name in the *Ashṭa Chhāp*.<sup>7</sup> We thus get the following genealogy:—

*Brahm Rāō*, the *Jagāt*.

*Chandr'*. (FL 1190 A.D.)

Second son, *Gun Chandr'*.

*Sil Chandr'*.

*Bir Chandr'*. (FL 1300 A.D.)

*Harl Chandr'* (of *Āg'rā*).

Descendants unknown.

*Rām Chandr'* (of *Gōp-chāl*).

*Saraj Chand* (FL 1550) and six others.

It is evident that he was not of a Brāhman, but of a royal stock.<sup>8</sup> According to tradition he was born about Sambat 1540 (1483 A.D.),

<sup>1</sup> Either literally or figuratively. Owing to the undoubted fact of his blindness, every blind singing mendicant is nowadays called a *Sār Das*.

<sup>2</sup> This may be taken literally, i.e. fallen into a dry well (*andhā kūd*), or figuratively that he was a sinner.

<sup>3</sup> Or, taken figuratively, after seven days of internal conflict I became converted and obtained salvation.

<sup>4</sup> I.e. of his evil passions, or perhaps of the Musalmāns.

<sup>5</sup> I.e. *Ballabhachār'*.

<sup>6</sup> I.e. he became literally blind,—the fulfilment of his third request, *duṣarī nā dekhō rūpa, dekhī Rād'hā-Syāma*. The line may also be translated, 'he disappeared in the last watch of the night.'

<sup>7</sup> The list of the eight great poets of Braj. See No. 35.

<sup>8</sup> He calls Chand'r's eldest son *narīs*.

and was instructed by his father at *Āg'rā* in singing, in Persian, and the vernacular. On his father's death he took to writing hymns (*bhajans*), and gained many disciples. At this time he signed his verses *Sār Swāmi*, and under that title wrote a poem dealing with the story of *Nala and Damayanti*.<sup>1</sup> He was then in the prime of his youth, and is said to have lived at *Gau Ghāt*, a village nine *kōs* from *Āg'rā* on the road to *Mathurā*. About this time he himself became a disciple of *Ballabhāchār'j*, and signed his poems with the name of *Sār Dās*, *Sār*, *Sārāj Dās*, or, as before, *Sār Syām*.<sup>2</sup> At this time he translated the *Bhāgavata Purāṇa* into verse in the vernacular, and he also collected his hymns into the compilation entitled the *Sār Sāgar* (Rāg).<sup>3</sup> In his old age his fame reached the ears of the emperor *Ak'bar*, who summoned him to his court. He died in *Gōkul* about Sambat 1620 (1563 A.D.). The above tradition is certainly wrong so far as regards dates and as regards *Sār Dās's* father, for the *Āin-i-Akbarī*, which was completed in 1596-97 A.D., mentions both *Sār Dās* and *Bābā Rām Dās* as (apparently) then alive. *Abū' Fazl* says that *Rām Dās* came from *Gwāliyar*, but *Badāoni* (ii, 42) says he came from *Lakh'naū*.

Another legend current throughout India concerning *Sūr Dās* may be mentioned. Subsequently to his becoming blind, during the absence of his amanuensis, *Krish'n* came himself and wrote down for him the words which welled forth from the unsuspecting poet's mouth. At length *Sūr Dās* perceived that the writer was outstripping his tongue, and was writing down his thoughts before he had uttered them. Recognising the *Antarajāmi* God by this, *Sūr Dās* seized him by the hand, but *Krish'n* thrust him away and disappeared. *Sūr Dās* then uttered a poem still extant, and in my opinion by far his highest flight, the leading idea of which is that though a mortal might thrust him away, no one but God could tear himself from the poet's heart.<sup>4</sup>

Regarding *Sūr Dās's* place in literature, I can only add that he justly holds a high one. He excelled in all styles. He could, if occasion required, be more obscure than the *Sphynx* and in the next verse be as

<sup>1</sup> No copies of this are known to exist.

<sup>2</sup> Also possibly *Sant Das*. (See No. 235.)

<sup>3</sup> Said to contain 60,000 verses.

<sup>4</sup> *Kara chhaṭakāi jātu hāū, durabala jāni mōhi*  
*Hiradaya sē jāū jāhūgē, marada baṭhānē tōhi.*

Thou thrustest away my hand and departest, knowing that I am weak  
(and pretending that thou art but a man),  
But not till thou depart from my heart will I confess thee to be a mortal.

clear as a ray of light. Other poets may have equalled him in some particular quality, but he combined the best qualities of all.<sup>1</sup> Natives of India give him the very highest niche of fame, but I believe the European reader will prefer the nobility of character of all that *Tul'sī Dās* wrote to the often too cloying sweetness of the blind bard of Āgrā.

38. परमानन्द दास, *Par'mānand Dās*, of Braj. FL 1550 A.D.  
Rāg.

39. कुम्भान दास, *Kumbhan Dās*, of Braj. FL 1550 A.D.  
Rāg. These two were pupils of *Ballabhāchārj* (No. 34), and are included in the *Ashṭa Chhāp*.

40. चतुरभुज दास, *Chatur'bhuj Dās*. FL 1567.  
Rāg. He is included in the *Ashṭa Chhāp* as a pupil of *Biṭṭhal Nāth*, of *Gōkul* (No. 35). He is probably the same as another *Chatur'bhuj* mentioned by *Sib Singh*. *Garcin de Tassy* (i, 142), quoting the preface to the *Prēm Sāgar*, mentions a *Chatur'bhuj Misar*, author of a Braj translation of the 10th book of the *Bhāgavata Purāna* in *dohās and chāūpāīs*.

41. छीत स्वामी, *Chhit Swāmī*. FL 1567 A.D.  
Rāg. He is included in the *Ashṭa Chhāp* as a pupil of *Biṭṭhal Nāth* (No. 35). He is possibly the same as a *Chhit Kabī* included in *Haj.*, whom *Sib Singh* dates as 1648 A.D.

42. नन्द दास, *Nand Dās* the Brāhman, of *Rām'pur*. FL 1567.

Rāg. He was a pupil of *Biṭṭhal Nāth* (No. 35), and his name is included in the *Ashṭa Chhāp*. A proverb about him is चौर सब गदिया, नन्द दास जड़िया,—All others are simply founders (or melters),

<sup>1</sup> As an anonymous poet of Ak'bar's court says, "Gang excels in sonnets and *Bir'bal* in the *Kabitta* metre. *Kesab's* meaning is ever profound, but *Sar* possesses the excellences of all three."

but Nand Dās is the artificer (who joins the pieces of cast metal into a composite whole). His principal works are (1) *Nām Mālā*, (2) *Anēkārth*, (3) *Pañchādhyāyī* (Rāg.) (printed. It is a poem in imitation of the *Gīta Gōvinda*, see Garcin de Tassy, i, 387), (4) *Rukmīnī Mangal* (Rāg), (5) *Dasam Skandh*, (6) *Dān Līlā*, (7) *Mān Līlā*. He is also the author of numerous detached verses.

43. गोबिन्द दास, *Gōbind Dās*, of *Braj*. FL 1567 A.D.

Rāg. He was a disciple of *Biṭṭhal Nāth* (No. 35) and a member of the *Ashṭa Chhāp*.

44. अग्र दास, *Agr' Dās*, of *Gal'tā*, in *Amēr* (*Jāipur*). FL 1575 A.D.

Rāg. He was a disciple of *Krish'n Dās Pay Ahārī* (No. 36), who together with *Sār Dās* was a disciple of *Ballabhāchār'j*. He himself was preceptor of *Nābhā Dās* (No. 51), the celebrated author of the *Bhakt Mālā*. Many of his songs are included in Rāg. He is possibly the same as another poet mentioned by *Sib Singh* as being born in 1569 A.D., and the author of *Kuṇḍaliya*, *Chhappāī*, and *Dōhā* verses on morals.

45. केवल राम कवि, the poet *Kēwal Rām*, of *Braj*. FL 1575 A.D.

Rāg. Mentioned in the *Bhakt Mālā*. A disciple of *Krish'n Dās Pay Ahārī* (No. 36).

46. गदा धर दास, *Gadā Dhar Dās*. FL 1575 A.D.

He was a pupil of *Krish'n Dās Pay Ahārī* (No. 36). He is probably the same as a *Gadādhar* mentioned by *Sib Singh* as a quietistic (शान्ति रस) poet.

47. देवा कवि, the poet *Dēbā* of *Udāipur* (*Mewār*). FL 1575 A.D.

48. कल्याण दास, *Kalyān Dās*, of *Braj*. FL 1575 A.D.

Rāg.

49. हट्टी नारायण, *Haṭṭī Nārāyaṇ*, of *Braj*. FL 1575 A.D.

50. पदुम नाम, *Padum Nābh*, of *Braj*. FL 1575 A.D.

Rāg. These four were all disciples of *Krish'n Dās Pay Ahārī* (No. 36).

51. नामा दास कवि, the poet *Nābhā Dās alias Nārāyaṇ Dās*, of the Deccan. FL 1600 A.D.

We shall now anticipate the course of time a little in order to complete the history of this famous group of *Braj* poets. *Krish'n Dās Pay Ahārī* (No. 36) had a pupil, *Agr' Dās* (No. 44), of *Gal'tā*, who in turn was preceptor of *Nābhā Dās alias Nārāyaṇ Dās*, of the *Deccan*, who flourished about 1600 A.D. and was a *Ḍōm* by caste. According to tradition he was born blind, and when but five years old was exposed by his parents, during a time of scarcity, to perish in the woods. In this situation he was found by *Agr' Dās* and another *Vaishnava* named *Kil*. They had compassion upon his helplessness, and *Kil* sprinkled his eyes with the water of his *kamaṇḍal*, or water-pot, and the child saw. They carried *Nābhā* to their *Maṭh*, where he was brought up and received the initiatory *mantra* from *Agr' Dās*. When arrived at maturity, under the direction of *Agr' Dās* he wrote the *Bhakt Mālā* (Rāg.) or "Legends of the Saints," consisting of 108 verses in *Chhappāī* metre.<sup>1</sup> It is one of the most difficult works in the *Braj* dialect, and, as we have it now, was avowedly edited, and perhaps rewritten, by a disciple (P) of *Nābhā Dās* entitled *Nārāyaṇ Dās* who lived in the reign of *Shāh Jahān* (1628—1658). Mr. Growse, to whom I am indebted for this last piece of information, adds:—'A single stanza is all that is ordinarily devoted to each personage, who is panegyricised with reference to his most salient characteristics in a style that might be described as of unparalleled obscurity were it not that each separate portion of the text is followed by a gloss written by one *Priyā Dās* (No. 319) in the *Sambat* year 1769 (1712 A.D.), in which confusion is still worse confounded by a series of most disjointed and inexplicit allusions to different legendary events in the saint's life.' *Priyā Dās's* gloss is in the *Kabitta* metre. He was followed by *Lāl Jī* (No. 322), a *Kāyasth* of *Kādhālā*, who in *Hij'ri* 1158 (A.D. 1751) wrote a further commentary, entitled *Bhakt Urbasī*. In the year 1854 *Tul'sī Rām*

<sup>1</sup> The above is mainly taken from *Wilson, Religious Sects of the Hindūs*, i, 60. Cf. *Garcin de Tassy*, i, 378.

*Agarwāla* (No. 640), of *Mirāpur*, translated the *Bhakt Mālā* into Ūrdū, calling his translation the *Bhakt Māl Pradīpan*.

The name *Nārāyan Dās*, which Mr. Growse attributes to a disciple of *Nābhā Dās*, was, according to Native writers, really the actual name of *Nābhā Dās*, the latter being his *nom de guerre*. *Nābhā Dās* is possibly the same as a *Nārāyan Dās* Kabi mentioned in the *Sib Siygh Sarōj* as born in 1558 A.D. and author of a translation of the *Hitōpādēṣa* and *Rājanṭi* into the vernacular, and as another *Nārāyan Dās*, a Vaishnava author of an undated prosody describing 52 metres, entitled *Chhand Sār*.

52. कान्हार दास कवि, the poet *Kānhār Dās*, of *Braj*.  
FL 1600 A.D.

Rāg. He was son of *Biṭṭhal Dās Chāubē*, of *Mathurā*. At a meeting held at his house *Nābhā Dās* (No. 51) received the title of *Gosāī*.

53. श्री भट्ट कवि, the poet *Sri Bhaṭṭ*. B. 1544 A.D.

Rāg. He is said to have excelled in describing the actions of a lover and his beloved. Possibly the same as *Kesab Bhaṭṭ* (see Wilson, *Religious Sects of the Hindūs*, i, 151), one of the pupils of *Nimāditya*.

54. ब्यास स्वामी, *Byās Swāmi* alias *Harī Rām Suk'*, of *Uṛ'chhā*, in *Bundel'khaṇḍ*. FL 1555 A.D.

Rāg. He was a *Gāūr Brāhman* of *Dēb'band*, and joined the *Rādhā-ballabhi* sect. In the year 1555 A.D., when he was forty-five years of age, he settled in *Brindāban* and founded a new Vaishnava religion, entitled the *Haribyāsī* sect. According to Wilson (*Religious Sects of the Hindūs*, p. 151), he and *Kesab Bhaṭṭ* were pupils of *Nimāditya* (Rāg.), the founder of the *Nimāwat* sect.

55. परसु राम *Parasú Rām*, of *Braj*. B. 1603 A.D.

Rāg., Dig. He was a follower of *Sri (Kesab) Bhaṭṭ* and *Haribyās* (see Wilson, *Religious Sects of the Hindūs*, p. 151). It is not certain that the poets quoted in Rāg and Dig. are the same person.

56. हित हरिवन्स स्वामी गोसाँई, the very holy master *Hit Haribans*. FL 1560 A.D.



Rāg. His father was *Byās Swāmi* alias *Harī Rām Suk'l* (No. 54). He is a much esteemed author. In Sanskrit he wrote the *Radhā Sudhānidhī*, and in the vernacular the *Hit Chāūrāsī Dhām*. Amongst his pupils was the poet *Nar Bāhan* (No. 57). See Wilson, *Religious Sects of the Hindūs*, p. 177, and Growse, J. A. S. B., vol. xlvii (1878), p. 97, where specimens of both his works are given and translated.

57. नर बाहन जी कवि, the poet *Nar Bāhan Ji*, of *Bhāugāw*. FL 1560 A.D.

He was a disciple of *Hit Haribans* (No. 56). He is mentioned in the *Bhakt Mālā*.

58. ध्रुव दास, *Dhrub Dās*. FL 1560 A.D.

Rāg. A pupil of *Hit Haribans* (No. 56), and a voluminous writer. A complete list of his works is given by Mr. Growse in J. A. S. B., vol. xlvii (1878), p. 113.

59. हरि दास स्वामी, the master *Hari Dās*, of *Brindāban*, in *Braj*. FL 1560 A.D.

Rāg. His Sanskrit works are considered equally good with those of *Jayādēva*, and his vernacular poems rank next after those of *Sār Dās* and *Tul'sī Dās*. His best known works are the *Sādharan Siddhānt* and the *Ras kē pad*. He had many celebrated pupils, amongst whom may be mentioned *Tān Sēn* (No. 60), *Bīpal Bīṭṭhal* (No. 62) (his uncle), and *Bhag'wat Ramit* (No. 61). He is said by Wilson to have been a pupil of *Chāntanya*, who disappeared about A.D. 1527 (*Religious Sects of the Hindūs*, p. 159). This, however, is doubtful. See Growse, J. A. S. B., vol. xlv (1876), p. 317, where the matter is discussed at length, and where (p. 318) the text of the *Sādharan Siddhānt* is given and translated.

60. तान सेन कवि, the poet *Tān Sēn*, of *Gwāliyar*. FL 1560.

Rāg. He was son of *Mak'rand Pārā*, a Gāūr Brahman. He was a disciple of *Hari Dās* (No. 59), from whom he learned the art of poetry. He then repaired to Shēkh *Muḥammad Ghāūs*, of *Gwāliyar*, a famous teacher of singing. The legend is that *Muḥammad Ghāūs*

simply touched Tān Sēn's tongue with his own, and thenceforth Tān Sēn became the most famous singer of his age.

He became enamoured of *Dāulat Khān*, son of the famous *Shēr Khān*, and wrote many poems in his honour. When *Dāulat Khān* died he went to the court of *Rām Chand Singh*, the *Baghclā* king of *Bāndhō (Riwā)*. From thence he was summoned (A.D. 1563) by the emperor *Ak'bar*, where he became one of the court singers and a close friend of *Sar Dās* (see *Āin-i-Akbarī*, Blochmann's translation, pp. 403, 612). The first time that Tān Sēn performed at court the emperor is said to have made him a present of two *lākhs* of rupees. Most of his compositions are written in *Ak'bar's* name, and his melodies are even nowadays everywhere repeated by the people of Hindūstān. His most famous work on music is the *Sangit Sār* (Rāg).

61. भगवत रमित, *Bhag'wat Ramit*, of *Brindāban*, in *Braj*. Fl. 1560 A.D.

He was son of *Mādhav Dās* (No. 26) and pupil of *Harī Dās* (No. 59). He is the author of some admired *Kundaliyās*.

62. विपुल बिट्ठल, *Bipul Bitṭhal*, of *Gōkul*, in *Braj*. Fl. 1560 A.D.

Rāg. He was uncle and pupil of *Harī Dās* (No. 59). He attended the court of the rājā of *Madhuban*, and many of his verses are included in Rāg.

63. केसव दास, *Kesab Dās*, of *Kāshmir*. Fl. 1541 A.D.

Rāg. After acquiring a great reputation he came to *Braj*, and was conquered in discussion by *Krish'n Chāitanya*.

64. अभय राम कवि, the poet *Abhay Rām*, of *Brindāban*, in *Braj*. B. 1545 A.D.

Haj., Rāg.

65. चतुर बिहारौ कवि, the poet *Chatur Bihārī*, of *Braj*. B. 1548 A.D.

Rāg. He is probably the same as two other poets, *Chatur Kabī* and *Chatur Bihārī*, mentioned by *Sib Singh* without dates.

66. नारायण भट्ट, the master *Narāyan Bhatt*, of *Uch Gāw Bar'sānd*, in *Braj*. B. 1563 A.D.

Rāg. He was a very holy man.

67. इब्राहीम, *Sayyad Ibrāhīm alias* the poet *Ras Khān*, of *Pihān*, district *Har'dōt*. B. 1573 A.D.

Sun. He was originally a Musalmān, but turned a Vaishnava and dwelt in *Braj*. He is mentioned in the *Bhakt Mālā*. His poems are said to be full of sweetness. One of his pupils was *Qādir Bakhsh* (No. 89).

68. नाथ कवि, the poet *Nāth*. B. 1584 A.D.

Rāg., ? Sun. He was son of *Gōpāl Bhatt*, and dwelt in *Braj*. Poems by him on the seasons and other subjects are included in Rāg.

69. विद्या दास, *Bidyā Dās*, of *Braj*. B. 1593 A.D.

Rāg.

---

#### ADDENDA TO CHAPTER IV.

---

70. केहरी कवि, the poet *Keh'ri*. B. 1553 A.D.

He attended the court of king *Ratan Singh*, and was a skilled poet. This was probably *Raw Ratan*, of *Bur'hān'pur*, district *Nimar*, who flourished A.D. 1579. (See *Tod*, ii, 485; *Calc. ed.* ii, 522.)

71. आशकरन दास, *Ās'karan Das*, the *Kachh'wāhā Rāj'pūt* of *Nar'war Garh*, in *Gwāliyar*. Fl. c. 1550 A.D.

Rāg. He was son of king *Bhīm Singh*. See *Tod*, ii, 362; *Calc. ed.* ii, 390.

72. चेतन चन्द्र कवि, the poet *Chetan Chand'r*. B. 1559 A.D.

He wrote a treatise on veterinary surgery (शस्त्र-ज्ञान) entitled *Ashwa*

*Binod* for king *Kusal Singh*, of the *Sāgar* family.

73. प्रिथ्वी राज कवि, the poet and prince *Prithwī Raj*. Fl. 1567 A.D.

Haj., Rāg. He was prince of *Bikaner*, and wrote both in Sanskrit and in the vernacular. He was son of *Kalyān Singh* and brother of *Rājā Ray Singh*. See *Tod's Rājasthan*, i, 337 and ff.; ii, 186; *Calc. ed.* i, 303 and ff.; ii, 203.

74. परबत कवि, the poet *Par'bat*. Fl. 1567 A.D.

Haj.

75. हत्त कवि, the poet *Chhatt'r*. B. 1568 A.D.

The author of a work entitled the *Bijā Muktabāl*, which is an abstract of the *Mahābhārata* in verse. It is

extremely condensed, being little more than a table of contents. He is possibly the same as a *Chhatr' Patī Kabī* mentioned by Sib Singh.

76. उदय सिङ्घ, *Mahārāj Uday Singh*, of *Mārwar*. Fl. 1584 A.D.

In his name an unknown bard wrote a work called *Khyāt*, in which are detailed the histories of *Uday Singh*, of his grandson *Gaj Singh*, and of his great grandson *Jas'want Singh*. See *Tod*, ii, 4 (where *Gaj* is incorrectly called *Uday's son*), and ii, 30; *Calc. ed.* ii, 32.

77. जीवन कवि, the poet *Jiban*. B. 1551 A.D.

Haj., Rāg.

78. मानिक चन्द कवि, the poet *Manik Chand*. B. 1551 A.D.

Rāg.

79. जधो राम कवि, the poet *Udhō Ram*. B. 1553 A.D.

Haj., P Rāg. Cf. No. 495.

80. नन्द बाल कवि, the poet *Nand Lal*. B. 1554 A.D.

Haj.

81. गनेस जी मिसर, *Ganēs Jī Misar*. B. 1558 A.D.

82. जलाल उद्दीन कवि, the poet *Jalāl'u'd dīn*. B. 1558 A.D.

Haj.

83. ओछी राम कवि, the poet *Ōī Ram*. B. 1564 A.D.

Haj.

84. दामोदर दास, *Damōdar Das*, of *Braj*. B. 1565.

Rāg. Possibly the same as a *Damōdar Kabī* mentioned by Sib Singh, without date.

85. जमाल उद्दीन, *Jamāl'u'd dīn*, of *Pihānī*, district *Har'dōl*. B. 1568 A.D.

No particulars. He is possibly the same as a *Jamāl Kabī*, whom Sib Singh gives as born in 1545 A.D., and as being skilled in emblematic verses (कूट).

86. नन्दन कवि, the poet *Nandan*. B. 1568 A.D.

Haj.

87. खेम कवि the poet *Khēm*, of *Braj*. B. 1573 A.D.

Rāg. He wrote on lovers.<sup>1</sup> He is possibly the same as a poet *Chhēm*, of the *Dōab*, mentioned by Sib Singh. Cf. Nos. 103 and 311.

88. सिब कवि, the poet *Sib*. B. 1574.

Haj., Sun.

89. कादिर बख्श, *Qadir Bakhsh*, the Musalmān, of *Pihānī*, district *Har'dōl*. B. 1578 A.D.

A skilled poet. He was a pupil of the elegant author *Sayyad Ibrāhīm*, of *Pihānī* (No. 67).

90. अमरेश कवि, the poet *Am'reś*. B. 1578 A.D.

Reputed as a very excellent poet, many of whose poems are in Haj.

<sup>1</sup> When it is said that a poet wrote on lovers, it is to be understood as a translation of a statement made by a Native authority that he wrote a *Nayak Bhēd* or a *Nāyikā* [or *Nāyaka* (sic)] *Bhēd*. These are technical names for those works in which the various kinds of heroes (*nāyak*) or heroines (*nāyikā*) are described and classified to an extreme, and often absurd, minuteness. A further development is the *Nakh'sikh*, which will be frequently met with further on, in which all the portions of the body and features of a possible hero or heroine, from the toe-nails (*nakh*) to the top-knot (*sikh*), are similarly classified.

91. निहाल, *Nihal*, the elder. B. 1578 A.D.
92. घन स्याम सुकन्द, *Ghan Syam Suk'i*, of *As'ni*, district *Fat'h'pur*. B. 1578 A.D.  
Haj., Sun. He attended the court of the king of *Bandhō (Riwā)*.
93. चन्द सखी, *Chand Sakhi*, of *Braj*. B. 1581 A.D.  
Rāg. He is possibly the same as a *Chand Kabl* mentioned by *Sib Singh* and included in *Haj.*, and as a *Chand Kabl* quoted in *Sun*.
94. सुबारक खली, *Sayyad Mubarak 'Alī*, of *Bil'grām*, district *Har'dōl*. B. 1583 A.D.  
Sun. He is the well-known author of hundreds of short verses current in the mouths of the people.
95. नागर कवि, the poet *Nagar*. B. 1591 A.D.
- Haj. Possibly the same as a *Nagarī Das* mentioned in the preface to *Rāg*.
96. दिखन्दार कवि, the poet *Dil'dar*. B. 1593 A.D.  
Haj.
97. दौलत कवि, the poet *Dālāt*. B. 1594 A.D.
98. जगन कवि, the poet *Jagan*. B. 1595 A.D.  
An erotic writer.
99. ताज कवि, the poet *Taj*. B. 1595.  
Haj.
100. लालन दास, *Lalan Das* a *Brāhman* of *Qal'mān*, district *Raj Barell*. B. 1595.  
Haj. A quietistic (ब्रह्मि रस) poet.
101. बारक कवि, the poet *Barak*. B. 1598 A.D.
102. बिलस नाथ कवि, the poet *Blawa Nath* the elder. B. 1598.

## CHAPTER V.

## THE MUGHAL COURT.

103. छेम कवि, the poet and bard *Chhem*, of *Ḍai'mau*, district *Rāy Barell*. FL 1530.

He attended the court of the emperor *Humāyūn* (1530—1540). He is possibly the same as a poet *Khēm* of *Bundel'khaṇḍ* mentioned by *Sib Singh*. Cf. Nos. 87 and 311.

104. अकबर बादशाह, the emperor *Ak'bar*. Reigned 1556 to 1605 A.D.

We may now glance at the brilliant court of the emperor *Ak'bar* (B. 1542) and the constellation of poets which shone there. Most of the foregoing authors, from *Malik Muḥammad* (No. 31) downwards, were contemporaries of this king, who was so celebrated a patron of learning. It may be noted that the reign of the emperor *Ak'bar* nearly coincided with that of the English queen *Elizabeth*, and that the reigns of both these monarchs were signalised by an extraordinary outburst of literary vigour; nor, indeed, if *Tul'sī Dās* and *Sūr Dās* were compared with *Shakespeare* and *Spenser* would the Indian poets be found very far behind. In addition to the following poets, *Tān Sēn* (No. 60) and *Sūr Dās* (No. 37) also attended his court. Particulars about them have been given in the previous chapter.

*Ak'bar's* claim as a *Hindī* author is founded only on a few detached verses, in which he signs himself as *Akabbar Rāy*. Possibly these were really written by *Tān Sēn*. (See No. 60.)

105. टोडर मल खत्री, *Raja Ṭoḍar Mal*, the *Khattrī*. B. 1523.

The celebrated minister of the emperor *Ak'bar*. He is wrongly called a *Paijābī*, because the *Ma'āsiru'l Umarā* says he was born at *Lahāūr*. He was, however, really born at *Lāhar'pur*, in *Āudh*. (See *Āin-i-Akbarī*, *Blochmann's* translation, p. 620.)

He translated the *Bhāgavata Purāṇa* into Persian. His best known vernacular verses are on morals (नैतिक). He died in Hij'ri 998 (1589 A.D.). For his life see *Āin-i-Akbari*, p. 351. His influence in making Hindūs learn Persian is especially noteworthy, as it accounts for the formation and acceptance of Ūrdū.

106. वीरबल, Rājā Bir'bal, alias Bir'bar, alias Mahēs Dās, alias Brahm Kabi, alias Kabi Rāy. Born cir. 1528 A.D.

Nir., Sun. The celebrated minister and poet-laureate (Kabi Rāy) of Ak'bar's court. He was as much renowned for his liberality as for his musical skill and poetical talent. His short verses, *bon-mots*, and jokes, are still in the mouths of the people of Hindūstān. He was much hated by pious Musalmāns, owing to the belief that he had influenced Ak'bar to abjure Islām. According to Sib Singh he was born in Sambat 1585 (A.D. 1528), but Blochmann in the *Āin-i-Akbari* (p. 404 and ff.) leaves the matter in obscurity. His original name was *Mahēs Dās*, and he was a Kanāuj Dūbē Brāhman of *Kāl'pi*, in the district of *Hamīr'pur*. He was at first one of the court poets of *Bhag'wān Dās*,<sup>1</sup> Rājā of *Amēr*, who gave him as a *nazar* to Ak'bar shortly after the latter's accession. At this time he used to sign himself in his poems as *Brahm Kabi*. At Ak'bar's court he was at first very poor but quick-headed, and remarkable for his powers of apprehension. His *bon-mots* in a short time made him a general favourite. His Hindī verses were also much liked, and Ak'bar conferred on him the title of *Kabi Rāy* (above mentioned), and gave him other important state offices near his person. *Nagar'kōṭ* was given to him as his *jāgir*, but it is doubtful if he ever really got it. In A.H. 990 (A.D. 1583) Bir'bal was sent by Ak'bar to reinforce *Zān Khān Kōkah* at *Bijāūr* against the Yūsufzais, and was there killed in battle. *Badāoni* (translation of *Āin-i-Akbari*, l.c., and p. 204) says 'Bir'bal also, who had fled from fear of his life, was slain, and entered the row of the dogs in hell, and thus got something for the abominable deeds he had done during his lifetime. \* \* \* His Majesty (Ak'bar) cared for the death of no grandee more than for that of Bir'bal. He said, "Alas! they could not even get his body out of the pass, that it might have been burned." But at last he consoled himself with the thought that Bir'bal was now free and independent of all earthly fetters, and as the rays of the sun were sufficient for him, there was no necessity that he should be cleansed by

<sup>1</sup> Tod, ii, 362; Calc. ed. ii, 390.

fire. \* \* \* Among the silly lies—they border on absurdities—which during this year (A.D. 1588) were spread over the country was the rumour that Bīr'bal, the accursed, was still alive, though in reality he had then for some time been burning in the seventh hell. The Hindūs, by whom his Majesty is surrounded, saw how sad and sorry he was for Bīr'bal's loss, and invented the story that Bīr'bal had been seen in the hills of Nāgar'kōṭ walking about with Jōgīs and Sannyāsīs. His Majesty believed the rumour, thinking that Bīr'bal was ashamed to come to court on account of the defeat which he had suffered at the hands of the Yūsufzāis; and it was, besides, quite probable that he should have been seen with Jōgīs, inasmuch as he had never cared for the world. An Ahadī was therefore sent to Nāgar'kōṭ to inquire into the truth of the rumour, when it was proved that the whole story was an absurdity. Soon after his Majesty received a report that Bīr'bal had been seen at Kālīnjar (which was the jāgīr of this dog), and the Collector of the district stated that a barber had recognised him by certain marks on his body, which the man had distinctly seen when one day Bīr'bal got him to rub his body with oil. From that time, however, Bīr'bal had concealed himself. His Majesty then ordered the barber to come to court, and the Hindū Krōrī (Collector) got hold of some poor innocent traveller, charged him with murder, and kept him in concealment, giving out that he was Bīr'bal. The Krōrī could of course send no barber to court. He therefore killed the poor traveller to avoid detection, and reported that it was Bīr'bal in reality, but that he had since died. His Majesty went actually through a second mourning, but he ordered the Krōrī and several others to come to court. They were for some time tortured as a punishment for not having informed his Majesty before, and the Krōrī had, moreover, to pay a heavy fine.'

Bīr'bal founded the town of *Ak'bar'pur* and dwelt there, and in the *Nār'nāul* quarter of that town his descendants still exist.

No complete work by Bīr'bal has come down to us, but numerous verses and *bon-mots* attributed to him are still in every Hindū's mouth. An anonymous work, entitled the *Bīr'bar-nāmā*, can be bought for a few pice in any Bihār bazār. It is a collection of facetious tales, of which the heroes are Ak'bar and Bīr'bal, and in which the latter always gets the better by some witty or indecent retort. It is, in fact, the Indian Joe Miller's Jest Book. Some of the stories are the common property of all nations.



107. **मनोहर दास कवि**, the poet and Rājā *Manōhar Dās*, the Kachh'wāhā. Fl. 1577 A.D.

He was son of Rājā *Lōgharan*, the Kachh'wāhā, and was one of *Ak'bar's* commanders of 400. (See *Āin-i-Akbarī*, trans., p. 494.) He wrote in Persian, in Sanskrit, and in the vernacular. In the first language he wrote under the name of *Tōsanī*.

108. **अबदुल रहीम**, 'Abdu'r *Rahīm Khān'khānā Nawāb*, commonly called *Khān'khānā*, the son of *Bāram Khān*. B. 1556.<sup>1</sup>

Nir. He was not only learned in Arabic, Persian, Tur'kī, etc., but also in Sanskrit and Braj Bhākhā. He was much loved by *Ak'bar*. (See Blochmann's translation of *Āin-i-Akbarī*, p. 334 and ff. He wrote under the *nom de guerre* of *Rahīm*, *ib.* p. 338.) His father was the famous *Bāram Khān*, to whom may justly be ascribed *Humāyūn's* conquest of India. (See Blochmann, p. 315.) Full particulars of his life will be found in the places above cited. *Sib Singh* adds that he was not only a great patron of poets himself, but that also he wrote extremely learned (and difficult) *ṣlōkas* in Sanskrit, and that his *kaṭittas* and *dōhas* in all styles in the vernacular are admirable. Best of all are his *dōhas* on morals (नैतिक). Here his Persian works are not dealt with. It will be sufficient to mention his best known Persian work, a translation of *Bābar's* *Chaghtāi Memoirs* (*Wāqī'āt-i-Bābarī*). Amongst the poets who attended his court may be mentioned *Lachh'mī Nārāyan* (No. 124), of *Mithilā*.

109. **मान सिंह**, *Mahārāj Mān Singh*, the Kachh'wāhā of *Amer*. B. 1535.

He was a great patron of learned men, and used to give *Harī Nāth* (No. 114) and other poets a *lākh* of rupees for a single verse. He was son of *Bhag'wān Dās*. (See *Āin-i-Akbarī*, translation, p. 339, where a full account of his life is given.) He was a general of *Ak'bar's*, at first on the *Kābul* frontier, and subsequently in *Bihār*. He died in the *Deccan* in 1618 A.D., when sixty of his fifteen hundred wives burned themselves. The ground on which the *Tāj* at *Āgrā* stands belonged to *Mān Singh*.

<sup>1</sup> *I. e.* A.H. 964, which is the date given by Blochmann in passage cited below. *Sib Singh* gives the date *Sambat* 1580, *i. e.* A.D. 1523.

The poets at his court wrote the *Mān Charitr'*, which is a very full account of his life and times. (See also Tod's *Rājasthan*, i, xv, and ii, 353; Calc. ed. ii, 390.)

110. अबुल फ़ैज, *Abū'l Faiz alias Faizl*. B. 1547 A.D.

This is the famous son of Shekh *Mubārak*, brother of *Abū'l Faizl* and friend of *Ak'bar*. He was born A.H. 954 (A.D. 1547). See Blochmann's translation of the *Āin-i-Akbarī*, p. 490.

He was an excellent Sanskrit scholar, and is the author of many detached verses (*doh'ra*) in the vernacular.

111. फ़हीम, *Fahīm*. B. cir. 1550 A.D.

According to Sib Singh he was a younger brother of *Faizl* and *Abū'l Faizl*. I can, however, find no mention of him in the *Āin-i-Akbarī*. He is the author of many detached verses (*doh'ra*) in the vernacular.

112. राम दास, *Bābā Rām Dās*, of *Gōp'chal*. Fl. 1550 A.D.

Rāg. He was father of *Sūr Dās* (No. 37), and was one of the court singers to the emperor *Ak'bar*. See *Āin-i-Akbarī* (Blochmann's translation), p. 612. According to *Badāonī* he came from *Lakh'nāū*. He appears to have been with *Bārām Khān* during his rebellion, and he received once from him one *lakh* of *tānkahs*, empty as *Bārām's* treasure chest was. He was first at the court of *Is'lem Shāh*, and he was looked upon as second only to *Tān Sēn* (No. 60,) the most celebrated singer of *Ak'bar's* time.

113. नरहरि सहाय, the bard *Nar'harī Sahāy*, entitled *Mahapātr'*, of *As'nī*, district *Fatih'pur*. Fl. 1550 A.D.

? Rāg. He attended the court of the emperor *Ak'bar*, and was endowed by him with the village of *As'nī*. According to a curious tradition, when *Shēr Shāh* (fl. 1540) defeated *Humāyūn* the latter fled to the west, leaving a *Bēgam* named *Chōlī* at *Dillī*, who was captured by the conqueror. Shortly afterwards, *Shēr Shāh* being pleased with some verses of *Nar'harī*, told him to ask a boon. The bard accordingly asked that *Chōlī Bēgam* might be given to him, which the king granted. *Nar'harī* carried off *Chōlī* to *Bāndhō (Riwā)*, where, soon

after, she gave birth to *Ak'bar*. The details of this tradition are certainly incorrect, as *Ak'bar* was born at *Amar'höt*, in *Mār'wār*. He seems, however, to have been befriended as a boy by the king of *Bāndhō*. Cf. No. 24. See *Rep. Arch. Sur. Ind.* xvii, 101; xxi, 109. One of *Nar'harī*'s sons was the poet *Hari Nāth* (No. 114). Descendants of *Nar'harī* still survive in *Bāndras* and in *Bēti*, district *Rāj Barēli*, and are scattered about in other parts of India. The village of *As'ni* is no longer in possession of his family, and his original house has been washed away by the Ganges. The ruins of the latter are now sold as rubble, and have become the day-haunts of jackals and other impure animals. Although no complete work of this poet has survived, numerous detached verses by him are still quoted.

*Ak'bar* gave him the title of *Mahāpātr'*, saying that other bards were vessels of virtue (*gun kā pātr'*), but he was a great vessel (*mahāpātr'*).

He is possibly the same as a *Nar'harī Dās* mentioned in the preface to *Rāg*.

114. हरि नाथ कवि, the bard *Hari Nāth*, entitled *Mahāpātr'*, of *As'ni*, district *Fatih'pur*. Fl. 1587 A.D.

A celebrated poet, and son of *Nar'harī* (No. 113), the court poet of the emperor *Ak'bar*. He made a tour from court to court, receiving rich presents for his verses; thus king *Nejā' Rām*, the Baghēl of *Bāndhō* (*Riwā*), gave him a lakh of rupees for a single *dōha*, and *Mān Singh* (No. 109) of *Amēr* gave him two lakhs for two *dōhas*. On his way home he met a mendicant of the *Nāgā* sect, who recited a *dōha* to him, at which he was so pleased that he gave the beggar all the presents he had collected, and returned home empty handed. Arrived there he passed the remainder of his life squandering his father's savings in a similar manner.

115. करानेस कवि बन्दीजन, the poet and bard *Kar'nesa*, or *Karan*. B. 1554 A.D.

He used to visit the emperor *Ak'bar*'s court in company with the poet *Nar'harī* (No. 113). He wrote three important works—the *Karnābharan*, the *Srutī-bhākhān*, and the *Bhāp-bhākhān*.

<sup>1</sup> This king's name is not mentioned in the list given in vol. xxi of *Rep. Arch. Sur. Ind.*

116. मान राय, the bard *Mān Rāy*, of *As'ni*, district *Fatih'-pur*. B. 1523 A.D.

117. जगन्दीस कवि, the poet *Jag'dīs*. B. 1531 A.D.

118. जोध कवि, the poet *Jōdh*. B. 1533 A.D.

These three all attended the court of the emperor *Ak'bar*.

119. गङ्गा परसाद, *Gangā Par'sād*, the Brāhman. Commonly known as *Gang Kabl*, or the poet *Gang*. B. 1538.

Sun. He was a Brāhman of *Ek'nāūr*, district *Itāwā*. He was a bard attached to the court of *Ak'bar*. He received many presents from *Bir'bal*, *Khān'khānā*, and others. He is not mentioned in Mr. Blochmann's translation of the *Āin-i-Akbarī*. He is mentioned by Captain Price as having written on rhetoric in 1555 (*Hindee and Hindoostanee Selections*, Pref., p. x). Cf. Garcin de Tassy, i, 182.

120. जैत कवि, the poet *Jāit*. B. 1544 A.D.

He attended the court of the emperor *Ak'bar*. He is possibly the same as a *Jāit Rām Kabl* mentioned by Sib Singh, without date, as a quietistic (गान्धि रस) poet.

121. अमृत कवि, the poet *Amrit*. B. 1545 A.D.

122. जगन्नज, *Jagannaj*. FL (P) 1575 A.D.

123. जगामग, *Jagāmag*. FL (P) 1575 A.D.

These three all attended the court of the emperor *Ak'bar*.

124. लछ्मी नारायण, *Lachh'mī Nārāyan*, of *Mithila*. FL 1600 A.D.

125. परसिद्ध कवि, the poet *Par'siddh*, the elder. B. 1533.

These two attended the court of 'Abdu'r Raḥīm Khān'khānā (No. 108).

126. **होल राय कवि**, the poet and bard *Hōl Rāy*, of *Hōl'pur*, district *Barābankhī*. Fl. 1583 A.D.

His patron was *Rājā Haribans Rāy*, *Dīwān* of the emperor *Ak'bar*, who gave the poet a tract of land, on which he founded the village of *Hōl'pur*. Once *Tul'sī Dās* (No. 128) passed through that village and gave *Hōl Rāy* his brass vessel or *lōṭā*, which the latter set up as a god and worshipped. It is there still, and is worshipped to this day. The village is still owned by *Hōl Rāy's* descendants. *Giri Dhar* (No. 483), *Nil Kanṭh* (No. 132), *Lachhīrām* (No. 723), and *Sant Bak's* (No. 724), were all natives of *Hōl'pur*.

127. **मुकुन्द सिङ्घ हाड़ा**, *Rājā Mukund Singh*, the *Hārā*, of *Koṭā*. B. 1578.

The ally of *Shāh Jahān* (1628—1658). He was himself a poet besides being a patron of poets. See *Tod ii*, 514; *Calo. ed. ii*, 553.

## CHAPTER VI.

TUL'SI DAS.

128. गोसाँई तुलसी दास, the holy master *Tul'si Dās*.  
Fl. 1600 A.D.; D. 1624 A.D.

Rāg. We now come to the greatest star in the firmament of mediæval Indian poetry, *Tul'si Dās*, the author of the well-known vernacular *Rāmāyan* (Rāg.), which competes in authority with the Sanskrit work of *Vālmiki*.

I much regret that the materials available are so scanty; and it is the more tantalising to me that I have received information of a very full account of his life, entitled *Gosāl Charitr'*, by *Bēni Mādhab Dās*, of *Pas'hā*, who lived in the poet's companionship. I have never been able to obtain a copy of this work, though I have long searched for it, and I have been compelled to base my account principally on the enigmatic verses of the *Bhakt Mālā* aided by the glosses of *Priyā Dās* and others. The text and literal translation of these will be found in the introduction to Mr. Growse's translation of the *Rāmāyan*, from which I have freely drawn.

The importance of *Tul'si Dās* in the history of India cannot be overrated. Putting the literary merits of his work out of the question, the fact of its universal acceptance by all classes, from *Bhāgal'pur* to the *Pañjāb* and from the *Himālaya* to the *Nar'madā*, is surely worthy of note. "The book is in every one's hands,<sup>1</sup> from the court to the cottage, and is read or heard and appreciated alike by every class of the Hindū community, whether high or low, rich or poor, young or old." It has been interwoven into the life, character, and speech of the Hindū population for more than three hundred years, and is not only loved and admired by them for its poetic beauty, but is revered by them as their scriptures. It is

<sup>1</sup> Mr. Growse (from whom this quotation is taken) states that the professional Sanskrit Paṇḍits profess to despise *Tul'si Dās's* work as an unworthy concession to the illiterate masses, but this has not been my experience.

the Bible of a hundred millions of people, and is looked upon by them as as much inspired as the Bible is considered inspired by the English clergyman. Paṇḍits may talk of the *Vedas* and of the *Upaniṣads*, and a few may even study them; others may say they pin their faith on the *Purāṇas*: but to the vast majority of the people of *Hindūstān*, learned and unlearned alike, their sole norm of conduct is the so-called *Tul'sī-kṛit Rāmāyan*. It is indeed fortunate for *Hindūstān* that this is so, for it has saved the country from the tantric obscenities of Shaivism. *Rāmānand* was the original saviour of Upper India from the fate which has befallen Bengal, but *Tul'sī Dās* was the great apostle who carried his doctrine east and west and made it an abiding faith.

The religion he preached was a simple and sublime one,—a perfect faith in the name of God. But what is most remarkable in it, in an age of immorality, when the bonds of *Hindū* society were loosened and the *Mughal* empire being consolidated, was its stern morality in every sense of the word. *Tul'sī* was the great preacher of one's duty towards one's neighbour. *Vālmiki* praised *Bharat's* sense of duty, *Lachhman's* brotherly affection, and *Sītā's* wifely devotion, but *Tul'sī* taught them as an example.

So, too, in an age of license no book can be purer in tone than his *Rāmāyan*. He himself justly exclaims,—“Here are no prurient and seductive stories, like snails, frogs, and scum on the pure water of *Rām's* legend, and therefore the lustful crow and the greedy crane, if they do come, are disappointed.” Other *Vaishnava* writers, who inculcated the worship of *Krish'n*, too often debased their muse to harlotry to attract their hearers; but *Tul'sī Dās* had a nobler trust in his countrymen, and that trust has been amply rewarded.

*Tul'sī Dās* was a *Sar'bariyā* Brāhman. He was born early in the sixteenth century and died at a good old age in 1624 A.D. As the old rhyme says:—

*Sambata sōraha sāi asi, Asi Gayga ke tira,*  
*Sāvana sukala sattami, Tulasi tajeu sarira :*

—on the 7th of the light half of *Çrāvāṇa*, in *Sambat* 1680, *Tul'sī* left his body at *Asī*, on the bank of the *Ganges*.

According to the *Bhakt Sindhu* and the *Bṛihad Rāmāyan Mahātmya* his father's name was *Ātmā Rām*, his mother's name was *Hulasi*, and he was born at *Hastināpur*; but according to other authorities he was born at *Hājipur*, near *Chitrakuṭ*. The usual tradition is, however, that *Rāj'pur*, in the district of *Bādā*, on the banks of the *Jamunā*, has

the honour of being his birthplace. As a child he lived at *Sakar'khet* (*vulgo Sōrō*),<sup>1</sup> where he was first imbued with devotion to Rām. According to *Priyā Dās* (see Nos. 51 and 319) his wife first persuaded him to exchange an earthly for a divine love, and, incited by her remonstrances, he left her and went to *Banāras*, where he spent the greater part of his life, visiting frequently *Ajodhyā*, *Mathurā*, *Brindāban*, *Kurucchētr' Prayāg* (Allāhābād), *Purukhōttam'pur*, and other holy places. The only other fact in his life about which there is any reasonable certainty (beyond the dates of some of his works) is that he was appointed arbitrator in a land dispute between two men, *Ānand Rām* and *Kanhāy*. The deed of arbitration in his handwriting is still in existence, and is dated Sambat 1669, or eleven years before his death. A photograph, transliteration, and translation of it, are appended to this work. A few legends mentioned by *Priyā Dās*, and given in full by Mr. Growse in the introduction to his translation of the Rāmāyan, may be briefly noted here. A grateful ghost introduced him to Hanumān, through whom he obtained a vision of Rām and Lachhman. He recognised a murderer, who piously uttered the name of Rām, as a saved man, and when challenged to prove his statement he did so by making the guilty man's offering accepted by Īiva. Some thieves came to rob him, but his house was guarded by a mysterious watchman, who was no other than Rām himself, and, instead of stealing, the thieves became converted and pure of heart. He restored a Brāhman to life.<sup>2</sup> His fame reached *Dillī*, where *Shāh Jahān* (1628—1658; but the poet died in 1624) was emperor. The monarch called upon him to perform a miracle and to produce the person of Rām, which Tul'sī Dās refusing to do, the king threw him into confinement. He was, however, speedily compelled to release him, for myriads of monkeys having collected about the prison began to demolish it and the adjacent buildings. Shāh Jahān having set the poet at liberty desired him to solicit some favour as a reparation for the indignity he had suffered. Tul'sī Dās accordingly requested him to quit ancient *Dillī*, which was the abode of Rām; and in compliance with this request the emperor left it and founded the new city, thence named *Shāh-Jahān-ābād*. After this Tul'sī went to *Brindāban*, where he had an interview with *Nābhā Dās* (the author of the *Bhakt Mālā*). There he strenuously advocated the worship of Rām in preference

<sup>1</sup> Rām., Bā., Dōhā, 87.

<sup>2</sup> The following is nearly in Wilson's words.



to that of Krish'n, though the latter god appeared in person and assured him that there was no difference between the two. Out of this tissue of childish legends it is perhaps possible to extract a few threads of fact; but till we can find a copy of the *Gosāl Charitr'* there does not appear to be much hope of our being able to do so.

His most famous work is the *Rām-Charit-Mānas*, 'the Lake of the Gests of Rām,' which he commenced to write in *Ajodhyā* on Tuesday, the 9th Chāitra, Sambat 1631 (A.D. 1574-75).<sup>1</sup> It is often incorrectly called the *Rāmāyan*, or the *Tul'si-krit-Rāmāyan*, or (alluding to its metre) the *Chāūpāi Rāmāyan*, but, according to the forty-fourth *chāūpāi* of the *Bāl Kāṇḍ* of the poem, the above is its full and proper name. Two copies of this work are said to have existed in the poet's own handwriting. One of them, which was kept at *Rāj'pur*, has disappeared, all but the second book. The legend is that the whole copy which existed was stolen, and that the thief being pursued flung the manuscript into the river *Jamunā*, whence only the second book was rescued. I have photographs of ten pages of this copy, and the marks of water are evident. The other copy exists in *Malihābād* (so Sib Singh; Growse says in the temple of *Sītā Rām at Banāras*), of which only one leaf is missing. I am in possession of an accurate *litteratim* copy of so much of the *Rāj'pur* manuscript as exists. I have also a printed copy of the poem carefully compared with, and corrected from, a manuscript in the possession of the *Mahārāj* of *Banāras*, which was written in Sambat 1704 (A.D. 1647), or only about twenty-four years after the author's death.

Little as the *Rām-Charit-Mānas* is known to European students, still less is known of the poet's other works. Those which I have seen and read are the following:—

(1) The *Gitāball* (Rāg).—This is the story of Rām told in the form of sonnets adapted for singing. There are several incorrect editions of it in print, some of which have commentaries of varying excellence.

(2) The *Kabittāball* or *Kabitta Rāmāyan* (Rāg).—It deals with the same subject, and is in the *Kabitta* metre.

(3) The *Dohāball* or *Dohā Rāmāyan* (Rāg).—As its name imports, it is in the *dohā* metre. It is rather a moral work than an epic poem. I am not sure that it is not a collection of *dohās* from his other works by a later hand. I have, at any rate, been able to identify many of them.

<sup>1</sup> *Rām. Bā. ch. 42.*

(4) The *Chhappāī Rāmāyan*.—In the *chhappāī* metre. I have only seen one incorrect and unintelligible manuscript of this work, from which an edition of the same character has been printed.

(5) *Sat Sal* (Rāg).—A collection (*Sapta Çatikā*) of seven hundred emblematic *dōhās*.

(6) The *Pañch Ratan* (Rāg.), or five jewels.—A set of five short poems, usually grouped together. They are (a) the *Jānakī Mangal*, (b) the *Pārbatī Mangal*, (c) the *Bārāgya Sandīpinī*, (d) *Rām Lalākar Nah'chhū*, (e) the *Bar'wē Rāmāyan* (Rāg.). The first two of these are songs celebrating the marriages of Sītā and Gāūrī respectively; the third is a didactic treatise; the fourth is a song in honour of the *Nah'chhū* or ceremonial nail-paring of Rām at his wedding; and the fifth, a short history of Rām in the *Bar'wāī* metre.

(7) The *Srī Rām Agyā*, also called the *Rām Sagunāballī*.—A collection of seven books of seven chapters, each of seven *dōhās* to each chapter. It is a collection of omens connected with the life of Rām. I suspect it is spurious, and partly made up of extracts from the poet's other works. I have met with one very inferior commentary upon it.

(8) The *Saṅkaṭ Mōchan*.—A short didactic work. I have only seen it in one vilely-printed edition.

(9) The *Binay Pattrikā* (Rāg).—A collection of 279 hymns to Rām: much admired, and deservedly so. It has often been printed, and has a very fair commentary by *Sib Par'hās* (No. 643).

(10) The *Hanumān Bāhuk* (Rāg).—A collection of sonnets in honour of *Hanumān*, who according to tradition gave him a vision of Rām and Lachhman.

In addition to these the *Sib Singh Sarōj* mentions the following:—

(11) *Rām Salākā* (Rāg.).

(12) The *Kundaliyā Rāmāyan*.

(13) The *Kaṛ'hā Rāmāyan*.

(14) The *Rolā Rāmāyan*.

(15) The *Jhal'nā Rāmāyan*, none of which I have seen. The last four are named after the metres in which they are written.

(16) A *Krishnāballī* (Rāg.) in the Braj dialect is also printed and sold in the bazārs. It deals with the life of Krish'n, and I do not believe that it is by the *Tul'sī Dās* whom we are now considering.

Many of these have been printed, always most incorrectly, and some with commentaries. One of the most highly esteemed commentaries on the *Rām-Charit-Mānas* is that of *Rām Charan Dās*. The best on the



वालिहिल...  
 न...  
 वाद...  
 वि...  
 भा...  
 नि...  
 न...

...  
 ...  
 ...  
 ...  
 ...  
 ...  
 ...

...  
 ...  
 ...  
 ...  
 ...  
 ...

...  
 ...  
 ...  
 ...  
 ...  
 ...











*Gitāball*, the *Kabittāball*, and the *Sat Sai* are by Bāj'nāth. Rām Charan Dās's commentary has been printed by Nawal Kishōr, of Lakh'naū, but is now out of print. The other commentaries can be bought in any Indian bazār. All the commentators have a great tendency to avoid difficulties, and to give to simple passages mystical meanings, which Tul'sī Dās never intended. They are unfortunately utterly wanting in the critical faculty. Though there are abundant materials for obtaining an absolutely accurate text of at least the Rām-Charit-Mānas, the commentators have never dreamed of referring to them, but have preferred trusting their inner consciousness. As an extreme example, I may mention one who drew up a scheme of the number of verses which each section of each canto ought to have, in a numerically decreasing order, after the pattern of the steps of a bathing *ghāt*, because the poem is called a lake (*mānas*). Nothing could be prettier than this idea; and so he hacked and hewed his unfortunate text to fit this Procrustean bed, and then published it with considerable success. It never occurred to him or his readers to see if this was what Tul'sī Dās had written; and if they had done so, the ludicrous nature of his theory would have been evident at the first glance.

Regarding Tul'sī Dās's style, he was a master of all varieties, from the simplest flowing narration to the most complex emblematic verses. He wrote always in the old Bais'wārī dialect, and, once the peculiarities of this are mastered, his *Rām-Charit-Mānas* is delightful and easy reading. In his *Gitāball* and *Kabittāball* he is more involved, but still readable with pleasure; in his *Dōhāball* he is sententious; and in his *Sat Sai* as difficult and obscure as any admirer of the *Nalōdaya* could wish. The *Sat Sai* is a veritable *tour de force*, and I am glad that this, almost the oldest specimen<sup>1</sup> of a kind of writing which was brought to perfection fifty years later by *Bihārī Lāl* (No. 196) (the mine of commentators), is being edited with a commentary by Professor *Bihārī Lāl Chāubē* in the *Bibliotheca Indica*.<sup>2</sup> The *Binay Pattrikā* is again in another style. It is a book of prayers, often of the most elevated description, but its difficulties are very unsatisfactorily elucidated by either of the two commentaries on it which I have seen.

<sup>1</sup> It was written (Sat. i. 21) in Sambat 1642, i.e. A.D. 1585. Bidyāpatī's emblematic verses were written about A.D. 1400.

<sup>2</sup> Since this was written an edition of this work, with a commentary by Bāj'nāth, the editor of the *Gitāball* and *Kabittāball*, has been published in 1886 by Nawal Kishōr, of Lakh'naū.

Regarding his poetic powers I think it is difficult to speak too highly. His characters live and move with all the dignity of a heroic age. Das'rath, the man of noble resolves which fate had doomed to be unfruitful; Rām, of lofty and unbending rectitude, well contrasted with his loving but impetuous brother Lachhman; Sītā, the 'perfect woman nobly planned;' and Rāban, like Das'rath, predestined to failure, but fighting with all his demon force against his fate, almost like Satan in Milton's epic, the protagonist of half the poem,—all these are as vividly before my mind's eye as I write as any character in the whole range of English literature. Then what a tender devotion there is in Bharat's character, which by its sheer truth overcomes the false schemes of his mother Kākēyī and her maid. His villains, too, are not one black picture. Each has his own character, and none is without his redeeming virtue.

For sustained and varied dramatic interest I suppose the *Rām-Charit-Mānas* is his best work; but there are fine passages in his other poems. What can be more charming than the description of Rām's babyhood and boyhood in the commencement of the *Gitāball*, or the dainty touches of colour given to the conversation of the village women as they watch Rām, Lachhman, and Sītā treading their dreary way during their exile. Again, what mastery of words is there in the *Sundar Kāṇḍ* of the *Kabittāball* throughout the description of the burning of Laṅkā. We can hear the crackling of the flames and the crash of the falling houses, the turmoil and confusion amongst the men, and the cries of the helpless women as they shriek for water.

Still even Tul'sī Dās was not able to rise altogether superior to the dense cloud which fashion had imposed upon Indian poetry. I must confess that his battle descriptions are often luridly repulsive, and sometimes overstep the border which separates the tragic from the ludicrous. To Native minds these are the finest passages which he has written; but I do not think that the cultivated European can ever find much pleasure in them. He was hampered, too, by the necessity of presenting Rām as an incarnation of Vishnu, which leads him into ant, although only meet adoration to the pious believer, sounds to us *zēchchhas* as too gross hyperbole.

The reasons for the excellence of this great poet's work are not to seek. The most important of all was the great modesty of the poet. The preface to the *Rām-Charit-Mānas* is one of the most remarkable portions of the book. *Kālidāsa* may begin his *Raghuvamṣa* with

a comparison of himself to a dwarf, and of his powers over language to a skiff on the boundless ocean; but from under this modest statement there gleams a consciousness of his own superiority. His modesty is evidently a mock one, and the poet is really saying to himself all the time, 'I shall soon show my readers how learned I am, and what a command I have over all the nine *rasas*.' But (and this is another reason for his superiority) Tul'sī never wrote a line in which he did not himself believe heart and soul. He was full of his theme, the glory and love of his master; and so immeasurably above him did that glory and that love seem, that he was full of humility with regard to himself. As he expresses it:—'My intellect is beggarly, while my ambition is imperial. May good people all pardon my presumption and listen to my childish babbling, as a father and mother delight to hear the lisping prattle of their little one.' *Kālidāsa* took Rām as a peg on which to hang his graceful verses; but *Tul'sī Dās* wove wreaths of imperishable fragrance, and humbly laid them at the feet of the god whom he adored.<sup>1</sup> One other point I would urge, which has, I believe, escaped the notice of even Native students of our author. He is, perhaps, the only great Indian poet who took his similes direct from the book of Nature and not from his predecessors. He was so close an observer of concrete things, that many of his truest and simplest passages are unintelligible to his commentators, who were nothing but learned men, and who went through the beautiful world around them with eyes blinded by their books. Shakespeare, we know, spoke of the white reflection of the willow leaves in the water, and thus puzzled all his editors, who said in their wisdom that willow leaves were green. It was, I think, Charles Lamb who thought of going to the river and seeing if Shakespeare was right, and who thereby swept away a cloud of proposed emendations.<sup>2</sup> So, too, it has been reserved for Mr. Growse to point out that Tul'sī Dās knew far more about Nature than his commentators do.

It remains now to point out the necessity there is of printing a correct text of this poet's works. At present the printed bazār editions

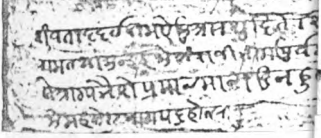
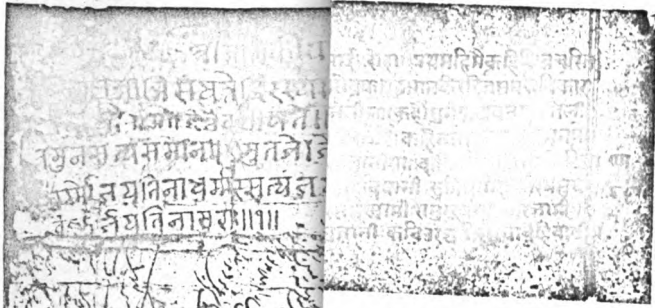
<sup>1</sup> Bābū Jawāhir Mall, of Dāūd'nagar, in the district of Gayā, informs me that he knew an old man whose ancestor knew the poet, and that Tul'sī Dās told the ancestor that he had never written a line of poetry into which either the letter र r or the letter म m (the first and last letters of the word Rām) did not come. This (if found to be true) is a valuable test for deciding whether doubtful passages are genuine or not.

<sup>2</sup> The under surface, and therefore the reflection, of the willow-leaf is white.

available are very deficient. The best of them is that by Paṇḍit Rām Jasan; but he, like all the other editors, has printed only a modernised copy of the *textus receptus*. I have carefully compared the latter with the original text, and am in a position to state that anything more misleading can hardly be imagined. Tul'sī Dās wrote phonetically the words as they were pronounced at his time, and in an archaic dialect. In the printed books the dialect is altered to the standard of the modern Hindī, and the spelling improved (?) according to the rules of Pāṇini. Examples of the modernisation of the dialect are the following :—Tul'sī Dās uses the short *u* as the termination of the nominative singular, leaving the crude base in *a* for its legitimate purposes in composition, thus following the rules of the Apabhraṁṣa Prakṛit. Thus he wrote *kapi-kaṭaku*, an army of monkeys; *prabala-mōha-datu*, a powerful band of delusions; and so on: but all the modern editions give *-kaṭaka* and *-dala*, according to the modern pronunciation. So also modern editors write *prasāda*, 'favour,' for the original *pasāu*; *bhujyagini*, 'snake,' for original *bhuayyagini*; *yajñavalkya* for *jagabaliku*; *bandāū*, 'I revere,' for *bandaū*; *bhakti*, 'faith,' for *bhagati*, and so on. Examples can be gathered in almost every line. Instances of alteration of spelling are equally numerous. One example must suffice. Tul'sī Dās evidently pronounced the name of Rām's father as *Dasarathu*, for that is the way he wrote it; but modern editors write the Sanskrit *Daśaratha*, which is not even the way it is pronounced nowadays. But there are other and greater errors than these in the *textus receptus*. It abounds in *lacunæ*. Whole pages are sometimes omitted, and minor changes occur in every page. In short, opening the printed edition at random, I count no fewer than thirty-five variations from the original, some most important ones, in one page of twenty-three lines. I am glad, therefore, to be able to record that an enterprising publisher of Patna (Bābū Rām Dīn Singh, of the Khadg Bilās Press, Bāṅkīpur) is now engaged in publishing a text of the Rām-Charit-Mānas founded on the old manuscripts I have already mentioned.

In the Addendum to this chapter I give samples of the true text of the Rām-Charit-Mānas, founded on the Banāras and Rāj'pur manuscripts, already alluded to, together with photographs of the originals. The footnotes show the readings of the *textus receptus*. I am indebted to the kindness of Rājā Siva Prasād, C.S.I., for these photographs.





\_\_\_\_\_





129. निपट निरञ्जन स्वामी, the master *Nipaṭ Nirañjan*.  
B. 1593 A.D.

Nir. According to Sib Singh this master ranks as a holy man with *Tul'sī Dās*. Besides hundreds of short poems which have not been collected, he is the author of the *Sānt Sar'sī* and the *Nirañjan Saṅgrah*.

130. बेनी माधव दास, *Benī Mādhav Dās*, of *Pas'ka*,  
district *Gōḍā*. Fl. 1600 A.D.

He was a disciple of the holy master *Tul'sī Dās*, and was his constant companion. He wrote a biography of him entitled *Gosāl Charitr'* (quoted in this work as 'Gō.') and died in 1642 A.D.

131. निधि कवि, the poet *Nidhi*. Fl. 1600.  
Go., (P) Rāg.

132. नील कण्ठ मिसर, *Nīl Kaṅṭh Mīsar*, of the *Doāb*.  
Fl. 1600 A.D.  
Go., Nir.

133. नीला धर कवि, the poet *Nīlā Dhar*. Fl. 1600 A.D.  
Gō., Nir.

---

## ADDENDA TO CHAPTER VI.

---

### I.—THE TEXT OF TUL'SI DĀS.

In order to show how the text of *Tul'sī Dās's* works has been altered in the course of centuries, the following extracts from the *Rāmāyan* are given, exactly as taken from the oldest manuscripts in existence. In the footnotes are given the variations of the best printed editions. The manuscripts used are those referred to in Chapter VI, namely the *Rāj'pur* copy of the *Ajodhyā Kāṇḍ*, said to be in the poet's own handwriting, and the *Banāras* copy, made only twenty-four years after his death.

FROM THE *Bal Kāṇḍ* (*Bandras MS.*).

(The footnotes show the variations of the *textus receptus.*)

*Chāṅpāī.*

Kō Shiwa<sup>1</sup> sama Rāmahī<sup>2</sup> priya bhāī ||.

*Dōhā.*

Prathamahi māī kahi Shiwa-charita

Būjhā maramu tumhāra |<sup>3</sup>

Suchi sēwaka tumhā<sup>4</sup> Rāma kē

Rahita samasta bikāra || 104 ||<sup>5</sup>

*Chāṅpāī.*

Māī<sup>6</sup> jānā tumhāra guna silā |

Kahāī sunahū<sup>7</sup> aba Raghu-patī-lilā ||

Sunu muni tju samāgama tōrē<sup>8</sup>.

Kahi na jāī<sup>9</sup> jasa sukhu<sup>10</sup> mana  
mōrē ||<sup>11</sup>

Rāma-charita ati amita munisā |

Kahi na sakahi<sup>12</sup> sata kōṭi ahisā ||

Tadapi jathā shruta<sup>13</sup> kahāī bakhāni |

Sumiri Girā-patī Prabhu dhanu-  
pāni ||

Sārada dāru-nāri-sama, Swāmi |

Rāmu<sup>14</sup> sūtra-dhara antara-jāmi ||

Jehi para kripā karahi janū<sup>15</sup> jāni |

Kabi-ura ajira nachāwahi<sup>16</sup> Bāni ||

FROM THE *Ajodhya Kāṇḍ* (*Rāj'pur MS.*).

*Chāṅpāī.*

(Dēhī ku)chālihi kōṭi ka<sup>17</sup> gāri ||

Farahī bikhama jara<sup>18</sup> lēhi usāsā |

Kawani<sup>19</sup> Rāma binu jiwana-āsā ||

Bipula<sup>20</sup> biyōga prajā akulāni |

Janu<sup>21</sup> jala-chara-gana sūkhata pāni ||

kti bikhāda-basa lōga logāi<sup>22</sup> |

Gayē mātu pahī<sup>23</sup> Rāmu<sup>24</sup> gosāi<sup>25</sup> ||

Mukhu<sup>26</sup> prasanna chita chāū-guna

chāū |

Miṭṭā sōchu<sup>27</sup> jani rākhāi<sup>28</sup> rāū ||

*Dōhā.*

Nawa gayandu Raghu-bira-manu<sup>29</sup>

Rāju<sup>30</sup> alāna samāna |

Chhūṭa jāni bana-gawanu<sup>31</sup> suni

Ura-anandu<sup>32</sup> adhikāna || 51<sup>33</sup> ||

<sup>1</sup> Siwa.

<sup>2</sup> Rāmahī.

<sup>3</sup> Prathama kahē māī Siwa-charita  
ūjhā marama tumhāra |

<sup>4</sup> tuma.

<sup>5</sup> 112.

<sup>6</sup> māī.

<sup>7</sup> sunahū.

<sup>8</sup> tōrē.

<sup>9</sup> jāya.

<sup>10</sup> sukha.

<sup>11</sup> mōrē.

<sup>12</sup> sakahī.

<sup>13</sup> sruta.

<sup>14</sup> Rāma.

<sup>15</sup> karahī jāna.

<sup>16</sup> nachāwahī. One edition of text.

gives aui for bāni.

<sup>17</sup> hu.

<sup>18</sup> jwara.

<sup>19</sup> kawana.

<sup>20</sup> Bikula.

<sup>21</sup> Jimi.

<sup>22</sup> lugal.

<sup>23</sup> pahū.

<sup>24</sup> Rāma.

<sup>25</sup> gusāl.

<sup>26</sup> Mukha.

<sup>27</sup> ahāī sōcha.

<sup>28</sup> rākhāī.

<sup>29</sup> gayanda Raghu-bansa-mani.

<sup>30</sup> Rāju.

<sup>31</sup> gawana.

<sup>32</sup> ānāda.

<sup>33</sup> 50.

*Chāṭupāi.*

Raghu-kula-tilaka jōri doḥ<sup>1</sup> hāthā |  
 Mudita mātu-pada nāyeu<sup>2</sup> mātā<sup>3</sup> ||  
 Dīnhi<sup>4</sup> asisa lāi ura linhō |  
 Bhūkhana basana nichhāwari kīnhō ||  
 Bāra bāra mukha chumbati<sup>4</sup> mātā |  
 Nayana nēha-jalu<sup>5</sup> pulakita gātā ||  
 Gōda rākhi puni hridaya lagāē<sup>6</sup> |  
 Shrawata<sup>7</sup> prēma-rasa payada  
 suhāē<sup>8</sup> ||  
 Prēmu pramōdu<sup>9</sup> na kachhu kahi jāi |  
 Raṅka Dhanada-padawī janū pāi ||  
 Sādara sundara badanu<sup>10</sup> nihāri |  
 Bōli madhura bachana mahatāri ||  
 Kahahu, Tāta, janani bali-hāri |  
 Kabahī lagana muda-maggala-kāri ||  
 Sukṛita-sila-sukha-sīwa<sup>11</sup> suhāi |  
 Janama-lābha kaī awadhī<sup>12</sup> aghāi. ||

*Dōhā.*

Jehi chāhata nara-nāri saba  
 Ati ārata ehi<sup>13</sup> bhāti |  
 Jimi chātaka-chātaki trikhita<sup>14</sup>  
 Bṛiṣṭi sarada-ritu<sup>15</sup> swāti || 52<sup>16</sup> ||

*Chāṭupāi.*

Tāta jāi bali bēgi nahāhū<sup>17</sup> |  
 Jō mana bhāwa madhura kachhu  
 khāhū ||  
 Pitu samipa taba jāyehu bhātā |  
 Bhaī baḍi<sup>18</sup> bāra jāi bali māā<sup>19</sup> ||

Mātu-bachana suni<sup>20</sup> ati anukūla |  
 Janu sanōha-sura taru kē phūla ||  
 Sukha-makaranda-bharō Shriya<sup>21</sup>-mūla |  
 N'rakhi Rāma-manu bhawaru<sup>22</sup> na  
 bhūla ||  
 Dharama<sup>23</sup>-dhurina dharama<sup>23</sup> gati jāni |  
 Kahcu mātu sana ati mṛidu bāni ||  
 Pitā dīnha mohi kānana-rājū |  
 Jahā saba bhāti mōra baḍa<sup>24</sup> kājū ||  
 Āyēsu dōhi<sup>25</sup> mudita mana mātā |  
 Jēhi<sup>26</sup> muda-maggala kānana jātā ||  
 Jani sanōha-basa ḍarapasi bhōrō<sup>27</sup> |  
 Ānādu amba<sup>28</sup> anugraha tōrō<sup>29</sup> ||

*Dōhā.*

Barakha<sup>30</sup> chāri-dasa bipina basi  
 Kari pitu-bachana-pramāna |  
 Āi<sup>31</sup> pāya puni dēkhihāu  
 Manu<sup>32</sup> jani karasi malāna<sup>33</sup> || 53<sup>34</sup> ||

*Chāṭupāi.*

Bachana binīta madhura Raghubara kē  
 Sara sama lagō mātu-ura kara kē ||  
 Sahami sūkhi suni sītali<sup>34</sup> bāni |  
 Jimi jawāsa pare<sup>35</sup> pūwasa-pāni ||  
 Kahi na jāi kachhu hridaya-bikhādū |  
 Manahū mṛigī suni<sup>36</sup> kēhari-nādū ||  
 Nayana sajala,<sup>37</sup> tana<sup>38</sup> thara thara  
 kāpi<sup>39</sup> ||  
 Mājahi khāi mina janū māpi<sup>40</sup> ||

1 dwāu.  
 2 nāyāi.  
 3 Dīnha.  
 4 chūmati.  
 5 jala.  
 6 lagāi.  
 7 Srawata.  
 8 suhāi.  
 9 Prēma-pramōda.  
 10 badana.  
 11 sīwa.  
 12 Janma-lābha kahi (or lahi) awadha.  
 13 ihi.  
 14 chātaki-chātaka triṣṭita.  
 15 ritu.  
 16 51.  
 17 anhāhū.  
 18 baṛi.  
 19 Here ends leaf 28 of the MS.  
 20 Shri.

21 Rāma-mana bhāwara.  
 22 Dharma.  
 23 dharma.  
 24 baṛa.  
 25 Āyāsu dēhu.  
 26 Johi.  
 27 bhōrō.  
 28 Ānāda mātu.  
 29 tōrō.  
 30 Barkha.  
 31 Āya.  
 32 Mana.  
 33 52.  
 34 sītala.  
 35 para.  
 36 janū sahame kari.  
 37 Salila.  
 38 tanu.  
 39 kāpi.  
 40 Mājā manahū mina kahā bāni.

Dhāri dhīraju<sup>1</sup> suta-badānu<sup>2</sup> nihārī |  
 Gadagada<sup>3</sup>-bachana kabati mshatārī ||  
 Tāta pitahi tumha<sup>4</sup> prāna-piārō |  
 Dēkhi mudita nita charita tumhērō ||  
 Rāju<sup>5</sup> dōna kahū<sup>6</sup> subha dina sādha |  
 Kaheu jāna bana kōhi aparādha ||  
 Tāta sunāwahu mōhi nidānū |  
 Kō dina-kara-kula bhaycu<sup>7</sup> kṛisānū ' ||

*Dōhā.*

Nirakhi Rāma-rukha sachiwa-suta.  
 Kāranu<sup>8</sup> kahou bujhūī |  
 Suni prasaggu<sup>9</sup> rahi mūka jimī<sup>10</sup>  
 Dasā barani nahi<sup>11</sup> jāī || 54<sup>12</sup> ||

*Chāpūṭī.*

Rākhi na sakaī<sup>13</sup> na kahi saka jāhū |  
 Duhū bhāti ura dārūna dāhū ||  
 Likhata sudhā-kara, gā<sup>14</sup> likhi Rāhū |  
 Bidhi-gati bāma sadā saba kāhū ||  
 Dharama<sup>15</sup> -sanōha ubhaya mati ghērī |  
 Bhāī gati sāpa chhuchhundari kōrī ||  
 Kakhū sutahi karāhū<sup>16</sup> anurōdhū |  
 Dharamu<sup>17</sup> jāī aru bandhu-birōdhū ||  
 Kahū jāna bana tāū baḍī<sup>18</sup> hānī |  
 Sapkaṭa sōcha bibasa<sup>19</sup> bhāī rānī ||  
 Bahuri sunujhi tiya-dharamu<sup>20</sup> sayānī |  
 Rāmu Bharatu dou<sup>21</sup> suta-sama jānī ||

Sarala subhāū<sup>22</sup> Rāma-mahatārī |  
 Bōli bachana dhīra dhāri bhārī ||  
 Tāta, jāū bali, kinhehu<sup>23</sup> nikā |  
 Pitu-āyēsu<sup>24</sup> saba dharama ka<sup>25</sup> tīkā ||

*Dōhā.*

Rāju<sup>26</sup> dōna kahi,<sup>27</sup> dīnha banu<sup>28</sup>  
 Mōhi na sō<sup>29</sup> dukha-lōsa |  
 Tumha<sup>30</sup> binu Bharatahi bhū-patihi  
 Prajahi prachanḍa kalēsa || 55<sup>31</sup> ||

*Chāpūṭī.*

Jāū<sup>32</sup> kōwala pitu-āyēsu<sup>33</sup> tātū |  
 Tāū jani jāhu jāni baḍī mātā<sup>34</sup> ||  
 Jāū<sup>35</sup> pitu-mātu kahou<sup>36</sup> bana jānā |  
 Tāū kūnana sata Awadha samānū ||  
 Pitu bana dōwa, mātu bana-dōwī |  
 Khaga mṛiga charana-sarōruha-sōwī ||  
 Antahu uchita nripali bana-bāsū |  
 Baya bilōki biya hōī<sup>37</sup> harāsū ||  
 Baḍa<sup>38</sup> bhūgi banu,<sup>39</sup> Awadha abhāgi |  
 Jō<sup>40</sup> Raghu-bansa-tilaka tumha<sup>41</sup>  
 tyūgi ||  
 Jāū<sup>42</sup> suta kahū sāga mohi lēhū |  
 Tumharō hṛidaya hōī sandchū ||  
 Pūta<sup>43</sup> parama priya tumha<sup>44</sup> saba-hi kē |  
 Prāna prāna kō jiwana jī ke ||  
 Tō tumha<sup>45</sup> kahahu mātu bana jāū |  
 Māī<sup>46</sup> suni bachana bāthi pachhitāū ||

<sup>1</sup> dhīraja.  
<sup>2</sup> badana.  
<sup>3</sup> Gadgada.  
<sup>4</sup> tuma.  
<sup>5</sup> Rāja.  
<sup>6</sup> kahū.  
<sup>7</sup> bhayāū.  
<sup>8</sup> kārana.  
<sup>9</sup> prasagga.  
<sup>10</sup> mūka-gati.  
<sup>11</sup> nahī.  
<sup>12</sup> 53.  
<sup>13</sup> sakahī. Here ends leaf 29 of MS.  
<sup>14</sup> likhi gā.  
<sup>15</sup> Dharma.  
<sup>16</sup> hōī.  
<sup>17</sup> Dharma.  
<sup>18</sup> baḍī.  
<sup>19</sup> bikala.  
<sup>20</sup> dharmā.  
<sup>21</sup> Rāma Bharata dwāū.  
<sup>22</sup> subhāwa.  
<sup>23</sup> kinheū

<sup>24</sup> āyasu.  
<sup>25</sup> dharmā ko.  
<sup>26</sup> Rāja.  
<sup>27</sup> kahū.  
<sup>28</sup> bana.  
<sup>29</sup> muhi na sōcha.  
<sup>30</sup> Tuma.  
<sup>31</sup> 54.  
<sup>32</sup> Jāū.  
<sup>33</sup> āyasu.  
<sup>34</sup> jāī bali mātā  
<sup>35</sup> Jāū.  
<sup>36</sup> kahū.  
<sup>37</sup> hōta.  
<sup>38</sup> Baḍa.  
<sup>39</sup> bana.  
<sup>40</sup> Jāū.  
<sup>41</sup> tuma.  
<sup>42</sup> Jāū.  
<sup>43</sup> Putra.  
<sup>44</sup> tuma.  
<sup>45</sup> Tuma.  
<sup>46</sup> Māī.

*Dōkā.*

Ehi<sup>1</sup> bichāri nahi<sup>2</sup> karañ haṭha.  
 Jhūṭha sanēhu baḡhā<sup>3</sup> |  
 Māni mātu kara<sup>4</sup> nāta bali  
 Surati bisari jani jāi || 56<sup>5</sup> ||

*Chāūpāī.*

Dōwa pitara saba tumhahi gosā<sup>6</sup> |  
 Rākhahū<sup>7</sup> palaka nayana ki nāi ||  
 Awadhi ambu, priya parijana minā |  
 Tumha<sup>8</sup> karunā-<sup>9</sup>kara dharama<sup>9</sup>-  
 dhurinā ||

Asa bichāri soī karahu upāi |  
 Saba-hi jiata jēhi<sup>10</sup> bhōṭahu āi ||  
 Jāhu sukhēna banahī bali jāū |  
 Kari anātha jana parijana gūḍ ||  
 Saba kara āju sukṛita phala bitā |  
 Bhayou karālu kалу<sup>11</sup> biparitā<sup>12</sup> |  
 Bahu-bidhi bilapi charana lapaṭāni |  
 Parama abhūgini āpuhi jāni ||  
 Dārūna dusaha dāhu<sup>13</sup> ura byāpā |  
 Barani na jāhī<sup>13</sup> bilāpa-kalāpū ||  
 Rāma uṭhāī mātu ura lāī<sup>14</sup> |  
 Kabi mṛidu bachana bahuri  
 samujhāī<sup>15</sup> ||

*Dōkā.*

Samāchāra tohi samaya sun  
 Siya uṭhī akulāī |  
 Jāī sāsū-pada-kamala-yuga<sup>16</sup>  
 Bandi bāṭhi siru<sup>17</sup> nāī || 57<sup>18</sup> ||

*Chāūpāī.*

Dīnhi<sup>19</sup> asisa sāsū mṛidu bāni |  
 Ati sukumāri dēkhi akulāni ||

Bhīṭhi namita mukha sōchati Sita |  
 Rūpa-rāsi pati-prēma-punitā ||  
 ‘Chalana chahata bana jīwana-nāthā<sup>20</sup> ||  
 Kohi sukṛitā<sup>21</sup> sana hōlhi sāthā<sup>22</sup> ||  
 Ki tanu-prāna, ki kōwala prāna |  
 Bidhi karatabu<sup>23</sup> kachhu jāī<sup>24</sup> na  
 jānā<sup>25</sup> ||

Chāru charana-nakha lōkhati dharani |  
 Nūpura mukhara madhura kabi  
 barani ||

Manahū prēma-basa binati karahi |  
 ‘Hamahi Siya-pada jani  
 pariharahi’ ||

Mañju bilōchana mōchati bāri |  
 Bōli dēkhi<sup>26</sup> Itāma-mahatāri ||  
 ‘Tāta sunahu Siya ati sukumāri |  
 Sāsū sasura parijanahi piāri<sup>27</sup> ||

*Dōkā.*

Pitā Janaka bhūpāla-māni  
 Sasura bhānu-kula-bhānu |  
 Pati rawi-kula-kāṭrawa-bipina  
 Bidhu guna-rūpa-nidhānu || 58<sup>28</sup> ||

*Chāūpāī.*

Mā puni putra-badhū priya pāi |  
 Rūpa-rāsi guna-sīla suhāi ||  
 Nayana-putari kari<sup>29</sup> priti baḡhāī<sup>30</sup> |  
 Rūkhoḍ prāna Jānakihī lāi ||  
 Kalapa-bōli<sup>30</sup> jimi bahu bidhi lāi |  
 Sīchi sanōha-salila pratipāi ||  
 Phūlata phalata bhayou<sup>31</sup> bidhi bāmā |  
 Jāni na jāi kāha parināmā ||  
 Palāga-piṭha taji gōda hīḡōrā |  
 Siya na dinba<sup>32</sup> pagu awani kaṭhōrā

<sup>1</sup> Yaha.<sup>2</sup> nahī. Hero ends leaf 30 of the MS.<sup>3</sup> sanōha baḡhai.<sup>4</sup> kō.<sup>5</sup> 55.<sup>6</sup> tumahi gosāī.<sup>7</sup> Rākhahu.<sup>8</sup> Tuma.<sup>9</sup> dharmā.<sup>10</sup> jiyata jehi.<sup>11</sup> Bhayō karāla kōla.<sup>12</sup> dāha.<sup>13</sup> jāī.<sup>14</sup> lāwā.<sup>15</sup> bahuta samujhāwā.<sup>16</sup> paga-kamala-yuga.<sup>17</sup> sira.<sup>18</sup> 56.<sup>19</sup> Dīnha.<sup>20</sup> nāthā.<sup>21</sup> Kawana sukṛita.<sup>22</sup> sāthā.<sup>23</sup> karataba.<sup>24</sup> jāta.<sup>25</sup> Hero ends leaf 31 of MS<sup>26</sup> parijanahi pyāri<sup>27</sup> 57.<sup>28</sup> iwa.<sup>29</sup> barhāī.<sup>30</sup> Kalpa-bōli.<sup>31</sup> bhayō.<sup>32</sup> dina.

Jiana-mūri<sup>1</sup> jimi jogawata<sup>2</sup> raha<sup>3</sup> |  
 Dīpa-bāti nahi<sup>4</sup> tārana kaha<sup>5</sup> ||  
 So<sup>6</sup> Siya chālana chahati bana sāthā |  
 Āyesu<sup>7</sup> kāha<sup>8</sup> hōi Raghu-nāthā ||  
 Chanda<sup>9</sup>-kirana-rasa-rasika chakōri |  
 Rawi-rukha nayana sakāl kimi jōri ||

*Dōhā.*

Kari kōheri nisi-chara charahī  
 Duṣṭa jantu bana bhūri |  
 Bikha-bāṭikā ki sōha suta  
 Subhaga sājīwani<sup>10</sup> mūri || 59<sup>11</sup> ||

*Chāupāi.*

Bana hita kōla kirāta-kisōri |  
 Rachī Birañchi bikhaya-sukha<sup>12</sup>-  
 bhōri ||  
 Pāhana-kṛimi jimi kaṭhina subhāu |  
 Tinahi kalēsu<sup>13</sup> na kānana kāu ||  
 Kā tāpasa-tiya kānana jōgū<sup>14</sup> |  
 Jinha<sup>15</sup> tapa-hētu tajā saba bhōgū ||  
 Siya bana basihi tāta kehi bhāti<sup>16</sup> |  
 Chitra-likhita kapi dēkhi ḍerāti ||  
 Sura-sara-subhaga-banaja-bana-chāri |  
 Dābara-jōgū<sup>17</sup>-ki hansa-kumāri'

*Conclusion of the Kis'kindhā Kaṇḍ<sup>18</sup> (Bandras MS.).*

(The two following extracts are given for the sake of the colophons.)

*Chhand.<sup>19</sup>*

(Jō sunata gāwata kahata sa)mujhata  
 parama pada nara pāwai |  
 Raghu-bira-pada-pāthōja madhu-kara  
 Dāsa Tulasi gāwai ||

*Dōhā.*

Bhawa-bhēkha-ja-Raghu-nātha-jasu<sup>20</sup>  
 Sunahi jō nara aru nāri |  
 Ninha kara sakala manōratha  
 Siddha karahī Trisirā-'ri<sup>21</sup> ||

*Sōraṭhā.*

Nilōtpalā tana<sup>22</sup> syāma  
 Kāma kōṭi sōbhā adhika |  
 Sunia<sup>23</sup> tāsu guna-grāma  
 Jāsu nāma agha-khaga-badhika || 30<sup>24</sup>  
 Iti Ḣri<sup>25</sup>-Rāma-charita-mānasō saka-  
 la-kali-kaluṣa-vidhvamsanē, Visuddha  
 (sic)-santōṣa-sampādini<sup>26</sup>-nāma chatur-  
 thas sōpānaḥ samāptaḥ || Ḣubham  
 astu<sup>27</sup> || Sambat 1704 samaē, Pāukha-  
 shūdi-dwārasi<sup>28</sup> likhitam Raghutivāri  
 Kāsyām ||

<sup>1</sup> Jīwana-mūri.

<sup>2</sup> jugawati.

<sup>3</sup> rahaḥ.

<sup>4</sup> nahī.

<sup>5</sup> kahaḥ.

<sup>6</sup> Sō.

<sup>7</sup> Āyasu.

<sup>8</sup> kahā.

<sup>9</sup> Chandra.

<sup>10</sup> sajiwana.

<sup>11</sup> 58.

<sup>12</sup> rasa.

<sup>13</sup> Tinahī kalēsa.

<sup>14</sup> yōgū.

<sup>15</sup> Jina.

<sup>16</sup> bhāti.

<sup>17</sup> yōga.

<sup>18</sup> These are the names of the *kaṇḍ* given in the printed edition. Tulsīās, it will be seen, gave other names.

<sup>19</sup> Passages in the Chhand metres are always in highly Sanskritized style, and hence are seldom altered in the printed texts.

<sup>20</sup> jasa.

<sup>21</sup> Tripurā-'ri.

<sup>22</sup> tanu.

<sup>23</sup> Suniya.

<sup>24</sup> System of numbering different from that of the printed text, which here has 2.

<sup>25</sup> In Sanskrit passages, I transliterate ॠ by Ḣ; in Gaudian passages, by Sh.

<sup>26</sup> vimala-vārāgya-sampādanō.

<sup>27</sup> Ḣubham astu | Siddhir astu.

<sup>28</sup> A very interesting form. This date is of course omitted in the printed editions.

*Conclusion of the Layka Kāṇḍ (Bānāras MS.).*

Cāhand.

(Mati-manda Tulasi) Dāsa sō Prabhu  
mōha-bassa bisarāyō ||  
Yaha Rāwanā-ri-charitra pāwana  
Rāma-pada-rati-prada sadā |  
Kāmā-"di-hara bigyāna-kara sura-  
siddha-muni gāwahī mudā ||

Dōhā.

Samara-bijaya Raghu-mani-charita'  
Sunahī je sadā sujāna² |  
Bijaya bibēka bibhūti nita  
Tinahī³ dēhī Bhagawāna ||

Yaha Kali-kāla malā-"yatana  
Mana kari dōkhu bichāra |  
Shri Raghu-nāyaka-nāmu⁴ taji  
Nahi kachhu āna adhāra⁵ || 120⁶ ||  
Iti Çri-Rāma-charita-mānasō sakala  
kali-kaluṣa-vidhvānsanō, Vimala-vij-  
ñāna-sampādini⁷-nāma ṣaṣṭhas sōpānāḥ  
samāptaḥ⁸ || Çubham astu || Samba  
1704 samāō || Māgha-sūdi pratipad  
likhitam Raghutivāri Kāsyāmī (P) Lōla-  
(r)ka samipō (sic) || Çri-Rāmō jayati ||  
Çri-Viçva-nāthāya namaḥ || Çri-Vin-  
du-mādhavaō (P sic) namaḥ ||

## II.—OTHER VERSIONS OF THE RĀMA LEGEND.

In addition to the various poems of Tul'si Dās, a number of works have been written by later authors dealing with the same subject. The following are those with which I am acquainted:—

(1) A Rāmāyan was written by *Chintāmanī Tripañī* (143).

(2) *Man Das* (172) wrote the *Rām Charitr'*, founded on the *Rāmāyana* of *Valmiki* and on the *Hanuman Nāṭaka*.

(3) *Bhag'want Rāy*, the *Khichi* (333), wrote a Rāmāyan.

(4) *Sambhu Nath* (357) wrote a Rāmāyan entitled *Rām Billas*.

(5) *Gulab Singh* (486) wrote a Vedantic Rāmāyan (whatever that may mean).

(6) *Gaj'raj Upādhyā* (585) wrote a Rāmāyan.

(7) *Sahaj Rām* (592) wrote a

Rāmāyan, founded on the *Raghu-vaṃṣa* and on the *Hanuman Nāṭaka*.

(8) *San'kar Tripañī* (613) wrote a Rāmāyan in Kabitta metres.

(9) *Iswari Par'sād Tripañī* (675) wrote a translation of the *Rāmāyana* of *Valmiki*.

(10) *Chandr' Jha* (686) wrote a Rāmāyan in the Meithili dialect.

(11) *Janaki Par'sād* (689) wrote a *Rām-nibās Rāmāyan*.

(12) *Samar Singh* (711) wrote a Rāmāyan.

(13) *Pāran Chand Jāth* (829a) wrote the *Rām Rahasya Rāmāyan*.

The above list does not include the many works dealing with one or more detached episodes of the Rāma legend; nor does it include the countless Rāmāyans in prose and verse which have been issued of late years. Of these the best in language and style is the (14) *Rām Kathā* of the late *Paṇḍit Chhōṣṭa Rām Tiwari* (No. 705).

¹ Samara-bijaya Raghubīra kō.

² Charita je sunahī sujāna.

³ Tinahī.

⁴ -nātha-nāma.

⁵ Nāhi na na.

⁶ 118.

⁷ vimala-jñāna-sampādanō.

⁸ Printed editions omit all after this.

## CHAPTER VII.

## THE ARS POETICA. [1580—1692 A.D.]

THE end of the sixteenth century and the whole of the seventeenth century, a period corresponding closely with the supremacy of the Mughal empire, presents a remarkable array of poetic talent. Within this period the most prominent figures not already dealt with are *Kesab Dās*, *Chintāmani Tripathī*, and *Bihārī Lāl*. *Kesab* and *Chintāmani* are the most salient examples of a school founded by the first of these authors which devoted itself to the technical development of the art of poetry; and this group will alone be considered in the present chapter. The next chapter will deal with the remaining poets of the seventeenth century.

134. **केसब दास सनाढ्य मिसर**, *Kesab Dās Sanāḍhya Misar*, of *Bundel'khāṇḍ*. Fl. 1580 A.D.

Nir., Sun., Sat., Rāg. His original home was in *Jeh'ri*, but he visited king *Madhukar Shāh*, of *U'chhā*, and received much honour from him. Subsequently king *Indar'jit* (No. 136), *Madhukar's* son, endowed him with twenty-one villages, whereupon he and his family finally settled in *U'chhā*. He was the first poet to describe in the vernacular (in his *Kabi-priyā* (Rāg.), a work which subsequent writers have frequently imitated), the ten constituents (सङ्ग) of a poem. His first important work was the *Bigyān Gitā*, which he wrote under the name of *Madhukar Shāh*. Then he wrote the *Kabi-priyā* for *Par'bln Rāi Pātūrī* (No. 137). This was followed by the *Rām-chandrikā* (Rāg.) under the name of king *Indar'jit*. He also wrote the learned *Rasik-priyā* (Rāg.) on composition (साहित्य) and the *Rām-alankrit-māhjarī* on prosody.

Commentaries on the *Kabi-priyā* were written by (1) *Sar'dār* (571), (2) *Nārāyan Rāy* (572), (3) *Phā'phā Rāw* (678), (4) *Harī* (761); on the *Rām-chandrikā* by (1) *Jānaki Par'sād* (577), (2) *Bhānī Rām* (578); and on the *Rasik-priyā* by (1) *Sarātī Misar* (326), (2) *Ya'qūb Khān* (394), (3) *Isuf Khān* (421), (4) *Sar'dār* (571), (5) *Harī Jan* (575).



When the emperor *Ak'bar* fined king *Indar'jit* ten million rupees for disobedience and revolt because *Par'bin Rāi Pātūrī* did not appear in his (*Ak'bar's*) court, *Kesab Dās* had a secret audience with *Rāja Bir'bal* (No. 106), the emperor's minister, and recited the well-known lines ending *दियो करतारो इइ करतारो* (given in *Sib Singh Sarbj*, pp. 31, 32). *Rāja Bir'bal* was much pleased with them and got the fine remitted, but *Par'bin Rāi Pātūrī* had nevertheless to appear in court.

135. बलिभद्रः सनाढ्यः मिसर, *Ballbhad' Sanāḍhya Misar*, of *Ur'chhā*, in *Bundel'khāṇḍ*. Fl. 1580 A.D.

He was brother of *Kesab Dās*. His *Nakh'sikh* (see note to No. 87) is admitted by all poets to be a standard work. He also wrote a commentary on the *Bhāgavata Pūrāṇa*. His *Nakh'sikh* has a commentary by *Par'tāp Sāhī* (No. 149), and another by an anonymous poet of *Uniyārā* (No. 660).

136. इन्द्रजीत सिङ्घ, *Rāja Indar'jit Singh*, the Bundēla of *Ur'chhā*, in *Bundel'khāṇḍ*. Fl. 1580 A.D.

Rāg. As a poet he wrote under the name of *Dhīraj Narind*. *Kesab Dās Sanāḍhya Misar* (No. 134) the poet, and *Par'bin Rāi Pātūrī* (No. 137) the poetess, attended his court. See these names for the account of an adventure he had with the emperor *Ak'bar*.

137. परबौन राइ पातुरी, *Par'bin Rāi Pātūrī*, the courtesan of *Ur'chhā*, in *Bundel'khāṇḍ*. Fl. 1580 A.D.

*Kesab Dās* (No. 134) composed his *Kabl-priyā* in honour of this courtesan, and in its dedication highly honoured her. She was authoress of numerous short poems which have a great reputation. She attended the court of king *Indar'jit* (No. 136), and the emperor *Ak'bar*, hearing of her fame, summoned her to him. *Indar'jit* refused to allow her to go, and thereupon *Ak'bar* fined him ten million rupees as a rebel. *Kesab Dās* repaired to *Ak'bar's* court, and interceding through *Bir'bal* (No. 106) got the fine remitted. *Par'bin* had, however, to appear before *Ak'bar*, and after giving a sample of her learning was allowed to depart. The whole interview is poetically described by *Sib Singh*, p. 448.

138. बाल क्रिष्ण त्रिपाठी, *Bāl Krish'n Tripāṭhī*. Fl. 1600 A.D.

He was son of *Balibhadra*, nephew of *Kesab Dās*, and brother of *Kāśī Nāth*. He was the author of a good prosody entitled *Raschandrikā*.

There is another poet of the name *Bāl Krish'n*, of whom I know no particulars.

139. काशी नाथ कवि, the poet *Kāśī Nāth*. Fl. 1600 A.D.

A graceful poet. He was son of *Balibhadra*, nephew of *Kesab Dās*, and brother of *Bāl Krish'n Tripāṭhī*.

140. देव दत्त, *Dev Datt' alias Deb Kabī*, the Brāhman of *Samānēgāw*, district *Mān'purī*. B. 1604 A.D.

According to Native opinion he was the greatest poet of his time, and indeed one of the great poets of India. He is said to have written no less than seventy different works. The following are those which are best known:—(1) *Prēm Tarang*, (2) *Bhāw-bilās*, (3) *Ras-bilās*, (4) *Rasānand-laharī*, (5) *Sujān-binōd*, (6) *Kābya-rasāyan* [a treatise on prosody (*piṅgal*) and rhetoric (*alaykār*)], (7) *Ashṭa-jām* (Rāg.) (printed), (8) *Deb-māyā Prapañch* (a play), (9) *Prēm-dīpikā*, (10) *Sumil-binōd*, (11) *Rādhikā-bilās*. Garcin de Tassy (i, 157), quoting from Ward, (ii, 480), calls him *Deb Rāj*, and says that he is author of a *Nakh'sikh* (see note to No. 87), which is probably one of the above-mentioned works.

141. हरी राम, *Harī Rām*. B. 1623 A.D.

The author of a *Nakh'sikh* (see note to No. 87). Possibly the same as a *Harī Rām Kabī*, the author of a *Piṅgal* (Rāg.), or treatise on prosody, mentioned by Sib Singh as B. (? Fl.) 1651 A.D.

142. सुन्दर दास कवि, the poet *Sundar Dās*, a Brāhman of *Gwāliyar*. Fl. 1631 A.D.

Nir., Sun. He attended the court of the emperor *Shāh Jahān*. He was first given the title of *Kabī Rāy*, and afterwards of *Mahā Kabī Rāy*. His principal work is on composition, and is entitled *Sundar Srīngār*, a work on lovers. He was also author of a Braj Bhākhā translation of the *Singhāsān Battīsī* (Rāg.), the origin of *Lalla Jī Lāl's*

Hindustāni version, and of a philosophical work entitled *Gyān Samudra*. Garcin de Tassy (i, 482) suggests that he may also have been the author of a work entitled *Sundar Bidyā*.

143. चिन्तामनि त्रिपाठी, *Chintāmani Tripāṭhi*, of *Ṭik'māpur*, district *Kānh'pur*. Fl. 1650 A.D.

Nir., Sat. He is counted as one of the great masters of vernacular composition (साहित्य). The legend in the *Dōāb* is that his father used continually to visit a shrine of *Dēvi* and worship her. The shrine is still shown at a distance of a mile from *Ṭik'māpur*. One day the goddess, being pleased at his devotion, appeared to him, and showing him four skulls promised that they should all be born as sons to him. As a matter of fact so it turned out, and he obtained four sons, viz. (1) *Chintāmani*, (2) *Bhākhan*, (3) *Matī Rām*, and (4) *Jaṭā Saṅkar* alias *Nīl Kaṅṭh*. Of these, the last obtained the blessing of a saint and became a poet. The other three studied Sanskrit and became so learned that it is said that their fame will remain to the end of the world. From *Matī Rām* were descended *Sital* and *Bihārī Lāl*, who were alive in 1844 A.D., and *Rām Dīn*. *Chintāmani* attended for a long time the court of *Bhōmalā Makarand Shāh*, of the solar race at *Nāg'pur*. Under his name he composed an important treatise on prosody entitled *Chhand-bichār*. He also wrote the (2) *Kābya-bibēk*, (3) *Kabi-kul Kalpa-taru*, (4) *Kābya-par'hās*, and (5) a *Rāmāyan*. The last is an excellent work in *Kabitta* and other metres. Amongst his patrons were *Rudr' Sāhī*, the *Sulāṅki*, the emperor *Shāh Jahān* (1628—1658), and *Jain Dīn Aḥ'mad* (No. 144). He often wrote under the *nom de guerre* of *Manī Lāl*. He is possibly the same as another *Chintāmani*, also mentioned by *Sib Singh*.

144. जैन दीन अहमद, *Jān Dīn Aḥ'mad*. B. 1670 (?) A.D.

He was a poet himself, and also a great patron of poets. Amongst his *protegés* may be mentioned *Chintāmani Tripāṭhi* (No. 143), of *Ṭik'māpur*.

145. भूखन त्रिपाठी, *Bhākhan Tripāṭhi*, of *Ṭik'māpur*, district *Kānh'pur*. Fl. 1660 A.D.

Nir., Haj., Rāg. He was brother of *Chintāmani Tripāṭhi* (No. 143), and excelled in the tragic, heroic, and terrible styles. At first he

attended for six months the court of king *Chhattr' Sāl* (No. 197), of *Par'nā* (*Pannā*). Thence he went to *Sib Rāj*, the *Sulanḡhī*, of *Sitārā*, where he was much honoured and received many times enormous presents for his works. On one occasion he got as much as five elephants and twenty-five thousand rupees for a single poem. His poems in honour of *Sib Rāj* are the most famous of their class. Having exploited this monarch he returned home, and on his way passed through *Par'nā*. *Chhattr' Sāl*, feeling himself quite unable to reward the poet as *Sib Rāj* had done, instead of giving him money, helped with his own shoulder to carry him in his palankeen on his way. This occurrence is the origin of some of the poet's most famous verses. After resting at home *Bhūkhan* set out on a tour through *Rāj'putānā*, proclaiming the glory of *Sib Rāj*. He finally found himself at *Kumāḡ*, and recited a verse in honour of the king of the place. The king imagined that *Bhūkhan* had come to look for a reward, and that all the story of his having been enriched by *Sib Rāj* was pure invention: so he offered him a handsome present of elephants, horses, and money. To this *Bhūkhan* replied:—"I hunger<sup>1</sup> not for this. I came only to learn if *Sib Rāj's* fame had penetrated here or not."

His principal works are (1) *Sib Rāj Bhūkhan*, (2) *Bhūkhan Hajārā*, (3) *Bhūkhan Ullās*, and (4) *Dakhan Ullās*. Seventy short pieces by him in all styles are included in the *Hajārā* of *Kalidās Tribedī*.

**146. मति राम त्रिपाठी, *Matī Rām Tripāṭhī*, of *Tik'mā-pur*, district *Kānh'pur*. Fl. cir. 1650—1682 A.D.**

*Nir.*, *Rāg.*, *Sun.*, *Sat.* He was brother of *Chintāmani Tripāṭhī* (No. 143). He led a wandering life, going from one royal court to another.

His best works are (1) *Lalit Lalām*, a work on rhetoric, which he wrote in the name of *Rāw Bhāw Singh*, of *Bandī* (1658—1682; cf. *Tod*, ii, 489; *Calo.* ed ii, 527); (2) *Chhand Sār*, a treatise on prosody, in the name of *Fatih Sāhī*, the *Bundcālā* of *Srinagar*; and (3) *Ras Rāj* (*Rāg.*), a treatise on lovers. See *Garcin de Tassy*, i, 332.

**147. सम्भु नाथ सिङ्घ, *Rājā Sambhu Nāth Singh Sulanḡhī* alias *Sambhu Kabī*, alias *Nāth Kabī*, alias *Nrip Sambhu*, of *Sitārā*. Fl. cir. 1650.**

<sup>1</sup> This (रस को सब भूख नहीं) is a pun on the poet's name *सूखन*!

Sun., Sat. Not only a patron of poets, but author of an admired work. It is in the erotic style, and is called *Kābya Nirālī*. It is considered the best work on lovers extant. He was a great friend of *Matī Rām Tripāṭhī* (No. 146).

148. नील कण्ठ त्रिपाठी, *Nil Kanṭh Tripāṭhī*, alias *Jaṭa Saṅkar*, of *Ṭik'impāur*, district *Kānh'pur*. FL. cir. 1650 A.D.

Nir., Sat. A brother of *Chintāmanī Tripāṭhī* (No. 143). No complete works by him are known to be extant.

149. परन्ताप साहि, the bard *Par'tāp Sāhī*,<sup>1</sup> of *Bundel'khaṇḍ*. FL. 1633 (P) A.D.

He was son of the poet *Rat'nēs* (No. 199), and attended the court of king *Chhatr' Sāl* (No. 197), of *Par'nā* (*Pannā*). He wrote a work on vernacular composition (भाषा साहित्य) entitled *Kābya Bilās*. At the suggestion of *Bikram Sāhī* he wrote a commentary to the *Bhākhā Bhūkhan* and to the *Nakh'sikh* (see note to No. 87) of *Balibhadr'* (No. 135). Another work of his is entitled the *Bigyārthakāumudī*. I do not know the work here entitled *Bhākhā Bhūkhan*. The only work of that name with which I am acquainted was written by *Jas'want Singh* (No. 377) at the end of the eighteenth century, and has been frequently commentated on. Who the *Bikram Sāhī* referred to above is I do not know. He cannot be the well-known *Bikram Sāhī* of *Char'khārī* (No. 514) if the account given above, which is that given in the *Sib Singh Sarōj*, is correct. *Bikram* of *Char'khārī* flourished in 1804 A.D. If he is the man referred to, then the poet cannot have attended the court of *Chhatr' Sāl* (fl. 1650), and the *Bhākhā Bhūkhan* referred to was probably that by *Jas'want Singh*. The matter being doubtful, I place *Par'tāp* provisionally here.

150. स्रीपति कवि, the poet *Sripati*, of *Par'yāg'pur*, district *Bahirālch*. B. 1643 A.D.

<sup>1</sup> This word *Sāhī* or *Shāhī* is the same as *Shāh*, but is an older form, preserving in its final *i* a trace of the ending *ya* in the Zend *khāyathiya*, which has disappeared in the modern Persian *Shāh*. See *Zoroastrian Deities on Indo-Scythic Coins*, by A. Stein, reprinted from *The Oriental and Babylonian Record*, August 1887, p. 9.

Sūd., Sun. He is counted as one of the masters of vernacular composition. His most famous works are (1) the *Kābya Kalpa-drum*, (2) *Kābya Sarōj*, (3) *Sripati Sarōj*.

151. सरस्वती कवीन्द्र, *Saraswati*, the poet-laureate, a Brāhman of *Banāras*. Fl. 1650 A.D.

He was learned in Sanskrit composition (साहित्य), and at the instance of the emperor *Shāh Jahān* (1628—1658) he took to writing poems in the vernacular. His principal work of this nature was the *Kabindra-kalpa-latā*, in which there are many poems in praise of prince *Dārā Shukōh* and the *Begam Sāhib*.

152. सिब नाथ कवि, the poet *Sib Nāth*, of *Bundel'khaṇḍ*. Fl. 1660 A.D.

He attended the court of *Rājā Jagat Singh Bundelā*, the son of *Chhatt'r Sāl* (No. 197), of *Par'nā (Pannā)*, and was the author of a work on poetry entitled *Ras Raḥjan*. The above is *Sib Singh's* account; but, according to *Tod*, *Chhatt'r Sāl*, the *Bundelā*, had no son named *Jagat*. See *Tod's Rājasthān*, ii, 491; *Calc. ed.* ii, 527. *Hunter's Gazetteer*, s.v. *Jaitpur*, mentions a *Jagatrāj*, son of *Chhatt'r Sāl*. The *Rep. Arch. Sur. Ind.* xvii, 106, gives some verses by a poet named *Sib* (or *Shiu*) *Patī*, who lived about the same time.

153. तुलसी कवि, the poet *Tul'si*, the son of *Jadu Rāy*. Fl. 1655.

He was only a mediocre poet himself, but he compiled in 1655 A.D. an excellent anthology, entitled the *Kabi-mālā*. It includes poems by seventy-five different poets, dating from *Sambat 1500 (A.D. 1443)* down to *Sambat 1700 (A.D. 1643)*.

154. मण्डन कवि, the poet *Maṇḍan*, of *Jāt'pur*, in *Bundel'khaṇḍ*. B. 1659.

*Nir.*, Sun. He attended the court of king *Mangad Singh*. He wrote three works on composition (साहित्य), entitled (1) *Ras Ratnāball*, (2) *Ras Bilās*, and (3) *Nān Pachāsā*.

155. रतन कवि, the poet *Ratan*. B. 1681 A.D.

He attended the court of *Sabhā Sāhi*, (cf. No. 346), Raja of *Par'nā* (*Pannā*), and translated the *Rasa Mañjarī* into the vernacular. Probably the same as the poet *Ratan*, of *Srinagar*, in *Bundel'khaṇḍ*, who attended the court of Raja *Fat'h Sāhi*, the Bundela of *Srinagar*. Under this king's name he composed two works on vernacular composition, entitled *Phatēshāh Bhūkhan* and *Phatē Par'hās* respectively. Mr. Whish, Deputy Commissioner of *Hamlr'pur*, informs me that *Fat'h Sāhi* was a descendant of *Chhattr' Sāl* (No. 197), but never came to the throne.

156. **सुरली धर कवि**, the poet *Mur'li Dhar*. B. (? Fl.) 1683 A.D.

Haj., Sun. Probably the same as a *Mur'li Kabi* in *Rāg.*, and as a *Mur'li Dhar Kabi* mentioned by *Sib Singh* (without date) as joint author with *Sri Dhar* (No. 157) of a work on prosody entitled *Kabi Binōd*.

157. **स्री धर कवि**, the poet *Sri Dhar*. Fl. (?) 1683 A.D.

Sun. Joint author with *Mur'li Dhar* (No. 156) of a prosody entitled *Kabi Binōd*.

158. **बारन कवि**, the poet *Bāran*, of *Bhūpal*. B. 1683 A.D.

He attended the court of *Shujāu'l Shāh Nawāb*, of *Rāj'garh*. He wrote a highly esteemed work on composition (कावित्व) entitled *Rasik Bilās*.

159. **कालिदास त्रिवेदी**, *Kalidās Tribedī*, of *Ban'parā*, in the *Dōāb*. Fl. cir. 1700 A.D.

Nir., Sat. He was an excellent and famous poet of the *Dōāb*. At first he remained for many years in attendance on the emperor *Āurang'zēb* in *Gōkul'kuṇḍā* and other places in the Deccan. Thereafter he lived with king *Jogājīt Singh* *Raghubansī*, of *Jambā*, and under his name composed a fine work entitled the *Badhā-binōd*. His best known work is an anthology entitled the *Kālidās Hajārā* (quoted in this work as 'Haj.'), in which he has included a thousand poems by two hundred and twelve poets dating from A.D. 1423

down to A.D. 1718. Sib Singh states that he has derived great assistance from this work in writing his *Sarōj* (which indeed appears to be the fact). He adds that he has in his library a splendid work by the same author entitled *Jaḥjirāband*.

His son was *Uday Nāth Kabīndr'* (No. 334), and his grandson the poet *Dalah* (No. 358), both celebrated authors.

**160. सुख देव मिसर, *Sukh Deb Misar*, the Kabirāj or poet-laureate, of *Kampilā*. Fl. cir. 1700 A.D.**

Nir., Sat., Sun. He is counted as one of the masters of vernacular composition. He attended the court of Rājā Rāj Singh, son of Rājā Arjun Singh, of Gāūr, and obtained from him the title of Kabirāj or poet-laureate. There he wrote a treatise on prosody entitled *Brit Bichār*, which is considered to be the best of all works of its kind. Thence he went to the court of Rājā Himmat Singh, of Amēṭhī, where he wrote another prosody entitled *Chhand Bichār*. Thence he repaired to Nawāb Fāzil 'Alī Khān, minister of Āurang'zeb, where he wrote a famous work on vernacular composition (साहित्य) entitled *Phāzil Alī Par'kās* (attributed by Garcin de Tassy, i, 479, but with hesitation, to one *Sukdeb*, quoting from Ward, *A View, etc.*, ii, 481). He was also author of the *Adhyātma Par'kās* and the *Das'rath Rāy*. His most famous pupil was *Jāl Deb* (No. 161), of *Kampilā*. Cf. No. 661.

**161. जै देव कवि, the poet *Jāl Deb*, of *Kampilā*. Fl. cir. 1700 A.D.**

He attended the court of Nawāb Fāzil 'Alī Khān, and was a pupil of *Sukh Deb Misar* (No. 160), of *Kampilā*.

**162. नाथ, *Nāth*. Fl. cir. 1700 A.D.**

? Sun. He attended the court of Fāzil 'Alī Khān. He is possibly the same as a *Nāth Kabi* who attended the court of *Bhag'want Rāy, Khichī* (No. 333), who died 1760. (Cf. Nos. 68, 147, 440, 632, and 850.)



## CHAPTER VIII.

### OTHER SUCCESSORS OF TUL'SI DAS. [1600—1700 A.D.]

#### Part I.—Religious Poets.

[Arranged as far as possible in order of date.]

163. दादू, *Dādū*, the cotton-carder, of *Narān*, in *Āj'mer*.  
Fl. 1600 A.D.

The founder of the *Dādū* Panthi sect. He was born at *Ahmadābad*, but in his twelfth year removed to *Sāmbhar*. He finally settled at *Narān*, a place about four *kōs* from *Sāmbhar*, where he received his inspiration. His principal works are the *Dādū ki Bānī* and the *Dādū Panthī Granth*. The latter has been translated by Lieut. G. R. Siddons in the *J. A. S. B.*, vi, pp. 480 and 750. See Wilson, *Religious Sects of the Hindus*, i, 103, and Garcin de Tassy. One of his disciples was *Sundar*, the author of the *Sundar Saṅkhyā*. The *Bānī* extends to 20,000 lines. *Dādū's* life by *Jan Gōpāl* runs to 3,000 lines. Fifty-two disciples spread his doctrines throughout *Rāj'putānā* and *Āj'mer*, each of them leaving a large collection of religious verse. Thus, the poems and hymnology of *Garīb Dās* are said to amount to 32,000 lines; *Jāisā* is stated to have composed 1,24,000 lines; *Par'yāg Dās*, 48,000 lines; *Rajab Jī*, 72,000; *Bakh'nā Jī*, 20,000 lines; *Saṅkar Dās*, 4,400; *Bābā Ban'wārī Dās*, 12,000 lines; *Sundar Dās*, 1,20,000 lines; and *Mādhō Dās*, 68,000 lines. See *Memorandum on Bhāshā Literature* by John Traill, of *Jāipur*: 1884.

164. सुन्दर दास कवि, the poet *Sundar Dās*, of *Mewār*. Fl. cir. 1620 A.D.

He was a disciple of *Dādū* (No. 163) and wrote a quietistic work entitled *Sundar Saṅkhyā*.

165. सेनापति कवि, the poet *Senāpatī*, of *Brindāban*, in *Braj*. B. 1623 A.D.

Haj., Sūd. He was a devotee at *Brindāban*, and was the author of a standard work entitled *Kābya Kalpadrum*.

166. श्री धर कवि, the poet *Sri Dhar*, of *Rāj'putānā*. B. 1623 A.D.

Sūd (P). The author of a work dealing with *Durgā*, entitled *Bhawāni Chhand*.

167. प्राण नाथ, *Prān Nāth*, the Chhattri of *Par'nā* (*Pannā*), in *Bundel'khaṇḍ*. Fl. 1650.

The founder of the *Prān'nāthi* sect, an attempt at uniting the Hindū and Musalmān religions. He attended the court of *Chhatt'r Sāl* (fl. 1650), of *Par'nā* (*Pannā*) (No. 197). See *Growse*, J. A. S. B., xlvi, p. 171, where a specimen of one of his works (the *Qiyāmat Nāmā*) is given and translated. Mr. *Growse* is wrong in putting him at the beginning of the eighteenth century, for *Chhatt'r Sāl* died in 1658. *Prān Nāth* was the author of fourteen works, of which a list is given by Mr. *Growse*, l.c. The language is peculiar, the grammatical structure being purely Hindī while the vocabulary is mainly supplied from Persian and Arabic.

168. बीर भान, *Bīr Bhān*, of *Brijhas'r*. Fl. 1658 A.D.

The founder of the sect of *Sādhs*, the doctrines of which he taught in consequence of a miraculous communication received from one *Uday Dās*. According to others he was a disciple of one *Jōgi Dās*. The doctrines taught by his superhuman instructor were communicated in the form of *Sūbds* and *Sākhis*, detached Hindī verses like those of *Kabīr*. They are collected into manuals and read at the religious meetings of the *Sādhs*. See *Wilson*, *Religious Sects of the Hindūs*, i, 354, and *Garcin de Tassy*, i, 125.

169. गोविन्द सिङ्घ, *Sri Guru Gobind Singh*. B. 1666 A.D.

The celebrated founder of the militant Sikh religion. He was a Panjābī<sup>1</sup> of the *Sōdī Khattrī* caste, and was born in *Anand'pur*, in

<sup>1</sup> I am indebted for most of this information to *Rāy Jāl Krish'n*, of *Paṭ'nā*, who is a trustee of the Sikh temple there.

*Paṭṇā City*, on the seventh of the light half of Pūṣ, Sambat 1723 (1666 A.D.). His father was Guru *Teg Bahādur*, who was summoned by *Āurang'zeb* to Delhi and there compelled to embrace Muhammadanism. *Teg Bahādur* died in 1675 A.D. (fifth of light half of Ag'han, Sam. 1732). Some say that he committed suicide, others that he was murdered by *Āurangzeb*. When that monarch began to oppress the Hindūs, *Gōbind Singh* felt himself to be commissioned by god to appear in this world in human form to destroy tyrants. In the summer of 1697 A.D. (first of light half of Chāit, Sam. 1754), he commenced a severe penance, and offered sacrifices to the goddess *Kālī* on the hill of *Nānā Debi*, in the district of *Hushiār'pur*, in the Panjāb. After a year's penance, on the ninth of light half of Chāit, Sam. 1755 (A.D. 1698), the goddess appeared to him and commanded him to ask a boon. He exclaimed,—“Goddess, grant me the boon that I may always be engaged in good works, and that when I go forth to fight the enemy I may always be victorious and never terrified.” The goddess disappeared, saying “Be it so.”

After he had convinced his disciples of the truth of his mission, he made a collection of works containing not only poems by himself, but also selections from the works and prophecies of other authors. It is called the *Granth Sāhib* (see No. 22), and is in four parts, all in verso:—

- (1) The *Suntī Par'hās*, a treatise on morals.
- (2) The *Sarb Lōh Par'hās*, a commentary on *Nānak's* (No. 22) writings.
- (3) The *Prēm Sumārg*, dealing with the Sikh religion. It contains a section entitled the *Bachitra Nāṭak*, which is a short account of *Gōbind's* life and mission.
- (4) The *Buddh Sāgar*, consisting of hymns and invocations.

*Gōbind Singh* wrote well in *Braj Bhākhā*, *Panjābī*, and *Persian*, and was altogether a famous poet.

Cf. *Garcin de Tassy*, i, 191. According to *Wilson, Religious Sects of the Hindūs*, i, 274, the chief work of the sect is known as the *Das Pādshāh kā granth*.

170. खुमान, the bard *Khumān*, of *Char'khārī*, in *Bundel'khāṇḍ*. B. 1683 A.D.

He was born blind and was quite uneducated. It happened that a holy man came to his house, and after staying there four months was

escorted out of Ohar'khāri by many respectable and learned men of the place. When they had gone a little way the others returned, but Khumān stayed by him, in spite of the saint advising him to go home. Khumān's argument was, "Why should I return to my home? I am blind, ignorant, and of no use in the house. As the proverb says, I am like the washerman's donkey, who belongs neither to the house nor to the washing place."<sup>1</sup> Pleased at this the saint wrote the *mantra* of Saraswatī on his tongue, and told him first to compose a poem in honour of his (the saint's) gourd pot. Khumān immediately composed twenty-five verses in its honour, and after worshipping the saint's feet returned home. There he began to compose epics in Sanskrit and in the vernacular.

Once he was attending the court of Rājā *Sendhiā* (Scindia), of *Gwāliyar*, who commanded him to spend the whole night in writing a work in Sanskrit. Khumān agreed to do this, and in one night composed seven hundred *çlōkas*.

He is considered to have been truly an inspired poet. His best known works are the *Laohhman Satak* and the *Hanuman Nakh'sikh*.\*

He is possibly the same as a poet named *Khumān Kabi* (date unknown), who metrically translated a section of the *Amara Kōçā* (Rāg.) into the vernacular.

## Part II.—Other Poets.

[These are grouped as far as possible according to their patrons or the states to which they were attached.]

### 171. नज़ीर, *Nazir* (*Nazir*), of *Āgra*. Fl. before 1600 A.D.

Rāg. A poet of considerable fame, first prominently introduced to European readers by Mr. Fallon in the preface to his *Hindūstānī Dictionary*. Mr. Fallon says that he is the only poet whose verses have made their way to the people, and that there is scarcely an indifferent line in all that he has written. To these very wide statements I am quite unable to subscribe. His writings (quoted as *Nazir ki Shār* in Rāg.) certainly are popular among certain classes, but they have nothing like the general acceptance of the works of poets like *Tul'sī Dās*, *Sār Dās*, *Malik Muḥammad Jāyasi*, and other giants

<sup>1</sup> *I.e.*, he is always going backwards and forwards between them.

<sup>2</sup> See note to No. 87.

of the period. Neither can I agree with Mr. Fallon's estimate of the literary value of his works, which, although couched in popular language, are so filthily indecent as to be unreadable by any person of European training and taste.

172. मान दास कवि, the poet *Mān Dās*, of *Braj*. B. 1623 A.D.

Rāg. A favourite poet. His principal work was a vernacular poem entitled *Rām Charitr'*, founded on the *Rāmāyaṇa* of *Vālmiki* and on the *Hanuman Nāṭaka*.

173. ठाकुर कवि, the poet *Ṭhākur* the elder. FL 1643 A.D.

Haj., Sun. According to one account he was a bard of the village *As'nī*, district *Fatih'pur*, and lived about the time of *Muḥammad Shāh* (1719—1748.). Others say he was a *Kāyasth* of *Bundel'khaṇḍ*. There is a legend in *Bundel'khaṇḍ* that one time the *Bundelās* were assembled at *Chhatr'pur* in order to murder *Himmatī Bahādur* (No. 378), the *Gosāi*, and that *Ṭhākur* sent them a poem commencing कविने दुनिब की कइ न दियौ,<sup>1</sup> on receipt of which they dispersed. *Himmatī Bahādur* rewarded the poet for this service with a present of money. But *Himmatī Bahādur* flourished in 1800, while this poem is included in the *Hajāra* of *Kālidās Tribedi*, No. (159), which was completed in or about the year 1708. It is probable, therefore, that there were two poets of this name, who have been confounded. Moreover, *Sib Singh* states that he has in his possession hundreds of excellent short poems by a *Ṭhākur Kabī* who was alive in *Sambat* 1700 (A.D. 1643), and hence the present poet's date is fixed as above.

174. बेदाङ्ग राय, *Bedāṅg Rāy*. FL cir. 1650.

Author of the *Pār'sī Par'hās*, a work describing the manner of counting the months, etc., by *Hindūs* and *Musalmāns*, which was compiled under orders of *Shāh Jahān*. See *Garcin de Tassy*, i, 519.

175. कासी राम कवि, the poet *Kāśī Rām*. B. 1658 A.D.

<sup>1</sup> The whole poem is given in the *Sib Sīyāh Sarāj*, p. 124.

He attended the court of *Nizāmat Khān*, Subc̄dār of *Āurang'zeb* (1658—1707). His poems are said to be graceful.

176. इन्दरजीत त्रिपाठी, *Indar'jit Tripāṭhī*, of *Ban'pārā*, in the *Dōāb*. B. 1682 A.D.

A servant of *Āurang'zeb* (1658—1707).

177. ईस्वर कवि, the poet *Iswar*. B. 1673 A.D.

He attended the court of *Āurang'zeb* (1658—1707). His poems are said to be full of taste.

178. सामन्त कवि, the poet *Sāmant*. B. 1681.

Haj. He attended the court of *Āurang'zeb* (1658—1707).

179. अब्दुल जलील, '*Abdu'l Jalīl*', of *Bil'grām*, district *Har'dōl*. B. 1682 A.D.

He originally wrote in Arabic and Persian, and was an attendant at the court of the emperor *Āurang'zeb* (1658—1707). He subsequently studied vernacular poetry under *Haribans Misar* (No. 209), of *Bil'grām*, and wrote some good vernacular verses.

180. क्रिष्ण कवि, the poet *Krish'n*. B. 1683 A.D.

He attended the court of the emperor *Āurang'zeb* (1658—1707). Possibly the same as *Krish'n Kabi*, of *Jāipur* (No. 327).

181. आलम कवि, the poet '*Ālam*'. B. 1700 A.D.

Nir, Sun. He was originally a *Sanādhya Brāhman*, but falling in love with a *Muhammadan* woman, a dyer by trade, he turned *Musalman*, and was for a long time in the service of prince *Mu'azzam Shāh*, son of the emperor *Āurang'zeb* (1658—1707) and afterwards the emperor *Bahādūr Shāh* (1707—1712). His poems are said to be very beautiful.

182. अब्दुल रहिमान, '*Abdu'r Raḥimān*', of *Dillī*. B. 1681 A.D.

He attended the court of *Mu'tazzam Shāh*, afterwards the emperor *Bahādar Shāh* (1707—1712), and wrote an ingenious work entitled *Jamak-Satak*, or a century of-puns.

183. परसाद कवि, the poet *Par'sād*. B. 1623 A.D.

He attended the court of the king of *Udāpur (Mewār)*, and is said by *Sib Singh* to be a well-known poet.

184. जगत सिद्ध, Rānā *Jagat Singh*, of *Mewār*. FL 1628—1654 A.D.

One of the most famous of the kings of *Mewār*, and founder and rebuilder of *Udāpur*. A bard, name unknown, wrote the *Jagat Bilās*, a chronicle of his times (*Tod's Rājasthān*, i, xiv; *Calc. ed.* i, xiii). He reigned during the above years (*Tod.* i, 372; *Calc. ed.* i, 394).

185. राज सिद्ध, Rānā *Raj Singh*, of *Udāpur* in *Mewār*. Reigned 1654—1681 A.D.

The celebrated opponent of *Āurang'zeb*. (See *Tod's Rājasthān*, i, 374; *Calc. ed.* i, 396.) A poet, name unknown, wrote a chronicle of his name, entitled the *Rāj Par'hās* (*Tod.* i, xiv; *Calc. ed.* i, xiii).

186. मान कबीखर, the post-laureate and bard *Man*, of *Rāj'putānā*. FL 1660 A.D.

At the suggestion of Rānā *Raj Singh*, of *Mewār* (No. 185), he wrote the *Rāj Deb Bilās*, which deals with the fights between *Āurang'zeb* and *Raj Singh*. Cf. *Tod.* i, 214, 374, and ff., and 391; *Calc. ed.* i, 231, 396, and ff., and 414.

187. सदासिब कवि, the poet and bard *Sadāsib*. FL 1660 A.D.

He lived at the court of Rānā *Raj Singh*, of *Mewār* (No. 185), the enemy of *Āurang'zeb*, and wrote his patron's life under the title of *Raj Ratnākar*. Cf. *Tod.* i, 214, 374, and ff; *Calc. ed.* i, 231, 396, and ff.

188. जै सिद्ध, Rānā *Jai Singh*, of *Udāpur* in *Mewār*. Reigned 1681—1700 A.D.

He was son of *Rānā Rāj Singh* (No. 185), and was a patron of poets. He had written a work, entitled the *Jai Deb Bilās*, which is a series of lives of the kings whom he had conquered. Cf. Tod, i, xiv, 214, and 391-94; Calc. ed. i, xiii, 231, and 414-418.

189. **रन छोर कवि**, the poet *Ran Chhōr*. Fl. 1680 A.D.

His date is doubtful. He was author of the *Rāj Pattanā*, a bardic chronicle of Mēwār. Cf. Tod, i, 286; ii, 69; Calc. ed. i, 305; ii, 65.

190. **लीला धर कवि**, the poet *Līlā Dhar*. Fl. 1620 A.D.

He attended the court of *Mahārāj Gaj Singh* (1620—1638), of *Jodh'pur*, in *Mār'wār*. Cf. Tod, ii, 41; Calc. ed. ii, 46.

191. **अमर सिंह**, *Amar Singh*, of *Jodh'pur*, in *Mār'wār*. Fl. 1634 A.D.

The grandson of *Mahārāj Sar Singh*, who in one day distributed 6,00,000 rupees amongst six 'lords of verse' (see Tod, ii, 39; Calc. ed. ii, 43), and son of *Gaj Singh* (see No. 190), who was a great patron of poets. *Amar Singh* was praised by the poet *Ban'wārī Lāl*. He was exiled in A.D. 1634 by his father, and repaired to the court of the emperor *Shāh Jahān*, whom he subsequently attempted to murder in open court in revenge for a slight. He was cut down after killing a number of courtiers. Cf. Tod, ii, 45; Calc. ed. ii, 49. He should be distinguished from *Amar Singh* of *Mewār* (fl. 1600 A.D., cf. Tod, i, 346; Calc. ed. i, 371), who collected the works of the poet *Chand* (No. 6). Cf. Tod, i, xiii; Calc. ed. i, xii.

192. **बनवारी लाल कवि**, the poet *Ban'wārī Lāl*. Fl. 1634.

Huj. A panegyrist at the court of Prince *Amar Singh* (No. 191), of *Jodh'pur*.

193. **रघु नाथ राय कवि**, the poet *Raghu Nāth Rāy*. Fl. 1634.

Sun. He attended the court of Prince *Amar Singh* (No. 191), of *Jodh'pur*. Cf. Tod, ii, 44; Calc. ed. ii, 49.



194. सूजा *Saja* (*Shujā'*). Fl. 1681.

A bard at the court of *Jas'want Singh* (1638—1681), of *Mār'wār*. Cf. Tod, ii, 59; Calc. ed. ii, 62.

195. अजीत सिङ्घ, *Mahārāj Ajit Singh*, the *Rathāūr*, of *Jodhpur*, in *Mār'wār*. Lived 1681—1724 A.D.

This king got written a work entitled the *Rāj Rāpakākhyat*. This contains a history of events from A.D. 469, when *Nayana Pāla* conquered *Kanāuj* and killed *Ajaya Pāla*, its king, to the time of king *Jāi Chand*. In a second part the history is carried on to the death of *Mahārāj Jas'want Singh* in A.D. 1681; and again, in a third part, is related the history from the commencement of the solar race to the year 1734 A.D. Cf. Tod, ii, 2, 4, 58, and ff., 91n, and 107n; Calc. ed. ii, 2, 4, 64, and ff., 99n, and 117n.

196. बिहारी लाल चौबे, *Bihari Lal Chāube*, of *Braj*. Fl. 1650 A.D.

*Sat., Nir., Rāg.* One of the most celebrated authors of India, his fame resting on his *Sat Sai* (*Rāg.*), or collection of seven hundred dōhās, for each line of which he received a reward of a gold *ankrafi* from king *Jāi Singh*. The elegance, poetic flavour, and ingenuity of expression in this difficult work, are considered to have been unapproached by any other poet. He has been imitated by numerous other poets, but the only one who has achieved any considerable excellence in this peculiar style is *Tul'si Dās* (No. 128), who preceded him by writing a *Sat Sai* (treating of *Rām*, as *Bihārī Lal's* treated of *Krish'n*) in the year 1585 A.D. Other good *Sat Sais* are those of *Bikram* and *Chandan*. *Bihārī's* poem has been dealt with by innumerable commentators. Its difficulty and ingenuity are so great that it is called a veritable *akṣara-kāmadhēnū*. The best commentary is that by *Sarati Misar* (No. 326), *Agarwālā*. The verses were arranged in the order in which they now stand for the use of prince *A'zam Shāh*, and hence this edition is called the *Āzim Shāhī* recension. It has been translated into elegant Sanskrit verse by *Paṇḍit Hari Praçāda*, under the auspices of *Chēt Singh*, *Rājā* of *Banāras*. Little is known about this great poet's life. His patron was a *Rājā Jāi Singh Kuchh'wāhā*, of *Amer*. In 1600 A.D. *Rājā Mān Singh* reigned at *Amer*, and between him and the year 1819 there were three *Jāi Singhs*. The

most probable patron of Bihārī Lāl was *Jai Singh Mirzā*, the grandson of *Jagat Singh*, brother of *Mān Singh*, and this would fix Bihārī Lāl as flourishing in the first half of the seventeenth century, or as a successor of *Tul'sī Dās*. (See *Tod's Rājasthān* ii, 364; *Calc. ed.* ii, 392.) *Garcin de Tassy* (i, 123) makes him contemporary with *Kabīr* (about 1400 A.D.), and states that the English call him the Thompson of India. He also, however, states that he lived in the sixteenth century, which is nearer the truth. Amongst those who have commented on the *Sat Sai* may be mentioned *Chandr'* (No. 213), *Gōpāl Saran* (No. 215), *Sārati Misar* (No. 326), *Krish'n* (No. 327), *Karan* (No. 346), *Anwar Khān* (No. 397), *Za'lfāqār* (No. 409), *Yasuf Khān* (No. 421), *Raghu Nāth* (No. 559), *Lāl* (No. 561), *Sar'dār* (No. 571), *Lalla Ji Lāi* (No. 629), *Gangā Dhar* (No. 811), *Rām Bakhsh* (No. 907).

197. छत्र साल, *Chhattr' Sāl*, Rājā of *Par'nā* (*Pannā*), in *Bundēl'khaṇḍ*. Fl. 1650 A.D.

He was a great and famous patron of learning. He ordered *Lāl Kabi* to write the *Chhattra Par'hās* (Rāg.), in which is contained the whole history of the *Bundēlās*, from the beginning down to his time. See No. 202. He was killed in 1658 A.D. Cf. *Tod*, ii, 481; *Calc. ed.* ii, 526.

198. निवाज, *Niwāj* (*Nawāz*), the Brāhman, of the *Dōāb*. Fl. 1650 A.D.

Sun. He attended the court of Rājā *Chhattr' Sāl* (No. 197), the *Bundēlā* of *Par'nā*. Under orders from *A'zam Shāh* he translated the *Çakuntalā* into the vernacular.

The similarity of names has led to his being confounded with *Niwāj* (No. 448), the *Muhammadan* weaver, so that there is a general false impression that this poet turned a *Musalman*.

199. रतनेस कवि, the poet *Rat'nes*. Fl. ? 1620 A.D.

He was father of the bard *Par'tāp Sāhi* (No. 149). He was author of many admired erotic verses.

200. पुरुखोत्तम कवि, the poet and bard *Purukhōttam*, of *Bundēl'khaṇḍ*. Fl. 1650 A.D.

Rāg.

201. **विजयाभिनन्दन**, *Bijayābhinandan*, of *Bundel'khaṇḍ*.  
FL. 1650 A.D.

These two attended the court of *Rājā Chhatr' Sāl* (No. 197), the *Bundelā* of *Par'nā* (*Pannā*).

202. **लाल कवि**, the poet *Lāl*. FL. 1658 A.D.

He attended the court of *Rājā Chhatr' Sāl* (No. 197), the *Bundelā*. He was present at the battle of *ḍhōl'pur* between *Dārā Shukōh* and *Āuragg'zeb*, in which *Chhatr' Sāl* was killed (1658). He wrote a treatise on lovers (see note to No. 87), entitled *Bishnu Bilās*; but he is most famous for the *Chhattra Par'hās* (Rāg.), or History of *Chhatr'*, in Hindi or Braj *Bhākhā* verse. *Garcin de Tassy* (i, 304) gives the following account of this work, which I have not myself seen:—'It deals with the wars and order of succession of the ancient *Rājās* of *Bundel'khaṇḍ*, and with the valour of the warrior nation of the *Bundelās*. It contains minute details of the life of *Chhatr' Sāl* and of his father, *Rājā Champatī Ray*.' \* \* \* *Capt. Pogson* has given a translation of *Lāl's* work, under the title of "A History of the *Bundelās*," and *Major Price* has given the text of that portion of the work which refers to *Chhatr' Sāl* under the title of the "Chhatra Prokash, or Biographical Account of *Chhatra Sāl*."

203. **हरि केस कवि**, the poet *Hari Kes*, of *Jahāngrabad Senudā*, in *Bundel'khaṇḍ*. FL. 1650 A.D.

Sun.

204. **हरि चन्द**, the bard *Hari Chand*, of *Char'kharī*, in *Bundel'khaṇḍ*. FL. 1650.

205. **पञ्चम कवि**, the bard *Pañcham* the elder, of *Bundel'khaṇḍ*. FL. 1650 A.D.

These three attended the court of *Rājā Chhatr' Sāl* (No. 197), the *Bundelā*.

<sup>1</sup> According to *Tod*, *Chhatr' Sāl's* father's name was *Gopl Nath*.—*G.A.G.*

206. गम्भीर राय, *Gambhīr Ray*, of *Nar'pur*. Fl. 1650.

The bard who celebrated the rebellion of *Jagat Singh*, of *Maū*, against *Shāh Jahān* (1628—1658). Text and translation of portion by Mr. Beames in *J. A. S. B.*, vol. xlv (1875), p. 201. Interesting and important.

207. राव रतन, *Rāw Ratan*, the *Raṭhāūr*. Fl. 1650 A.D.

He was great grandson of *Rājā Uday Singh*, of *Rat'lām*. In his honour an anonymous bard wrote a famous history entitled *Rāy'sā Rāw Ratan*. Cf. *Tod*, ii, 49; *Cale. od.* ii, 55.

208. गोपाल कवि, the poet *Gōpāl* the older. B. 1658 A.D.

He attended the court of *Mitrajit Singh*.

209. हरिवन्स मिसर, *Haribans Misar*, of *Bil'grām*, district *Har'dōl*. Fl. 1662.

According to a copy of the *Padmāvat* in his handwriting, he attended the court of *Rājā Hanumant Singh*, of *Amēthl*. He is a well-known poet, and was vernacular teacher of 'Abdu'l Jalil (No. 179), of *Bil'grām*.

210. सबल सिङ्घ चौहान, *Sabal Singh*, the *Chāuhān*. B. 1670 A.D.

The author of a condensed metrical translation of 24,000 verses of the *Mahābhārata*. There are various traditions as to who he was. Some say he was *Rājā* of *Chand'garh*, others that he was *Rājā* of *Sabal'garh*. *Sib Singh* considers that he was a zamindār of some village in district *Itāwā*. He is possibly the same as another *Sabal Singh Kabi* mentioned also by *Sib Singh* as author of two works on composition (काव्य)—(1) *Khaṭ Ritu* (*Rūg.*), (2) *Bhākhā Ritāpasanghār*.

211. श्री गोविन्द कवि, the poet *Sri Gōbind*. B. (? Fl. Cf. No. 145) 1673 A.D.

He attended the court of *Sib Rāj*, the *Sulaghī*, of *Sitārā*.

212. देवी दास कवि, the poet *Devi Dās*, of *Bundel'khand*. Fl. 1685 A.D.

In the above year he was already a prolific author, and went to the court of king *Ratan Pāl Singh*, of *Karāulī*, where he remained till his death. He wrote under that king's name a moral work entitled *Prēm Ratnākar*, which is said to be of rare excellence.

213. चन्द्र कवि, the poet *Chandr'* the younger. B. 1692 A.D.

He attended the court of *Bandan Bābā*, of *Bhāpāl*, brother to *Sul'tān Pathān*, Nawāb of *Rāj'garh*. He wrote a commentary on the *Sat Sal* of *Bihārī* (No. 196) in the *Kuṇḍaliyā* metre under the name of *Sul'tān Pathān*.

There is another mediocre poet of the same name, about whom *Sib Singh* gives no particulars.

214. मुहम्मद खान, *Sul'tān Nawāb Muḥammad Khān alias Sul'tān Pathān*, of *Rāj'garh*, in *Bhāpāl*. B. 1704 A.D.

He was a patron of poets, and the poet *Chandr'* the younger (No. 213) wrote in his name a commentary to the *Sat Sal* of *Bihārī* (No. 196) in the *Kuṇḍaliyā* metre.

215. गोपाल सरन, *Rāja Gopāl Saran*. B. 1691 A.D.

His principal work is a commentary on the *Sat Sal* of *Bihārī* (No. 196), entitled *Prabandh Ghaṭ'nā*.

216. मोती राम कवि, the poet *Motī Rām*. B. 1683 A.D.

He is author of the Braj version of the novel *Mādhōnal*, translated into Hindustānī by *Lalla Jī Lāl* (No. 629) and *Maz'har 'Alī Khān Wīlā*. See *Garcin de Tassy*, i, 351, for further particulars.

217. घाघ, *Ghāgh*, of *Kanāuj*, in the *Dōāb*. B. 1696 A.D.

He was an agricultural poet, whose aphorisms have a wide authority all over Northern India. A number of them are inserted in *Dihār Peasant Life*. Poets in the same style, but of a more local (Eastern) reputation, were *Bhaddar* and *Ḍāk*.

## ADDENDA TO CHAPTER VIII.

218. जग नन्द कवि, the poet  
*Jag Nand*, of *Brindāban*. B. 1601 A.D.

Haj.

219. जोषची कवि, the poet  
*Jōyashī*. B. 1601 A.D.

Haj.

220. खड़ग सेन, *Kharag Sen*, the  
*Kāyasth*, of *Gwāliyar*. B. 1603 A.D.

He wrote two esteemed works, en-  
titled *Dan-Lila* and *Dip-Malika Charitr'*.

221. गोकुल बिहारी, *Gōkul*  
*Bihārī*. B. 1603 A.D.

222. परमेश कवि, the poet  
*Par'mēs* the elder. B. 1611 A.D.

Haj., Sun. (P of No. 616).

223. गोविन्द चरण कवि, the  
poet *Gōbind Aṭal*. B. 1613.

Haj.

224. अहमद कवि, the poet  
*Ah'mad*. B. 1613 A.D.

He was a Sufi by religion, and  
sympathised with the *Vēdānta* system  
of belief (so *Sib Singh*; but judging  
from his writings, he appears to have  
been rather a *Vaishṇava*). His verses  
in the *dōhā* and *sōr'thā* metres are  
said to be very voluptuous.

225. गोप नाथ कवि, the poet  
*Gōp Nath*. B. 1613 A.D.

226. बिहारि दास कवि, the  
poet *Bihārī Das*, of *Braj*. B. 1613.

Rāg.

227. ब्रिन्दावन दास, *Brindāban*  
*Das*, of *Braj*. B. 1613 A.D.

Rāg.

I have collected in *Mitbilā* songs  
(apparently belonging to the *Kabir*  
*Panthī* sect) by a *Brindāban*. I do not

know if he is the same poet as he who  
is quoted in *Rāg*.

228. कला निधि कवि, the poet  
*Kala Nidhī* the elder. B. 1615 A.D.

229. अभिमन्यु कवि, the poet  
*Abhīmanya*. B. 1623 A.D.

His poems are said to deal expertly  
with the passion of love.

230. घासी राम कवि, the poet  
*Ghāsi Ram*. B. 1623 A.D.

Haj. A poem by him is given in  
*Rep. Arch. Sur. Ind.* xvii, 107.

231. तत्त्व वेता कवि, the poet  
*Tattwa Bēta*. B. 1623 A.D.

Haj.

232. ब्रज पति कवि, the poet  
*Braj Patī*. B. 1623 A.D.

Rāg.

233. राजा राम कवि, the poet  
*Raja Ram*. B. 1623 A.D.

Haj. Cf. No. 396.

234. सदानन्द कवि, the poet  
*Sadanand*. B. 1623 A.D.

Haj., Dig.

235. सन्त दास, *Sant Das*, of  
*Braj*. Fl. 1623 A.D.

Rāg. However all the poems  
given under his name are identical  
with others by *Sar Dās* (No. 37).

236. सेख कवि, the poet *Sekh*.  
B. 1623, A.D.

Haj., Sūd.

237. हीरा मनि कवि, the poet  
*Hira Manī*. B. 1623 A.D.

Haj.

238. जादु नाथ कवि, the poet  
*Jadu Nath*. B. 1624 A.D.

Māl.

239. बल्लभ रसिक कवि, the poet *Ballabh Rasik*. B. 1624 A.D.

Haj., Rāg. He is possibly the same as a *Ballabh Kabi* mentioned by Sib Singh as the author of much admired *dōhās*.

240. भीखन कवि, the poet *Bhikham*. B. 1624 A.D.

Haj. He is possibly the same as a poet of the same name also in Haj., whom Sib Singh dates as B. 1651 A.D. He is also possibly the same as a *Bhikham Das* in Rāg.

241. मधु सुदान कवि, the poet *Madhu Sudan*. B. 1624 A.D.

Haj.

242. ब्यास जी कवि, the poet *Byas Ji*. B. 1628 A.D.

Rāg. The author of many celebrated *dōhās* on morals. Many of them are included in Haj.

243. मल्लूक दास, *Malak Das*, a Brāhman of *Karā Manik'pur*. B. 1628 A.D.

Rāg.

244. गोबरदहन कवि, the poet *Gobar'dhan*. B. 1631 A.D.

245. भगवती दास *Bhag'wati Das*. B. 1631 A.D.

A Brāhman who composed a work entitled *Nam'ketōpākhyān*.

246. घन राय कवि, the poet *Ghan Ray*. B. 1633 A.D.

247. बेनी कवि, the poet *Bani* the elder, of *As'ni*, district *Fatih'pur*. B. 1633 A.D.

P Sun. The author of a treatise on lovers. (See note to No. 87.)

248. सकल कवि, the poet *Sakal*. B. 1633 A.D.

Haj.

249. हरि जन कवि, the poet *Hari Jan*. B. 1633 A.D.

Haj.

250. अनन्त कवि, the poet *Anant*. B. 1635 A.D.

Sun. A poem by him, entitled the *Anantānand*, deals with the subject of lovers. (See note to No. 87.)

251. परन्वीन कविराय, *Parbin*, the poet-laureate. B. 1635 A.D.

Haj. The author of quietistic (शान्ति रच) poems on morals (नीति).

252. राम जी कवि, the poet *Ram Ji*. B. 1635 A.D.

Haj.

253. मदन मोहन, *Madan Mohan*. B. 1635 A.D.

Rāg.

254. निधान कवि, the poet *Nidhan* the elder. B. 1641 A.D.

Haj.

255. ससि सेखर कवि, the poet *Sasi Sekhar*. B. 1642 A.D.

Haj.

256. भू धर कवि, the poet *Bha Dhar*, of *Banāras*. B. 1643 A.D.

Haj.

257. चतुर सिङ्घ राणा, king *Chatur Singh*. B. 1644 A.D.

He wrote poems in a simple style.

258. पति राम कवि, the poet *Pati Ram*. B. 1644 A.D.

Haj.

259. पद्मनाद कवि, the poet *Pah'lad*. B. 1644 A.D.

Haj.

260. ब्रज लाल कवि, the poet *Braj Lal*. B. 1645 A.D.

Haj.

261. देव दत्त, *Dev Datt*, the Brāhman of *Kus'mara* (P), district *Kanduj*. B. 1646 A.D.

No particulars. Possibly the same as a *Dev Datt' Kabi* mentioned by Sib Singh as born 1648 A.D., and as another *Dev Datt'* mentioned by the same as B. (P fl.) 1695 A.D. and author of a work entitled *Jōg-Tattwa*.

262. सिरोमनि कवि, the poet *Sirōmanī*. B. 1646.

Haj. Cf. No. 267.

263. बल देव कवि, the poet *Bal Deb* the elder. B. 1647 A.D.

Haj., Sun.

264. जग जीवन कवि, the poet *Jag Jiban*. B. 1648 A.D.

Haj.

265. तोख कवि, the poet *Tōkh*. B. 1648 A.D.

Māl., Haj., Sun.

266. मुकुन्द कवि, the poet *Mukund* the elder. B. 1648.

Haj.

267. रसिक सिरोमनि कवि, the poet *Rasik Sirōmanī*. B. 1648 A.D.

Haj. Cf. No. 262.

268. रूप नारायण कवि, the poet *Rup Narayan*. B. 1648 A.D.

Haj. Possibly the same as a *Rup Kabi* mentioned by Sib Singh without particulars.

269. स्याम लाल कवि, the poet *Syam Lal*. B. 1648 A.D.

Sūd. (P) Possibly the same as a *Syam Kabi* in Haj. Cf. No. 341.

270. हरजू कवि, the poet *Har Ju*. B. 1648 A.D.

Haj.

271. तेग पानि कवि, the poet *Teg Panī*. B. 1651 A.D.

Haj.

272. बजोदा कवि, the poet *Bajda*. Fl. 1651 A.D.

Haj.

273. भरमो कवि, the poet *Bhar'mī*. B. 1651 A.D.

Haj.

274. भिङ्ग कवि, the poet *Bhrīng*. B. 1651 A.D.

Haj.

275. सही राम कवि, the poet *Sahi Ram*. B. 1651 A.D.

Haj.

276. हुसैन कवि, the poet *Husen*. B. 1651 A.D.

Haj.

277. अचर अनया कवि, the poet *Achchhar Ananya*. B. 1653 A.D.

Has written quietistic (शान्ति रच) poems.

278. कमल कवि, the poet *Kamālch*, of *Rāj'putana*. Fl. before 1653 A.D.

Sib Singh states that he has met some poems by him in a *Mār'wari* anthology dated Sambat 1710 (A.D. 1653).

279. रघु नाथ, *Raghu Nath* the elder. B. 1653 A.D.

Haj.

280. उदय नाथ बन्दीजन, *Uday Nath*, the bard of *Banāras*. B. 1654 A.D.

281. अमर दास कवि, the poet *Amar Das*. B. 1655 A.D.

Sib Singh describes him as having written some commonplace verses, and adds that he has neither seen nor heard of any complete work of his.

282. कुलपति मिसर, *Kul'patī Misar*. B. 1657 A.D.

Haj., Rāg.

283. ग्वाल, *Gwal* the elder. B. 1658 A.D.

Haj.

284. मोहन कवि, the poet *Mohan*. B. 1658 A.D.

Haj., Rāg. Cf. No. 329.

285. रस राम कवि, the poet *Ras Ram*. Fl. 1658 A.D.

Haj. An erotic poet.

286. बनमाली दास गोसाँई, the master *Ban'mall Das*. B. 1659 A.D.



He was learned in Arabic, Persian, and Sanskrit. His Vedantic dōhās are much admired.

287. अनथ दास कवि, the poet *Anath Das*. B. 1659 A.D.

The author of poems in the quietistic style (ब्राज्जि रस), and also of a complete work entitled the *Bichār Mala*.

288. जनार्दन कवि, the poet *Janārdan*. B. 1661 A.D.

An erotic writer.

289. बलि जू कवि, the poet *Bali Ju*. Fl. 1665 A.D.

Haj.

290. बुध राम कवि, the poet *Budh Ram*. Fl. 1665 A.D.

Haj.

291. कल्याण कवि, the poet *Kalyan*. B. 1669 A.D.

Haj., Rāg.

292. बिद्या नाथ कवि, the poet *Bidya Nath* of the *Dōab*. B. 1673 A.D.

293. लाल बिहारी कवि, the poet *Lal Bihari*. B. 1673 A.D.

294. मीर रसम कवि, the poet *Mir Rustam*. B. 1678 A.D.

Haj.

295. मीरी माधव कवि, the poet *Miri Madhab*. B. 1678 A.D.

Haj.

296. मुहम्मद कवि, the poet *Muhammad*. B. 1678 A.D.

Haj.

297. गोपाल दास, *Gopal Das*, of *Braj*. B. 1679 A.D.

Rāg.

298. बिहारी कवि, the poet *Bihari*. B. 1681 A.D.

Haj.

299. आसिफ खँ कवि, the poet *Asiph (Asaf) Khan*. B. 1681 A.D.

300. केशव राय बाबू, *Kesab Ray Babu*, of *Bundel'khand*. B. 1683 A.D.

Sat. He has written an excellent work on lovers. (See note to No. 87.)

301. कनक कवि, the poet *Kanak*. B. 1683 A.D.

An erotic poet.

302. मनसुख कवि, the poet *Man'sukh*. B. 1683 A.D.

Haj.

303. मिसर कवि, the poet *Misar*. B. 1683 A.D.

Haj.

304. रवि दत्त कवि, the poet *Ravi Datt' alias Bābū Sabita Datt'*. B. 1685 A.D.

Sat.

305. गोविन्द जी कवि, the poet *Gobind Ji*. B. 1693 A.D.

Haj.

306. देवी बन्दीजन, the bard *Devi*. B. 1693 A.D.

He wrote a *Sar Sagar* in the comic style.

307. देवी राम कवि, the poet *Devi Ram*. B. 1693 A.D.

A commonplace quietistic (ब्राज्जि रस) poet.

308. कुन्दन कवि, the poet *Kundan*, of *Bundel'khand*. Fl. 1695 A.D.

Haj. He has written a good treatise on lovers. (See note to No. 87.)

309. स्याम सरन कवि, the poet *Syam Saran*. B. 1696 A.D.

The author of a work entitled *Swaroday* (Rāg).

310. गोध कवि, the poet *Gadh*. B. 1698 A.D.

311. छेम कवि, the poet *Chhem*. B. 1698 A.D.

No particulars. He is possibly the same as a *Chhem Karan*, of the *Dōab* mentioned by *Sib Singh*. Cf. Nos. 87 and 103.

312. हेतु कवि, the poet *Chhālī*.  
B. 1698 A.D.

Haj.

313. जगुल कवि, the poet  
*Jugal*. B. 1698 A.D.

Rāg. He is said to have written some very ingenious verses. He is possibly the same as a *Jugal Das Kabi* mentioned by Sib Singh without date.

314. द्विज चन्द्र कवि, the  
poet *Dwij Chandr*. B. 1698 A.D.

315. ब्रज दास, *Braj Das* the  
elder. B. 1698 A.D.

Haj., P Rāg.

316. श्याम दास कवि, the poet  
*Syam Das*. B. 1698 A.D.

Rāg.

317. कारे बेग फकीर, *Kars*  
*Beg*, the mendicant. B. 1699 A.D.

Haj.

318. सन्त कवि, the poet *Sant*.  
B. 1702 A.D.

An erotic poet.

## CHAPTER IX.

## THE EIGHTEENTH CENTURY.

THE period embraced in the present chapter includes two series of events of capital importance in the history of India,—the decline and fall of the Mughal empire and the supremacy and fall of the Marāṭhā power. *Bahādur Shāh* succeeded to the throne of *Āurang'zeb* in 1707, and *Shāh Ālam* was rescued from the hands of the Marāṭhūs by Lord Lake in 1803. He died in 1806, his son *Ak'bar II* succeeding only to the nominal dignity of emperor. On the other hand *Bālāji Vishwanāth*, the first *peshwā*, rose to power with the accession of *Sāhu* to the Marāṭhā throne in 1707, and the last *peshwā* was overthrown in the second Marāṭhā war in 1803-4.

Such times were favourable neither to the founding of new religions nor to the cultivation of the arts. A few religious reformers, it is true, sprung up, but their efforts, though crowned with a certain temporary success, have had none of the abiding effect on Hindūstān which was left by *Rāmānand* and *Ballabhāchārj*. *Rāj'putānā*, the home of the bards, was no longer a nation united against the Mughals, but was torn by intestine strife. As one of these bards himself exclaimed at a feast given by the two princes, 'Jōdh'pur and Amber can dethrone the enthroned; but the latter slew his son, and the former murdered his father.' In the scramble for the *curée* no relationship, no tie of friendship, was allowed to interfere. The same haste to seize upon the plunder of the decaying empire attacked the greatest and best of the kings of Rājāsthān. Even *Jai Singh*, of *Jāipur*, the royal historian and astronomer, one of the most learned scientific men that India has ever produced, did not disdain to wrest the sovereignty of *Bandī* from his own sister's husband. Such actions the bards could not approve, and so they remained silent. Only two bardic chronicles appear to have been written in the eighteenth century, and of these, one, the *Bijāl Bilās*, records the fratricidal warfare between *Bijāl* and *Rām Singh* of *Jōdh'pur*.

In other branches of literature no name of the first class appears. Some of the great writers on the *ars poetica* of the seventeenth century

left pupils, who carried on their style with some success, but the century now under consideration shone most as an age of commentators. Nearly all the great poets of the preceding period found their best annotators and explainers in the eighteenth century. Perhaps this, too, was a natural sequence. Kēsab Dās and his followers laid down and fixed for ever the canons of Indian poetic criticism, and the next generation adopted these lines and applied them to already existing acknowledged poetic masterpieces.

### Part I.—Religious Poets.

[ Arranged as far as possible in order of date. ]

319. प्रिया दास, the master *Priyā Dās*, of *Brindāban*, in the *Dōāb*. FL 1712 A.D.

In the above year he wrote his well-known gloss on the *Bhakt Mālā* of *Nābhā Dās* (see No. 51). He is possibly the same as the author of a *Bhāgavat* in the dialect of *Bundēl'khaṇḍ* mentioned by Ward (*View of the History of the Hindūs*, vol. ii, p. 481). See Garcin de Tassy, i, 405.

320. गङ्गा पति, *Gangā Patī*. FL 1719 A.D.

Author of a work entitled *Bigyān Bilās*, written in Sambat 1775. It is a treatise on the different philosophical doctrines of the Hindūs, and recommends the Vedantic system and a mystic life. It is written in the form of a dialogue between a preceptor and his disciple. There is a copy of the work in the Mack. Coll. See Garcin de Tassy, i, 182.

321. सिब नारायण, *Sib Nārāyan*, the Rāj'pūt of the Nēri-vāna tribe, of *Chandāwan*, near *Ghāzīpur*. FL. cir. 1735 A.D.

The founder of the sect of *Sib Nārānīs*. He flourished in the reign of *Muhammad Shāh* (1719—1748). He was a voluminous writer in the inculcation of his doctrines, and eleven books in Hindī verso are ascribed to him. These are entitled (1) *Laḍ* or *Law Granth*, (2) *Sānt Bilās*, (3) *Bhajan Granth*, (4) *Sānt Sundar*, (5) *Guru Nyās*, (6) *Sāntāchārī*, (7) *Sāntōpadēs*, (8) *Sabdāball*, (9) *Sānt Par'wān*, (10) *Sānt Mahimā*, (11) *Sānt Sāgar*. There is also a twelfth, the seal of the whole, but it has not yet been divulged, remaining in the

exclusive possession of the head of the sect. Cf. Wilson, *Religious Sects of the Hindūs*, i, 359, quoted by Garcin de Tassy, i, 475.

322. लाल जी, *Lāl Jī*, the Kayasth of *Kādhalā*, district *Muzaffar'nagar*. Fl. 1751 A.D.

In the above year he wrote a commentary to the *Bhakt Mālā* (see No. 51) entitled *Bhakt Urbasi*.

323. जग जीवन दास, *Jag Jīban Dās*, the Chandēlā of *Koṭ'wā*, district *Bārābanhī*. Fl. 1761 A.D.

He was founder of the *Satya Nāmi* sect, and also wrote poems in the vernacular. Amongst his successors and disciples may be mentioned *Jalālī Dās*, *Dūlam Dās*, and *Deblī Dās* (No. 487), all of whom were poets. He and they excelled in the quietistic style. Amongst his works may be mentioned the *Gyān Par'hās*, the *Mahā-par'lā*, and the *Pratham Granth*. See Wilson, *Religious Sects of the Hindūs*, p. 357; Garcin de Tassy, i, 256.

324. दुल्हा राम, *Dulhā Rām*. Fl. 1776 A.D.

He became a *Rām Sanēhī* in 1776, and died in 1824. He was third spiritual teacher of the sect. He left about 10,000 *Sabads* and 4,000 *Sākhīs*. See Garcin de Tassy, i, 161.

---

### Part II.—Other Poets.

[Arranged as far as possible according to their patrons, or the states to which they were attached.]

325. जै सिङ्घ सवाई, *Rāja Jāi Singh Sawāī*, the *Kacch'wāhā*, of *Amēr*. Reigned 1699—1743 A.D.

He was not only a patron of poets, but wrote his own autobiography, entitled *Jāi Singh Kalpadrum*, which is a valuable historical work. He was one of the most remarkable men of his time. See Tod's *Rājasthan*, ii, 356-68 (Calc. ed. 393—407).

326. सूरति मिसर, *Saratī Misar*, of *Āgrā*. Fl. 1720 A.D.

**Sūd.** The author of an esteemed commentary on the *Sat Sai* of *Bihārī Lal* (No. 196), also of a work entitled *Saras Ras* (Rāg.), a *Nakh'sikh* (see note to No. 87), a commentary to the *Rasik Priyā* (see No. 134), and a work on rhetoric entitled *Alaṅkār Mālā*. During the reign of *Muḥammad Shāh* (1719—1748) he translated the *Bāntāl Pachisi* (Rāg.) into Braj Bhākhā under orders of *Jāi Singh Sawāl* (No. 325, 1699—1743) from the Sanskrit *Vetāla Pañchaviṃṣatikā* of *Çiva Dāsa*. The Braj Bhākhā version is the foundation of the well-known Hindūstānī version of *Lallā Ji Lāl* (see No. 629). See Garcin de Tassy, i, 306, 484, and also preface to the last-named work.

**327. कृष्ण कवि, the poet Krish'n, of Jāipur. Fl. 1720 A.D.**

He was a pupil of the poet *Bihārī Lal* (No. 196), and entered the service of Rājā *Jāi Singh* (No. 325) *Sawāl*. He wrote a poetical commentary on *Bihārī Lal's Sat Sai* together with a supplementary gloss. Cf. No. 180.

**328. कृपा राम कवि, the poet Kripā Rām, of Jāipur. Fl. 1720 A.D.**

He was one of the astronomers of Rājā *Jāi Singh Sawāl* (No. 325). He wrote an astronomical work in the vernacular called *Samay-bōdh* (? *Samay-ogh*).

**329. मोहन कवि, the poet Mohan. Fl. 1720 A.D.**

He attended the court of Rājā *Jāi Singh Sawāl* (No. 325). Cf. No. 284.

**330. बुद्ध राव, Buddh Rāv, the Hārā. Fl. 1710—1740 A.D.**

He was rājā of *Bāndī*, and was married to the sister of *Jāi Singh Sawāl*, of *Āmer* (No. 325). *Bahādur Shāh* (1707—1712), the emperor, owed him in great measure his throne in the contest with his brother *Ālam*. *Buddh* also saved him in the rebellion of *Sayyad Bar'hānā* in 1724 and restored him to power. For his signal services in the contest for the emperor's throne he was granted the title of *Rāv Rājā*. He was conquered and deposed about 1740 by his brother-

in-law JAI Singh. He was himself a poet and a patron of poets. See Tod, ii, 482 and ff. (Calc. ed. ii, 528 and ff.).

**331. भोज मिसर कवि**, the poet *Bhōj Misar* the elder. Fl. 1720 A.D.

He attended the court of *Buddh Rāw* (No. 330), and was the author of a work entitled *Misar Sirgār*.

**332. गुर दत्त सिद्ध**, *Raja Gur Datt' Singh alias Bhūpatī Kabi*, of *Amēthi*, in *Āudh*. Fl. cir. 1720 A.D.

Sat., Sun. He was not only a poet himself, but was a great patron of poets. In Sun. he is called *Chhitpāl*. Garoin de Tassy, i, 121, mentions a *Bhūpatī* or *Bhū Dēo*, but a *Kāyasth* by caste, the author of a work in Hindī verse entitled *Srī Bhāgawat*. Cf. No. 604.

**333. भगवन्त राय खीची**, *Bhag'want Rāy* the *Khloch*, of *Asōthar*, district *Fatih'pur*. Fl. 1750 A.D.

? Sun. He was son of one *Arārā*, founder of the *Asōthar* family. He maintained his independence for several years, and successfully opposed the emperor's troops, but finally, in 1760, was killed by treachery, and was succeeded by his son *Rūp Rāy*. See Growse, *Supplement to the Fatih'pur Gazetteer*, pp. 5, 8, where 1860 is a misprint for 1760. He was author of a *Rāmāyan*, and ancestor of *Kām'tā Par'sād* (No. 644). He is possibly the same as *Bhag'want Kabi* and as a *Bhag'wān Kabi*, both mentioned by Sib Singh; and as a *Bhag'want Kabi* quoted in Sun.

**334. उदय नाथ त्रिवेदी कवीन्द्र**, *Uday Nāth Tribedī*, the poet-laureate, of *Ban'pūrā*, in the *Dōāb*. Fl. cir. 1720 A.D.

Sat. He was son of *Kālidās Tribedī* (No. 159), the author of the *Hajārā*, and was as famous a poet as his parent. At first he attended the court of king *Himmat Singh*, of *Amēthi* (cf. No. 160), and usually signed his poems as by *Uday Nāth*. Subsequently the king gave him the title of *Kabīndr'* or poet-laureate, and thereafter he signed himself *Kabīndr'*. He got the title as a reward for writing a work entitled *Ras-chandrōday*, or *Ratī-binōd* or *Chandrōday*, or *Ras-chandrīkā*. It deals with vernacular composition (भाषा साहित्य), and was written

Sambat 1804 (A.D. 1747). Subsequently he stayed a short time with king *Gur Datt' Singh* (No. 332), of *Amethi*, with *Bhāg'want Rāy* (No. 333), *Khichi*, of *Asōthar* (d. 1760), with *Gaj Singh*, Rājā of *Aj'mēr*,<sup>1</sup> and with king *Buddh Rāw*, *Hārā*, of *Bandī* (1710—1740) (No. 330). By all these was he highly honoured.

It may be mentioned that there was another *Kabindr' Tribedi*, of *Bāti*, in the district of *Rāy Barāli*, who also was a poet of repute.

**335. सुख देव कवि**, the poet *Sukh Deb*, of the *Dōab*. Fl. cir. 1750 A.D.

He is possibly the same as the *Sukh Deb Misar*, of *Dāulat'pur* (No. 356), or as the other poet of the same name of *Kampilā* (No. 160). He attended the court of *Bhag'want Rāy*, *Khichi* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*.

**336. भू धर कवि**, the poet *Bhū Dhar*, of *Asōthar*, district *Fatih'pur*. Fl. cir. 1750 A.D.

He attended the court of *Bhag'want Rāy*, *Khichi* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*.

**337. मल्ल कवि**, the poet *Mall*. Fl. cir. 1750 A.D.

He attended the court of *Bhag'want Rāy*, *Khichi* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*.

**338. सम्भु नाथ मिसर कवि**, the poet *Sambhu Nāth Misar*, of *Asōthar*, district *Fatih'pur*. Fl. cir. 1750 A.D.

Sat. He attended the court of *Bhag'want Rāy*, *Khichi* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*. He was author of (1) *Ras Kallōi*, (2) *Ras Taraggiṇī*, (3) *Alaṅkār Dipak*. He was preceptor of the poet *Sib Ar'selā* (No. 339), and of many other poets.

**339. सिव अरसेला कवि**, the poet and bard *Sib Ar'selā*, of *Deutahā*, district *Gōḍā*. Fl. cir. 1770 A.D.

<sup>1</sup> I can find no mention of this Rājā in Tod.



He was a pupil of *Sambhu Nāth Mīsar* (No. 338), of *Asōthar*, in *Fatih'pur*, and became teacher of *Jagat Singh Bīsen* (No. 340). He wrote a work on vernacular composition (साहित्य) entitled *Rasik Bīdas*. He also wrote (2) *Alakhār Bhākhan*; (3) a prosody.

**340. जगत सिंह** *Jagat Singh, the Bīsen*. FL cir. 1770 A.D.

He belonged to the family of the Raja of *Gōḍā* and *Bhin'gā*. He was ta'alluq'dar of *Deutahā*, in which village resided the bard *Sib Arselā* (No. 339). He became a pupil of his in the art of poetry, and wrote a treatise on prosody named *Chhand Sringār*. He also wrote a treatise on rhetoric (चतुष्टय) entitled *Sāhitya Sudhā-nidhi*. Cf. No. 605.

**341. स्याम लाल कवि**, the poet *Syām Lal*, of *Jahānābād*. FL cir. 1750 A.D.

Sūd. (P) He attended the court of *Bhag'want Rāy, Khlohī* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*. Cf. No. 269.

**342. निवाज**, *Niwāj (Nawāj)*, the Brāhman of *Bundel'khāṇḍ*. FL cir. 1750.

He attended the court of *Bhag'want Rāy Khlohī* (d. 1760), of *Asōthar*, in *Fatih'pur*. Possibly the same as No. 448.

**343. सारङ्ग कवि**, the poet *Sārang*, of *Asōthar*, district *Fatih'pur*. FL cir. 1750 A.D.

He attended the court of *Bhawānī Singh, Khlohī*, nephew of *Bhag'want Rāy, Khlohī* (No. 333) (d. 1760), of *Asōthar*, in *Fatih'pur*.

**344. मिखारी दास**, *Bhikhārī Dās*, the Kayasth, of *Ar'wal*, in *Bundel'khāṇḍ*. B. 1723.

He is counted as one of the masters of vernacular composition. Amongst his works may be mentioned (1) a treatise on prosody entitled *Chhandōrnab*, (2) *Ras-sārāns*, (3) *Kābya-nir'nay*, (4) *Sringār-nir'nay*, (5) *Bāg Bahār*, (6) *Prēm-ratnākhar*. In No. 3 a number of poets are mentioned. It is quoted in this work as 'Nir.'

345. गिरि धर कविराय, the poet-laureate *Giri Dhar*, of the *Dōāb*. B. 1713.

Rāg. He was the famous author of verses on morals and occasional pieces in the *Kuṇḍaliyā* metre. He is considered the greatest master of this metre. See Kellogg's *Hindī Grammar, Prosody*, p. 25. Possibly the same as No. 483.

346. करन भट्ट, the bard *Karan*, of *Par'nā (Pannā)*, in *Bundel'khand*. B. 1737.

He composed under the patronage of Rājās *Sabhā Singh* (cf. No. 155) and *Hir'dāi Sāhī*, the Bundelās of *Par'nā (Pannā)*, a commentary on the *Sat Sal* of *Bihārī* (No. 196) entitled the *Sāhitya Chandrikā*. He was skilled at impromptu versification, and at completing unfinished verses given to him suddenly as a test of skill, and this gained him many gifts and honours. The date given is taken from Sib Singh, but I can find no trace of any king of *Par'nā* called *Sabhā Singh*. The *Report of the Arch. Sur. Ind.* xxi, 112, mentions a *Hir'dāi Sāhī* of *Pannā* who succeeded his father *Chattr' Sūl* in A.D. (P Sambat) 1718. Cf. No. 504.

347. आनन्द घन कवि, the poet *Ānand Ghan*, of *Dillī*. Fl. 1720 ; D. 1739 A.D. 504.

Rāg., Sun. Sib Singh states that his poems are as brilliant as the sun. He has never seen any complete work of his, but has as many as five hundred short pieces by him. According to the *Sāhitya Bhūkhan* of *Mahādeo Par'sād* he was a *Kāyasth* by caste, and was *Muḥammad Shāh's* (1719—1748) *Munshi*. Before his death he retired to *Brindāban*, and was killed in the capture of *Mathurā* by *Nādir Shāh*. His best known work is the *Sujān Sāgar*. He is possibly the same as another *Ānand Kabi* mentioned by Sib Singh as born in 1654 A.D., and the author of a work on sexual intercourse entitled *Kōk Sār* (Rāg.). He sometimes signed himself *Ghan Ānand*.

348. जुगुल किशोर भट्ट, *Jugal Kishōr Bhatt*, of *Kāthal*, district *Kar'nāl*, in the *Pañjāb*. Fl. 1740 A.D.

He was a prominent figure among the attendants at the court of the emperor *Muḥammad Shāh* (1719—1748). In Sambat 1803 (A.D.

1746) he wrote a first-rate work on rhetoric (चतुष्टय) entitled the *Alaṅkāra-nidhi*, in which he has described ninety-six *alaṅkāras* with examples. He states in this work that there were four principal poets attending his own court, named, respectively, *Rudr' Mani Misar* (No. 352), *Sukh Lal* (No. 354), *Sant Jib* (No. 353), and *Gumān Ji Misar* (No. 349). A number of detached poems by him are included in a compilation entitled the *Kishōr Sangrah*. He is possibly the same as a *Jugul Kishōr Kabi* mentioned by Sib Singh (without date) as an erotic writer.

**349. गुमान जी मिसर, Gumān Ji Misar, of Sārī, district Har'dōī. Fl. 1740 A.D.**

He was skilled in composition and in Sanskrit. He attended the court of the emperor *Muḥammad Shāh* (1719—1748) of Dillī, under the protection of *Jugul Kishōr Bhaṭṭ* (No. 349). Subsequently he attended the court of 'All Ak'bar Khān Muḥammadi, who was himself an excellent poet, and who had in his service *Nidhān* (No. 350), *Prēm Nāth* (No. 351), and other great poets. Gumān Ji wrote the *Kalā Nidhi*, which is an excellent line-for-line commentary in various metres on the *Hāṣadha* of *Śrī Hārṣa*. He also wrote a special commentary named *Salil*<sup>1</sup> on the *Pañchanaliya*, which is the name of a difficult portion of the *Nāṣadha*. He is possibly the same as another *Gumān Kabi* mentioned by Sib Singh as born in 1731, and author of a work entitled *Krish'n Chandrikā*.

**350. निधान, Nidhān, the Brāhman. Fl. 1751 A.D.**

He attended the court of 'All Ak'bar Khān Muḥammadi, where he had great repute. He wrote a highly poetical *Sālihōtr'* or treatise on veterinary surgery in the vernacular. He was a fellow courtier of *Gumān Ji Misar* (No. 349) and *Prēm Nāth* (No. 351).

**351. प्रेम नाथ, Prēm Nāth the Brāhman of Kaluā, district Khēri, in Āudh. Fl. 1770 A.D.**

Sun. He attended the court of 'All Ak'bar Khān Muḥammadi, and translated the *Brahmōttarakhaṇḍa* into the vernacular. He was a

<sup>1</sup> Or Sib Singh, from whom this is taken, may mean that he made the *Pañchanaliya* as clear as water.

fellow courtier with *Gumān Jī Misar* (No. 349) and *Nidhān* (No. 350). He is possibly the same as a *Prēm Kabi* quoted by Sib Singh.

352. रुद्र मनि मिसर, *Rudr' Mani Misar*, the Brāhman. Fl. 1740 A.D.

He attended the court of *Jugul Kishōr Bhaṭṭ* (No. 348) at *Dillī*.

353. सन्त जीव कबि, the poet *Sant Jīb*. Fl. 1740 A.D.  
He attended the court of *Jugul Kishōr Bhaṭṭ* (No. 348).

354. सुख लाल कबि, the poet *Sukh Lal*. Fl. 1740 A.D.  
*Sūd*. He attended the court of *Jugul Kishōr Bhaṭṭ* (No. 348).

355. हरि नाथ, *Harī Nāth*, of *Guj'rāt*, afterwards of *Banāras*. B. 1769 A.D.

The author of a treatise on rhetoric entitled *Alaṅkāra Dar'pan*. He is possibly the same as a *Hari Nāth* mentioned by *Garcin de Tassy* (i, 218) as author of the *Pōthī Shāh Muhammad Shāhī* or *History of Muḥammad Shāh* (1719—1748), of which a manuscript is preserved in the British Museum, No. 6651E, Additional Manuscripts.

356. सुख देव मिसर कबि, the poet *Sukh Deb Misar*, of *Dāulat'pur*, district *Rāy Barēllī*. Fl. 1740 A.D.

He attended the court of *Rāw Mar'dan Singh Bāis*, of *Dāūriyā Khērā*, in *Āudh*, and wrote in his name a treatise on lovers (see note to No. 87) entitled *Rasār'nab* (Rag.). The bard *Sambhu Vāth* (No. 357) was his pupil. See *Garcin de Tassy*, i, 479. Cf. No. 335.

357. सम्भु नाथ कबि, the poet and bard *Sambhu Nāth*. Fl. 1750 A.D.

He was pupil of *Sukh Deb Misar* (No. 356), of *Dāulat'pur*, and was author of a *Rāmāyan* entitled *Rām Bilās*. Cf. No. 366.

358. **दूलाह त्रिबेदी**, *Dūlah Tribedī*, of *Ban'pārā*, in the *Dōāb*. FL 1746 A.D.

Sat. He was son of *Uday Nāth Tribedī* (No. 334), and grandson of *Kālidās Tribedī* (No. 159), the celebrated compiler of the *Hajāra*. He wrote a work of great authority on vernacular composition (भाषा साहित्य) entitled *Kabi-kul Kaṅṭhābharan*.

359. **बल देव कवि**, the poet *Bal Deb*, of *Baghel'khaṇḍ*. FL 1746 A.D.

He attended the court of king *Bikram Shāh*, the Baghāl of *Dewarā-nagar*.<sup>1</sup> In the above year, at the suggestion of this prince, he compiled an anthology entitled *Sat-kabi-glṛā Bilās* (quoted in this work as 'Sat.') which contains poems by seventeen different authors, viz.—

- (1) *Kesab Dās* (No. 134).
- (2) *Chintāmanī* (No. 143).
- (3) *Matī Ram* (No. 146).
- (4) *Sambhu Nāth, Sulāṅkī* (No. 147).
- (5) *Nil Kaṅṭh* (No. 148).
- (6) *Kālidās Tribedī* (No. 159).
- (7) *Sukh Deb Misar, of Kampilā* (No. 160).
- (8) *Bihārī Lāl* (No. 196).
- (9) *Kesab Rāy* (No. 300).
- (10) *Rabi Datt'* (No. 304).
- (11) *Gur Datt' Singh, of Amēṭhī* (No. 332).
- (12) *Uday Nāth Tribedī* (No. 334).
- (13) *Sambhu Nāth Misar* (No. 338).
- (14) *Dalah* (No. 358).
- (15) *Himmatī Bahādur* (No. 377).<sup>2</sup>
- (16) *Biswa Nāth Atāl* (No. 410).
- (17) *Mukund Lāl* (No. 560).

He also wrote poetry himself.

<sup>1</sup> This must be a different person from the well-known *Bikram Sahī* (No. 514), of *Char'kharī*, who was born 1785 A.D. Curiously enough a *Bal Deb* also attended his court.

<sup>2</sup> *Himmatī Bahādur* flourished in 1800 A.D., but he must have been an old man then.

**360. मनबोध झा, *Man'bōdh Jhā alias Bhōlan Jhā*, of *Jam'sam*, district *Dar'bhāngā*. Fl. 1750 A.D.**

One of the most celebrated poets of Mithilā. Little is known about him beyond the facts that he married the daughter of one *Bhikkhārī Jhā*, and that his only child, a daughter, was ancestress of the present Mahārāj of *Dar'bhāngā*. He composed a version of the *Harivaṃṣa* in the Maithili dialect, entitled *Haribans*. Only ten *adhyāyas* have come down to us, but these enjoy great popularity. See J. A. S. B., 1882, p. 129, and 1884, Sp. No.

**361. केसव, *Kesab*. Fl. 1775 A.D.**

A Maithil poet, who attended the court of Rājā *Par'tāp Singh*, who was himself a poet, under the *alias* of *Mōd Nārāyan* (No. 362). See J. A. S. B., vol. liii, p. 89.

**362. मोद नारायन, *Mōd Nārāyan alias Rājā Par'tāp Singh*. Fl. c. 1775 A.D.**

A king of *Mithilā*, who was a poet. He was son of *Narēndra Singh*, of *Dar'bhāngā* the victor of *Kanar'pi Ghāṭ* (see *Lāl Jhā*, No. 363), and was the fifth in ascent before the present Mahārāj. See J. A. S. B., vol. liii, p. 82. The poet *Kesab* attended his court (No. 361).

**363. लाल झा, *Lāl Jhā* or *Kabl Lāl*, of *Māg'rāunī*, district *Dar'bhāngā*. Fl. 1780 A.D.**

One of the most famous poets of *Mithilā*. The author of the poem entitled *Kanar'pi Ghāṭ Lārāī*. See J. A. S. B., vol. liv, p. 16.

His patron was *Narēndra Singh*, who gave him the village of *Kanālī* as a reward for the poem. This village is now owned by his descendants.

**364. तीरथ राज, *Trath Raj*, the Brāhman, of *Bals'wārā*. B. 1743 A.D.**

He attended the court of Rājā *Achal Singh Bāis*, of *Dāūryā Kherā*, in *Āūdh*, and at his command he translated in the year 1750 A.D. the *Samāra Sāra* into the vernacular.

365. **दया निधि कवि**, the poet *Dayā Nidhi*, of *Bals'wārā*.  
B. 1754.

He wrote a treatise entitled *Sāllhōtr'*, dealing with veterinary surgery, at the instance of *Rājā Aohal Singh Bāis*, of *Dāūrīyā Khērā*, in *Āudh*. Cf. No. 787.

366. **सम्भु नाथ कवि त्रिपाठी**, the poet *Sambhu Nath Tripāṭhī*. FL 1752 A.D.

Rāg. He is possibly the same as *Sambhu Nath* (No. 357), author of the *Rām Bilās*. He attended the court of *Rājā Aohal Singh Bāis*, of *Dāūrīyā Khērā*, in *Āudh*. Under the name of *Rāw Raghu Nath Singh* he wrote in the above year a vernacular translation of the Sanskrit *Vetāla Pañohaulmṇatikā* of *Çiva Dāsa* under the title of *Bāntal Pachisi* (Rāg.). He also translated the astrological *Muhūrta Chintāmaṇī* into the vernacular in various metres.

367. **सूदन कवि**, the poet *Sudan*. B. 1753 A.D.

He attended the court of *Sujān Singh*, son of *Badan Singh*. In one poem ten verses mentioned by *Sib Singh* containing the names of several poets are praised by him. Nine of these verses have been lost, and *Sib Singh* is only able to give the last, which (quoted in this work as 'Sūd') contains the following names:—*Sanēhi*, *Sabal Singh*, *Sar'b Sukh*, *Sib Dās*, *Sib Rām*, *Sukh Lal*, *Sunām* (?), *Sumērú*, *Sūraj*, *Suratī*, *Senāpatī*, *Sekh*, *Sōm Nāth*, *Syām Lal*, *Sri Dhar*, *Sri Patī*, *Harī*, *Hari Dās*, *Hari Bāis*, *Harī Har*, *Hiras* (?), *Hit Rām*, *Husēn*.

368. **रङ्ग लाल कवि**, the poet *Rang Lal*. B. cir. 1750.

He attended the court of *Sujān Singh*, the son of *Badan Singh*.

369. **ब्रज बासी दास**, *Braj Bāsi Dās*, of *Brindāban*, the *Dāab*. FL 1770 A.D.

Rāg., Sun., ? Sring. *Sib Singh* says he was born 1753 A.D. He wrote in the year 1770 A.D. a work entitled *Braj Bilās* (Rāg.), descriptive of *Krish'n's* life during his residence at *Brindāban*. (See *Wilson, Religious Sects of the Hindūs*, p. 132, and *Garcin de Tassy*,

i, 131.) He is possibly the same as another *Braj Bāsi Dās* alias *Dās Braj Bāsi* mentioned (without date) by Sib Singh as having translated the play *Prabōdha Chandrōdaya* into the vernacular (Rāg.).

370. **करन कवि बन्दीजन**, the poet and bard *Karan*, of *Jōdh'pur* in *Mār'wār*. Fl. cir. 1730 A.D.

A poet of the *Rāthāūr* *Mahārāja*. He wrote a work entitled the *Sūrya Par'hās* under the patronage of *Mahārāj Abhay Singh* (1724—1750), the *Rāthāūr*, son of *Ajīt Singh* (No. 195). It is 7,500 *ślōkas* in length, and gives a history of the time from *Mahārāj Jas'want Singh* (1638—1681) down to *Abhay Singh* (1731 A.D.). Cf. *Tod*, i, xiv; ii, 4, 91, 107; *Calc. ed.* i, xiii; ii, 4, 99, 117. *Tod* gives an anecdote and quotation from this poet in ii, 120; *Calc. ed.* ii, 131.

371. **बिजै सिङ्घ**, *Bijāi Singh*, *Mahārāj* of *Jōdh'pur*, in *Mār'wār*. Reigned 1753—1784 A.D.

He was an author himself, and got written the *Bijāi Bilās*, a historical work of 1,00,000 couplets, narrating the war between *Bijāi Singh* and his cousin *Rām Singh*, the son of *Abhay Singh*. It was in consequence of this war that the *Marāthās* entered the state of *Mār'wār*. *Sib Singh* wrongly states he was king of *Udānpur*, in *Mēwār*. See *Tod's Rājasthān*, i, xiv; ii, 4, 121 (*Calc. ed.* i, xiii; ii, 4; 134 and ff.).

372. **मान कवि**, the poet *Mān*, *Brāhman*, of *Bals'wārā*. Fl. 1761 A.D.

He wrote in the above year a vernacular translation of the *Kṛiṣṇa Khaṇḍa* entitled *Kriṣh'n Kallōl*. The commencement of this work contains an important genealogy from *Çāliuāhana* to *Champatī Rāy* (? the father of *Chhattr' Sāl*, No. 197).

373. **छेम करन कवि**, the poet *Chhem Karan*, the *Brāhman* of *Dhanāūh*, district *Bārābanjī*. B. 1771 A.D.

He was author of (1) *Rām Rataākar*, (2) *Rāmāspad* (?), (3) *Gurā Kathā*, (4) *Āhnik*, (5) *Rām-Gīt Mālā*, (6) *Kriṣh'n-Charitāmrit*, (7) *Pad Bilās*, (8) *Raghu-rāj Ghanāchhari*, (9) *Britt-Bhāskar*, and other excellent works. He died in 1861, at the age of ninety.



374. चन्दन राय कवि, the poet and bard *Chandan Ray*, of *Nahil* (? *Mahil*) *Puwāwā*, district *Shāh-Jahān-pur*. Fl. 1773 A. D.

He attended the court of Rājā *Kesari Singh*, of *Gaur*. Under his name he wrote the *Kesari Par'kās*. Amongst his other works may be mentioned an important poem entitled the *Sringār-sār*, the *Kallol Tarangini* (dated 1789 A.D.), the *Kābyābharan*, the *Chandan Sat Sat*, and the *Pathikbōdh*. All these are highly esteemed. He had twelve pupils, all of whom became successful poets. The most celebrated was the poet *Man Bhāwan* (No. 375). A descendant of his was *Mah'rand Ray* (No. 610).

375. मन भावन, *Man Bhāwan*, a Brahman, of *Mūryā*, district *Shāh-Jahān-pur*. Fl. 1780.

Rāj. He was the most successful of the twelve pupils of *Chandan Ray* (No. 374). His best work is the *Sringār Ratnābali*.

376. रतन कुँवर, *Bibi Ratan Kūar*, of *Banāras*. B. cir. 1777 A.D.

Authoress of an account of devotees of Krish'n, entitled *Prēm Ratna*. She was grandmother of Rājā *Shiva Prasād*, C.S.I. (No. 699). This gentleman writes to me as follows concerning her:—'My grandmother, *Bibi Ratan Kūar*, died some 45 years ago' (written in 1887), 'when I was only 19 years old, attending the court of Colonel *Sutherland*, the Governor-General's Agent at *Ājmēr*, as *Wakil* of the late *Mahārāj* of *Bharat'pur*. Her age was between 60 and 70 when she left this world, but I regret I cannot give you exact dates. Besides the *Prēm Ratna*, she composed many *padas*. I have a manuscript book, called *Pad ki Pōthi*, in which she has written here and there with her own hands her *padas*. She was a good musician, and wrote a beautiful hand. She was well versed in *Sanskrit*, and knew a little *Persian* too. She knew medicines, and the best part of the little knowledge I may be credited with, I acquired from her.'

377. जसवन्त सिङ्घ, *Jas'want Singh*, the *Bhagelā*, of *Rājātir'wā*, in *Kanāuj*. Fl. 1797 A.D.

He was learned in *Sanskrit* and *Persian*. He compiled from other works on composition ( कवित्व ) a work on lovers (see note to No. 87) entitled *Sringār Sirōmani*. He also wrote a famous treatise on

rhetoric (बचकार), founded on the Sanskrit *Chandraśloka*, entitled *Bhākhā Bhūkhan* (Rāg.), and a treatise on veterinary surgery entitled *Sālihotr* (Rāg.). All these are excellent works. He died in 1814 A.D. The *Bhākhā Bhūkhan* has had numerous commentators, amongst whom the following may be mentioned:—*Par'tāp Sāhi* (P) (No. 149), *Nārāyan Rāy* (No. 572), *Giri Dhar Banār'sī* (No. 580), *Dal'patī Rāy* (No. 635), *Bansī Dhar* (No. 636), an anonymous poet of *Unyārā* (No. 660), *Hari* (No. 761). It has been printed at Banāras in Sambat 1943 (1886) by *Ambikā Charaṇ Chattōpadhyāya*. A Bombay edition identifies the author with *Jas'want Singh* (1638—1681) of *Mār'wār*, but this is very doubtful. See No. 149 and No. 149 Add.

**378. हिम्मत बहादुर, Gosāī Nawāb Himmatī Bahādur.**  
Fl. 1800 A.D.

Sat. His court was attended by many poets, including *Thākur* (who saved his life; see No. 173) and *Rām Saran*. *Askand Gīri* (No. 527) was descended from him.

He was a military guru or soldier-saint, who commanded a large force of *gosāīs* or religious devotees in the army of *Sendhiyā*. He instigated 'Alī Bahādur to attempt the conquest of *Bundēl'khaṇḍ*, but ultimately went over to the English during the second *Marāṭhā* war (1803—1806). He must have been an old man then, as poems by him are quoted in *Sat.*, which was written in 1746.

**379. राम सरन कवि, the poet Rām Saran, of Hamīr'pur,**  
district *Iṭāwā*. Fl. 1800 A.D.

**380. राम सिङ्घ कवि, the poet Rām Singh, of Bundēl'-**  
*khaṇḍ*. Fl. 1800 A.D.

These two attended the court of *Himmatī Bahādur*.

#### ADDENDA TO CHAPTER IX.

**381. सादिक कवि, the poet 'Adil.**  
B. 1703 A.D.

*Sib Singh* has seen detached pieces by him, but no complete work.

**382. ब्रज चन्द कवि, the poet**  
*Braj Chand*. B. 1703 A.D.

**383. मौन कवि, the poet Bhāun**  
the elder, of *Bundēl'khaṇḍ* B. 1703  
A.D.

An erotic poet.

**384. महबुब कवि, the poet**  
*Mah'bab* (*Maḥbab*). B. 1705 A.D.

385. किशोर खर कवि, the poet  
*Kishor Sar.* B. 1704 A.D.

Sring., Sun. He has written many poems in the *chhappā* metre.

386. मदन किशोर कवि, the poet  
*Madan Kishor.* Fl. 1710 A.D.

He attended the court of *Bahādur Shah* (1707—1712). Cf. No. 50.

387. दया राम कवि त्रिपाठी, the poet  
*Daya Ram Tripathi.* B. 1712.

A quietistic (शांति रस) poet. Possibly the same as a *Daya Ram* mentioned by *Sib Singh* (without date) as author of a lexicographical work entitled *Anekārth*.

388. पखरीक कवि, the poet  
*Paṅḍurik.* B. 1712.

389. गडु कवि, the poet *Gaḍu*, of *Rāj'putānā*. B. 1713.

The emblematic (कूट) and occasional verses by him in the *chhappā* metre are famous.

390. नन्द लाल, *Nand Lal.* B. 1717 A.D.

391. लाल मुकुन्द कवि, the poet  
*Lal Mukund.* B. 1717.

An erotic poet. Possibly the same as *Mukund Lal* (No. 560).

392. इन्दू कवि, the poet *Indū*. B. 1719 A.D.

A commonplace poet.

393. ब्रज राज कवि, the poet  
*Braj Raj*, of *Bundel'khaṅḍ*. B. 1718 A.D.

394. याकूब खान कवि, the poet  
*Yakub Khan (Ya'qub)*. B. 1718 A.D.

He wrote a commentary to the *Rasik-priya* (see No. 134).

395. बीरबल, *Bir'bal alias Bir'bar*, a *Kāyasth* of *Dilli*. Fl. 1723 A.D.

The author of a work on composition (साहित्य) entitled *Krish'n Chandrika*, written in the above year.

396. राजा राम कवि, the poet  
*Raja Ram.* B. 1721 A.D.

An erotic poet. Cf. No. 233.

397. अनवर खान कवि, the poet  
*An'war Khan.* B. 1723 A.D.

He wrote a commentary on the *Sat Sal* of *Bihari* (No. 196), and a work called the *An'war Chandrikā*, or possibly this last is the title of the commentary.

398. गुलाब सिङ्ग, *Gulāb Singh.* B. 1723.

399. बेहू कवि, the poet *Behu*. B. 1723.

400. ब्रज नाथ कवि, the poet  
*Braj Nath.* B. 1723 A.D.

The author of an admired work entitled *Rag Mala* (*Rāg*). Cf. No. 904.

401. मधु नाथ कवि, the poet  
*Braj Nath.* B. 1723 A.D.

402. मनोहर कवि, the poet  
*Manohar.* B. 1723.

403. महा कवि, the poet *Maha* (P the great poet). Fl. 1723 A.D. Sun.

404. रस राज कवि, the poet  
*Ras Raj.* B. 1723 A.D.

The author of a good *Nakh'sikh* (see note to No. 87).

405. रसिक बिहारी, *Rasik Bihari.* B. 1723 A.D.

*Rāg*.

406. चन्द्र मणि, *Rudr' Mani*, the *Chāṁhān*. B. 1723.

407. दल सिङ्ग, *Rājā Dal Singh*, of *Bundel'khaṅḍ*. B. 1724 A.D.

The author of a work entitled *Prām Payānidhi*, dealing with the loves and sports of *Rādhā* and *Krish'n*.

408. प्रान नाथ, *Prān Nath.* of *Koṭā*. B. 1724.

He attended the court of the *Rājā* of *Koṭā*.

**409.** सुफ़्फ़ेकार कवि, the poet *Juffhekār* (Zū'fqaqar). B. 1728 A.D.

He wrote a good commentary on the *Sat Sai* of *Bihārī* (No. 196).

**410.** कमल नयन कवि, the poet *Kamal Nayan*, of *Bundel'khaṇḍ*. B. 1727 A.D.

He was a prolific erotic writer, but no complete work of his is known. His poems are said to possess merit.

**411.** बिखट नाथ चतारै, *Biṣwa Nath Atal*, of *Bundel'khaṇḍ*. B. 1727. Sat.

**412.** मञ्चित कवि, the poet *Mañchit*. B. 1728.

**413.** बिहारौ कवि, the poet *Bihārī*, of *Bundel'khaṇḍ*. B. 1729 A.D.

**414.** नरिन्द कवि, the poet *Narind*. B. 1731 A.D.

**415.** रस रूप कवि, the poet *Ras Rūp*. B. 1731 A.D.

**416.** सिव राम कवि, the poet *Sib' Ram*. B. 1731 A.D.

Sūd. An erotic writer.

**417.** सिव सिङ्ग, *Sib Siṅgh*. B. 1731 A.D.

**418.** अनन्यठ कवि, the poet *Ananya*. B. 1733 A.D.

Many poems of his, dealing with the *Vēdānta* religion and morals, are extant. He also wrote didactic (वेदावतन) poems and *verses d'occasion*. He is possibly the same as another *Ananya Kabi* mentioned by *Sib Siṅgh* as of date unknown, and the author of poems in honour of *Durgā*.

**419.** तारा पति कवि, the poet *Tara Patī*. B. 1733 A.D.

Strig. A writer of a *Nakh'sikh* (see note to No. 87). He is possibly the same as a *Tara Kabi* mentioned by *Sib Siṅgh* as B. (P Fl.) 1779 A.D.

**420.** रघु राय कवि, the poet and bard *Raghu Ray*, of *Bundel'khaṇḍ*. B. 1733.

His best known work is the *Jamunā Satak*. He is possibly the same as a *Raghu Ray Kabi* mentioned by *Sib Siṅgh* as B. (P Fl.) 1773 A.D.

**421.** ईसुफ खान कवि, the poet *Isuṣh* (*Yusuf*) *Khān*. B. 1734 A.D.

He wrote commentaries to the *Sat Sai* of *Bihārī* (No. 196) and to the *Rasik-priya*, of *Kasab Das* (No. 134).

**422.** धन सिङ्ग कवि, the poet and bard *Dhan Siṅgh*, of *Maurāwa*, district *Unāo*. B. 1734 A.D.

**423.** प्रेम सखी, *Prēm Sakhi*. B. 1734 A.D.

**424.** सरब सुख लाल, *Sar'b Sukh Lal*. B. 1734.

Sūd.

**425.** रवि नाथ कवि, the poet *Rabi Nath*, of *Bundel'khaṇḍ*. B. 1734 A.D.

An erotic poet.

**426.** नब खान कवि, the poet *Nab Khān*, of *Bundel'khaṇḍ*. B. 1735.

**427.** जग देव कवि, the poet *Jag Dēb*. B. 1735 A.D.

**428.** रस लाल कवि, the poet *Ras Lal*, of *Bundel'khaṇḍ*. B. 1736 A.D.

An erotic poet.

**429.** हरी हर कवि, the poet *Hari Har*. B. 1737 A.D.

Sūd.

**430.** ईस कवि, the poet *Is*. B. 1739 A.D.

His erotic and his quietistic poems are said to be very charming.

**431.** सिव कवि, the poet and bard *Sib*, of *Bil'gram*, district *Har'dol*. B. 1739.

Sun. The author of a work in the erotic style entitled *Ras Nidhi*.

432. तोह निधि, *Tohh Nidhi*, a Brāhman, of *Kampilla Nagar*. B. 1741 A.D.

The author of three works—(1) *Sudha Nidhi*, (2) *Byaggya Satak*, (3) a *Nakh'alikh* (see note to No. 87).

433. प्रेमोद्यमन, *Prēmīyaman*, the Musalmān of *Dilli*. B. 1741 A.D.

Rāg. He wrote an excellent lexicographical work in two parts entitled *Anēkārth* (Rāg.) and *Nam Mala* (Rāg.) respectively.

434. ठाकुर कवि, the poet *Thākūr*. Fl. 1743 A.D.

See the poet *Thākūr*, who fl. 1643 A.D. (No. 173).

435. मीर अहमद, *Mīr Ah'mad*, of *Bil'grām*, district *Har'dōl*. B. 1743 A.D.

436. अनूप दास कवि, the poet *Anūp Dās*. B. 1744 A.D.

Several poems in the *kabitta* and *dōhā* metres, and songs in the quietistic style (ब्राह्मि रच), are extant.

437. कुमार मनि मड, the bard *Kūmar Manī*, of *Gakul*, in *Braj*. B. 1746 A.D.

A skilled poet, who wrote an esteemed work on composition (वाचिष्य) entitled *Rasik-rasāl*.

438. जीबन कवि, the poet *Jīban*. B. 1746 A.D.

He attended the court of *Muham-mad 'Alī*.

439. ताहिब चको, *Talīb 'Alī* alias *Ras Nayak*, of *Bil'grām*, district *Har'dōl*. B. (P Fl.) 1746 A.D.

An erotic poet. Possibly the same as a *Talīb 'Alī* mentioned by *Sib Singh* as B. 1711 A.D.

440. नाथ, *Nath*. B. 1746 A.D.

P Sun. He attended the court of one *Manik Chand*, whose son appears to have been named *Tohhan*. Cf. No. 162.

441. पदमे कवि, the poet *Pad-mes*. B. 1746 A.D.

442. पूखी कवि, the poet *Pukhi*, a Brāhman of *Mān'purī*, in the *Dōab*. B. 1746 A.D.

Sring.

443. ब्राह्मण नाथ, *Brāhman Nath*, of *Bhōg Sārī*, district *Har'dōl*. B. (P Fl.) 1746 A.D.

Mentioned by *Sib Singh* in connection with *Sām Nath* (No. 447).

444. राम परसाद, the bard *Rām Par'sād*, of *Bil'grām*, district *Har'dōl*. B. (P Fl.) 1746 A.D.

Rāg. Cf. No. 639.

445. राम भट्ट, *Rām Bhatt*, of *Purukhabad*. B. 1746 A.D.

He attended the court of *Nawāb Qiyām Khān*, and was the author of (1) *Sringar Sāurabh*, (2) *Bar'wād Nayika Bhēd*. (See note to No. 87.)

446. सुखानन्द कवि, the poet and bard *Sukhānand*, of *Chacherī*. B. 1746 A.D.

447. सीम नाथ, *Sām Nath*, of *Bhōg Sārī*, district *Har'dōl*. B. (P Fl.) 1746 A.D.

Sūd. Mentioned by *Sib Singh* in connection with *Brāhman, Nath* (No. 443).

448. निवाज कवि, the poet *Niwāj (Nawaz)*, a Muhammadan weaver of *Bil'grām*, district *Har'dōl*. B. 1747.

An erotic poet. Possibly the same as No. 342. To be distinguished from No. 198.

449. बोधा कवि, the poet *Bodha*. B. 1747 A.D.

Sring., Sun. Cf. No. 500.

450. मदन किशोर कवि, the poet *Madan Kishor*. Fl. 1750 A.D. Cf. No. 386.

451. लाल गिरि धर, *Lal Giri Dhar*, of *Balswara*. B. 1750 A.D.

The author of a learned treatise on lovers (see note to No. 87). Perhaps the same as *Giri Dhar* (No. 345).

452. कला निधि कवि, the poet *Kala Nidhi* the younger. B. 1750 A.D.

His *Nakh'sikh* (see note to No. 87) is said to be good.

453. सखी सुख, *Sakhi Sukh*, a Brahman of *Nar'war*, in *Bundel'khand*. B. 1750 A.D.

He was father of *Kabindr'* (No. 496), and wrote himself.

454. नारायण, the bard *Narayan*, of *Kakapur*, district *Kanh'pur*. B. 1752 A.D.

The author of a metrical history of the *Chandela* kings of *Sib'raj'pur*.

455. किङ्कर गोविन्द, *Kingkar Gobind*, of *Bundel'khand*. B. 1753 A.D.

His poems in the quietistic style (*शांति रस*) are said to be excellent.

456. क्रियन् लाल कवि, the poet *Krish'n Lal*. B. 1757 A.D.

Sring. He has written some admired love songs.

457. मकरन्द कवि, the poet *Mak'rand*. B. 1757.

Sring., Sun. An erotic poet.

458. उदेस भाट, *Udes*, the bard, of *Bundel'khand*. B. 1758 A.D.

A writer of occasional verses.

459. जे देव कवि, the poet *Jai Deb*. B. 1758 A.D.

460. निहाल, *Nihal*, a Brahman of *Nigohā*, district *Lakh'nau*. B. 1763 A.D.

461. धौर कवि, the poet *Dhir*. Fl. 1765 A.D.

Sring. He attended the court of the emperor *Shah 'Alam* (1761—1806).

462. रस धाम कवि, the poet *Ras Dham*. B. 1768 A.D.

The author of a work entitled *Alakhār Chandrika*.

463. सिरताज कवि, the poet *Sir'taj*, of *Bar'dhana*. B. 1768.

464. काली राम कवि, the poet *Kali Ram*, of *Bundel'khand*. B. 1769.

His poems are said to be good.

465. जसोदानन्द कवि, the poet *Jasodanand*. B. 1771 A.D.

He wrote a treatise on lovers (see note to No. 87) entitled the *Bar'wad Nayika Bhed*. It is in the *Bar'wad* metre. It is dated *Sambat* 1822 (1765 A.D.), if I read the passage (*विचिकरिबद्ध*) correctly. In this case *Sambat* 1828 (1771 A.D.), which *Sib Singh* gives as the date of the poet's birth, is wrong.

466. लच्छू कवि, the poet *Lachchhu*. B. 1771 A.D.

467. बाजस कवि, the poet *Bajes*, of *Bundel'khand*. B. 1774.

A poet who wrote in praise of *Anup Girl*.

468. भक्षण कवि, the poet *Bhaxhan*. B. 1774 A.D.

Sring.

469. लाला पाठक कवि, the poet *Lala Pathak*, of *Rukum'nagar*. B. 1774 A.D.

The author of a *Sallistr* (Rāg.) or treatise on veterinary surgery.

470. लतीफ़ कवि, the poet. *Latiph (Lat'if)*. B. 1777.

An erotic poet.

471. सम्मान कवि, the poet *Samman*, a Brāhman of *Malāwa*, district *Har'dol*. B. 1777.

The author of admired *dōās* on morals.

472. सन्तान कवि, the poet *Santan*, the Brāhman of *Sinduhl*, district *Fatih'pur*. B. 1777 A.D.

Sring.

473. सन्तान कवि, the poet *Santan*, a Brāhman of *Jaj'mān*, district *Unāo*. B. 1777.

474. सिङ्घ कवि, the poet *Singh*. B. 1778.

Sring. He is probably identical with some other poet whose name ends in *Singh*.

475. कवि दत्त, *Kabi Datt'*. B. 1779 A.D.

Sring, Dig. He is probably the same as *Dēb Datt'* (No. 508).

476. मधु छदन दास, *Madhu Sadan Das*, the Māthur Brāhman of *Ishtakapuri*. B. 1782 A.D.

He translated the *Rāmāyāmēdha* into the vernacular.

477. मनि राम कवि मिसर, the poet *Mani Ram Misar*, of *Kandūj*. B. 1782.

Sring. He has written one of the best works on prosody, the *Chhand Chhappani*.

478. राम दास कवि, the poet *Ram Das*. B. 1782 A.D.

479. सिब लाल दूबे, *Sib Lal Dube*, of *Dāūriya Khēra*, district *Unāo*. B. 1782 A.D.

The author of several works, amongst them may be mentioned a *Nakh'sikh* (see note to No. 87), *Khat Ritu* (Rāg.) (a treatise on the six seasons), verses on morals, and comic verses.

480. सङ्गम कवि, the poet *Sangam*. B. 1783 A.D.

Sring. He attended the court of one *Singh Raj*.

481. गङ्गा पति कवि, the poet *Ganga Patl*. B. 1787 A.D.

Said to be a tasteful poet.

482. सागर कवि, the poet *Sagar*, a Brāhman. B. 1786.

The author of an erotic work entitled *Bama Man Rañjan*. He attended the court of *Jihāt Ray*. See No. 484.

483. गिरि धर कवि, the poet and bard *Giri Dhar*, of *Hol'pur*, district *Barābahāli*. B. (P Fl.) 1787 A.D.

Possibly the same as No. 345. See No. 484.

484. बेनौ कवि, the poet and bard *Benl* the younger, of *Bētī*, district *Ray Barēli*. B. (P Fl.) 1877 A.D.

These three attended the court of *Jihāt Ray*, Diwan of Nawāb *Aṣafu'd-dāula* (Fl. 1775—1797), of *Lakhnāu*. *Benl* (P Sun.) died at an old age in or about 1835 A.D.

485. जवाहिर कवि, the poet and bard *Jawahir*, of *Bil'gram*, district *Har'dol*. B. 1788 A.D.

He wrote a book entitled the *Jawahir Ratnakar*.

486. गुलाब सिङ्घ, *Gulab Singh*, the Panjābi. B. 1789. A.D.

He wrote several Vēdānta works, such as a *Rāmāyan*, the play *Chandra Prabodh*, *Mōchh Panth*, *Bhāwar Sāwar*, etc.

487. देवी दास, *Devi Das*. Fl. cir. 1790 A.D.

A quietistic poet, a pupil of *Jag Jiban Das* (No. 323).

488. बालम दास कवि, the poet *Balam Das*. Fl. 1793.

He wrote in the above year a treatise on geomancy (रत्नक) entitled *Ramal Bhakhā*. It is an authority on the subject.

489. श्री लाल, *Sri Lal*, the Gujrāti, of *Bādār*, in *Rāj'putāna*. B. 1793 A.D.

The author of a *Bhakhā Chandrōday* and other works.

490. प्रान नाथ कवि, the poet *Prān Nath*, a Brāhman of *Bais'wārā*. Fl. 1793 A.D.

He wrote in the above year an *itihāsa* entitled *Chakābyāh*.

491. कान्ह कवि, the poet *Kanh* the elder. B. 1795. A.D.

The author of a work on lovers. (See note to No. 87.)

492. गुन देव, *Gun Deb*, of *Bundel'khaṇḍ*. B. 1795 A.D.

Said to have written some good poetry.

493. गोपाल लाल कवि, the poet *Gopal Lal*. B. 1795 A.D.

Said to have written some good quietistic (शांति रस) poems.

494. उमैद कवि, the poet *Umāid*. B. 1796 A.D.

His *Nakh'alikh* (see note to No. 87) is much admired. He appears to have lived in some village in the *Doab* or near *Shah-Jahan-pur*.

495. उधो कवि, the poet *Udhā*. B. 1796 A.D.

*Sring.*, P *Rāg*. Cf. No. 79.

496. कबीन्द्र, *Kabindr'*, a Brāhman of *Nar'war*, in *Bundel'khaṇḍ*. B. 1797 A.D.

He was son of *Sakhl Sukh* (No. 453), and was author of a work entitled the *Ras-dīp*.

497. रत्ना राम चवथी, *Ichchhā Rām Abasthi*, of *Pacharuā*, district *Barabankhī*. Fl. 1798 A.D.

A very pious poet, who wrote in the above year a treatise on the *Vēdānta* philosophy named the *Brahm Bilas*.

498. साधर कवि, the poet *Sadhar*. B. 1798 A.D.

499. सुकवि कवि, the poet *Sukabi*. B. 1798.

An erotic poet.

500. बोध कवि, the poet *Bodh*. B. 1798 A.D. Cf. No. 449.

501. नरोत्तम, *Narōttam*, of *Bundel'khaṇḍ*. B. 1799 A.D.



## CHAPTER X.

## HINDŪSTĀN UNDER THE COMPANY. [1800—1857.]

THE years commencing with the downfall of the Marāṭhā power and ending with the Mutiny form another convenient period in dealing with the literary history of Hindūstān. It was the period of renaissance, of the practical introduction of the printing-press into Northern India, and of the foundation of the modern school which now shows such commendable activity. It was, moreover, the period of the birth of that wonderful hybrid language known to Europeans as Hindi, and invented by them. In 1803, under Gilchrist's tuition, *Lalla Ji Lal* wrote the *Prēm Sāgar* in the mixed Ūrdū language of Akbar's camp-followers and of the market where men of all nations congregated, with this peculiarity, that he used only nouns and particles of Indian, instead of those of Arabic or Persian, origin. The result was practically a newly-invented speech; for though the grammar was the same as that of the prototype, the vocabulary was almost entirely changed. This new language, called by Europeans Hindi, has been adopted all over Hindūstān as the *lingua franca* of Hindūs, for a want existed which it fulfilled. It has become the recognised medium of literary prose throughout Northern India, but as it was nowhere a vernacular it has never been successfully used for poetry. The greatest geniuses have tried, and it has been found wanting at their hands. Northern India therefore at the present day presents the following unique state of literature,—its poetry everywhere written in local vernacular dialects, especially in Braj, in Bais'wāri, and in Bihāri, and its prose in one uniform artificial dialect, the mother tongue of no native-born Indian, forced into acceptance by the prestige of its inventors, by the fact that the first books written in it were of a highly popular character, and because it found a sphere in which it was eminently useful.

The star of literature during the half-century under notice shone brightest in *Bundel'khaṇḍ* and *Baghel'khaṇḍ*, at *Banāras*, and in *Āudh*, but it shone with marked differences in the quality of its light. In *Bundel'khaṇḍ* and *Baghel'khaṇḍ* the poets were the legitimate continuators of the traditions of the eighteenth century. *Panna*, the capital

of the heroic *Chhatr' Sāl*, *Char'khārī* made famous under milder auspices by *Bikram Sahl*, and *Riwā*, illustrious for its art-patrons from the days of *Nejā Rām* to those of *Biswanāth Singh*, each formed a centre from which issued well-known standard works on the art of poetry. The writers, of whom perhaps *Padmākar* was the most famous, were those on whom the mantles of *Kesab Dās* and *Chintāmanī Tripāṭhī* fell. They were the last survivors of the learned writing for the learned. Bundāl'khaṇḍ remained during the whole half-century a country of semi-independent chiefs warring amongst themselves, with whom the printing-press found little favour.

Far different was the case of *Banāras*. The end of the eighteenth century saw that city a British possession; and with the *pax Britannica* came the introduction of printed books. This had its natural effect. The limitless multiplication of copies by the art of printing gave a new audience to the learned,—an audience that had hitherto been satisfied with the rough Doric of the folk-epic, and which in the earlier days of India's chivalry had been successfully addressed by Rāj'pūt bards. What an opportunity for making or marring a nation's character! And here again the pure and noble figure of *Tul'sī Dās* stands forward as the saviour of his fellow-countrymen. Hindūstān, happily in this differing from *Baṅgāl*,<sup>1</sup> had that figure to go back to as an example. His popularity gave its tone to the demand, and with characteristic acuteness the Banāras Paṇḍits fostered the supply. In 1829 was completed and printed for the Mahārāj of Banāras *Gokul Nāth's* great translation of the companion epic to the *Rāmāyaṇa*, the *Mahābhārata*. This alone was sufficient to make our present period noteworthy, but it is only one early instance of the many valuable works issuing from the Holy City. Other authors, of a younger generation, of whom one of the greatest is happily still alive, endowed with a wider and more catholic mental vision, no longer bounded by the horizon of Paurānik cosmology, came to the front, and the benefit done to the intellect of Hindūstān by such men as *Rājā Siva Prasād* and *Harishchandr'* cannot easily be calculated.

The Ta'alūqdars of *Āudh* also worthily upheld their reputations as encouragers of poetry. Although eclipsed by Banāras in this respect (for is not the *Sundari Tilak* deservedly the most popular work of its

<sup>1</sup> It is needless to say that I am not referring to the great revival of *Baṅgālī* literature inaugurated by *Ishwar Chandra (Bidyāsagar)* in later years, but to the insipid innocencies of *Bharat Chandra* and his imitators, which up to then were so popular.

kind in existence?), Āudh may boast of having produced an excellent anthology in the *Bidwan-Mōd-Tarangini*. These anthologies, of which *Kalidas'gHajārā*, written at the end of the seventeenth century, is the earliest important example, appeared in considerable numbers during the first half of the nineteenth century, and did much to extend the knowledge of sound vernacular literature of the preceding generations. As already said, one of the most popular, as it was one of the best, was the *Sundarī Tilak*; but the most important of all, both in bulk and in contents, was the *Rāg-Sagarōdhab Rāg-Kalpadrum*, published in 1843.

For convenience of classification I divide this chapter into four parts, referring to Bundel'khand and Baghel'khand, to Banāras, to Āudh, and to other places respectively. As a rule, only those poets who were born or who flourished between 1800 and 1857 are given, but in a few instances, in order to complete groups, poets who belonged to an earlier period have been kept back for inclusion in this period, or history has been anticipated by including a few of a later date.

### Part I.—Bundel'khand and Baghel'khand.

502. मोहन भट्ट, *Mohan Bhatt*, of Bānda. Fl. cir. 1800 A.D.

He is a well-known poet. He attended first the court of the Bundelā Mahārāj *Hindūpatī*, of *Par'nā (Pannā)*, and subsequently those of *Par'tāp Singh Sawāl* (1778—1803) and *Jagat Singh Sawāl* of *Jāipur* (1803—1818) (Tod's *Rājasthan*, ii, 375; Calc. ed., ii, 414). His son was the celebrated *Padmākar* (No. 506), whose grandson was *Gadā Dhar* (No. 512). He also praises one *Sujān Singh*; cf. Nos. 367, 368. Regarding *Hindūpatī*, see No. 503.

503. रूप साहि, *Rup Sāhi*, a Kāyasth of Bāg'mahal, near *Par'nā (Pannā)*, in *Bundel'khand*. Fl. cir. 1800 A.D.

He attended the court of the Bundelā Mahārāj *Hindūpatī* (cf. No. 502) of *Par'nā (Pannā)*. He was author of a work entitled *Rup Bilās* (written, 1756 A.D.), in which he states that *Chhatt'r Sāl's* (No. 197) son was *Hir'dāi Singh* or *Hir'dēs* (cf. No. 346), whose son was *Sabhā Singh* (cf. Nos. 155 and 346), whose son was *Hindūpatī* (cf. No. 502).

504. **करन ब्राह्मण**, *Karan*, the Brāhman of *Bundel'khaṇḍ*. Fl. cir. 1800 A.D.

He attended the court of the Bundelā Māhārāj *Hindupatī* (cf. No. 502) of *Par'na* (*Panna*), and composed two important works—the *Ras Kallōl* and the *Sāhitya Ras*.

505. **हर देव कवि**, the poet *Har Deb*. Fl. 1800 A.D.

He attended the court of *Raghu Nāth Rāw*, of *Nāg'pur* (1816—1818).

506. **पद्माकर भट्ट**, *Padmākar Bhaṭṭ*, of *Banda*. Fl. 1815 A.D.

Rāg., Sun., Sring. He was son of *Mōhan Bhaṭṭ*, of *Banda* (No. 502). *Padmākar* at first attended the court of *Raghu Nāth Rāw*, of *Nāg'pur*, commonly known as the *Appā Sāhib* (reigned 1816—1818), where he received great rewards for his poetry. Subsequently he went to *Jāipur*, where he compiled, in the name of *Jagat Singh Sawāl* (1803—1818), a work entitled *Jagad Binōd* (Rāg.). Being richly rewarded for this, he devoted the rest of his life to the worship of the Ganges, and wrote a work entitled *Gangā Laharī*. Amongst his grandsons may be mentioned *Gadā Dhar Bhaṭṭ* (No. 512).

507. **ग्वाल कवि**, the poet and bard *Gwāl*, of *Mathurā*. Fl. 1815 A.D.

Sun. He was skilled in composition (काविल्य). His principal works were (1) *Sāhitya Dakhan*, (2) *Sāhitya Dar'pan*, (3) *Bhakti Bhāw*, (4) *Sringār Dohā*, (5) *Sringār Kābitta*. He also wrote minor works, such as a *Nakh'sikh* (see note to No. 87), *Gōpi Pachīsl*, *Jamunā Laharī* (written 1822 A.D.), etc. He was a rival of *Deb Datt'* (No. 508) and of *Padmākar* (No. 506).

508. **देव दत्त**, *Deb Datt'* the Brāhman, of *Sārhi*, district *Kānh'pur*. Fl. 1815 A.D.

He attended the court of *Rājā Khumān Singh*, the Bundelā of *Char'khārī*. He was a contemporary and rival of *Padmākar* (No. 506)

and of *Gwāl* (No. 507). He is probably the same as the *Kabī Datt'* mentioned in *Dig*.

509. **भान दास कवि**, the poet and bard *Bhān Dās*, of *Char'khārī*, in *Bundel'khaṇḍ*. Fl. 1815 A.D.

He attended the court of *Rājā Khumān Singh*, of *Char'khārī*, and wrote a prosody entitled *Rap Bilās*.

510. **पजनेस कवि**, the poet *Paj'nes*, of *Bundel'khaṇḍ*. B. 1816 A.D.

*Śring*. He resided in *Par'nā (Pannā)*, and wrote a good work on vernacular composition (भाषा साहित्य), entitled *Madhu Priyā*. His poems are famous for their conceits and difficulties. The best specimen of his work is his *Nakh'sikh* (see note to No. 87). He was also a good Persian scholar.

511. **बलभद्र**, *Bal'bhadr'* the *Kāyasth*, of *Par'nā (Pannā)*, in *Bundel'khaṇḍ*. B. 1844.

He attended the court of *Rājā Nar'patī Singh*, the *Bundēlā* of *Par'nā (Pannā)*.

Possibly the author of the *Bal'bhadrā Charitra*, quoted by *Garcin de Tassy*, i, 104, from *Ward*, ii, 480.

512. **गदा धर भट्ट**, *Gadā Dhar Bhaṭṭ*, of *Bāndā*. B. 1855.

*Rāj*. His paternal great-grandfather was the well-known *Mohan Bhaṭṭ* (No. 502), whose son was *Padmakar* (No. 506), who had two sons, named *Mihī Lāl* (p No. 623) and *Ambā Par'sād*. The former's sons were *Bansī Dhar*, *Gadā Dhar*, *Chandr' Dhar*, and *Lachhmī Dhar*. The last had a son named *Bidyā Dhar*. These were all poets, but *Gadā Dhar* was the best and attended the court of *Rājā Bhawānī Singh Datiyā*, son of *Bijā Singh Datiyā*. His best known work is the *Alaṅkār Chandrōday*.

513. **पहलाद**, the bard *Pah'lād*, of *Char'khārī*, in *Bundel'khaṇḍ*. Fl. 1810.

He attended the court of *Rājā Jagat Singh*, of *Char'khārī*.

514. **विक्रम साहि**, *Raja Bikram Sahi alias Bijai Bahadur*, the Bundēlā, of *Char'khārī*, in *Bundēl'khaṇḍ*. Born 1785; D. 1828 A.D.

Rāj. The author of two much-admired works—(1) *Bikram Biradā-bali*, (2) *Bikram Sat Sai*. Sib Singh gives another *Raja Bijai Bahadur*, a Bundēlā of *Ṭeh'ri*, about whom he mentions no particulars, giving the date as B. 1823, which is the same as that which he wrongly gives for *Bijai* of *Char'khārī*. *Ṭeh'ri* and *Char'khārī* are both in *Bundēl'khaṇḍ*.

515. **बैताल कवि**, the poet and bard *Bātal*. Fl. 1820 A.D.

He attended the court of *Bikrām Sāhi* (No. 514), and wrote moral and occasional pieces. A selection from his poems will be found in the *Bhkhāhā Sār* of *Sāhib Prasād Singh*. According to *Garcin de Tassy*, i, 118, his full name was *Santōkh Rāy Bētal*, and he wrote in *Ūrdū*. He appears to have been a contemporary and disciple of *Muḥammad Qiyām*.

516. **बीर कवि** the poet *Bīr Bāj'peyi* alias *Dāu Dādā*, of *Maṇḍilā*. Fl. 1820.

The author of a work entitled *Prēm Dipikā*, written in answer to a challenge given by his brother *Bikram Sāhi* (No. 514).

517. **मान कवि**, the poet and bard *Mān*, of *Char'khārī*, in *Bundēl'khaṇḍ*. Fl. 1820 A.D.

He attended the court of *Bikram Sāhi* (No. 514). He is possibly the same as a *Mān Kabi* mentioned by *Sib Singh* as a quietistic poet.

518. **बल देव कवि**, the poet *Bal Deb*, of *Char'khārī*, in *Bundēl'khaṇḍ*. Fl. 1820.

He attended the court of *Bikram Sāhi* (No. 514). Cf. No. 543.

519. **बिहारी लाल**, the bard *Bihārī Lal* alias *Bhōj Kabi*, of *Char'khārī*, in *Bundēl'khaṇḍ*. Fl. 1840 A.D.

He attended the court of *Rājā Ratan Singh* alias *Rat'nes* (cf. No. 149 Add. and No. 344 Add.), the Bundēlā of *Char'khart*. His two principal works, the *Bhōj Bhākhan* and the *Ras Bilās*, are much admired. His love for a courtesan named *Shar'fō* led him to compose a number of very popular verses in her honour.

520. अवधेस, *Awadhēs*, the Brāhman of *Char'khart*, in *Bundel'khaṇḍ*. Fl. 1840 A.D.

He was an old poet at the court of *Ratan Singh*, of *Char'khart*, the Bundēlā. His poems are said to possess taste, but *Sib Singh* states that he has never been able to obtain copies of any complete work of his. Cf. No. 542.

521. राव राना कवि, the poet and bard *Rāw Rānā*, of *Char'khart*, in *Bundel'khaṇḍ*. Fl. 1840 A.D.

He was descended from ancient Bundēlā poets, and attended the court of *Rājā Ratan Singh*, where he was shown great honour.

522. गोपाल बन्दीजन, the bard *Gōpāl*, of *Char'khart*, in *Bundel'khaṇḍ*. Fl. 1840 A.D.

He attended the court of *Rājā Ratan Singh*, of *Char'khart*.

523. बिहारी लाल त्रिपाठी, *Bihārī Lal Tripaṭhī*, of *Ṭik'mapur*, district *Kānh'pur*. Fl. 1840 A.D.

He is the most famous of the descendants of *Matī Rām Tripaṭhī* (No. 146). He was a greater poet than *Rām Dīn* (No. 524) or *Sītāl* (No. 525).

524. राम दीन त्रिपाठी, *Rām Dīn Tripaṭhī*, of *Ṭik'mapur*, district *Kānh'pur*. Fl. 1840 A.D.

He was a descendant of *Matī Rām* (No. 146), and attended the court of *Mahārāj Ratan Singh*, of *Char'khart*.

525. सीतल त्रिपाठी, *Sītāl Tripaṭhī*, of *Ṭik'mapur*, district *Kānh'pur*. Fl. 1840 A.D.

He was a descendant of *Matl Rām* (see No. 146) and father of the poet *Lāl* (No. ? 561, 919). He attended the courts at *Char'khārī* and other places in *Bundel'khaṇḍ*.

526. नवल सिंह, *Nawal Singh* the *Kāyasth*, of *Jhānsī*. B. 1841.

Śring. He was a servant of the Rājā of *Santhar*. He had a great reputation, and was the author of (1) *Nām Rāmāyan* and (2) *Hari Nāmāvalī*.

527. अस्कन्द गिरि, *Ashand Giri*, of *Bānda*. B. (P Fl.) 1859 A.D.

This poet belonged to the family of *Himmatī Bahādur* (No. 378), and was an excellent love-poet. His best work is the *Ashand-Bind*, dealing with that subject.

528. समनेस कवि, the poet *Sam'nes*, a *Kāyasth* of *Bānhō* (*Riwā*), in *Baghel'khaṇḍ*. Fl. 1810.

He attended the court of *Mahārāj Jai Singh* (succeeded 1809, abdicated 1813), father of *Mahārāj Biswanāth Singh*, of *Bānhō*. He was author of a work entitled *Kābya Bhākhan*.

529. बिखनाथ सिंह, *Mahārāj Biswanāth Singh*, of *Bānhō* (*Riwā*), in *Baghel'khaṇḍ*. Reigned 1813—1834 A.D.

Rāg. The descendant of a line of kings famous for its patronage of poets. His ancestor *Nejā Rām Singh*, who was a contemporary of *Ak'bar*, gave the poet *Hari Nāth* (No. 114) a hundred thousand rupees for a single *doha*. This king not only sustained the traditional liberality of his family, but was also the author of a Sanskrit work entitled *Sarvasaṅgraha*. He also wrote vernacular commentaries on the *Bljak* of *Kabir* (see Nos. 13, 14), and on the *Binay Pattrikā* of *Tul'sī Dās* (No. 128). Another good vernacular work of his is entitled *Rām Chandr' kī Sawārī*.

530. अजबेस नवीन भाट, *Ajabes*, the modern bard of that name. Fl. cir. 1830 A.D.



Sun. He attended the court of *Mahārāj Biswanāth Singh* (No. 529), of *Bāndhō (Riwā)* (1813—1834)—see *Ajabes* (No. 24). I question the existence of this earlier poet. Not impossibly, the poem referred to him in No. 24 is by the poet now under consideration.

531. **गोपाल कवि**, the poet *Gopal*, a *Kūyasth* of *Bāndhō (Riwā)*, in *Baghel'khaṇḍ*. Fl. cir. 1830 A.D.

He was minister of *Mahārāj Biswanāth Singh* (No. 529) of *Bāndhō (Riwā)* (1813—1834). His principal work is the *Gōpāl Pachīś*.

532. **रघु राज सिङ्घ**, *Mahārāj Raghu Raj Singh*, the *Baghel* of *Bāndhō (Riwā)*, in *Baghel'khaṇḍ*. B. 1824, succeeded 1834, alive in 1883.

Sun. The author of a much-admired translation of the *Bhāgavata Purāṇa*, entitled *Ānandāmbudhi*; also of a history of *Ilanumān* entitled *Sundar Satak* (written 1847 A.D.), and other works.

### ADDENDA TO CHAPTER X, PART I.

533. **परम कवि**, the poet *Param*, of *Mahōbā*, in *Bundel'khaṇḍ*. B. 1814 A.D.

The author of a *Nakh'sikh* (see note to No. 87).

534. **रसिक लाल कवि**, the poet *Rasik Lal*, of *Banda*. B. 1823.

An erotic poet.

535. **गुन सिन्धु कवि**, the poet *Gun Sindhū*, of *Bundel'khaṇḍ*. B. 1825 A.D.

A clever erotic poet.

536. **खयन कवि**, the poet *Khaṇḍan*, of *Bundel'khaṇḍ*. B. 1827 A.D.

He has written an excellent treatise on lovers. *Sib Singh* states that copies of the work exist in *Jhānsi*, and gives the names of the possessors.

537. **मदन मोहन कवि**, the poet *Madan Mohan*, of *Char'kharī*, in *Bundel'khaṇḍ*. B. 1823 A.D.

Rāj. A minister of the *Rājā* of *Char'kharī*. He was an erotic poet.

538. **राम क्लिखुन चौदे**, *Ram Kleshun Chāubē*, of *Kallrjar*, district *Banda*. B. 1829.

The author of a quietistic work entitled *Binay Pachīś*. He is probably the same as a *Ram Kleshun Kabl* mentioned by *Sib Singh* without particulars.

539. **हरि दास कवि**, the poet and bard *Harī Das*, of *Banda*. B. 1834 A.D.

He was father of the poet *Nona* (No. 545). He wrote an erotic poem entitled *Radha Bhakhan*.

540. गङ्ग राम कवि, the poet *Gang Ram*, of *Bundel'khaṇḍ*. B. 1837.  
A commonplace poet.

541. परमानन्द लाला पुरानीक, *Parmanand Lalla Purānik*, of *Ajāgarh*, in *Bundel'khaṇḍ*. B. 1837 A.D.

The author of a *Nakh'sikh* (see note to No. 87).

542. अवधेश, *Awadhēś*, the *Brāhman*, of *Bhāpā*, in *Bundel'khaṇḍ*. B. 1838 A.D.

This poet is said to have been skilled in composing many beautiful poems, but *Sib Singh* states that he has never been able to obtain copies of any complete work of his. Cf. No. 520.

543. बल देव कवि, the poet *Bal Deb*, of *Char'khari*, in *Bundel'khaṇḍ*. B. 1839 A.D.

Probably the same as No. 518.

544. भोजा सिङ्ग कवि, the poet *Bhola Singh*, of *Par'nā (Panna)*, in *Bundel'khaṇḍ*. B. 1839.

545. नोनै कवि, the poet and bard *Nōnē* of *Bandā*, in *Bundel'khaṇḍ*. B. 1844 A.D.

He was son of the poet *Hari Das* (No. 539). He was learned in vernacular composition (भाषा साहित्य).

546. हरि दास कवि, the poet *Hari Das*, a *Kāyasth* of *Par'nā (Panna)*, in *Bundel'khaṇḍ*. B. 1844 A.D.

The author of a work on vernacular composition (भाषा साहित्य) entitled *Ras Kāumudī*. He also wrote twelve other similar works.

547. हिरन्देस कवि, the poet and bard *Hir'dēs*, of *Jhānsī*, in *Bundel'khaṇḍ*. B. 1844 A.D.

Strigg. The author of a work entitled *Sriṅgar Nab Ras*.

548. नील सखी, *Nil Sakhi*, of *Jāt'pur* in *Bundel'khaṇḍ*. B. 1845.

549. बन्ध गोपाल, the bard *Bans Gopal*, of *Jaldūn*, in *Bundel'khaṇḍ*. B. 1845 A.D.

No particulars. He is possibly the same as a *Bans Gopal* mentioned by *Sib Singh* without date as a bard.

550. नैसुक कवि, the poet *Nāśuk*, of *Bundel'khaṇḍ*. B. 1847 A.D.  
An erotic poet.

551. अम्बर माद, the bard *Ambar* of *Chāujit'pur*, in *Bundel'khaṇḍ*. B. 1853 A.D.

552. दीन नाथ, the poet *Din Nath*, of *Bundel'khaṇḍ*. B. 1854 A.D.

553. पञ्चम कवि, the poet and bard *Pañcham*, the younger, of *Bundel'khaṇḍ*. B. 1854 A.D.

He attended the court of *Rājā Gumān Singh*, of *Ajāgarh*.

554. राधे लाल, *Radhe Lal*, a *Kāyasth* of *Raj'garh*, in *Bundel'khaṇḍ*. B. 1854 A.D.

555. कुञ्ज लाल कवि, the poet and bard *Kuñj Lal*, of *Maū Ranipura*, district *Jhānsī*, in *Bundel'khaṇḍ*. B. 1855 A.D.

Some detached verses by him are known.

556. जनकेश, the bard *Jan'kēs*, of *Maū Ranipura*, district *Jhānsī*, in *Bundel'khaṇḍ*. B. 1855 A.D.

He was a member of the suite of the *Rājā* of *Chhattr'pur*. His poems are said to be sweet.

557. कान्ह कवि, the younger poet *Kānh* alias *Kānhai Lal*, *Kāyasth* of *Raj'nagar*, in *Bundel'khaṇḍ*. B. 1857 A.D.

He has written some admired poems. His *Nakh'sikh* (see note, No. 87) is said to be worth looking at.

558. जवाहर कवि, the poet and bard *Jawāhr*, of *Srinagar*, in *Bundel'khaṇḍ*. B. 1857 A.D.

## Part II.—Banāras.

559. रघु नाथ कवि, the poet and bard *Raghu Nāth*, of *Banāras*. Fl. 1745 A.D.

String. He was a fellow pupil of *Mukund Lal* (No. 560), and father of *Gokul Nāth* (No. 564), the translator of the *Mahābhārata*. He was court poet to *Mahārāj Bariband Singh*,<sup>1</sup> of *Banāras*, and lived at *Chaurāgāw*, which is within the *Pañchakrōsh* or five-kōs circle round *Banāras*. He is counted as one of the masters of vernacular composition. He wrote (1) the *Rasik Mohan*, (2) *Jag Mohan*, (3) *Kabya Kalādhar* (written 1745 A.D.), (4) *Ishk Mahōtsab*, and a commentary on the *Sat Sai* of *Bihārī Lal* (No. 196). These are all especially admired.

560. मुकुन्द लाल कवि, the poet *Mukund Lal*, of *Banāras*. B. (P Fl.) 1746 A.D.

Sat. He was a fellow pupil of the poet *Raghu Nāth* (No. 559). Possibly the same as *Lal Mukund* (No. 391).

561. लाल कवि, the poet and bard *Lal*, of *Banāras*. Fl. cir. 1775 A.D.

Sun. He attended the court of *Rājā Chat Singh* (1770—1781), of *Banāras*. He wrote a treatise on lovers (see note to No. 87) entitled *Ānand Ras*, and a commentary on the *Sat Sai* of *Bihārī Lal* (No. 196) entitled *Lal Chandrikā*. Cf., however, No. 629.

562. हरि परसाद, *Hari Par'sād*, of *Banāras*. Fl. cir. 1775 A.D.

He translated the *Sat Sai* of *Bihārī* (No. 196) into elegant Sanskrit verse at the instance of *Rājā Chat Singh* (1770—1781), of *Banāras*.

563. बलवान सिङ्घ, Prince *Bal'ban Singh*, of *Banāras*. Fl. cir. 1800 A.D.

He was son of *Rājā Chat Singh* (D. 1810). The *Sib Singh Sarōj* names him as an author, but does not mention what he wrote.

<sup>1</sup> So *Sib Singh*, but I can find no trace of any *Rājā* of *Banāras* of this name. Possibly *Bal'want Singh* (reigned 1740—1770) is meant.

564. गोकुल नाथ बन्दीजन, the bard *Gokul Nāth*, of *Banāras*. Fl. cir. 1820.

Rāg., Sun. He was son of the poet *Raghu Nāth* (No. 559), of *Banāras*. His home was in the village of *Chāurāgāw*, which is in the *Pañchakrōsh* or five-kōs circle round *Banāras*. His *Chet-Chandrikā* is a work of great authority amongst poets. He has described in it the family history of *Rājā Chet Singh* (Fl. 1776, D. 1810) of *Banāras*, who was his patron. Another excellent work of his is the *Gōbind Sukhad Bihār*. The *Mahābhārata* (Rāg.) was translated into the vernacular at the instance of *Rājā Udit Nārāyan* (1795—1835), of *Banāras*, and in this work *Gōkul Nāth*, together with his son *Gopī Nāth* (No. 565), and the latter's pupil, *Manī Deb* (No. 566), had a principal share. The full name of the translation is the *Mahābhārat Dar'pan*, and of its supplement the *Haribans Dar'pan*, published in *Calcutta* in 1829 A.D. *Garcin de Tassy* (i, 158) says :—"There are other *Hindustāni* translations of the *Mahābhārata*; those with which I am acquainted are—

(1) *Kitāb-i-Mahābhārata*, or book of the *Mahābhārata*, of which a portion is contained in the *Farzada Cieli* collection.

(2) The copy of which *Sir E. Ouseley* has also only a portion.

(3) There is also among the manuscripts of *Sir W. Ouseley* a volume which contains a portion of the *Mahābhārata* in *Sanskrit* and *Hindustāni*.

(4) Among the numbers of the *Hindustāni* manuscripts of the *Prince of Borgia* described by *Paulin de Saint Barthélemy* there is a portion of the *Mahābhārata* entitled *Bālak Purān*, or the *Legend of the Child (Krishna)*. The original manuscript is accompanied by an *Italian* translation by *P. Marcus a Tomba*.

Besides the *Persian* translation of the *Mahābhārata* attributed to *Abd'ul Fazl*, minister of *Ah'bar*, there is another more recent one by *Najib Khān ban 'Abd'ul Latif*, made at the command of, and in the palace of, *Nawāb Mahāldār Khān Nazā* in the year 1782-83 A.D. The translator says that it was made according to the verbal interpretation of the *Sanskrit* text given to him in *Hindustāni* by many *Brāhmans*.

Among the *Persian* manuscripts of the *Asiatic Society of Bengal* is found a third *Persian* translation by the *Hindū Bapās*."

To these may be added (1) the *Bijāl Muktāball* of the poet *Chhatt'r* (No. 75), which is a condensed abstract of the *Mahābhārata*;

(2) *Sabal Singh*, the *Chauhān* (No. 210), who translated 24,000 verses of the same work; and (3) *Chiranjib* (No. 607), who is said to have done the same to the whole.

**565. गोपी नाथ बन्दीजन**, the bard *Gopi Nath*, of *Banāras*. Fl. cir. 1820 A.D.

At the instance of *Rājā Udit Nārāyan*, of *Banāras*, the whole *Mahābhārata* was translated into the vernacular. *Gopi Nath* (who was son of *Gökul Nath*) (No. 564), and his pupil *Mani Deb* (No. 566), took an important part in this work. The greater part of *Gopi Nath's* life was spent in this work. The rest of his time was spent in composing short pieces of various kinds. He is, however, most famous for the translation.

**566. मनि देव**, the bard *Mani Deb*, of *Banāras*. Fl. cir. 1820 A.D.

Sun. He was a pupil of *Gopi Nath* (No. 565), and with him and *Gökul Nath* (No. 564) took a prominent part in the famous translation of the *Mahābhārata*.

**567. पराग कवि**, the poet *Parāg*, of *Banāras*. Fl. cir. 1820 A.D.

He attended the court of *Rājā Udit Nārāyan Singh* (1795—1835), of *Banāras*. He translated the *Amara Kōṣa* (P Rāg. Cf. Nos. 170, 589, 761) into the vernacular.

**568. राम सहाय**, *Rām Sahāy*, a *Kāyasth* of *Banāras*. Fl. cir. 1820.

Rāg. He attended the court of *Rājā Udit Nārāyan Singh* (1795—1835), of *Banāras*. He wrote a treatise on prosody entitled *Britta-tarāngini Sat Sai*.

**569. देव कवि**, the poet *Dev*, of *Banāras*; alias *Kāshṭh Jihvā Swāmi*. Fl. cir. 1850 A.D.

Sun., Sring. He studied Sanskrit in *Banāras*. On one occasion he quarrelled with his preceptor, and afterwards, to show his penitence,

cut out his tongue, inserted a false wooden one instead, and carried on communications with others by means of a board, on which he wrote. He was an instructor of Mahārāj *Īswarī Nārāyan Singh* (succeeded 1835, alive in 1883), of Banāras, who settled him in *Rām'nagar*, where he composed the *Binayāmrit* (a collection of hymns), the *Rāmāyan Parichāryā* (see *Harishchandr', Prasad Mahātmā hā Jiban Charitr',* ii, 30), and other works. His hymns are still sung at the Banāras court.

570. ठाकुर परसाद त्रिपाठी, *Thākur Par'sād Tripāthī*, of *Kishun'dās'pur*, district *Rāy Barēll*. B. 1825; Fl. 1863 A.D.

He was learned in Sanskrit composition, and in 1863 A.D. completed a work of great labour, entitled the *Ras Chandrōday*, a collection of poems by 242 poets, which he had collected mainly by house-to-house visitation in *Bundel'khaṇḍ*. He afterwards went to *Banāras*, where he became a friend of the poets *Ganes* (No. 573) and *Sar'dār* (No. 571), and received much honour from the nobles of *Āudh*. He died in 1867, leaving a large and valuable library, which was sold by his sons.

571. सरदार कवि, the poet and bard *Sar'dār*, of *Banāras*. Alive in 1883.

Sun., Sring. He attended the court of Mahārāj *Īswarī Nārāyan Singh*, of Banāras, and was son of the poet *Hari Jan* (No. 575). He has a great name. He was a friend of *Thākur Par'sād Tripāthī* (No. 570), and a teacher of *Nārāyan Rāy* (No. 572). He is author of (1) *Sāhitya Sarasī*, (2) *Hanumat Bhākhan*, (3) *Tul'sī Bhākhan*, (4) *Mānas Bhākhan*, (5) a commentary to the *Kabi-priyā* (No. 134), (6) a commentary to the *Rasik-priyā* (No. 134), (7) a commentary to the *Sat Sat* of *Bihārī* (No. 196), (8) *Sringār Sangrah*, and (9) a commentary on 380 emblematic couplets by *Sar Dās* (No. 37). No. 8 (printed by *Nawal Kishōr*, at *Lakh'nau*), is a deservedly popular work on rhetoric, and deals with all the branches of the art of poetical composition. It was written in 1848 A.D., and is quoted in this work as 'Sring.' It contains quotations from the following poets:—

*Chatur'bhuj* (No. 40).

*Nārāyan Dās* (No. 51).

*Parasū Rām* (No. 55).

*Ras Khān* (No. 67).

*Keh'ri* (No. 70).

*Par'bat* (No. 74).

*Krish'n Jiban* (P Nos. 77, 438).  
*Sib* (P No. 88).  
*Am'res* (No. 90).  
*Ak'bar* (No. 104).  
*Brahm* (No. 106).  
*Rahim* (No. 108).  
*Khān'khānā* (No. 108).  
*Gang* (No. 119).  
*Nidhī* (No. 131).  
*Kesab Dās* (No. 134).  
*Balibhadr'* (No. 135).  
*Par'bin Rāi* (No. 137).  
*Sundar* (No. 142).  
*Chintāmanī* (No. 143).  
*Bhākhan* (No. 145).  
*Matī Rām* (No. 146).  
*Nrip Sambhu* (No. 147).  
*Nīl Kanṭh* (No. 148).  
*Par'tāp* (No. 149).  
*Sripatī* (No. 150).  
*Sib Nāth* (No. 152).  
*Maṇḍan* (No. 154).  
*Ratan* (No. 155).  
*Mur'li* (No. 156).  
*Sri Dhar* (No. 157).  
*Kālidās* (No. 159).  
*Kabirāj* (No. 160).  
*Senāpatī* (No. 165).  
*Thākur* (No. 173).  
*Kāsi Rām* (No. 175).  
*Iswar* (No. 177).  
*Ālam* (No. 181).  
*Par'sād* (No. 183).  
*Niwāj* (P Nos. 198, 448).  
*Hari Kēs* (No. 203).  
*Sri Gobind* (No. 211).  
*Mōti Rām* (No. 216).  
*Par'mēs* (P Nos. 222, 616).  
*Abhimanya* (No. 229).  
*Ghāsi Rām* (No. 230).

*Sakh* (No. 236).  
*Ballabh* (No. 239).  
*Benī* (P Nos. 247, 484).  
*Harī Jan* (No. 249).  
*Rām Jū* (P No. 252).  
*Bhū Dhar* (P Nos. 256, 336).  
*Sirōmanī* (No. 262).  
*Bal Deb* (P Nos. 263, 359).  
*Tohh* (No. 265).  
*Mukund* (No. 266).  
*Rāp Nārāyan* (No. 268).  
*Bhar'mī* (No. 273).  
*Kul'patī* (No. 282).  
*Suratī* (No. 326).  
*Kripā Rām* (P Nos. 328, 797).  
*Bhag'want* (No. 333).  
*Uday Nāth* (No. 334).  
*KabIndr'* (No. 334).  
*Giri Dhar Dās* (No. 345).  
*Ghan Ānand* (No. 347).  
*Dulāh* (No. 358).  
*Dās* (P No. 369).  
*Kishōr* (No. 385).  
*Tārā* (No. 419).  
*Pakhi* (No. 442).  
*Bōdhā* (No. 449).  
*Krish'n Lāl* (No. 456).  
*Mak'rand* (No. 457).  
*Dhīr* (No. 461).  
*Bhañjan* (No. 468).  
*Santan* (No. 472).  
*Singh* (P No. 474).  
*Datt'* (No. 475).  
*Mani Rām* (No. 477).  
*Sangam* (No. 480).  
*Udhō* (No. 495).  
*Padmākar* (No. 506).  
*Paj'nēs* (No. 510).  
*Nawal* (No. 526).  
*Hir'des* (No. 547).

*Raghu Nāth* (No. 559).  
*Deb* (No. 569).  
*Sar'dār* (No. 571).  
*Sib Datt'* (No. 588).  
*Giri Dhārī* (No. 625).  
*Chāin Rāy* (No. 627).  
*Deoki Nandan* (No. 630).  
*Gur Datt'* (No. 631).  
*Dines* (No. 633).  
*Gulāl* (No. 657).  
*Bali Rām* (No. 768).  
*Dhurandhar* (No. 782).  
*Nāyak* (No. 783).  
*Mahārāl* (No. 793).  
*Rikhi Nāth* (No. 794).  
*Dayā Deb* (No. 836).  
*Debi Singh* (No. 843).  
*Nabi* (No. 848).  
*Nāth* (of. No. 850).  
*Man'sā Rām* (No. 885).

*Miran* (No. 892).  
*Rajjab* (No. 898).  
*Ramāpatī* (No. 900).  
*Sasi Nāth* (No. 931).  
*Sib Rāj* (No. 932).  
*Hari Lāl* (No. 946).  
*Hēm* (No. 950).  
*Bhm* (?).  
*Chhatt'* (?).  
*Deban* (?).  
*Dhanēs* (?).  
*Dhar'm* (?).  
*Mak'sādan* (?).  
*Man Rāj* (?).  
*Mithiles* (?).  
*Rati Nāth* (?).  
*Sāhab Rām* (?).  
*Samādhān* (?).  
*Tulā Rām* (?).

572. नारायण राय, the bard *Nārāyan Rāy*, of *Banāras*.  
 Alive in 1883.

He was a pupil of the poet *Sar'dār* (No. 571). He wrote a metrical commentary on the *Bhākhā Bhūkhan* (No. 377) and a gloss on the *Kabi-priyā* (No. 134). He is also author of a number of erotic verses.

573. गनेस कवि, the poet and bard *Ganēs*, of *Banāras*.  
 Alive in 1883.

He attended the court of Mahārāj *Tswarī Nārāyan Singh*. He was a friend of *Thāhur Pār'sad* (No. 570), the author of the *Ras Chandrōday*.

574. बन्सी धर कवि, the poet *Bansi Dhar*, of *Banaras*.  
 B. 1844 A.D.

He was son of the bard *Ganēs* (No. 573), who was alive in 1883. He is author of a work on composition entitled *Sāhitya Bansi-dhar*, and of a translation of the *Rājanīti* of *Chāṇakya*.



entitled *Bhākhā Raj'ntī* (? Rāg. Cf. Nos. 840 and 919). He is also the author of two works on morals, entitled *Bidur Prajāgar* and *Mitra Manohar*. He is possibly the same as a *Bansi Dhar* and as a *Bansi Dhar Kabl* mentioned by Sib Singh, both without date.

575. हरि जन कवि, the poet *Harī Jan*, of *Lalit'pur*. B. (? FL) 1851.

He wrote a commentary to the *Rasik-priyā* (No. 134) under the name of *Mahārāj Tswarī Nārāyan Singh*, of *Banāras*. He was father of the poet *Sar'dār* (No. 571).

576. बन्दन पाठक, *Bandan Pāthak*, of *Banāras*. Alive in 1883.

He wrote one of the best existing commentaries on the *Rāmāyan* of *Tul'sī Dās* (No. 128), at the suggestion of *Mahārāj Tswarī Nārāyan Singh*, of *Banāras*. It is entitled *Mānas Saṅkābalī*.

577. जानकी परसाद कवि, the poet *Jānakī Par'sād*, of *Banāras*. Fl. 1814 A.D.

In 1814 A.D. he wrote a commentary on the *Rām-chandrikā* of *Kesab Dās* (No. 134). He also wrote a work entitled the *Juktī Rāmāyan*, on which the poet *Dhanī Rām* (No. 578) wrote a commentary. Either he or the other *Jānakī Par'sād* (No. 695) may possibly be the same as a third poet of the same name mentioned by Sib Singh without date.

578. धनी राम कवि, the poet *Dhanī Rām*, of *Banāras*. B. 1831 A.D.

At the request of *Bābū Deokī Nandan*, brother of the *Mahārāj* of *Banāras*, he translated the *Bhāṣā Prakāṣa* from Sanskrit into the vernacular, and wrote a commentary to the *Rām-chandrikā* of *Kesab Dās* (No. 134). He also wrote a commentary to the *Juktī Rāmāyan* of the poet *Jānakī Par'sād* (No. 577).

579. सेवक कवि, the poet and bard *Sebak*, of *Banāras*. Alive in 1883 A.D.

Sun. An erotic poet, who attended the court of *Bābū Deokī Nandan*, brother of the *Mahārāj* of *Banāras*. Possibly the same as No. 677.

580. गोपाल चन्द्र साहू, *Gopāl Chandr' Sāhū, alias Gīrl Dhar Banār'sī, alias Gīrl Dhar Dās*. B. 1832 A.D.

Sun. He was son of *Kālī Harakh Chandr'* and father of the famous poet *Harishohandr'* (No. 581), of *Banāras*. His principal works are the *Dasābatār* and the *Bhārati Bhakhan*. The last is a commentary on the *Bhākhā Bhakhan* (No. 377). *Harishohandr'* only died in the year 1885. Cf. *Garcin de Tassy*, i, 191.

581. हरिचन्द्र, *Bābū Harishchandr', of Banāras*. Born 9th September 1850.

Sun. The most celebrated of the native poets of the present day. He has done more for the popularisation of vernacular literature than almost any living Indian. He himself was a prolific author in many styles, and he excelled in all. He conducted for many years an excellent vernacular magazine entitled the *Harishohandrikā*. He was son of *Gōpāl Chandr' Sāhū alias Gīrl Dhar Banār'sī* (No. 580), who was a prolific author, but who died at the early age of 27, in the year 1859, leaving *Harishchandra* an orphan only 9 years old. The boy was educated at *Queen's College, Banāras*, and commenced to write at an early age. In the year 1880, so greatly had his fame extended that he was given the title of *Bhāratendu*, or *Moon of India*, by the unanimous consent of all the editors of the vernacular papers of India. He died in the year 1885, universally regretted, being by general consent one who was '*ajāta-ṣatru*.' He is best known (see also No. 706) for the *Sundarī Tilak* (quoted in this work as '*Sun.*'), published in 1869 (*Sam.* 1926), which is an anthology of poems in the *Sawāiyā* metre from the works of 69 poets. This work is by some said to have been compiled under his instructions by *Purukhōttam Sukal*, and has been frequently printed. One of his latest works was a series of excellent lives of great men, European and Indian, entitled '*Yasiddh Mahātmāḥ kā Jīban Charitr'*. He was certainly the best critic which Northern India has as yet produced. A short account of his life is given in the *Chandrāst* of *Byās Rām Shāykar harmā*, printed at the *Hari Par'kās Press* in *Banāras* in 1885,

after the poet's death. Also at the end of *Harishchandr's Kāshmir Kusum* (or history of Kāshmir)<sup>1</sup> there is a short account of the author, and a list of about a hundred works by him. One work, not mentioned in this list, is a play entitled *Kāshī kā Chhayā-ohitra*, in which there are several examples of the peculiar slang of Banāras. Another very popular work of his is the *Kabī Bachan Sudhā*, which is a collection of poems dealing with the rainy season. A complete collection of this author's works is now in course of publication by *Bābū Rām Dīn Singh*, of the *Khadga Bilās Press*, Banākipur, under the title of the *Harishchandra Kalā*.

The following is a list of the poets quoted in the *Sundarī Tilak* :—

*Ajabēs* (Nos. 24, 530).  
*Ālam* (No. 181).  
*Allman* (No. 784).  
*Anant* (No. 250).  
*Bal Deb* (No. 263).  
*Bēni* (Nos. 247, 484, 671).  
*Bēni Par'bin* (No. 608).  
*Bhag'want* (No. 333).  
*Bōdhā* (No. 449).  
*Brahm* (No. 106).  
*Chand* (No. 6 or ? No. 93).  
*Chhitipāl* (No. 332).  
*Dās* (No. 369).  
*Dayā Nidhī* (? Nos. 365, 787).  
*Deb* (No. 569).  
*Deokī Nandan* (No. 630).  
*Gang* (No. 119).  
*Ghan Ānand* (No. 347).  
*Ghan Syām* (No. 92).  
*Gōkul Nāth* (No. 564).  
*Gopāl Chandr' alias Gīrī Dhar*  
*Banār'sī* (No. 580).  
*Gwāl* (No. 507).  
*Hanumān* (No. 796).  
*Hari Kēs* (No. 203).  
*Harishchandra* (No. 581).  
*Kabirāj* (No. 661).

*Kalkā* (No. 780).  
*Kishōr* (No. 385).  
*Lāl* (No. 561).  
*Mahā* (No. 403).  
*Mah'raj* (No. 793).  
*Mak'rand* (No. 457).  
*Maṇḍan* (No. 154).  
*Manī Deb* (No. 566).  
*Mannā Lal alias Dwīj* (the  
*Sundarī Tilak Nāmābali*  
 gives *Munnā Lal*) (No. 583).  
*Mān Singh alias Dwīj Deb*  
 (No. 599).  
*Mati Rām* (No. 146).  
*Mubārak* (No. 94).  
*Mur'li Dhar* (No. 156).  
*Nabīn* (No. 790).  
*Nab Nidhī* (No. 789).  
*Najīb Khān alias Rasīyā* (No.  
 788).  
*Narendra Singh* (No. 690).  
*Narēs* (No. 791).  
*Nāth* (? Nos. 68, 147, 162, 440,  
 632, 850).  
*Nawāz* (No. 198).  
*Nrip Sambhu* (No. 147).  
*Padmākar* (No. 506).

<sup>1</sup> Banāras. Mallikā Chandra & Co. 1884.

*Pāras* (No. 792).  
*Par'mās* (? Nos. 222, 616).  
*Prām* (No. 351).  
*Raghu Nāth* of *Jōdh'pur*  
 (No. 193).  
*Raghu Rāj* (No. 532).  
*Rām Nāth* (No. 785).  
*Ras Khān* (No. 67).  
*Rikhi Nāth* (No. 794).  
*Sambhu* (? No. 147).  
*Sar'dār* (No. 571).

*Sebak* (Nos. 579, 677).  
*Sekhar* (No. 795).  
*Sib* (No. 88).  
*Sri Dhar* (No. 157).  
*Sri Patī* (No. 150).  
*Sukh Deb Misar* (No. 160).  
*Sumerū Singh* (No. 759).  
*Sundar Dās* (No. 142).  
*Ṭhākur* (No. 173).  
*Tōkh* (No. 265).  
*Tul'si Sri Ūjhā* (No. 786).

582. दीन दयाल गिरि, *Din Dayāl Giri*, of *Banāras*. Fl. 1855.

Besides being learned in Sanskrit, he wrote a treatise on composition (सहित्य) in the above year, entitled *Anyōkti-Kalpādrum*. He is also the author of two works, entitled *Anurāg Bāg* and *Bāg Bahār* respectively.

583. मन्ना लाल, *Paṇḍit Mannā Lāl*, of *Banāras*, alias *Dwij Kabi*. Alive in 1883.

Sun. He is possibly the same as *Mān Singh Shāk'dwīpi* (No. 599). At least both take the *nom de guerre* of *Dwij*. On the other hand, however, he is called *Munnā Lāl* in the *Sundarī Tilak Nāmābali* of *Gōbardhan Nāth*.

#### ADDENDA TO CHAPTER X, PART II.

584. मनियार सिङ्घ, *Maniyār Singh*, the *Chhatrī*, of *Banāras*, B. 1804.

His best works are the *Hanumat Chhābi* and the *Bhākha Sāundar'j'ah'ri*.

585. गजराज उपाध्या, *Gaj'rāj Upādhyā*, of *Banāras*. B. 1817.

He has written a prosody entitled *Ittāhar*, and a *Rāmāyan*.

586. बन्ध रूप कवि, the poet *Bandh Rūp*, of *Banāras*. B. 1844.

A panegyrist of the *Mahārāj* of *Banāras*.

587. माधवानन्द भारती, *Madhāvanand Bhārati*, of *Banāras*. B. 1845 A.D.

The author of a translation of the *Çaṅkara Digvijaya* into the vernacular.

588. सिव दत्त, *Sib Datt'*, a *Brāhman*, of *Banāras*. B. 1854 A.D. Sring. Possibly the same as another *Sib Datt' Kabi* mentioned by *Sib Siygh* without particulars.

## Part III.—Audh.

589. सुबन्स सुकल, *Subans Sukal*, of *Bigah'pur*, district *Unāo*. B. 1777 A.D.

Rāg., Bid. He at first attended the court of Rājā *Um'rāw Singh Bandhal'gotl*, of *Amēthi*, district *Farukhābād*, and there translated from the Sanskrit the *Amara Kōṣa* (? Rāg. Cf. Nos. 170, 567, 761), *Rasataranginī*, and *Rasamañjarī* into the vernacular. He then went to Rājā *Subbā Singh* (No. 590) of *Ūel*, and assisted him in the compilation of the *Bidwan Mōd Taranginī*.

590. सुब्बा सिङ्घ, Rājā *Subbā Singh*, the Chāūhān, alias the poet *Sri Dhar*, of *Ūel*, district *Khiri*. FL 1817 A.D.

He was author of an important work on vernacular composition entitled *Bidwan Mōd Taranginī* (written 1817 A.D., and quoted in this work as 'Bid. '), which deals with the whole subject-matter of lovers, confidants, messengers, the seasons, the various styles, etc. But the most important aspect of the work is that it forms an anthology of extracts from works by the author's preceptor, *Subans Sukal* (No. 589), and forty-four other poets.

591. धौकल सिङ्घ, *Dhāūkal Singh*, the Bāis, of *Nyawā*, district *Ray Barell*. B. 1803.

He wrote a number of short works, of which the best known is the *Ramal Prashna*, a report of conversations on geomancy between *Umā* and *Qambhu*.

592. सहज राम, *Sahaj Rām*, a Baniyā of *Pātēpur*, district *Sītāpur*. B. 1804 A.D.

He wrote a *Rāmāyan*, which is a translation of the *Raghuvamṣa* and of the *Hanuman Nāṭaka* (? Rāg.).

593. रिखि राम मिसर, *Rikhi Rām Misar*, of *Paṭṭī*. B. (? FL) 1844 A.D.

He attended the court of *Bāl Krish'n*, Diwān of *Ūudh*, and was author of a work entitled *Bansi Kalpalatā*.

594. जीव नाथ, the bard *Jīb Nāth*, of *Nawal'gāñj*, district *Unāo*. B. 1815 A.D.

He belonged to the family of *Bāl Krish'n*, *Dīwān* of *Āudh*. He wrote a work of merit entitled the *Basant Pachisi*.

595. सिब सिङ्घ, *Sib Singh*, *Sēgar*, of *Kānthā*, district *Unāo*. B. 1821 A.D.

He is the author of the *Sib Singh Sarōj*, on which this work is principally founded. He also translated the *Bṛihachchhivapurāṇa* both into the vernacular and into *Ūrdū*, and the *Brahmōttarakhaṇḍa* into the vernacular. He has a great collection of Arabic, Persian, Sanskrit, and vernacular manuscripts, which he delights in cataloguing. He was son of *Mahārāj-kumār Thākur Ran'jit Singh*, *Sēgar*, *Ta'alūq'dār* of *Kānthā*, and is himself an Inspector of Police.

596. मदन गोपाल सुकल, *Madan Gōpāl Sukal*, of *Phatahābād* (*Fatuḥābād*). B. 1819 A.D.

He attended the court of *Rājā Ar'jun Singh*, of *Balirām'pur* (district *Gōdā*), for many years. At his suggestion he wrote two works—the *Arjun Bilās* and a simple treatise on medicine entitled *Bāndya Ratan*. *Sib Singh* mentions two other poets—(1) *Madan Gōpāl* of *Char'khāri*, in *Bundel'khaṇḍ*, and (2) *Madan Gōpāl*, without any particulars. Neither of these are dated by him.

597. गङ्गा परसद, *Gaṅgā Par'sād*, commonly known as *Gaṅg Kabi*, or the poet *Gaṅg*, the *Brāhman* of *Supāñl*, district *Sitāpur*. B. 1833 A.D.

He was given the village *Supāñl* rent-free on account of his poems. His son is also a poet, and is now alive in *Tihar'nā*. *Gaṅgā Par'sād* wrote a work entitled *Dātī Bilās*, in which the various kinds of lovers' go-betweens (*dātī*) are described in a series of punning verses.

598. जै कवि, the poet and bard *Jai*, of *Lakh'nao*. Fl. 1845 A.D.

He was a pensioner of Nawāb *Wajid 'Āli* (1847—1856), of *Lakh'nau*. He wrote many poems in *Urdu* and in the vernacular. He is esteemed by all for his poems on morals (नैतिक), his occasional (सांख्यिक) pieces, his didactic poems (चेताबोनी), etc. He had many religious controversies with the *Musal'māns*.

599. मान सिङ्घ, *Mahārāj Mān Singh*, the *Shak'dwipi*, alias *Dwij Deb*, of *Āudh*. Fl. 1850.

Sun. He was skilled in Sanskrit, in the vernacular, in Persian, and in English. About the year 1850 A.D. he composed a work entitled *Sringār Latikā*, together with a commentary to it. In his latter years he gave up poetry and studied English law. He died in 1873. Amongst others, *Thākur Par'sād* (No. 600), *Jagannāth* (No. 601), and *Bal Deb Singh* (No. 602) attended his court. His poetical *nom de guerre* was *Dwij Deb*, and he is possibly the same as *Mannā Lāl* (No. 583), who also wrote under the title *Dwij*. According to *Thākur Par'sād*, he had a son named *Dar'san Singh*.

600. ठाकुर परसाद पयासी मिसर, *Thākur Par'sad Payāsī Misar* alias *Paṇḍit Par'bīn*, of *Āudh*. Fl. 1850 A.D.

He wrote under the name of *Paṇḍit Par'bīn*. He attended the court of *Mahārāj Mān Singh* (No. 599), and lived near *Pallyā Shāh'gañj*.

601. जगन्नाथ कवि अबस्थी, the poet *Jagannāth Abasthī*, of *Sumerupur*, district *Unāo*. Alive in 1883.

He formerly attended the court of *Mahārāj Mān Singh* (No. 599), of *Āudh*. He subsequently obtained the patronage of *Mahārāj Sib Dīn Singh*, of *Al'war*. He has a great name for his knowledge of Sanskrit composition (साहित्य). He has written detached verses in the vernacular.

602. बल देव सिङ्घ, *Bal Deb Singh*, the *Chhattri*, of *Āudh*. Fl. 1850 A.D.

He attended the court of *Mahārāj Mān Singh* (No. 599), and was the teacher of *Rājā Mādhab Singh* (? No. 604) in composition (साहित्य).

**603.** चण्डी दत्त कवि, the poet *Chanḍī Datt'*. B. 1841 A.D. He attended the court of Mahārāj *Mān Singh* (No. 599), of *Aūdh*.

**604.** माधव सिङ्घ, *Rājā Madhab Singh*, of *Gochī Amēthī*, district *Sul'tān'pur*. Alive in 1883.

He belongs to a family whose members have always been great patrons of learning. He is so himself. Among his ancestors may be named *Himmat Singh* (cf. Nos. 160 and 334), *Gur Dutt' Singh* (No. 332), *Um'rāw Singh* (cf. No. 589). He is author of the *Manōj Latikā*, the *Dēbl-charitr' Sarōj*, and the *Tridīp* (a vernacular translation of the *Bhar'thari (Bhartṛihari) Shatak*). He appears to be the son of *Mān Singh* (No. 599). (See No. 602.)

**605.** क्रिष्ण दत्त सिङ्घ, *Krish'n Datt' Singh*, the *Bisēn Rāj'put*, *Rājā* of *Bhin'gā*, district *Bahirāich*. B. 1852 A.D.

This *Rājā* was not only a skilled poet himself, but also encouraged the patronage of poets in his dominions. A member of his family was the famous *Jagat Singh* (No. 340), and the poet *Sib Dīn* (No. 606) and others less known attended his court. At the present day members of his family are great patrons of poets.

**606.** सिव दीन कवि, the poet *Sib Dīn*, of *Bhin'gā*, district *Bahirāich*. B. 1858 A.D.

He attended the court of *Rājā Krish'n Datt' Singh*, of *Bhin'gā*, and in his name wrote a work on poetry entitled *Krish'n Datt' Bhakhan*.

---

#### ADDENDA TO CHAPTER X, PART III.

---

**607.** चिरञ्जीव, *Chirañjīb*, the *Brāhman*, of *Bals'wārā*. B. 1818 A.D. P Rāg. He is said to have translated the *Mahābhārata* into the vernacular

**608.** बेनी परब्योन, *Bēnī Par'bīn*, *Baj'pāyī* of *Lakh'nāū*. B. 1819. A.D. Sun. The author of several works. His best, a treatise on lovers. (See note to No. 87.)



609. बहान लाह, the bard *Aggan Lal* alias the poet *Rasal*, of *Bil'grām*, district *Har'dol*. B. 1823 A.D.

The author of a treatise on rhetoric entitled *Bar'wā Alaghār*.

610. मकरन्द राय, the bard *Mak'rānd Rāy*, of *Puwāwā*, district *Shāh-Jahān-pur*. B. 1823 A.D.

A descendant of *Chandan Rāy* (No. 374), and was the author of an admired work entitled *Hāsyā Ras*.

611. मौन कवि, the poet and bard *Bhān* of *Bēt*, district *Rāy Barān*. B. 1824 A.D.

An admired erotic poet, who was the author of a treatise on rhetoric entitled *Śiṅgār Ratnākār*. His son, the poet *Dayal* (No. 720), was alive in 1883.

612. बडे राय कवि, the poet and bard *Bads Rāy*, of *Ḍal'māḍ*, district *Rāy Barān*. B. 1825.

He attended the court of *Dayā Kishun*, *Diwān* of *Lakh'nāḍ*.

613. सहार कवि त्रिपाठी, the poet *Saḅhar Tripaṭhī*, of *Bis'wā*, district *Sitapur*. B. 1834 A.D.

In conjunction with his son, the poet *Salik*, he wrote a *Rāmāyan* in *Kabitā* metres. He is possibly the same as another *Saḅkar* mentioned by *Sib Singh*, without date, as an erotic writer.

614. बौने सिङ्घ, *Lōns Singh*, of *Bachhil Tītāulī*, district *Khrl*. B. 1835 A.D.

He translated the tenth book of the *Bhāgavata Purāṇa* (Rāg.) into the vernacular.

615. सौतह राय, the bard *Sital Rāy* of *Būrī*, district *Bahirāleh*. B. 1837.

He attended the court of *Rājā Gumān Singh*, *Jan'wār*, of *Ekhāna*, district *Bahirāleh*.

616. परमेश, the bard *Par'mēs*, of *Satawā*, district *Rāy Barān*. B. 1839 A.D.

Sun. (? Cf. No. 223.)

617. बन्धी चर बाजन्पेयो, *Bansī Dhar Baj'paysī*, of *Chinta Khērā*, district *Rāy Barān*. B. 1844 A.D.

A prolific author of many works. His vedantic dōhās are much admired.

618. भवानो परमसाद पाठक, *Bhawānī Par'sād Pāṭhak* alias *Bhawan Kabī*, of *Māūrāwā*, district *Unāo*. B. 1844 A.D.

He is the author of an admired treatise on poetry called *Kābya Śirōmanī*, or *Kābya Kalpadrum*. It treats of poetry, rhetoric, lovers, go-betweens, the passions, seasons, etc.

619. महालान्द बाजन्पेयो, *Mahā-nand Baj'paysī*, of *Bals'wārā*. B. 1844 A.D.

Rāg. He was a votary of *Ḍiva* worship, and translated the *Bṛihach-chhiva Purāṇa* into the vernacular.

620. रस रङ्ग कवि, the poet *Ras Rāṅg*, of *Lakh'nāḍ*. B. 1844 A.D.  
An erotic poet.

621. सन्धु नाथ मिसर कवि, the poet *Sambhu Nath Mīsar*, of *Bals'wārā*. B. 1844 A.D.

He attended the court of *Rānā Jadu Nath Singh*, *Bās*, of *Khajūr'gāw*. While still young he wrote a history entitled *Bās Bānsāball*, and translation of the fourth chapter of the *Ḍiva Purāṇa*.

622. अजोध्या परमसाद सुकह, *Ajodhyā Par'sād Sukh*, of *Gola Gokaran-nath*, district *Khrl*. B. 1845 A.D.

Not a poet of high rank, but a voluminous writer. He wrote under the name of *Jodhi*. He was much esteemed in the court of a *Rājā Bar*.

623. मिही जाध, the bard *Mihī Lal* alias *Mallind*, of *Qal'maa*, district *Ray Barāll*. B. 1845 A.D.

Cf. No. 512. He praised one *Bhāpal Singh*.

624. राम नाथ परम्धान, *Ram Nath Par'dhan*, of *Āudh*. B. 1846 A.D.

The author of the *Ram Kalēwa* and other books.

625. गिरि धारी, *Giri Dhari* the *Brāhman*, a *Bais'wārā* of *Satan'pur*. B. 1847 A.D.

*Sring*. His poems either deal with *Kṛiṣṇa's* sports or are in the quietistic style. He was not a learned poet, but wrote elegantly.

626. हिमाचल राम कवि, the poet *Himāchal Ram*, a *Brāhman* of *Bhaṭṭāl*, district *Fāzabad*. B. 1847 A.D.

A simple writer.

627. चैन सिङ्घ, *Chān Singh* alias *Har Charan*, the *Khattri*, of *Lakh'nāu*. B. 1853 A.D.

*Sring*. He has written the *Bhārat Dīpkā* and the *Sringār Sarāball*. He is possibly the same as another *Chān Kabi* mentioned by *Sib Singh*.

#### Part IV.—Miscellaneous.

628. जै चन्द, *Jai Chand*, of *Jānpur*. FL 1806.

Author of a Sanskrit and vernacular work dealing with the doctrines of the *Jāin* community, written in *Sambat* 1863 (1806 A.D.), and entitled *Swāmi Kārttikēyānuprēkṣā*.

629. लल्ल जी लाल, *Lalla Ji 'Lal* of *Guj'rat*, *Āgrāwālā*. FL 1803 A.D.

The well-known author of—

(1) The *Prēm Sāgar* (Rāg.), which was written in the above year under the *Marquis of Wellesley's* Government, and under *Dr. John Gilchrist's* direction. In the preface he says it is a translation into *Hindī* from the *Braj Bhākhā* version of the 10th book of the *Bhāgavata Purāna*. The *Braj* version was by *Chatur'bhuj Misar* (? No. 40). The *Prēm Sāgar* was not printed till 1809, in *Lord Minto's* Government, under the direction of *Mr. Abraham Lockitt*. It has frequently been printed since, the best edition being *Eastwick's* (*Hertford*, 1851), which has an excellent vocabulary.

(2) The *Laṭālf-i-Hindī*, a collection of 100 stories in *Ūrdū*, *Hindī*, and *Braj Bhākhā*. According to *Garcin de Tassy* (i, 306) it was printed in *Calcutta* under the title of "The new *Cyclopædia Hindustanica*, etc.," and *Carmichael Smith* reprinted a large portion of it in *London* under its true name.

(3) The *Raj'nti*, or *Barttik Raj'nti*, a Braj Bhākhā translation of the *Hitopadeśa*. It was written in Sambat 1869 (A.D. 1812), and should be distinguished from translations of *Chāṇakya's Rajaniti*. (Cf. Nos. 574, 840, 919.)

(4) The *Sabhā Bilās* (Rāg.), a collection of poetical extracts from famous writers in the Braj Bhākhā dialect.

(5) The *Mādhav Bilās* (P Rāg.). Cf. No. 896.

(6) The *Lāl Chandrika*, an excellent commentary on the *Sat Sat* of *Bihārī Lāl*, frequently printed. Cf., however, No. 561.

(7) The *Maçārdir-i-Bhākhā*, a grammatical work on the Hindi language, in prose and in the Nagari character. Garcin de Tassy says that a copy exists in the Library of the Asiatic Society of Bengal.

(8) The *Singhāsan Battisi* (Rāg.), which was translated in 1804 by him and *Mirzā Kāzīm 'Alī* from an older Braj Bhākhā translation by *Sundar Dās* (No. 142).

(9) The *Bāitāl Pachisi* (Rāg.). Garcin de Tassy gives the following particulars concerning this work, which I have not been able to check, as in the copies now available in the bazār the preface is not printed. This work has also been translated from Sanskrit into Braj Bhākhā by *Sarati Misar* (No. 326). Lallū translated this version into Hindūstāni, assisted by *Maçhar 'Alī Khān Wilā*; or rather, it was *Wilā* who was assisted by the former. Mr. James Mouat, then Professor of Hindūstāni in the College of Fort William, charged *Tārīnī Charaṇa Mittra* with the task of looking over the work and expunging the Braj Bhākhā words not current in ordinary Hindūstāni.

I may mention, in addition to the above, that other translations of the same work, and bearing the same name, were made by *Sambhu Nāth* (No. 366) and by *Bhōlā Nāth* (No. 883).

(10) The novel of *Mādhōnal* or *Mādhavānal* (cf. No. 872), in the editing of which he was again assisted by *Maçhar 'Alī Khān Wilā* (see Garcin de Tassy, l.c.). This was translated from the work by *Mōti Rām* (No. 216), bearing the same name. The legend of *Mādhavānala* and *Kāma Kandalā* is a very old one. There is a copy of the Sanskrit version in the Library of the Bengal Asiatic Society, which was written as far back as Sambat 1587, or 1530 A.D. (*Rājendra Lāl Mittra, Notices of Sanskrit Manuscripts*, ii, 137.) The story is as follows. In *Pūphāvatinagarī* (the old name of *Bilhari*, in the Central Provinces) reigned Rājā *Gobind Rāo* in the Sambat year 919, or A.D. 862. He had a very handsome Brāhman attendant named *Mādhavānal*, who was specially skilful in singing and dancing, as well as an adept in

all arts and sciences, so that all the women fell in love with him. The husbands complained to the Rājā, and Mādhavānal was banished from Pūphāvati. He retired to *Kam'vatī*, the capital of Rājā *Kam Sen*, who was fond of music and singing, and gave the Brāhman a place in his court. This Rājā had a most beautiful woman (a *veçya*) named *Kām Kandalā*, with whom Mādhavānal fell in love, for which he was expelled from *Kam'vatī*. He then went to *Ujāin*, and asked a boon from Rājā *Vikramāditya*, who was famed for granting every request that was made to him. The promise was duly made, and the Brāhman claimed to have *Kām Kandalā* given up to him. *Vikramāditya* accordingly besieged *Kām'vatī* and captured *Kām Kandalā*, who was at once made over to Mādhavānal. After some time, with *Vikrama's* permission, the happy pair retired to *Pūphāvati*, where Mādhavānal built a palace for *Kām Kandalā*, the ruins of which are still shown. (See *Rep. Arch. Surv. Ind.* ix, 37.)

(11) The novel of *Sakuntalā*, in the editing of which he was associated with *Kāzīm 'All Jawan* (see *Garcin de Tassy*, l.c.).

In connexion with the *Prēm Sāgar*, the following note on Hindi translations of the *Bhāgavata Purāna* may be of use. *Sar Dās* (No. 37) is said to have translated the whole, but his translation has not come down to us. According to *Ward, View*, etc., ii, 481, *Priyā Dās* (cf. No. 319) was the author of a *Bhāgavat* in the dialect of *Bundel'khaṇḍ* (see *Garcin de Tassy*, i, 405). The last-named author (i, 121) also mentions a *Bhūpati* (cf. No. 332), a *Kāyasth*, who 'was author of a *Bhāgavat* in Hindi verse entitled *Sri Bhāgavat*. There is a copy of it in the Library of the Asiatic Society of Bengal, and *Ward* quotes from it. I do not know if this copy is the same as one which exists in the British Museum, in *Halhed's* collection, No. 5620. The last is composed of verses of nine lines each, and is written in the Persian character. The dialect is unintelligible. There is also a *Bhāgavat* in Hindi verse in the India Office Library, entitled *Pōthī Bhāgavat*, but according to the catalogue it is only a portion of the *Bhāgavata Purāna* translated from the Sanskrit.' *Mahārāj Raghu Rāj Singh* (No. 532) of *Bandhō (Riwā)* was author of a much-admired translation of the *Bhāgavata Purāna*, entitled *Ānandāmbudhi*. *Kripā Rām* (No. 797) may also be mentioned as having translated the whole *Purāna* into *dōhās* and *chāūpāis* in simple language.

The tenth book of the *Purāna*, dealing with *Kṛiṣṇa's* life, is the most popular, and has been frequently translated. The *Prēm Sāgar* is the best known version, and those of *Chatur'bhuj Misar* (? No. 40) and

*Nand Dās* (No. 42) may also be mentioned. The latter is known as the *Dasam Skandh*. The *Krish'n Kallol* of the poet *Mān* (No. 372) also appears to belong to this group. Another translation is by *Lōns Singh* (No. 614). Garoin de Tassy (i, 121) says a work entitled *Pōthi Dasam Iskandh* is mentioned in the catalogue of the Library belonging to a person named *Farzāda Qull*, a copy of which is in the Fort William College Library. 'In the same Library there is a third copy, entitled *Sri Bhāgawat Dasam Iskandh*; and a fourth, in *Bhakkā*, exists in the India Office Library under the same title' According to the same author (i, 404), *Prām Keswar Dās* (No. 859) translated the twelfth book of the *Purāṇa*, a copy of the work being in the India Office Library. A commentary on this *Purāṇa* was written by *Ballbhadr'* (No. 135).

630. देओकी नन्दन सुकल, *Deokh Nandan Sukal*, of *Mak'rand'pur*, district *Kānh'pur*. B. 1813 A.D.

Sun., Sring. He was brother of *Gur Datt' Sukal* (No. 631) and of *Sib Nāth* (No. 632). The first is author of the *Pachohhi Bilās*, and *Deokh* of a *Nakh'sikh* (see note to No. 87) and of a number of short poems, of which two or three hundred are extant. None of *Sib Nāth's* poems have as yet been identified.

631. गुर दत्त सुकल, *Gur Datt' Sukal*, of *Mak'rand'pur*, district *Kānh'pur*. B. 1807.

Sring. He was brother of *Deokh Nandan* (No. 630) and *Sib Nāth* (No. 632). All three were good poets. His principal work was the *Pachohhi Bilās*.

632. सिब नाथ सुकल, *Sib Nāth Sukal* alias *Sambhog Nath*, of *Mak'rand'pur*, district *Kānh'pur*. B. 1813 A.D.

? Sun. He was brother of *Gur Datt'* (No. 631) and *Deokh Nandan* (No. 630), and was an admired poet. It is difficult to identify his poems owing to his habit of signing himself simply *Nāth*.

633. दिनेस कवि, the poet *Dines*, of *Jihari*, in district *Gayā*. Fl. 1807.

Śring. In the above year he wrote a well-known and much-admired *Nakh'sikh* (see note to No. 87), entitled *Ras Rahasya*. (Printed by Rām Dīn Singh, Khadga Bilās Press, Bāṅkipur.)

634. बखन्तावर, *Bakh'tāwar*, of *Hāth'ras*, district *Allgarh*. Fl 1817 A.D.

A religious mendicant, author of an atheistical work in Hindī verse, entitled *Sanīsār*, the essence of emptiness, the purport of which is to show that all notions of man and God are fallacies, and that nothing is. His patron was *Dayā Rām*, Rājā of *Hāth'ras*, when that fortress was destroyed by the Marquis of Hastings. See Wilson, *Religious Sects of the Hindus*, i, 360, and Garcin de Tassy, i, 102.

635. दलपति राय, *Dal'patī Rāy*, of *Am'dābād*. B. (P FL) 1828 A.D.

In conjunction with another Brāhman named *Bansī Dhar Śrī Mālī* (No. 636) he wrote an excellent commentary on the *Bhākhā Bhakhan* (No. 377).

636. बन्सी धर श्री माली, *Bansī Dhar Śrī Mālī*, of *Am'dābād*. B. (P FL) 1828 A.D.

In conjunction with another Brāhman named *Dal'patī Rāy* (No. 635) he wrote an excellent commentary on the *Bhākhā Bhakhan* (No. 376).

637. गुर दीन पांडे कवि, the poet *Gur Dīn Pāṇḍe*. B. (P FL) 1834 A.D.

He wrote an important work, entitled the *Bāk Manōhar Pīngal* (written 1803 A.D.), which treats not only of prosody, but of rhetoric, the six seasons, *Nakh'sikh* (see note to No. 87), and composition.

638. क्रिष्णानन्द व्यास देव, *Krish'nānand Byās Deb*. Fl 1842 A.D.

He is best known for his *Rāg-Sāgarōdbhāb Rāg-Kalpadrum* (quoted in this work as 'Rāg. '), which is an anthology of selections from the works of more than two hundred poets who were followers of Kṛiṣṇa.

It was finished in Sambat 1900 (A.D. 1843),<sup>1</sup> and was written in emulation of Rājā Sir *Rādhākānta Deb's* well-known Sanskrit Encyclopædia entitled the *Ṣabda-Kalpadruma*. Some years ago this work, which was printed in Calcutta, sold for a hundred rupees a copy, but it is now out of print.

Dr. Rājendra Lal Mitra, who as a boy was personally acquainted with him, gives me the following information regarding this author:— 'The book was in three volumes. The author, I remember, told me that he would make his work extend to seven volumes, the same as Rājā *Rādhākānta Deb's Ṣabda-Kalpadruma*, but I do not think he had materials ready at hand for the purpose. He carried about with him a huge bundle of MS. notes, but I never had an opportunity to examine them, and I was too young then to care for them. The author was a Brāhman, and his great pretension was that he could sing in three octaves, the ordinary compass of the human voice being two and a half octaves. He pretended also that he could sing in all the *Rāgas* and *Rāginīs* with absolute accuracy, and without ever mixing up the latter; but I never studied music myself, and in my youth cared nothing about it, so I never could get any proof of the man's pretensions. He was always singing, but was not a professional musician, that is, he never let himself out on hire. He received presents from the rich people of the town frequently, but never accepted anything as wages or remuneration for singing.'

It would be a work of too great labour to collect the names of all the poets whose works are quoted in this great work. The author, however, in his preface gives a list of all the poets with whom, and all the works (Hindī, Kar'nāṭī, Marāṭhī, Telugu, Gujrātī, Baṅgālī, Uṛiyā, English, Arabic, Peguan (sic), Persian, and Sanakrit) with which he is acquainted. From this preface the names of the following Hindī authors and works are abstracted. Several I have been unable to identify, and especially several works mentioned herein are not referred to elsewhere in this book:—

#### A.—HINDŪSTĀNĪ AUTHORS.

*Chand* (No. 6).

*Pirthwī Rāj* (cf. Nos. 6, 73).

*Rāmānand* (No. 10).

*Kabīr* (No. 13).

*Kamāl* (No. 16).

*Bidyāpatī* (No. 17).

*Mīrā Bāl* (No. 20).

Rājā *Karan* (? No. 21).

*Nānak* (No. 22).

*Nām Deb* (cf. No. 22).

<sup>1</sup> The first chapter is dated 19th March 1843; the second chapter, 1843.

*Charan Dās* (No. 23).  
*Gadādhār Misar* (No. 25).  
*Mādhav Dās* (No. 26).  
*Bhag'wān Dās* (No. 29).  
*Ballabhāchār'j* (No. 34).  
*Madh'wāchār'j* (of. No. 34).  
*Krish'n Dās* (No. 36).  
*Sār Dās* (No. 37).  
*Par'mānand Dās* (No. 38).  
*Kumbhan Dās* (No. 39).  
*Chatur'bhuj Dās* (No. 40).  
*Chhit Swāmī* (No. 41).  
*Nand Dās* (No. 42).  
*Gōbind Dās* (No. 43).  
*Agr' Dās* (No. 44).  
*Kewal Rām* (No. 45).  
*Kalyān Dās* (No. 48).  
*Kānhar Dās* (No. 52).  
*Sri Bhaṭṭ* (No. 53).  
*Byās Swāmī* (No. 54).  
*Nimāditya* (of. No. 54).  
*Hit Haribans* (No. 56).  
*Dhrub Dās* (No. 58).  
*Hari Dās* (No. 59).  
*Tān Sēn* (No. 60).  
*Abhay Rām* (No. 64).  
*Chatur Bihārī* (No. 65).  
*Mānik Chand* (No. 78).  
*Udhō Dās* (Nos. 79, 495).  
*Dāmōdar Dās* (No. 84).  
*Chand Sakhi* (No. 93).  
*Nāgarī Dās* (P No. 95).  
*Rām Dās* (No. 112).  
*Nar'harī Dās* (P No. 113).  
 The Holy Master (*Tul'sī Dās*)  
 (No. 128).  
*Braj Nidhī* (P No. 131).  
*Dhīraj* (P No. 136).  
*Bhākhān* (No. 145).  
*Matī Rām* (No. 146.)

The Holy Master *Purukhōttam*  
 (No. 200).  
*Bihārī* (No. 226).  
*Ballabh Dās* (P No. 239).  
*Malak Dās* (No. 243).  
*Madan Mōhan* (No. 253).  
*Kul'pāti Misar* (No. 282).  
*Gopāl Dās* (No. 297).  
*Jugul Dās* (No. 313).  
*Braj Jīban Dās* (P No. 315).  
*Syām Dās* (No. 316).  
*Giri Dhar* (No. 345).  
*Ānand Ghān* (No. 347).  
*Man Bhāwan* (No. 375).  
*Rasik Bihārī* (No. 405).  
*Rām Par'sād* (No. 444).  
*Padmākar* (No. 506).  
*Gadā Dhar Bhaṭṭ* (No. 512).  
*Bikram* (No. 514).  
*Rājā Biswanāth Singh* (No. 529).  
*Gokul Nāth* (No. 564).  
*Rām Sahāy* (No. 568).  
*Jānaki Dās* (No. 577).  
*Mannā Lāl* (Nos. 583, 599).  
*Subans* (No. 589).  
*Jagannāth* (P No. 601, 764).  
*Chir Jā* (P No. 607).  
*Mahānand* (No. 619).  
*Gyān Dās* (P No. 651).  
*Brindāban Jīban* (P No. 722).  
*Lachhirām* (P No. 723).  
*Lok Nāth* (No. 753).  
*Jug Rāj Dās* (P No. 765).  
*Dhōdhē* (No. 766).  
*Bali Rām Dās* (P No. 768).  
*Bish'n Dās* (No. 769).  
*Lachchhan Dās* (P No. 775).  
*Baksā* (P No. 861).  
 The Holy Master *Brajādhis*  
 (P No. 878).



*Hit Ānand* (P No. 947).  
*Āsu Tokh.*  
*Baija Bāwarā.*  
*Bhar'tharī.*  
*Dayā Sakhi.*  
*Deb 'Ālam.*  
 The Holy Master *Giri Dhar.*  
*Gōpāl Nayak.*  
*Jitā.*  
*Kālī Mir'jā.*  
*Kam'lākar* (P *Padmākar,*  
 No. 506).  
*Kar'tāliyā.*  
*Karunā Nidhān.*  
*Krish'n Jīban.*  
*Mōhan Dās.*  
*Nar'sī Mah'tā.*  
*Nar'singh Dayāl.*  
*Nasī Rām.*

*Nīl Manī.*  
*Nīl Ratan.*  
*Raghu Mahāsay.*  
*Rām Gulām.*  
*Rām Jas.*  
*Ranglīlā Pritam.*  
*Ranglīlī Sakhi.*  
*Rasik Gōbind.*  
*Rasik Rāy.*  
*Rāy Mōhan.*  
*Rup Sanātan.*  
*Sah'jō Bāt.*  
*Sāmā Sakhi.*  
*Sāudā.*  
*Sāwarī Sakhi.*  
*Sib Chandr'.*  
*Sōnā Dāsī.*  
*Syām Sundar.*  
*Thaṇḍī Dās.*

### B.—HINDŪSTĀNĪ WORKS.<sup>1</sup>

*Prithī Rāj Rāy'sā* (No. 6).  
 The *Bijak of Kabir* (No. 13).  
 The *Granth of the Sikhs*  
 (No. 22).  
*Padmini Kathā* (P No. 31).  
*Padmāwat* (No. 31).  
*Sudāmā Charitr'* (No. 33).  
 The twelve books of the *Bhāga-*  
*vata Purāṇa* (Nos. 37, 40,  
 532, 614, 629, 797, 859).  
*Sār Sāgar* (No. 37).  
*Rukmini Maṅgal* (No. 42).  
*Rās Pañchādhyāyī* (P No. 42).  
*Bhakt Mālā* (No. 51).  
*Sangit Sār of Tān Sen* (No. 60).  
*Rāmāyan of Tul'sī Dās* (No. 128).  
*Gītābālī* (No. 128).

*Kabitta Rāmāyan* (No. 128).  
*Dohābālī* (No. 128).  
*Rām Sat Sat* (No. 128).  
*Pañch Ratan* (No. 128).  
*Bar'we Rāmāyan* (No. 128).  
*Binay Patrilkā* (No. 128).  
*Hanumān Bāhuk* (No. 128).  
*Rām Salākā* (No. 128).  
*Srī Krish'nābālī* (No. 128).  
*Kabi-priyā* (No. 134).  
*Rasik-priyā* (No. 134).  
*Rām-chandrikā* (No. 134).  
*Ashta-jām* (No. 140 ; cf.  
 No. 694).  
*Bhākha Pingal* (No. 141).  
*Singhāsan Battisi* (Nos. 142,  
 629).

<sup>1</sup> I would draw the attention of scholars to the huge list of Sanskrit works mentioned in the preface of this valuable work.

*Bhākha Amar Kōs* (Nos. 170, 567, 589, 761).  
*The Shārs of Nazīr* (No. 171).  
*Bihārī Sat Sai* (No. 196).  
*Chhattra Par'hās* (No. 202).  
*Khaṭ Ritu* (by many poets) (Nos. 210, 479, 648).  
*Sib Swarōday* (P No. 309).  
*Saras Rās* (No. 326).  
*Bātāl Pachīsi* (Nos. 326, 366, 629, 883).  
*Kōk Sār* (No. 347).  
*Rasārnab* (No. 356).  
*Prabōdh Chandrōday* (the play) (No. 369).  
*Braj Bilas* (No. 369).  
*Bhākhā Bhākhan* (No. 377).  
*Sālihōtr'* (Nos. 365, 376, 469, 657, 854, 949).  
*Rāg Mālā* (Nos. 400, 904).  
*Anēkārth and Nām Mālā* (No. 433).  
*Jagat Binōd* (No. 506).  
*Ānand Ras* (Nos. 561, 668).  
*The Mahābhārata in Braj Bhākhā* (No. 564, etc.).  
*Rāj Nīti* (Nos. 574, 629, 840, 919).  
*The Shārs of Mannū Lāi* (Nos. 583, 599).  
*Hanumān Nāṭak* (No. P 592).  
*Prēm Sāgar* (No. 629).  
*Sabhā Bilās* (No. 629).  
*Hitōpadēs* (No. 629).  
*Mādho Bilās* (Nos. 629, 896).  
*Rāg-Sāgarōdhab Rāg-Kalpadrum* (No. 638).  
*Lilāvati* (translation) (No. 912).  
*Ābhās Rāmāyan* (P).  
*Ab'tār Charitr'*.

*Awadh Bilās.*  
*Bāndya Mandōsab.*  
*The Bhagavad Gīta* (translation).  
*Bedarārī Kathā.*  
*Bhākhā Bāndak.*  
*Bhākhā Chhand.*  
*Bhākhā Indrajāl.*  
*Bhākhā Kāyadā.*  
*Bhākhā Kōkh.*  
*Bhākhā Sābar.*  
*Bhagōl Brittānt.*  
*Bidyābhyās kā phal.*  
*Bikh Parīchhā.*  
*Braj Jātrā.*  
*Brindāban Sat.*  
*Chār Dar'wēsh.*  
*Ḍāktārī* (doctery, i.e. the art of medicine !!).  
*Dayā Bilās.*  
*Dhyān Mañjarī.*  
*Ganitāṅk.*  
*Gar'bhābālī Rāmāyan.*  
*The Ghazals of Sāūdā.*  
*Gōpī Chand Gān.*  
*Gōrakh Machhēndr' Samāj.*  
*Gyān Upadēs.*  
*The Hār Mālā of Nar'sī.*  
*Hātam Tāi.*  
*Hīrā Rāñjhā.*  
*Kāsi Khaṇḍ.*  
*Kāūtuk Ratnābālī.*  
*Krish'n Gītābālī.*  
*Lanā Chamārī kā Mantr'.*  
*Mān Mañjarī.*  
*Manōrañjan Itihās.*  
*Nān Sukh.*  
*Nīti Kathā.*  
*Phar'mākōpīyā* (11).  
*Rājā Bhar'tharī Gān.*

*Rām Binōd.*  
*Rām Charan Chinh.*  
*Ras Rāj.*  
*Rōgāntak Sār.*  
*Sāmudrikā (translation).*  
*Sangita Darpaṇa (translation).*  
*Sangita Ratnākara (translation).*  
*Sangit Pachisi.*

*Sarpādī Jantun ki Pothi.*  
*Sisu Bōdh.*  
*Śikhābālī Rāmāyan (P by Tul'sī Dās).*  
*Snah Sāgar.*  
*Strī Śichohhā Bīdhāyak.*  
*Sugā Bahattarī.*  
*Up'dās Kathā.*

639. **राम परसाद**, *Rām Par'sād*, the *Agar'wālā*, of *Mirāpur*. B. (P Fl.) 1844 A.D.

Rāg. Father of *Tul'sī Rām* (No. 640) and author of some quietistic poems (cf. No. 444). Garcin de Tassy (i, 420) mentions an author of this name who wrote a Vaishnava work entitled *Dharma-tattwasār*. It was written at *Ahmadābād*.

640. **तुलसी राम**, *Tul'sī Rām*, the *Agar'wālā*, of *Mirāpur*. Fl. 1854.

In the above year he translated the *Bhakt Malā* of *Nabhā Dās* (No. 51) into *Ūrdū*. He was son of No. 639.

641. **भानु नाथ झा**, *Bhānu Nath Jhā*. Fl. 1850 A.D.

He attended the court of *Mahārāj Maheswar' Singh*, of *Dar'bhāngā*. He wrote in *Maithili*. See *J. A. S. B.*, vol. liii, p. 86. His best known work is a play in *Sanskrit*, *Prākṛit*, and *Maithili*, entitled *Prabhāvati Harāṇa*.

642. **हरख नाथ झा**, *Har'kh Nath Jhā*, the *Sōtī Brāhman*, of *Dar'bhāngā*. B. 1847 A.D.

A *Maithil* poet of the first rank, who is chief *Paṇḍit* at the court of the *Mahārāj* of *Dar'bhāngā*. He is the author of numerous *Maithili* songs and of more than one play (*Prabandha*) in mixed *Sanskrit*, *Prākṛit*, and *Maithili*. The best known of the last is the *Uṣā Harāṇa*. See *J. A. S. B.*, vol. liii, p. 92.

He is also author of several *Sanskrit* works. He was a pupil of *Mōd Nāth Jhā* and *Gōpāl Thākur*, and afterward studied at *Banāras College*. He was born at *Ujān*, in the *Dar'bhāngā* district.

**643. सिब परकास सिङ्घ,** *Babū Sib Par'kās Singh, of Dum'rāw, district Shahābād. B. 1844 A.D.*

The author of a commentary on the *Binay Pattrikā* of Tul'sī Dās (No. 128), entitled *Rām Tattwa Bōdhanī*.

**644. कामन्ता परसाद,** *Kām'tā Par'sād, the Asothar, of Lakh'purā, district Fatih'pur. B. 1854 A.D.*

Ras. He belonged to the family of *Bhag'want Rāy, the Khichī, of Asothar* (No. 333), and is said to have been learned in the study of composition (साहित्य). He wrote in Sanskrit, in Prakrit, in the vernacular, and in Persian. Sib Singh in his *Sarāj* (p. 57) gives a specimen of his powers, which consists of a verse of four lines—the first in Sanskrit, the second in Prakrit, the third in vernacular, and the fourth in Persian. Sib Singh mentions a good *Nakh'sikh* (see note to No. 87) by a poet of this name, who is probably the same person.

#### ADDENDA TO CHAPTER X, PART IV.

**645. भूप नारायण,** the bard *Bhup Narāyan, of Kakapur, district Kanh'pur. B. 1801 A.D.*

He wrote a metrical genealogy of the Chandōl's Chhattri kings of *Sib'raj'pur*.

**646. डुरंगा कवि,** the poet *Dur'ga. B. 1803 A.D.*

**647. चुरामानि कवि,** the poet *Churāmanī. B. 1804 A.D.*

A poet who praised in his works two patrons, named *Guman Singh* and *Ajit Singh*.

**648. आजम कवि,** the poet *Ājam (A'zam). B. 1809 A.D.*

This Musalmān was a friend of other good poets, and himself composed poems. His best works are a *Nakh'sikh* (see note to No. 87) and the *Khaṭ Ritu* (Rāg.) (or description of the six seasons).

**649. मेधा कवि,** the poet *Medha. Fl. 1810 A.D.*

The author of a work entitled *Chittrabhākhan*, written in the above year.

**650. कमलेश कवि,** the poet *Kam'laś. B. 1813 A.D.*

Has written an excellent work on lovers. (See note to No. 87.)

**651. ग्यान चन्द्र जती,** *Gyan Chand'r Jati, of Rāj'putana. B. 1813 A.D.*

? Rāg. He was Colonel Tod's preceptor.

**652. सम्पति कवि,** the poet *Sampatī. B. 1813 A.D.*

**653. भोज कवि,** the poet *Bhōj* the elder. *B. 1815 A.D.*

**654. रिखि जू कवि,** the poet *Rikhi Jū. B. 1815 A.D.*

An erotic poet.

655. बसुन्ध कवि, the poet  
*Ambuj*. B. 1818 A.D.

His poems on morals and his *Nakh'sikh* (see note to No. 87) are said to possess taste.

656. कविराय कवि, the poet  
*Kabiray*. B. 1818 A.D.

He has written some ingenious verses on morals (नीति) ।

657. दुहाड कवि, the poet *Gulal*  
B. 1818 A.D.

Srign. His principal work is a *Salihotr'* (Rāg.), a treatise on veterinary surgery.

658. दिना नाथ चध्वर्य, *Dina*  
*Nath Adhwarya*, of *Mohar*, district  
*Fatih'pur*. B. 1819 A.D.

He wrote a vernacular commentary to the *Brahmottara Khaṇḍa*.

659. बेनी परगढ, *Bēni Par'gat*,  
a Brāhman, of *Narwal*. B. 1823  
A.D.

660. *Anonymous*.

A rājā of *Unlyāra*. Fl. 1823 A.D.

Sib Singh states that he is the author of very excellent commentaries to the *Bhākha Bhākhan* (No. 376) and the *Nakh'sikh* of *Balibhadr'* (No. 135), and that the name of the author is missing in his copies. *Unlyāra* is a division of *Jāpur*.

661. कविराज कवि, the poet  
and bard *Kabiraj*. B. 1824 A.D.

Sun. A mediocre poet. Not to be confounded with *Sukh Dab Misar* of *Kampilla* (No. 160), who sometimes describes himself as a *habiraj* or poet-laureate.

662. मोग जी कवि, the poet  
and bard *Mog Ji*, of *Rāj'putāna*. Fl.  
1829 A.D.

The author of a genealogy and history of the kings of the *Khichl*

branch of the *Chāḍhans*.—See *Tod's Rājasthan*, i, 81, and ii, 454; *Calc. ed.* i, 87, and ii, 499.

Sib Singh calls him *Mah Ji*.

663. गुर दत्त कवि, the poet  
*Gur Datt'* the elder. B. 1830 A.D.

He attended the court of *Sib Singh Sawal*, son of *Jā Singh*. I do not know who these princes were.

664. हठी कवि, the poet *Haṭhī*,  
of *Braj*. B. 1830 A.D.

The author of a work entitled *Radha Satak*.

665. डेर कवि, the poet *Der*, of  
district *Mān'puri*. B. 1831 A.D.

666. कृष्ण कवि, the poet  
*Krish'n*. B. 1831 A.D.

He has written some detached verses on morals (नीति).

667. चाहि साह माड, the bard  
*Achhe Lal*, of *Kanauj*. B. 1832 A.D.

668. दया नाथ दूबे, *Daya Nath*  
*Dobe*. Fl. 1832 A.D.

In the above year he commenced a work entitled *Anand Ras* (Rāg.), dealing with the subject of lovers.

669. राम दीन, the bard *Ram*  
*Din*, of *Allgarh*, district *Itā*. B. 1833  
A.D.

670. माखन लखेरा, *Makhan*  
*Lakhera*. B. 1834 A.D.

No particulars. Probably the same as a *Makhan Kabi* mentioned by Sib Singh as born in 1813 A.D.

671. बेनी दास कवि, the poet  
and bard *Bēni Das*, of *Mewar*. B.  
1835 A.D.

? Sun. He was one of the public historians of *Mewar*.

672. हठी राम कवि, the poet  
*Chhedī Ram*. Fl. 1837 A.D.

The author of a treatise on prosody, entitled *Kabl-nāsh*, written in the above year.

673. अरुनेन कवि, the poet *Anundin*. B. 1839 A.D.

The *Nakh'sikh* (see note to No. 87) by him is said to be a good poem.

674. औध कवि, the poet *Āudh*. B. 1839 A.D.

Sib Singh knows nothing about this poet, a specimen of whose poetry he gives. He suspects that he may be the same as *Ajodhya Par'sād Baj'pēy* (No. 693).

675. नरोत्तम, *Narottam*, of the *Doab*. B. 1839 A.D.

676. मनो राम मिसर, *Mani Ram Misar*, of *Sāthl*, district *Kānh'pur*. B. 1839 A.D.

No particulars. He is possibly the same as a *Mani Ram Kabi* mentioned by Sib Singh, without date, as an erotic poet.

677. सेवक कवि, the poet *Sēbak*. Fl. 1840 A.D.

? Sun. He attended the court of *Rājā Ratan Singh*, of *Chāk'pur*. Possibly the same as No. 579.

678. फाल्गुना राव, *Phal'ka Raw*, of *Gwāliyar*. B. 1844 A.D.

He was minister of *Lachhiman Rāw*, and wrote a good commentary to the *Kabi-priya* (No. 134).

679. मीठू दास गौतम, *Mitā Das Gāutam*, of *Har'dhār'pur*, district *Fatih'pur*. B. 1844 A.D.

The author of numerous Vedantic works.

680. रघु नाथ उपाध्या, *Raghu Nath Upadhya*, of *Jāun'pur*. B. 1844 A.D.

The author of a work entitled *Nir'nay Mahjari*.

681. सुख दीन कवि, the poet *Sukh Din*. B. 1844 A.D.

An erotic poet.

682. झखन कवि, the poet *Sākhan*. B. 1844 A.D.

An erotic poet.

683. भवानो दास कवि, the poet *Bhawāni Das*. B. 1845 A.D.

No particulars. *Jām Kriah'n* (No. 830) was the son of a *Bhawāni Das*, but it is doubtful if it is this poet or not.

684. बस देव दास कवि, the poet *Bal Deb Das*, of *Jāūhari Hāth'ras*. B. 1846 A.D.

He translated the *Kriṣṇa Khaṇḍa*, line for line, into the vernacular.

685. अवध बकस, *Awadh Bakas* (*Bakhsh*). B. 1847 A.D.

His poems possess taste. Sib Singh does not know the name of his country or village.

686. सहज राम सनाध्या, *Sahaj Ram Sanadhya*, of *Bandhuā*. B. 1848 A.D.

The author of a history of *Prahlāda* entitled *Prahlād Charitr'*.

687. अनौस कवि, the poet *Anis*. B. 1854 A.D.

Dig.

688. भूमी देव कवि, the poet *Bhāmi Deb*. B. 1854 A.D.

689. भूसर कवि, the poet *Bhāsur*. B. 1854 A.D.

690. जे नरिन्द सिङ्ग, *Mahārāj Jām Narind Singh* alias *Narēndra Singh* of *Paṭiyāla*. Fl. 1857, D. 1862 A.D. Sun.

## CHAPTER XI.

## HINDŪSTĀN UNDER THE QUEEN. [1857—1887.]

THE present chapter concludes the proper historical portion of this work. It deals entirely with the "India of the Queen,"—with a period free from internal commotion, and in which every inducement and encouragement has been offered for the spread and for the acquisition of knowledge. One consequence of this has been the wide extension of the art of printing. Large Native publishing-houses have risen in Lakh'nāū, Banāras, and Paṭṇa, from which have issued floods of printed works, old and new, good, bad, and indifferent. At the same time a mushroom growth of smaller establishments has sprung up all over Hindūstān, and there is now scarcely a town of importance which does not possess its printing-press or two. Every scribbler can now see his writings in type or lithographed for a few rupees, and too often he avails himself of the power and the opportunity.

The rise of the Vernacular Press has been a prominent feature of the period under review. Hundreds of sheets have sprung into an ephemeral existence and have died in turn, while a few have lived through their childhood and deservedly survive as exceptions to the general fate. This is not the place to allude to the tone of the Indian Vernacular Press, and I purposely avoid doing so, beyond calling attention to the fact that as a rule the Hindī newspapers offer a favourable comparison with the more disloyal and scurrilous contemporaries which disgrace Bangali journalism.

It has been impossible for me, face to face with such a mass of literature, to attempt to describe it with anything like completeness. I have only selected a few names which appeared to me worthy of notice, and even this selection I cannot pretend to be satisfactory. Hindūstān at present is practically without any independent review which I could take as a guide, and I have been compelled to trust to my own, necessarily limited, reading, aided by the lists of names given in the Sib Singh Sarōj. For earlier periods I have had the winnowing basket of time, which has dissipated the chaff and collected the grains ready for examination; but for the present not only is the proportion of chaff to grain infinitely greater, but the two are as yet unseparated.

Such as it is I give the following list, which contains all the names mentioned in the Sib Singh Sarōj, together with those of other writers whom I have met in the course of my reading, and which I think worthy of preservation. I must add that many writers belonging to this period as well as to the preceding one (some of whom are happily still alive) will be found entered in the last chapter. Some of these, e.g. Harishchandr', really belong to the post-Mutiny days, but have been deliberately included in the earlier period in order to complete the convenient consideration of groups or families of authors.

691. उमापति त्रिपाठी, Paṇḍit Umāpati Tripāṭhi, of Ajodhyā, district Faizābād. D. 1874.

He was a deeply-read paṇḍit in all branches of Sanskrit learning. He at first lived in Banāras, but afterwards settled in Ajodhyā (Āudh), where he occupied himself with compositions and teaching. He died A.D. 1874. His most celebrated works are in Sanskrit, but he wrote a few short books in the vernacular, such as the *Dohāball*, *Ratnāball*, etc. He wrote under the *nom de guerre* of *Kobld*.

692. रघु नाथ दास, Mahant Raghu Nāth Dās, of Ajodhyā, district Faizābād. Alive in 1883 A.D.

He was originally a Brahman of Pāitēpur, district Fatih'pur, but, abandoning all worldly possessions, he became a devotee of Ram, and wrote hundreds of admired hymns in that deity's honour. See No. 693.

693. अजोध्या परसाद बाजन्पेयी, Ajodhyā Par'sād Bāj'pēyi, of Sātan'pur'wā, district Rāy Barell. Alive in 1883.

This poet is well known as being extremely learned both in Sanskrit and the vernacular. His poems are said to be full of taste, and of uncommon excellence. Amongst his works may be mentioned—

- (1) *Chhandānand*.
- (2) *Sāhitya Sudhāsāgar*.
- (3) *Rām Kabittāball*.



Sib Singh says he generally resides with *Raghu Nath Das*, the Mahant (No. 692), or with *Rājā Jag'mohan Singh* in *Chandapur*. (Cf. No. 709.) He wrote under the name of *Āudh* (cf. No. 674).

**694. गोकुल परसाद**, *Lala Gokul Par'sād*, a Kayasth, of *Balīrām'pur*, district *Gōḍā*. Alive in 1883.

He wrote in the year 1868 A.D., in honour of the late *Rājā Dig-bijāi Singh* (succeeded 1836), an anthology entitled *Dig-bijāi Bhākhan* (quoted in this work as 'Dig.'). containing selections from the works of 192 poets. He is also author of works entitled *Aṣṭa-jām* (Rāg.), *Chitrakalādhār*, *Datl Dar'pan*, and others. He wrote under the *nom de guerre* of *Braj*.

**695. जानकी परसाद**, the bard *Jānakī Par'sād*, of *Johābenakāṭī*, district *Rāy Barellī*. Alive in 1883.

He is son of *Ṭhākūr Par'sād* (No. ? 570), and is learned both in Persian and in Sanskrit. In *Ūrdū* he has written a history of India entitled *Shād Nāmā*. In the vernacular he is author of (1) *Raghubīr Dhyānābālī*, (2) *Rām Naba-ratan*, (3) *Bhag'battī Binay*, (4) *Rām-nibās Rāmāyan*, (5) *Rāmānand Bihār*, (6) *Nitī-bīlās*. This poet excels in picturesqueness and in the quietistic style. Either he or the other *Jānakī Par'sād* (No. 577) may possibly be the same as a third poet of the same name mentioned by Sib Singh without date, who wrote an ingenious acrostic asking one *Singh Rāj* for a shawl (*duslā*).

**696. महेश दत्त** *Mahes Datt'*, of *Ghanāuli*, district *Bārābanhī*. Alive in 1883.

He was author of a useful anthology named *Kābya Sangrah* (quoted in this work as 'Kāb.'). which was printed in *Sambat 1932* (1875 A.D.). Possibly the same as a *Mahēs Kabī* mentioned by Sib Singh as born in 1803 A.D.

**697. नन्द किशोर मिसर**, *Nand Kishōr Misar* alias the poet *Lekh'rāj*, of *Gandhāuli*, district *Stāpur*. Alive in 1883.

The author of (1) *Ras Ratnākār*, (2) *Laghu Bhākhan Alankār*, (3) *Gangā Bhākhan*. He is *lambardār* of the village of *Gandhāuli*.

He is possibly the same as two other poets mentioned by Sib Singh, viz. *Nand Kabi* and *Nand Kishōr Kabi*. The latter is author of a work entitled *Rām Krish'n Gun-Māl*.

**698. माता दीन मिसर *Mata Dīn Misar*. Alive in 1883.**

He translated the *Shāh Nāma* into the vernacular. In Sambat 1933 (A.D. 1876) he published the *Kabi Ratnākār* (quoted in this work as 'Kab. '), an anthology containing poems by twenty poets.

**699. शिव प्रसाद, *Rāja Śiva Prasād*,<sup>1</sup> c.s.i., of Banāras. B. 1823. Alive in 1887.**

This gentleman, the well-known friend of education in India, is the grandson of *Bibī Ratan Kūār* (No. 376). He is also well-known for his efforts to popularise a style of the Hindūstānī language, which he calls the colloquial speech of Āgrā, Dilli, and Lakh'naū, or of Hindūstān proper, midway between the Persian-ridden Ūrdū and the Sanskrit-ridden Hindi. These efforts have given rise to a lively and not yet decided controversy amongst the natives of India. He is a most prolific author of works on education, and a complete list of his books, communicated by himself, is appended to this section.

The following account of his life is compiled partly from the *Modern History of the Indian Chiefs, Rājās, Zamīndārs, etc.*, by Loknath Ghose, and partly from materials kindly furnished to the author by the Rājā himself. Towards the end of the 11th century there was a man named *Dhāndhal*, of the *Pāwar (Pramara)* tribe, in *Ran'thambhōr (Jāipur territory)*. Having obtained a son through the blessing of a Jain pontiff, he embraced that religion and was included in the Ōs'wāl caste. *Ran'thambhōr* being taken and plundered by *Alāu'd-dīn Khiljī* late in the 13th century, the family migrated successively to *Ahmadābād* and *Champāner*, and settled finally in *Khambhāt*. *Amar Datt'*, twenty-sixth in descent from *Dhāndhal*, presenting a diamond to *Shāh Jahān* (1628—1658), pleased him so much, that the emperor conferred on him the title of *Rājā*, brought him to *Dilli*, and made him court jeweller. *Rājā Amar Datt'* died leaving one son, who married a

<sup>1</sup> The name is transliterated thus because it is the way he spells it himself. According to the system of transliteration adopted in this book it would be *Śiva Prasāda*, *Sib Par'sad*, or *Siv Par'sad*.

sister of *Seth Manik Chand*, of *Murshidabad*. The youngest son of this marriage, *Jagat Seth Fatah Chand*, was adopted by his uncle the *Seth*, and two of his elder brothers having been killed in the sack of *Dilli* by *Nadir Shah*, the family settled in *Murshidabad*. *Fatah Chand's* grandson *Jagat Seth Mah'tab Ray* was arrested with his cousin *Raja Dal Chand* by *Nawab Kasim 'Ali Khan* for taking up the cause of the British and joining Lord Clive. *Raja Dal Chand* escaped and reached *Banaras*, where he ended his days under the protection of the *Nawab Wazir* of *Audh*.

*Raja Siva Prasad* is the son of *Babu Gopi Chand* and great grandson of *Raja Dal Chand*. He lost his father when only eleven or twelve years of age, and was brought up by his mother and grandmother, the latter of whom, *Bibi Ratan Kuar* (No. 376), was one of the most learned women of her age. He partly owes his education, though very slightly, to *Banaras College*, then only an *English Seminary*, but he is emphatically an example of a self-made and self-instructed man. Of his grandmother he says, with characteristic modesty, "the best part of the little knowledge I may be credited with, I acquired from her." In his youth he was strongly anti-European in his ideas, and hence in his seventeenth year he accepted the post of *Wakil* to the late *Maharaj* of *Bharat'pur* to attend the court of *Colonel Sutherland*, the then *Governor-General's Agent* at *Aj'mer*. He says:—"My expenses under the *Maharajah* were somewhat about *Rs. 5,000 per mensem*, but I found the *Dar'bar* there rotten to the core, and as hopeless as anything can be on earth. I became disgusted, resigned, returned, and wanted to become an ascetic; but my friends commenced taunting me. They called me a fool and a mad man. They said '*Pataiy achchha chapha tha, lekin got kha gaya*,'—'a paper kite had got fine and high, but was swooping down again,' or '*Andhe ke hath bafer lag gai thi*,'—'a quail had fallen into the hand of a blind man.'<sup>1</sup> I could not bear this, and I made up my mind again to serve, but some one who was greater than the *Maharajah* of *Bharat'pur*. I joined *Lord Hardinge's* camp before *Firuz'pur*. *Mud'ki* had been fought, and *Sobraon* was about to be fought. There the treatment I received opened my eyes. I vowed I would never serve a Native again." He rose to be *Mir Munshi* of the *Simla Agency* when *Mr. Edwards* became *Superintendent* of the *Protected Hill States* there, and he looks back to that period as the best part of his life. When

<sup>1</sup> That is, excessive luck. It usually takes several men in full possession of their eyes to net a single quail.

Mr. Edwards in 1851 or 1852 went home on furlough, Rājā Sīva Prasād resigned, and on account of the old age of his mother, intended to live a private life in Banāras; but Mr. Tucker, the then Governor-General's Agent at Banāras, prevailed on him to accept the Mir Munshīship of that Agency, and afterwards obtained for him the post of Joint-Inspector in the Department of Public Instruction. Sir W. Muir made him a full Inspector, and after serving the Government for thirty years he retired on a well-earned pension, and is now living at Banāras. He has received many honours from Government, amongst which may be mentioned the hereditary title of Rājā and the Companionship of the most exalted Star of India. The following extract from a letter written by him to the author will fitly conclude this notice:—"I have just written to a friend in England that if he ever has to name a man who at least claims to be contented, thankful, and happy, he can name Sīva Prasād. I have one son and three grandsons \* \* \* My occupation now is culture of land and culture of mind."

The following is a list of Rājā Sīva Prasād's vernacular works:—

No.	Names of Books.	Subject.	Remarks.
	<i>HINDI.</i>		
1	<i>Bar'n Mala</i> ...	Primer ... ..	With stories and engravings.
2	<i>Bal Bodh</i> ...	Easy Reader ... ..	Originally written in English by Mr. W. Edwards.
3	<i>Bidyāghur</i> ...	An adoption of Chambers's Rudiments of Knowledge and a few pages of Introduction to Sciences.	With illustrations. Originally written for Mr. Edwards' schools in the hills. Its Ūrdū version is called <i>Huqaiqu-'l-mā'jadat</i> .
4	<i>Bama-man Rājjan</i>	Some celebrated women of the East and West.	Taken from English and Baggālī books for Mr. H. C. Tucker. Its Ūrdū version is called <i>Hikāyatū'l-Balihat</i> .
5	<i>Hindī Byakaran</i> ...	Hindi Grammar ...	Its counterpart in Ūrdū is called <i>Sarf-ū-Nahw-ī-Urdū</i> (No. 19).

No.	Names of Books.	Subject.	Remarks.
<b>HINDI.</b>			
6	<i>Bhūgōl Hastāmalak, Part I. (Asia.)</i>	Geography ... ..	Compiled from no less than a hundred books of reference, with coloured maps. Its <i>Urdū</i> version is called <i>Jām-i-Jahān Numā</i> (No. 20).
7	<i>Chhōṭa Bhūgōl Hastāmalak.</i>	Abridgment of the <i>Bhūgōl Hastāmalak</i> (No. 6).	Its <i>Urdū</i> version is called <i>Chhōṭa Jām-i-Jahān Numā</i> .
8	<i>Itihās Timir Nashak</i> (in three parts).	History of India from the earliest ages to the Queen's Proclamation, 1858.	In English, <i>History of Hindūstān</i> ; in <i>Urdū</i> , <i>Āina-i-Tārīkh Numā</i> .
9	<i>Guṭ'ka ... ..</i>	Selections.	
10	<i>Mānava Dharmasār.</i>	Extracts from the Institutes of <i>Manu</i> .	With original Sanskrit.
11	<i>Ditto ... ..</i>	<i>Ditto ... ..</i>	With Sir William Jones's English translation.
12	<i>Sandford aur Merton ki kahāni.</i>	Hindi version of <i>Qissa-i-Sandford-o-Merton</i> (No. 25).	(In the Press.)
13	<i>Sikhō kḥ Uday Ast.</i>	Rise and fall of the Sikh nation.	Compiled from authentic and official records. Its <i>Urdū</i> version, <i>Sikhō kḥ Tulā' aur Ghurūb</i> , is in the Press.
14	<i>Swayambōdh Urdū.</i>	<i>Urdū</i> Primer and Self-Instructor.	Out of print.
15	<i>Aggrēzi Achchharō kḥ sikh'nḥ ki Upāy.</i>	Roman characters ...	<i>Ditto</i> .
16	<i>Bachchō kḥ In'am.</i>	A little prize-book for children.	
17	<i>Raja Bhāj kḥ Sap'na</i>	A story ... ..	Written for Mr. H. C. Tucker.
18	<i>Bir Singh kḥ Britānt.</i>	Against infanticide ...	Written for Mr. W. Edwards. Out of print.
<b>URDU.</b>			
19	<i>Sarf-o-Nahw-i-Urdū</i>	<i>Urdū</i> Grammar.	
20	<i>Jām-i-Jahān Numā</i>	Geography.	
21	<i>Chhōṭa Jām-i-Jahān Numā.</i>	Abridgment of <i>Jām-i-Jahān Numā</i> (No. 20).	

No.	Names of Books.	Subject.	Remarks.
<b>URDU.</b>			
22	<i>Mazāmin ...</i>	Selections.	
23	<i>Kuchh Bayān ap'ni Zubān kā.</i>	A lecture on the vernaculars, delivered before the Banāras Institute.	
24	<i>Dil Bah'laṣ</i> (in three parts).	Miscellany ...	Written for Mr. H. C. Tucker.
25	<i>Qissa-i-Sandford-o-Merton.</i>	Translation, or rather adaptation, of Sandford and Merton.	Ditto.
26	<i>Dunnallan ...</i>	Beauties of Christianity, or life of a Methodist Christian gentleman. Abridged from Grace Kennedy.	Translated for Mr. H. C. Tucker. Out of print.
27	<i>Gulab aur Chamāli ka Qissa.</i>	Adaptation of the above.	
28	<i>Sachchi Bahāduri</i>	True heroism ...	Translated for Mr. H. C. Tucker.
29	<i>Miqra'atu'l-kahiln.</i>	Life in earnest ...	Written for Mr. H. C. Tucker.
30	<i>Shahādat-i-Qurāni bar Kutub-i-Rab-bāni.</i>	Testimony borne by the Qurān to the Bible.	Written for a gentleman.
31	<i>Tārīkh-i-kālā ...</i>	History of the early church.	Ditto.
32	<i>Fārsi Sarf-o-Nahw.</i>	Persian Grammar in Ūrdū.	

700. लक्ष्मी नाथ ठाकुर, *Lachhmi Nath Thākur*, of Mithila. Fl. 1870 A.D.

A prolific and much-admired writer in the Bais'wāri dialect.

701. फतरी लाल, *Phatari (or Fatari) Lal*, a Kāyasth, of Tir'hut. Fl. 1874 A.D.

The author of a very popular poetical account of the famine of 1873-74, entitled *Kabitt' Akāl*, written in the Maithili dialect. See

J. A. S. B., extra No., 1881, p. 24 (*Maithil Chrestomathy*, by G. A. Grierson).

702. चन्द्र झा, *Chandr' Jha*. Alive in 1883.

A living poet of *Mithilā* of considerable eminence. He attends the court of Maharāj *Lachh'mishwar Singh Bahādur* of *Dar'bhanga*, and is author of a much-admired *Rāmāyan* in the Maithilī dialect of *Bihārī*.

703. जान साहब, *Jan Sahib*. Died about 1883 A.D.

This is the poetical name of Mr. *John Christian*, the only European writer with whom I am acquainted whose vernacular poetry has made its way to the masses. He was a prolific writer of Christian hymns, which are known to all the singers of *Tir'hut*, most of whom recite them without any idea of their original meaning. His most admired work is the *Mukti-Muktābali*, a metrical life of Christ.

704. अम्बिका दत्त व्यास, *Ambikā Datt' Byās*, of *Banāras*. Alive in 1888 A.D.

A rising author. He has written several plays, which will be found mentioned in No. 706. His *Bhārat Sāubhāgya* was written in honour of her Majesty's Jubilee. Amongst his other works may be mentioned *Madhumati*, a translation of the well-known *Bangālī* novelette of that name.

705. छोड़ू राम तिवारी, *Paṇḍit Chhoṛā Rām Tiwārī*, of *Banāras*. B. cir. 1840 A.D.; D. 1887 A.D.

This gentleman was for many years Professor of Sanskrit at *Paṭṇā* College, and it was the author's privilege to number him amongst his more intimate friends. His knowledge of the earlier vernacular poetry of his country was profound and accurate, and his reputation extended over a wide area. As a writer of his own language his fame rests on his *Rām Kathā*, of which, I believe, no authorised edition was ever published. It is admittedly a model of the very, purest and best modern *Hindī*, free alike from vulgarisms and from podantry. He kept the proofs of the work by him for several years, incessantly polishing

it and repolishing it, till the day of his death. So much was the work admired that there was a large sale of these proof-sheets, which achieved great popularity, and extracts from them have been given prominent situations in the many Readers and Anthologies which have been issued of late years.

He was son of *Debi Dayāl Tripāṭhi*, and had two brothers—an elder, named *Sital Par'sād*, author of a play entitled *Jānaki Mangal*, the first Hindi play ever acted, and a younger, called *Gōpi Nāth*, who was father of *Kālī Par'sād Tiwārī* (No. 739).

#### NOTE ON THE HINDĪ<sup>1</sup> AND ON THE BIHARĪ DRAMA.

706. The Hindi drama is a plant of very recent growth. It is true that some of the earlier writers wrote what they called *nāṭaks*, for instance *Niwāj* (No. 198) wrote a *Sakuntalā*, and *Braj Bāsi Dās* (No. 369) and others translations of the *Prabōdha Chandrōdaya*; but these were plays only in name, being without entrances and exits of the characters. Similarly, the *Deb Māyā Prapañch* of the celebrated poet *Deb* (No. 140), the *Prabhāwatī* written for the Mahārāj of Banāras, and the *Ānand Raghunandan* written for Mahārāj *Biswanāth Singh* (No. 529) of *Riwā*, are wanting in the essentials of dramatic poetry.

The first Hindi play in which there are regular exits and entrances for the characters was the *Nahukh Nāṭak* of *Giridhar Dās* (*Gōpāl Chandr'*) (No. 580), which deals with Indra's expulsion from his throne by Nahuṣa and his subsequent reinstatement. *Harishchandr'*, the son of the author, was seven years old at the time it was written, which was therefore the year 1857.

The next Hindi play in a really dramatic form was the *Sakuntalā* of Rājā *Lachhman Singh*, which has in later years been edited by Mr. Pincott. It was followed by *Harishchandra's* (No. 581) *Bidyā Sundar*, founded on the well-known Bangālī poem of that name, but happily free from its obscenities. The fourth was the *Taptā Sambaran* of *Srīnibās Dās*, the fifth *Harishchandra's Bāndikī Hinsā*, and the sixth *Totā Rām's Ketō Kṛitānt*. These examples found many imitators.

The first Hindi play ever performed was the *Jānaki Mangal* of *Sital Par'sād Tiwārī*, elder brother of *Chhōṭā Rām Tiwārī* (No. 705).

<sup>1</sup> Partly abridged from *Harishchandra's 'Nāṭak'*, *Shri Harishchandra Kala*, p. 38.



This took place in the *Banaras* theatre in the Sambat year 1925 (1868 A.D.), and was very successful. It was followed by the *Ran Dhir Prēm Mohini* of *Srinibās Dās* and the *Satya Harishchandr'* of *Harishchandr'* at *Allāhābād* and *Kānh'pur*.

In *Bihār*, on the contrary, a dramatic tradition has existed for nearly five centuries. *Bidyapati Thākur* (1400 A.D.) (No. 17) was the author of two plays—the *Pārijāt Haran* and the *Rukmini Swayambar*. Manuscripts of these plays exist, I believe, to the present day, but I have never seen them. *Lāl Jhā* (No. 363) was author of the *Gāuri Parinay*. At the beginning of the present century *Bhānu Nāth Jhā* (No. 641) wrote the *Prabhābatī Haran*. *Har'kh Nāth Jhā* (No. 642) is author of the *Ukhā Haran* or (in Sanskrit) *Uṣā Harāṇa*. All these poets were Maithil Brāhmins. It must be admitted that their works hardly come under the name of vernacular plays, as the characters speak in Sanskrit and in Prākrit, only the songs being in Maithilī.

The following is a list of Hindi plays given by *Harishchandr', l.c.*

Name of play.	Author.
<i>Nahukk Nāṭak</i>	... <i>Gīrdhar Dās.</i>
<i>Sakuntalā</i>	... <i>Lachhman Singh.</i>
<i>Mudrā Rāchhas</i>	... <i>Harishchandr'.</i>
<i>Satya Harishchandr'</i>	... Ditto.
<i>Bidyā Sundar</i>	... Ditto.
<i>Andhēr Nagari</i>	... Ditto.
<i>Viśasya Viśamāṇṣadham</i>	... Ditto.
<i>Sati Pratāp</i>	... Ditto.
<i>Chandrābatī</i>	... Ditto.
<i>Madhuri</i>	... Ditto.
<i>Pākhaṇḍ Bīrāmban</i>	... Ditto.
<i>Nab Mallikā</i>	... Ditto.
<i>Durlabh Bandhu</i>	... Ditto.
<i>Prēm Jōgini</i>	... Ditto.
<i>Jāisā Kām Wāisā Parinām</i>	... Ditto.
<i>Karpūr Mañjarī</i>	... Ditto.
<i>Nil Debi</i>	... Ditto.
<i>Bhārat Durdasā</i>	... Ditto.
<i>Bhārat Janani</i>	... Ditto.
<i>Dhanañjay Bijay</i>	... Ditto.
<i>Bādikī Hinsā</i>	... Ditto.
<i>Barh Māh Muhāsē, Lōg Chais Tamāsē</i>	... <i>Gokul Chand.</i>

Name of play.	Author.
<i>Adbhut Charitr', or Grih Chandi</i>	... <i>Sri Matl.</i>
<i>Taptā Sambaran</i>	... <i>Srinibās Dās.</i>
<i>Ran Dhir Prēm Mohini</i>	... <i>Ditto.</i>
<i>Keto Kritānt</i>	... <i>Tōtā Rām.</i>
<i>Sajjād Sumbul</i>	... <i>Keshō Rām Bhaṭṭ.</i>
<i>Sham'shād Sāusan</i>	... <i>Ditto.</i>
<i>Jay Nar'singh ki Holt Khages</i>	... <i>Deoki Nandan Tiwārī.</i>
<i>Chachchhu Dān</i>	... <i>Ditto.</i>
<i>Pad'māwati</i>	... <i>Bāl Krish'n Bhaṭṭ.</i>
<i>Saxmishthā</i>	... <i>Ditto.</i>
<i>Chandr' Sen</i>	... <i>Ditto.</i>
<i>Sarōjini</i>	... <i>Ganēs Datt'.</i>
<i>Sarōjini</i>	... <i>Rādhā Charan Gosāl.</i>
<i>Mrichchhakatikā</i>	... <i>Gadā Dhar Bhaṭṭ.</i>
<i>Bārānganā Rahasya</i>	... <i>Bad'ri Nārāyan Chaudh'ri.</i>
<i>Bigyān Bibhākar</i>	... <i>Jānī Bihārī Lal.</i>
<i>Lalitā Nāṭikā</i>	... <i>Ambikā Datt' Byās.</i>
<i>Deb Purukh Drishya</i>	... <i>Ditto.</i>
<i>Beni Sanghār</i>	... <i>Ditto.</i>
<i>Gō Saṅkaṭ</i>	... <i>Ditto.</i>
<i>Bhārat Sāubhāgya</i>	... <i>Ditto.</i>
<i>Jānaki Mangal</i>	... <i>Sital Par'sād Tiwārī.</i>
<i>Dukkhini Bālā</i>	... <i>Rādhā Krish'n Dās.</i>
<i>Padmāwati</i>	... <i>Ditto.</i>
<i>Mahā Rās</i>	... <i>Mahārāj Kumār Kharag Lal Bahādur Mall.</i>
<i>Rām Līlā</i>	... <i>Dāmōdar Shāstrī.</i>
<i>Mrichchhakatikā</i>	... <i>Ditto.</i>
<i>Bāl Khel</i>	... <i>Ditto.</i>
<i>Rādhā Mādhab</i>	... <i>Ditto.</i>
<i>Wenis kā Sāudāgar (Merchant of Venice)</i>	... <i>Baleswar Par'sād.</i>
<i>Mrichchhakatikā</i>	... <i>Thākur Dayāl Singh.</i>
<i>Wenis kā Sāudāgar</i>	... <i>Ditto.</i>

---

ADDENDA TO CHAPTER XI.

---

707. पद्म कवि, the poet and bard Pañcham, of Pal'mau, district Ray Barāil. B. (P Fl.) 1867 A.D.

708. फल चन्द, Phal Chand, a Brāhman, of Bais'wara. B. (P Fl.) 1871 A.D.

Sib Singh gives two poets of this name; the second without date.

709. **सुदरसन सिङ्घ**, Kumār Sudar'san Siggh, of Chandāpur. (Cf. No. 693.) B. (P Fl.) 1873.

He has published a collection of his own poems.

710. **मानिक चन्द**, Manik Chand the Kāyasth, of district Sitāpur. B. (P Fl.) 1873 A.D.

711. **अनन्द सिङ्घ**, Anand Siggh alias Dur'ga Siggh, of Ahawanadi Koliya, district Sitāpur. Alive in 1883 A.D.

712. **ईशरी परन्साद**, विपाठी *Īswari Par'sād Trlpāthi*, of Pir'nagar, district Sitāpur. Alive in 1883.

He has written a translation of the *Rāmāyana* of *Vālmiki* in the form of an epic poem in various metres under the name of the *Ram Bilas*.

713. **उमराव सिङ्घ पेंवार**, the bard *Um'raw Siggh*, of *Sād'pur*, district Sitāpur. Alive in 1883.

714. **गुर दीन राय बन्दीजन**, the bard *Gur Din Ray*, of *Pāitsya*, district Sitāpur. Alive in 1883.

He attended the court of *Rājā Ran Jit Siggh Sah Jāg'rā* (No. 716), of *Īsanagar*, district *Khiri*.

715. **बल देव कवि चवस्थी**, the poet *Bal Deb Abasthi*, of *Dasāpur*, district Sitāpur. Alive in 1883.

Under the name of *Rājā Dal Thambhan Siggh Gāūr Sawāliya*, of *Hathiya*, he wrote a work on lovers entitled *Sriḡgar Sudhakar*.

716. **रन जीत सिङ्घ साह जाँगरे**, *Rājā Ran Jit Siggh Sah Jāg'rā*, of *Īsanagar*, district *Khiri*. Alive in 1883.

The author of a translation of the *Hriyamāga*.

717. **ठाकुर परन्साद त्रिवेदी**, *Thakur Par'sād Tribēdi*, of *Allgañj*, district *Khiri*. Alive in 1883.

718. **हजारी लाल त्रिवेदी**, *Hajari Lal Tribēdi*, of *Allgañj*, district *Khiri*. Alive in 1883,

A quietistic and moral poet.

719. **गङ्गा दयाल दूबे**, *Gangga Dayal Dabe*, of *Nis'gar*, district *Ray Barēll*. Alive in 1883.

Said to be skilled in Sanskrit and the vernacular.

720. **दयाल कवि**, the poet and bard *Dayal*, of *Sāti*, district *Ray Barēll*. Alive in 1883.

He is son of the poet *Shān* (No. 611).

721. **बिखनाथ**, the bard *Biwanāth*, of *Tikal*, district *Ray Barēll*. Alive in 1883.

He praised one *Ran'jit Siggh* (P No. 716). He is possibly the same as a *Biwanāth Kabi* mentioned by Sib Singh as born 1844 A.D., who has written a number of poems on the manners and customs of the people of *Lakh'nau*.

722. **ब्रिन्दावन**, *Brindaban*, a *Brāhman*, of *Sem'rānta*, district *Ray Barēll*. Alive in 1883.

? *Rāg*. No particulars. He is possibly the same as a *Brindaban Kabi* mentioned by Sib Singh.

723. **लच्छिराम कवि**, the poet and bard *Lachhiram*, of *Hol'pur*, district *Barabaghli*. Alive in 1883.

He wrote a treatise on lovers (see note to No. 87) under the name of *Sib Siggh* (the author of the anthology), and called it *Sib Siggh Sarāj*. Cf. No. 126.

724. **संत बकस**, the bard *Sant Bak's*, of *Hol'pur*, district *Barabaghli*. Alive in 1883.

Cf. No. 126.

725. **समर सिङ्घ**, *Samar Siggh*, a *Chhattri*, of *Har'ha*, district *Barabaghli*. Alive in 1883.

The author of a *Ramāyan*.

726. सिव परन्वव कवि, the poet *Sib Par'sann*, a *Sāk'dwipi* Brāhman, of *Ram'nagar*, district *Barābānki*. Alive in 1883.

727. सीता राम दास, *Sitā Ram Das*, a *Baniyā*, of *Birāpur*, district *Barābānki*. Alive in 1883.

728. गुनाकर त्रिपाठी, *Gunākar Tripaṭhī*, of *Kantha*, district *Unāo*. Alive in 1883.

He writes in Sanskrit and in the vernacular. His family is famed for its knowledge of astronomy.

729. सुख राम, *Sukh Ram*, a Brāhman, of *Chāuhattarī*, district *Unāo*. Alive in 1883.

He is possibly the same as a *Sukh Ram Kabi* mentioned by *Sib Singh* as *B. (P Fl.) 1844 A.D.* and as an erotic poet.

730. देवी दीन, the bard, *Devi Dīn*, of *Bil'grām*, district *Har'dol*. Alive in 1883.

His best works are a *Nakh'sikh* (see note to No. 87) and the *Ras-dar'pan*.

731. माता दीन सुकल, *Mata Dīn Sukal*, of *Aj'garā*, district *Par'tāp'garh*. Alive in 1883.

He attends the court of *Rājā Ajit Singh*, of *Par'tāp'garh*. Some verses by him, entitled *Gyan Dohabālī*, will be found in the *Bhākha Sar* of *Sahib Prasad Singh*.

732. कन्हैया बख्श, *Kanhāya Bakhsh* the *Bāis*, of *Bais'wārā* (*Āudh*). Alive in 1883.

His best work is in the quietistic style.

733. गिरि धारी माठ, *Giri Dhari Bhaṭ*, of *Maṭ Ran'purā*, in district *Jhansī*, *Bundel'khaṇḍ*. Alive in 1883.

734. जबरदस्त, the bard *Jab'rās*, of *Bundel'khaṇḍ*. Alive in 1883.

735. रण घोर सिङ्घ, *Rājā Ran Dhr Singh*, *Sir'māūr*, of *Sigg'ra Maū*. Alive in 1883.

Besides being a patron of poets, he is author of the *Kabya Ratnākar* (written 1840 A.D.) and the *Bhākhan Kāmudī* (written 1860 A.D.). There are many towns of the name of *Maū* in India, but I have been unable to identify that named as above by *Sib Singh*.

736. सिव दीन, *Paṇḍit Sib Dīn* alias *Raghu Nath*, a Brāhman, of *Rasūl-ābād*. Alive in 1883.

The author of the *Bhābāmāhīmna* and other works. Possibly the same as a *Sib Dīn Kabi* mentioned by *Sib Singh* without particulars. There are several towns of the name of *Rasūlābād* in India. I do not know which is the one above referred to.

737. राम नारायण, *Ram Narāyan*, a *Kāyasth*. Alive in 1883.

An erotic poet. He is *Munshī* to *Mahārāj Man Singh* (No. 599).

738. अम्बिका परन्साद, *Ambika Par'sād*. Alive in 1883 A.D.

He belongs to the *Shāhābād* district, and is the author of numerous songs in the *Bhoj'pūrī* dialect, which are not of great merit, but are valuable as samples of the author's mother tongue. A number are given in Part II of *Seven Grammars of the Bihār Dialects*.

739. काशी परन्साद तिवारी, *Kālī Par'sād Tiwārī*, of *Banāras*. Alive in 1888.

This gentleman is Head *Paṇḍit* of the *Jhāūgāñj* City School, in *Paṭ'nā*. He is the author of several school-books, and of a *Bhākha Rāmayan*, in mixed Hindi prose and verse, in

a simple style, which is much admired. He is nephew of Paṇḍit *Chhoṭa Ram Tiwari* (No. 705).

740. बिहारी बाब चौदे *Bihari Lal Chāuba*, Assistant Professor of Sanskrit at Paṭṇā College. Alive in 1888.

This gentleman, besides writing a large number of useful school-books, is author of a useful work on rhetoric entitled *Bihari Tul'si Bhakhan Bodh*. He is also editing a good edition of the *Sat Sal* of *Tul'si Das* (No. 128) in the *Bibliotheca Indica*.

## CHAPTER XII.

## MISCELLANEOUS.

THE following chapter contains the names of a number of minor poets, whose dates I have not been able to fix.

I.—Poets mentioned in the Kabi-mala of Tul'si (No. 153), and therefore earlier than 1655 A.D.

- |   |  |
|---|--|
| 741. सङ्ग कवि, the poet <i>Saghh.</i>           | 745. श्री कर कवि, the poet<br><i>Sri Kar.</i>  |
| 742. साहब कवि, the poet <i>Sahab.</i>           | 746. श्री हठ कवि, the poet<br><i>Sri Hath.</i> |
| 743. सिद्ध कवि, the poet <i>Siddh.</i>          |  |
| 744. सुबुद्धि कवि, the poet<br><i>Subuddhi.</i> |  |

II.—Poets mentioned in the Hajara of Kalidas Tribedi (No. 159), and therefore earlier than 1718 A.D.

- |   |   |
|---|---|
| 747. जसन्त कवि, the poet<br><i>Jas'want</i> the younger.  | 750. दिवा राम कवि, the poet<br><i>Dila Ram.</i>   |
| 748. तीखी कवि, the poet <i>Tikhi.</i><br>If I understand Sib Singh aright,<br>poems by him are included in Haj. | 751. राम रूप कवि, the poet<br><i>Ram Rup.</i><br>I have collected several songs<br>by him in Mithila. |
| 749. तेही कवि, the poet <i>Tehi.</i><br>If I understand Sib Singh aright,<br>poems by him are included in Haj.  | 752. लोधी कवि, the poet <i>Lodhi.</i>   |

III.—Poets mentioned in the Kabya-nir'nay of Bhikhari Das (No. 344), and therefore earlier than 1723 A.D.

- |  |  |
|--|--|
| 753. लोक नाथ कवि, the poet<br><i>Lok Nath.</i><br>Also in Rāg.   | There is something wrong about these<br>dates. The latter is probably the<br>correct one.  |
| 754. सुखान नबी, <i>Sayyad Gulam<br/>Nabi</i> alias the poet <i>Ras Lin</i> , of <i>Bil'gram</i> ,<br>district <i>Har'dol</i> .<br>Besides being learned in Arabic<br>and Persian, he was also a master of<br>the vernacular. He wrote a <i>nakh'-<br/>sikh</i> called <i>Agg Dar'pan</i> (dated 1637<br>A.D.), and a treatise on rhetoric,<br>entitled <i>Ras Par'bodh</i> (dated 1741 A.D.) | 755. बलि कवि, the poet <i>Bali.</i><br>An erotic poet.   |
|  | 756. रहीम कवि, the poet<br><i>Rahim.</i><br>He is distinct from 'Abdu'r <i>Rahim<br/>Khan'khāna</i> (No. 108). It is difficult<br>to distinguish between the works of<br>this poet and those of his illustrious<br>namesake. |

IV.—Poets mentioned by the poet Sudan (No. 367), and therefore earlier than 1753 A.D.

757. सुनेहो कवि, the poet *Sanshi*.

758. सिव दास कवि, the poet *Sib Das*.

Garcin de Tassy (I, 474) mentions an author of this name who came from Jāipur, to whom we owe the *Sib Chāmpai*, a work quoted by Ward in his *History of the Hindūs* (II, 481). He was also author of a book the name of which Garcin de Tassy gives as *Pōthi lok akat ras jagat*, which he confesses he does not understand.

759. सुमेरु सिङ्ग साहेबजादा, Prince *Sumerū Singh*.  
Also in Sun.

760. सराज कवि, the poet *Saraj*.

761. हरि कवि, the poet *Hari*.

The author of a commentary on the *Bhakha Bhakhan* (No. 377), entitled *Chamathar Chandrika*, and of a metrical commentary on the *Kabi-priya* (No. 134) entitled *Kabi-priyabharan*. He also translated the *Amara Kōṣa* (P Rāg. cf. Nos. 170, 567, 589) into the vernacular.

762. हित राम कवि, the poet *Hit Ram*.

V.—Poets mentioned in the Rag-Sagarodbhab Rag-Kalpadrum of Krishnanand Byas Deb (No. 638), and therefore earlier than 1843 A.D.<sup>1</sup>

763. हबोडे कवि, the poet *Chhabils*, of *Braj*.

764. जगन्नाथ दास, *Jagnnāth Das*.  
He is possibly the same as one *Jagannath Kabi* the elder, mentioned by *Sib Singh*. Cf. No. 601.

765. जुग राज कवि, the poet *Jug Raj*.

Said to be the author of some tasteful poems.

766. धोडे दास, *Dhōdha Das*, of *Braj*.

767. नाम देव, *Nam Deb*.

Poems by him are also included in the *Sikh Granth* (see Nos. 22, 169).

768. बलि राम दास, *Bali Ram Das*, of *Braj*.

Also *Sring*. Possibly the same as a *Bali Ram* quoted by Garcin de

Tassy (I, 105) from Mack. (II, 108) as author of the *Chit Bilas*, a treatise on the creation of the world, in which are described the objects and end of human existence, the formation of gross and ethereal bodies, and the means of acquiring salvation.

769. बिसम्न दास, *Bish'n Das*.

Also the name of the author of a number of emblematic *dōhās*.

770. भगवान हित राम दास, *Bhag'wan Hit Ram Ray*.

771. मन निधि कवि, the poet *Man Nidhi*.

772. मनि कण्ठ कवि, the poet *Mani Kanth*.

773. मुरारि दास, *Murari Das*, of *Braj*.

774. रसिक दास, *Rasik Das*, of *Braj*.

<sup>1</sup> See also many other names mentioned in the preface of the same work extracted out in No. 638.

775. राम राय, *Ram Ray*, the  
Bathāūr.

776. लच्छन दास कवि, the poet  
*Lachchhan Dās*.

I have found a poem in the Braj  
dialect, and bearing his name, in  
Mithilā.

He was son of Rājā Khēm Pal  
the Bathāūr.

777. लक्ष्मण सरन दास, *Lachhu-  
man Saran Dās*.

778. सगुन दास कवि, the poet  
*Sagun Dās*.

779. छाम मनोहर कवि, the  
poet *Syām Manōhar*.

VI.—Poet mentioned in the Ras Chandroday of Thakur Par'sad  
(No. 570), and therefore earlier than 1863 A.D.

780. कालिका कवि, the poet and bard *Kalika*, of *Banāras*. Alive in 1883.  
Also in Sun.

VII.—Poets mentioned in the Dig-bijai Bhukhan of Gokul Par'sad  
(No. 694), and therefore earlier than 1868 A.D.

781. खान कवि, the poet *Khān*.

782. धुरन्धर कवि, the poet  
*Dhurandhar*.

Also Srigg.

783. नायक कवि, the poet  
*Nayak*.

Also Sringg.

VIII.—Poets mentioned in the Sundari Tilak of Harishchandr'  
(No. 581), and therefore earlier than 1869 A.D.

784. आक्षीमन कवि, the poet  
*Ākshīman*.

785. कवि राम, *Kabi Ram alias  
Ram Nath*, the *Kāyasth*.

Sib Singh gives two poets of  
this name. One he puts down as  
alive in 1883, and the other as born  
in 1841. Probably they are the same.

786. तुलसी जी खोभा जी,  
*Tul'sī Śrī Ūjha Jī*, of *Jōdh'pur (Mar'war)*.

He is said to be an elegant erotic  
poet.

787. दया निधि, *Dayā Nidhī*,  
a *Brāhman*, of *Pāt'nā*.

Possibly the same as a *Dayā  
Nidhī Kabi* mentioned by Sib Singh,  
also without date. Cf. No. 365.

788. नजीब खान, *Najīb Khān  
alias* the poet *Rasiyā*, councillor of  
the *Mahārāj* of *Paṭiyāḷā*.

789. नब निधि कवि, the poet  
*Nab Nidhī*.

790. नबीन कवि, the poet  
*Nabīn*.

An erotic poet.

791. नरेश कवि, the poet  
*Narēś*.

It appears from a reference in one  
of his detached poems that he was  
the author of a treatise on lovers (see  
note to No. 87).

792. पारस कवि, the poet  
*Paras*.

793. महाराज कवि, the poet  
*Mah'raj*.

Also Sringg.

794. रिखि नाथ कवि, the poet  
*Rikhi Nath*.

Also Sringg. An erotic poet.

795. सेखर कवि, the poet  
*Sekhar*.

An erotic poet.

796. हनुमान कवि, the poet  
and bard *Hanumān*, of *Banāras*.



IX.—Poets mentioned in the Kabya Sangrah of Mahes Datt' (No. 696), and therefore earlier than 1875 A.D.

797. कृपा राम, *Kripā Rām*, the Brāhman, of *Narānapur*, district *Gōḍā*.

He translated the whole *Bhāgavata Purāṇa* into simple language in *dōḷā* and *chāḍpāis*. Cf. No. 828.

He is probably the same as a *Kripā Rām Kabi* (date unknown) who was the author of a poem in the *Champū* style, entitled *Madhab Sulōchana*, and

as another *Kripā Rām Kabi* (date also unknown), author of an erotic poem in the *dōḷā* metre, entitled *Hit Tarāgini*.

798. नवल दास, *Nawal Dās*, the Chhattī, of *Gur Gāw*, district *Barābaghī*.

He is the author of a work entitled *Gyan Sarōbar*. His date is (certainly incorrectly) put by *Sib Singh* at *Sambat 1316* (A.D. 1259).

X.—Miscellaneous poets whose dates I have been unable to fix. Collected from various sources, principally the *Sib Singh Saroj*.

799. अमरजी कवि, the poet *Amar Jī*, of *Rāj'putānā*.

According to *Sib Singh* he is mentioned by *Tod* in his *Rājasthān*, but I have been unable to find the place.

800. कल्याण सिङ्घ भट्ट, *Kalyān Singh Bhṭṭ*.

801. काशी चरण बाजन्पेयी, *Kaśī Charan Baj'pēyī*, of *Bīgah'pur*, district *Unāo*.

Said to have been a skilled poet.

802. काशी दीन कवि, the poet *Kaśī Dīn*.

He translated poems in honour of *Durgā*.

803. कुञ्ज गोपी, *Kuñj Gōpī*, the *Gāūr Brāhman*, of *Jāpur*.

An erotic writer.

804. केशवर राम कवि, the poet *Kēś'war Rām*.

Author of a work entitled *Bhramar-gīt*, or songs of a bee, which however, according to *Garcin de Tassy* (I, 302), was written by *Krish'n Dās*, No. 806.

805. कृपास कवि, the poet *Kripās*.

An erotic writer.

806. कृष्ण दास, *Krish'n Dās*.

Author of a commentary on the *Bhakt Māla* (see No. 51). See *Garcin de Tassy*, I, 302. *Garcin de Tassy* makes him also possibly the author of a *Bhramar-gīt* (see No. 804), and of a religious treatise entitled *Prēm Sattwa Nirūp*.

807. खान मुहन्तान कवि, the poet *Khān Muḥ'tān*.

808. खुसाब पाठक, *Khusal Pāṭhak*, of *Rāj Barāhī*.

He wrote on lovers (see note to No. 87).

809. खड चन्द कवि, the poet *Khāb Chand*, of *Mār'war*.

He composed a poem in honour of *Rājā Gambhīr Sāhī*, of *Īdar*.

810. खेतस कवि, the poet *Khēṭas*.

He wrote on lovers (see note to No. 87).

811. गङ्गा धर कवि, the poet *Gaṅgā Dhar*.

He has written a commentary on the *Sat Sal* of *Bihārī* (No. 196) in the *kuṇḍaliya* and *dōḷā* metres, named the *Up'sat'sāyā*.

812. गज सिङ्ग, *Gaj Singh*.

The author of the *Gaj Singh Bīlās*.  
(*Of.*, however, No. 190.)

813. गौध कवि, the poet *Gidh*.

Some detached *chhappās* and *dōhās* by him are extant.

814. गुमानो कवि, the poet

*Gumāni*, of *Paṭṇā*.

He wrote a number of verses, which are in every one's mouth in *Bihār*. The first three lines are in *Sanskrit*, and the fourth of each is a *Hindī* proverb. Specimens have been published in the *Indian Antiquary*. An example is

यावद्दामः मञ्जुधारी  
नायातीह लखंघारी  
तावत्तस्मै देया नारी  
स्यो भोजे त्यो लम्बु मारी

(*Mandōdari* addresses *Rāvāṇa*).

(*Sanskrit*) Before *Rāma* come armed here to fight with thee, do thou return his wife to him, for (*Hindī proverb*) 'The longer a blanket moisteneth (in the dew), the heavier it is.'

815. गुलाम राम कवि, the poet

*Gulam Ram*.

His poems are said to be good.

816. गुलामी कवि, the poet

*Gulami*.

His poems are said to be good.

817. गोसाल कवि, the poet

*Gosāl*, of *Rāj'putāna*.

His occasional *dōhās* and those on morals are excellent.

818. गोपाल राय कवि, the poet

*Gopal Ray*.

He wrote some verses in praise of *Narēndr' Lal Sahī* and *'Adil Khan*.

819. गोपाल सिङ्ग, *Gopal Singh*,

of *Braj*.

He wrote the *Tul'sī Sabdarth Par'kās*. In it he describes the *Ashṭa Chhap* (see No. 35).

820. गोविन्द राम, the bard

*Gobind Ram*, of *Rāj'putāna*.  
He was author of a work entitled the *Harāwati*, which is a history of the *Hārā* family (cf. *Tod's Rājāsthān*, II, 454; *Calc. ed.* ii, 499).

821. घासी मद्द, *Ghāsī Bhatt*.

822. चक्र पानि, *Chakr' Pāni*.  
A *Māthil* poet (see *J. A. S. B.*, vol. LIII, p. 91).

823. चतुरभुज, *Chatur'bhuj*.

A *Māthil* poet (see *J. A. S. B.*, vol. LIII, p. 87).

824. चौखे कवि, the poet

*Chōkhe*.  
*Sib Singh* says that his poems are clever (*चौखी*).

825. छत्तन कवि, the poet

*Chhattan*.  
826. जगन्नेस कवि, the poet

*Jag'nēs*.  
827. जनारदन मद्द, *Janār'dan*

*Bhatt*.  
He wrote a treatise on medicine entitled *Bādyā Ratan*.

828. जयानन्द, *Jayānand*.

He was a *Māthil* poet, a *Karan Kāyasth* by caste (see *J. A. S. B.*, vol. LIII, p. 86).

829. जुगल परन्साद चौबे, *Jugal*

*Par'sad Chāubē*.  
He has written a good *Dohabāll*.

830. जै मिश्र कवि, the poet

*Jai Krish'n*.  
He was son of the poet *Bhawānī Das*. Cf. No. 683. He wrote a treatise on prosody entitled *Chhand Sār*.

831. जै सिङ्ग कवि, the poet

*Jai Singh*.  
An erotic writer.

832. टहकन कवि, the poet  
*Tah'kan*, of the *Pañjab*.

He has translated the episode of the Sacrifices of the Pāṇḍavas (*Paṇḍavō hō yajña*) from Sanskrit into the vernacular.

833. ठाकुर राम कवि, the poet  
*Thakur Rām*.

A quietistic poet.

834. ढाक, *ḍak*, an agricultural poet (see Ghāgh (No. 217) and cf. *Bihār Peasant Life*).

835. डकन कवि, the poet  
*Ḍakan*.

836. दया देव कवि, the poet  
*Dayā Dēb*.

Sringg.

837. दान कवि, the poet *Dān*.

An erotic poet.

838. दिखीप कवि, the poet  
*Dilp*.

839. देव नाथ कवि, the poet  
*Dēb Nath*.

840. देव मनि कवि, the poet  
*Dēb Mani*.

He wrote a commentary in the vernacular to the first 16 *adhyaḥyas* of *Chāṇakya's Rājantī* (Rāg. Cf. Nos. 574 and 919).

841. देवी कवि, the poet *Dēvi*.

An erotic poet. Probably the same as one of the many other poets whose names commence with *Dēvi*.

842. देवी दत्त कवि, the poet  
*Dēvi Datt'*.

A writer of quietistic and occasional pieces.

843. देवी सिङ्घ कवि, the poet  
*Dēvi Singh*.

Sringg.

844. द्विज नन्द कवि, the poet  
*Dwij Nand*.

845. नजामी, *Najami*.

I know nothing about this poet, except one short poem in praise of Sib, bearing his name, in the Bais'wari dialect, which I collected orally in Mithilā.

846. नन्द राम कवि, the poet  
*Nand Rām*.

A quietistic poet.

847. नन्दोपति, *Nandīpatī*.

A Māthil poet. See J. A. S. B., vol. LIII, p. 79.

848. नबी कवि, the poet *Nabi*.

Sringg. The author of an excellent *Nakh'aikh* (see note to No. 87).

849. नवल किशोर कवि, the poet  
*Nawal Kishōr*.

No particulars. He is possibly the same as one of the other poets whose name commences with *Nawal*, and as a poet mentioned by Sib Singh, without date, as *Nawal Kabi*.

850. नाथ, *Nath*.

Sringg. Many poets, such as *Kaal Nath* (No. 139), *Uday Nath* (No. 334), *Sib Nath* (No. 632), &c., often call themselves, as *nom de guerre*, simply *Nāth*, which has given rise to great confusion. Cf. Nos. 68, 147, 162, 440, 632.

851. नेही कवि, the poet *Nehi*.

852. नैन कवि, the poet *Nān*.

853. पखाने कवि, the poet  
*Pakhānē*.

854. परन्धान केशव राय कवि, the poet  
*Par'dhān Kēśab Rāy*.

He wrote a treatise on veterinary surgery entitled *Salihōtr'* (Rāg). He is possibly the same as a *Par'dhān Kabi* mentioned by Sib Singh, without date or particulars.

855. परन्मल, *Par'mall*.

He was son of *Saḡkar*, and was author of a Jāin work entitled *Sripāl Charitr'*. See *Garcin de Tassy*, I, 401. Cf. id. I, 520.

856. पुरान कवि, the poet *Puran*.

857. पुष्कर कवि, the poet *Pushkar*.

The author of a work on composition (साहित्य) entitled *Ras-ratan*.

858. पुरान चन्द जूष, *Paran Chand Jūth*.

He wrote a work entitled the *Rām-rāhasya Rāmāyan*.

859. प्रेम केसर दास, *Prēm Kēswar Das*.

Author of a translation into the vernacular of the 12th book of the *Bhagavata Purāṇa*. The India Office Library is said by Garcin de Tassy (I, 404) to possess a copy.

860. फेरन कवि, the poet *Phēran*.

861. बकसी कवि, the poet *Bak'sī*.

Possibly the same as a *Bak'sā* mentioned in the preface to *Rāg*.

862. बजरङ्ग कवि, the poet *Baj'rang*.

863. बदन कवि, the poet *Badan*.

864. बन्सी धर मिसर, *Bansi Dhar Misar*, of *Sandila*.

A quietistic poet.

865. बरग राय, *Bar'g Ray*.

Author of a work entitled *Gōpā-chalakhāṇā*, or *History of Gwāliyar*. See Garcin de Tassy, I, 518.

866. बाबू भद्र कवि, the poet *Babu Bhadr*.

867. बिदुख कवि, the poet *Bidukh*.

A poet who dealt with the sports of *Kṛiṣṇa*.

868. बिन्दा दत्त कवि, the poet *Binda Datt*'.

An erotic poet.

869. बिसम्भर कवि, the poet *Bisambhar* or *Biswāmbar*.

An erotic poet.

870. बिसेशर कवि, the poet *Bisēsar*.

871. बुद्ध सेन कवि, the poet *Buddh Sen*.

872. बुध सिङ्घ, *Budh Singh*, the *Pañjabī*.

Author of an elegant translation into the vernacular of the story of *Madhavānala* or *Mādhonāl*. (Cf. Nos. 216, 629.)

873. बुलाकी दास, *Bulāki Das*.

A prolific writer of *ghāṭos* or songs peculiar to the month of *Chāit* in the *Bhoj'pūrī* dialect. See *Some Bhoj'pūrī Folk-songs*, J. R. A. S., vol. xviii.

874. बेनी माधव भद्र, *Bēni Madhab Bhadr*.

875. बैन कवि, the poet *Bān*.

876. बोधी राम कवि, the poet *Bodhi Ram*.

877. ब्रज मोहन कवि, the poet *Braj Mohan*.

An erotic poet.

878. ब्रजेश कवि, the poet *Brajēs*, of *Bundel'khāṇḍ*.

879. ब्रिन्द कवि, the poet *Brind*.

880. भगवान दास निरञ्जनी, *Bhag'wan Das, Nirāñjani*.

He translated the *Bhartṛihari Ṣataka* into the vernacular under the name of *Bhṛityaharī Ṣat*.

881. मझन, *Bhañjan*.  
A Māthil poet. See J. A. S. B., vol. LIII, p. 90.

882. मझुर, *Bhaḍḍar*, an agricultural poet. See *Ghagh* (No. 217) and cf. *Bihār Peasant Life*.

He was by tradition a noted astrologer, and is said to have belonged to the *Shāhābād* district. Many folk-tales are current concerning him.

883. भोला नाथ, *Bhola Nath*, a *Brahman*, of *Kandūj*.

He wrote a metrical version of the *Bātal Pachisi* (Rāg.).

884. मङ्गल कवि, the poet *Maggad*.

885. मनसा राम कवि, the poet *Man'sā Rām*.

Srīg. A writer on lovers (see note to No. 87). He is possibly the same as a *Man'sā Kabi* mentioned by Sib Singh as a great master of alliteration.

886. मनी राय कवि, the poet *Manī Rāy*.

An erotic poet.

887. मय्यठ कवि, the poet *Manya*.  
An erotic poet.

888. मनोहर दास निरञ्जनी, *Manōhar Dās, Nirāñjanī*.

The author of a Vedantic work entitled *Gyān-chūran Bachanikā*.

889. महन्ताव कवि, the poet *Mah'tāv*.

The author of an admired *Nakh'sikh* (see note to No. 87).

890. महिपति, *Mahipati*.

A Māthil poet. See J. A. S. B., vol. LIII, p. 84.

891. मानिक दास कवि, the poet *Manik Dās, of Mathurā*.

The author of a work entitled *Manik-bōdh*, treating of Kṛiṣṇa's sports.

892. मीरन कवि, the poet *Miran*.

Srīg. The author of an admired *Nakh'sikh* (see note to No. 87).

893. मुनि दास कवि, the poet *Muni Dās*.

894. मुसाहिब, *Musāhib, Rājā of Bijaur*.

He wrote commentaries on the *Binay Pattrikā* (see No. 128) and on the *Ras Rāj* (see No. 146).

895. मन्, *Man*, the Asōthar, a Brāhman, of *Ghazipur*.

The author of many works. Amongst them the *Rām Rāban* or *Juddh* may be mentioned.

896. रघु राम, *Raghu Rām*, the Guj'rāti, of *Ah'madābād*.

The author of a play entitled *Madhab Bilās* (P Rāg. Cf. No. 629).

897. रघु दास कवि, the poet *Raghu Dās*.

An erotic poet.

898. रज्जब कवि, the poet *Rajjab*.

Srīg. An esteemed author of *dōhās*.

899. रतन पास कवि, the poet *Ratan Pās*.

The author of various *dōhās* on morals.

900. रमापति, the poet *Ramāpati*.

P Srīg. A Māthil poet. See J. A. S. B., vol. LIII, p. 83.

901. रस पुञ्ज दास, *Ras Puñj Dās*, the Dādū Panthī.

The author of two good works on prosody, entitled *Prastar Prabhakar* and *Brittya Binōd*.

902. राम चरन, *Rām Charan*, a Brāhman of *Ganēs'pur*, district *Barābaghī*.

The author of a Sanskrit work entitled *Kāyastha-kula Bhāskara*, and of a vernacular work entitled *Kāyasth-dhar'm Dar'pan*.

903. राम दत्त कवि, the poet *Rām Datt*'.

904. राम दया कवि, the poet *Rām Dayā*.

The author of a work entitled *Rāg Malā* (Rāg.). Cf. No. 400.

905. राम देव सिङ्घ, *Rām Dēv Singh*, a Chhattī of the Solar race, of *Khanḍāsā*.

906. राम नाथ मिसर, *Rām Nath Misar*, of *Āzam'garh*.

**907.** राम बख्श, *Rām Bakhsh*  
*alias Rām Kabl.*

He attended the court of the Rānā of *Sir'māūr*. He is the author of a treatise on vernacular composition (चाहिल) and of a commentary to the *Sat Sal* of *Bihārī Lal* (No. 196).

**908.** राम लाल कवि, the poet  
*Rām Lal.*

**909.** राम सेख कवि, the poet  
*Rām Sekh*, a Brāhman.

The author of a play entitled *Nritya Raghav Milan*.

**910.** राम सेवक कवि, the poet  
*Rām Sebak.*

The author of a work entitled *Dhyan Chintamani*.

**911.** रामा कान्त, *Rāmā Kant.*  
I have collected songs in the Braj dialect in Mithilā, purporting to be by this poet.

**912.** राय चन्द कवि, the poet  
*Ray Chand*, of *Nagar*, in *Guj'rat*.

According to Sib Singh he attends the dar'bār of *Rājā Dal Chand*, *Jagat Sēth* in *Murshidābād*, and is the author of two displays of learning, entitled (1) *Git'gobindārāshān* (a translation of the *Gita Gōvinda*) and (2) *Lilavati* (Rāg.). There was a *Rājā Dal Chand* of *Murshidābād* who was great-grandfather of *Rājā Śiva Prasād* (No. 699, *q.v.*), who may possibly be the person referred to by Sib Singh.

**913.** राय जू कवि, the poet  
*Ray Jū.*

An erotic poet. Possibly the same as a *Ray Kabl* mentioned by Sib Singh, also as an erotic poet.

**914.** लक्ष्मण कवि, the poet  
*Lachhman.*

He wrote a *Sāllhōtr'*, or treatise on veterinary surgery.

**915.** लक्ष्मण सिङ्घ, *Lachhman*  
*Singh.*

An erotic poet.

**916.** लक्ष्मी कवि, the poet  
*Lachhmi.*

Sib says he is mentioned by *Saran* (P)

**917.** ललित राम कवि, the poet  
*Lalit Rām.*

**918.** लाजब कवि, the poet  
*Lajab.*

**919.** लाल कवि, the poet *Lal.*  
He translated *Chāṇakya's Rājanīti* (Rāg.) into the vernacular. Cf. Nos. 525, 574, and 840.

**920.** लाल चन्द कवि, the poet  
*Lal Chand.*

The author of emblematic *kaḷittas* and *kuṇḍallyās*.

**921.** लोक मणि कवि, the poet  
*Lok Manī.*

Sib Singh says that he is mentioned by *Saran* (P)

**922.** लोने कवि, the poet and  
bard *Lōnē*, of *Bundel'khaṇḍ*.

An erotic poet.

**923.** वज्र-हन, *Waz'han.*  
A quietistic Vedantic author of *dōhās*.

**924.** वहाब, *Wahab.*  
The author of a well-known *Bārā Māsā*, or song descriptive of the 12 months.

**925.** वाहिद कवि, the poet  
*Wahid.*

An erotic poet.

**926.** सतु जीत सिङ्घ, *Rājā Satru*  
*Jit Singh*, the *Bundelā* of *Datiyā*, in *Bundel'khaṇḍ*.

The author of a treatise on rhetoric, &c., under cover of a commentary to the *Ras Raj* (No. 146).

**927.** सबल श्याम कवि, the poet  
*Sabal Shyam.*

928. सम्भु नाथ मिस्त्र, *Sambhu Nath Misar*, of *Muradabad*, district *Unao*.

929. सम्भु परन्साद कवि, the poet *Sambhu Par'sad*.

An erotic poet.

930. सरस राम, *Saras Ram*.

A Māthil poet, who attended the court of a King *Sundar*. See J. A. S. B., vol. LIII, p. 87. Possibly this King was the *Rājā Sundar Thakur of Tir'hut*, who came to the throne 1641 A.D. and died 1668 A.D.

931. सविनाथ कवि, the poet *Sasi Nath*.

Sring. An erotic poet.

932. सिव राज, *Sib Raj* of *Jāipur*.

† Sring. A writer of whom *Garcin de Tassy* (I, 476) speaks as follows:— "We owe to him a work entitled *Ratan-mala*, quoted by *Ward* in his *History of the Hindūs*, II, 481. I do not know if it is the same work which *Mr. Wilson* has made use of for his dictionary. This last is a list of the names of vegetable and mineral drugs in Sanskrit and Hindi. We owe to the same author the *Sib-Sagar*, a work also cited by *Ward*." The author is also mentioned in the *Sib Siggh Saroj*.

933. सुजान कवि, the poet *Sujan*.

An erotic poet.

934. सुन्दर कवि, the poet and bard *Sundar*, of *As'ni*, district *Fatih'pur*.

The author of a work entitled *Ras Par'bōdh*.

935. सुखन्तान कवि, the poet *Sul'tan*.

An erotic poet.

936. सोम कवि, the poet *Sobh*.  
An erotic poet.

937. सोम नाथ कवि, the poet *Sobh Nath*.

938. हनुमन्त कवि, the poet *Hanumant*.

He attended the court of *Rājā Bhanu Par'tāp Siggh*.

939. हर चरन दास कवि, the poet *Har Charan Dās*.

The author of a good work on vernacular composition (वाचिहृत्य) entitled *Brihat Kabi-ballabh*.

940. हर जीवन कवि, the poet *Har Jiban*.

941. हर दयाल कवि, the poet *Har Dayal*.

An erotic poet.

942. हरि चन्द कवि, the poet *Hari Chand*, of *Bar'sana*, in *Braj*.

The author of a prosody entitled *Chhand Swarūpinī*.

943. हरि देव कवि, the poet *Hari Dēv*, a *Baniyā*, of *Brindāban*, in *Braj*.

The author of a prosody entitled *Chhand Payōnidhi*.

944. हरि बल्लभ कवि, the poet *Hari Ballabh*.

A quietistic poet.

945. हरि भाद्र कवि, the poet *Hari Bhānd*.

The author of a treatise on vernacular composition (वाचिहृत्य) entitled *Narind Bhākhan*.

946. हरि लाल कवि, the poet *Hari Lal*.

Sring. Possibly the same as another *Hari Lal Kabi*, also mentioned by *Sib Siggh* without date, as an erotic poet.

947. हित नन्द कवि, the poet *Hit Nand*.

Possibly the same as a *Hit Ānand* mentioned in the preface to Rāg.

948. श्रीराधा कवि, the poet *Hira Lal*.

An erotic poet.

949. हुलास राम कवि, the poet *Hulas Ram*.

The author of a treatise on veterinary surgery entitled *Sāllhotr'* (Rāg). Possibly the same as a *Hulas Kabi* mentioned by Sib Singh as an erotic poet.

950. हेम कवि, the poet *Hem. Srigg*. An erotic poet.

951. हेम गोपाल कवि, the poet *Hem Gopal*.

The author of an emblematic verse, which is all that is known to have survived of his work.

952. हेम नाथ कवि, the poet *Hem Nath*.

He attended the court of *Kalyan Singh*, of *Keh'ri*.



## INDICES.

---

	<i>Page.</i>
INDEX I, NAMES OF PERSONS . . . . .	1—20
INDEX II, NAMES OF WORKS . . . . .	21—30
INDEX III, NAMES OF PLACES . . . . .	31—35

---

*N.B.—The figures refer to sections of the work.*

---



## INDEX No. I.

## NAMES OF PERSONS.

- 'Abdu'l Jalil, 179, 209.  
 'Abdu'r Raḥīm Khān'khānā, 108,  
 125, 756.  
 'Abdu'r Raḥīmān, 182.  
 Abhay Rām, 64, 638.  
 Abhay Singh, 370, 371.  
 Abhimanya, 229, 571.  
 Abū'l Faiz, 110.  
 Abū'l Faḥl, 37, 110, 111, 564.  
 Achal Singh, Bās, 364, 365.  
 Achchhar Ananya, 277.  
 Achhē Lāl, 667.  
 'Ādil, 381.  
 'Ādil Khān, 618.  
 Agr' Dās, 36, 44, 51, 638.  
 Ah'mad, 224.  
 Ajabēs (the elder), 24, 530, 581.  
 Ajabēs (the younger), 530, 581.  
 Ājam, 648,  
 Ajaya Pāla, 195.  
 Ajit Singh, of Mār'wār, 195, 370.  
 Ajit Singh (No. 2), 647.  
 Ajit Singh (No. 3), 731.  
 Ajodhyā Par'sād, 17.  
 Ajodhyā Par'sād Baj'pōyī, 674,  
 693.  
 Ajodhyā Par'sād Sukal, 623.  
 Akabbar Rāy (*nom de guerre* of  
 Ak'bar), 104.  
 Ak'bar, 17, 37, 60, 104—110, 112—  
 115, 118—120, 123, 126, 134, 136,  
 137, 529, 564, 571.  
 Ak'bar II, chap. IX, introd.  
 'Ālam (Poet), 181, 571, 581.  
 'Ālam (Prince), 330.  
 Alāu'd-din Khiljī, 2, 8, 31, 37<sup>n</sup>,  
 699.
- Alāu'd-din Ghōrī, 2.  
 Ālhā, 6, 7.  
 'Alī Ak'bar Khān Muḥammadi,  
 349—351.  
 Aliman, 581, 784.  
 Amar Dās (No. 1), 23.  
 Amar Dās (No. 2), 281.  
 Amar Datt', 699.  
 Amar Jī, 799.  
 Amar Singh, of Mōwār, 6, 191.  
 Amar Singh, of Mār'wār, 191—  
 193.  
 Ambā Par'sād, 512.  
 Ambar, 551.  
 Ambikā Datt' Byās, 704, 706.  
 Ambikā Par'sād, 738.  
 Ambuj, 655.  
 Am'rēs, 90, 571.  
 Amrit, 121.  
 Ānand Ghan, 347, 638.  
 Ānand Kabi? = Ānand Ghan, 347.  
 Ānand Rām, 128.  
 Anand Singh *alias* Dur'gā Singh,  
 711.  
 Anant, 250, 581.  
 Anantānand, 250.  
 Ananya, 418.  
 Ananya Dās, 5.  
 Anāth Das, 287.  
 Aggad, 23.  
 Aggan Lāl *alias* Rasūl, 609.  
 Anis, 687.  
 Anonymous, 660.  
 Anunān, 673.  
 Anūp Dās, 436.  
 Anūp Giri, 467.  
 An'war Khān, 196, 397.

Appā Saheb *alias* Raghu Nāth  
     Rāw, 506.  
 Arārū, 333.  
 Ar'jun Singh (No. 1), 160.  
 Ar'jun Singh (No. 2), 596.  
 Āṣafu'd-dāūla, 484.  
 Āṣaf Khān, 299.  
 Ashraf Jahān'gīr, 31.  
 Ashṭa Chhāp, 85—37, 39—43,  
     819.  
 Āsiph Khān, 299.  
 Askand Giri, 378, 527.  
 Ās'karan Dās, 71.  
 Āsu Tōkh, 638.  
 Ātmā Rām, 128.  
 Āudh, 674, 693.  
 Aufrecht, 8, 18.  
 Aurang'zēb, chap. IX, introd.,  
     159, 160, 169, 175, 176—181,  
     185—187, 202.  
 Awadh Bakas (Bakhsh), 685.  
 Awadhēs (No. 1), 520.  
 Awadhēs (No. 2), 542.  
 A'zam, 648.  
 A'zam Shāh, 196, 198.  
 Bābū Bhaṭṭ, 866.  
 Bādāl, 31.  
 Badan, 803.  
 Badan Singh, 367, 368.  
 Badāoni, 106, 112.  
 Bādō Rāy, 612.  
 Bad'ri Nārāyan Chhūdh'ri, 706.  
 Bahādūr, of Guj'rāt, 317.  
 Bahādūr Shāh, chap. IX, introd.,  
     181, 182, 330, 386.  
 Būj'nāth, 128.  
 Bājū Bāwarō, 638.  
 Bān, 876.  
 Bārām Khān, 108, 112.  
 Bāitāl, 515.  
 Bājēs, 467.  
 Bajidā, 272.  
 Baj'rang, 862.  
 Bakh'nā Ji, 163.  
 Bakh'tāwar, 634.  
 Bak'sī, 861.

Baksu, 638, 801.  
 Bal Dēb (the elder), 263, 571,  
     591.  
 Bal Dēb, of Baghēl'khaṇḍ, 359.  
 Bal Dēb, of Char'khāri (No. 1),  
     518.  
 Bal Dēb, of Char'khāri (No. 2),  
     543.  
 Bal Dēb Abasthī, 715.  
 Bal Dēb Dās, 684.  
 Bal Dēb Singh, 599, 602.  
 Bāl Krish'n ? = Bāl Krish'n Tri-  
     pāthī, 138.  
 Bāl Krish'n, 593, 594.  
 Bāl Krish'n Bhaṭṭ, 706.  
 Bāl Krish'n Tripāthī, 138, 139.  
 Bālājī Vishwanāth, chap. IX,  
     introd.  
 Bālam Dās, 488.  
 Bal'bān Singh, 563.  
 Bal'bhadr', of Par'nā, 511.  
 Balēswar Par'sād, 706.  
 Balī, 755.  
 Balibhadr', 22.  
 Balibhadr' Sanādhya Misar, 135,  
     138, 139, 149, 571, 629, 660.  
 Bali Jū, 289.  
 Bali Rām, 571, 768.  
 Bali Rām Dās, 638, 768.  
 Ballabh ? = Ballabh Rasik, 239,  
     571.  
 Ballabh Dās, 638.  
 Ballabh Rasik, 239.  
 Ballabhāchār'j, chap. IX, introd.,  
     31, 34—37, 39, 44, 638.  
 Bandan Bābū, 213.  
 Bandan Pāṭhak, 576.  
 Ban'māli Dās, 286.  
 Bans Gōpal, 549.  
 Bans Rūp, 586.  
 Bansī Dhar, 574.  
 Bansī Dhar Bāj'pēyī, 617.  
 Bansī Dhar Bhaṭṭ, 512.  
 Bansī Dhar Misar, 864.  
 Bansī Dhar Sī Māli, 377, 636, 636.  
 Ban'wari Dās, 163.

- Ban'wārī Lāl, 191, 192.  
 Bārak, 101.  
 Bāran, 168.  
 Bar'g Rāy, 865.  
 Bar'hānā (Sayyad), 330.  
 Barth, 8.  
 Baribaṇḍ Siggh, 559.  
 Bal'want Siggh, 559a.  
 Beames, editor of portion of Pri-  
 thwi Rāj Rāy's, 6.  
 Bēchū, 399.  
 Bēdāng Rāy, 174.  
 Bēgam Sahob, 151.  
 Bēnī (the elder), 247, 571, 581.  
 Bēnī (the younger), 484, 571, 581.  
 Bēnī Dās, 581, 671.  
 Bēnī Mādhab Bhaṭṭ, 874.  
 Bēnī Mādhab Dās, 128, 130.  
 Bēnī Par'bin Bāj'pōyī, 581, 608.  
 Bēnī Par'gaṭ, 659.  
 Bhaḍḍar, 217, 882.  
 Bhagō Dās, 14.  
 Bhag'wān Dās (No. 1), 29, 638.  
 Bhag'wān Dās (No. 2), 106, 109.  
 Bhag'wān Dās, Nirafjani, 880.  
 Bhag'wān Hit Rām Rāy, 770.  
 Bhag'wān Kabi ? = Bhag'want  
 Rāy, the Khīchī, 393.  
 Bhag'want Rāy, the Khīchī, 333—  
 338, 341—343, 571, 581, 644.  
 Bhag'wat Ramit, 26, 59, 60, 61.  
 Bhag'watī Dās, 245.  
 Bhān Dās, 509.  
 Bhañjan (No. 1), 468, 571.  
 Bhañjan (No. 2), 881.  
 Bhānu Nāth Jhā, 641, 700.  
 Bhānu Par'tāp Siggh, 938.  
 Bhāo Chand, 37.  
 Bharat, 128.  
 Bharat Chandra, chap. X, introd.,  
 note.  
 Bhāratēndu, 581.  
 Bhar'mī, 273, 571.  
 Bhar'thari, 638.  
 Bhāūn (No. 1), 383.  
 Bhāūn (No. 2), 611, 720.  
 Bhāw Siggh, 146.  
 Bhāwan *alias* Bhawānī Par'sād  
 Pāṭhak, 618.  
 Bhawānand, 11.  
 Bhawānī Dās, 683, 830.  
 Bhawānī Par'sād Pāṭhak *alias*  
 Dhāwan, 618.  
 Bhawānī Siggh, the Khīchī, 343.  
 Bhawānī Siggh, Dattiyā, 512.  
 Bhikham ? = Bhikham Dās, 240.  
 Bhikham Dās, 240.  
 Bhikhāri Dās, 149 Add., 344.  
 Bhikhāri Jhā, 360.  
 Bhīm, 571.  
 Bhīm Siggh, 71.  
 Bhīm'āi, 81.  
 Bhōj (the elder), 653.  
 Bhōj Misar, 331.  
 Bhōlā Nāth, 629, 883.  
 Bhōlā Siggh, 544.  
 Bhōlan Jhā *alias* Man'bōdh Jhā,  
 360.  
 Bhōmalā Makarand Shāh, 143.  
 Bhrigg, 274.  
 Brahm Kabi = Bīr'bal, 106, 581.  
 Brahm Rāo, 37.  
 Brahmā, 4.  
 Bhū Dēo, 332.  
 Bhū Dhar (No. 1), 256, 571.  
 Bhū Dhar (No. 2), 336, 571.  
 Bhūkhan Tripāṭhī, 143, 145, 571,  
 638.  
 Bhūmī Dēb, 688.  
 Bhūp Nārāyan, 645.  
 Bhūpāl Siggh, 623.  
 Bhūpatī *alias* Gur Datt' Siggh,  
 393, 629.  
 Bhū Sur, 689.  
 Bidukh, 867.  
 Bidyā Dās, 69.  
 Bidyā Dhar Bhaṭṭ, 512.  
 Bidyā Nāth, 292.  
 Bidyāpatī Ṭhākur, 17—19, 638, 700.  
 Bihāri, 298.  
 Bihāri, of Bundēi'khaṇḍ, 413.  
 Bihāri Dās, of Braj, 226, 638.

- Bihāri Lāl *alias* Bhōj Kabi, of Char'khāri, 519.  
 Bihāri Lāl Chāṭubē (Professor), 128, 740.  
 Bihāri Lāl Chāṭubē, of Braj, chap. VII, introd., 128, 196, 219—215, 326, 327, 359, 397, 409, 421, 559, 561, 562, 571, 629, 638, 811, 907.  
 Bihāri Lāl Tripaṭhī, 143, 523.  
 Bijāi Bahādur *alias* Bikram Sāhī, *q.v.*, 514.  
 Bijāi Singh, 371.  
 Bijāi Singh, Datiyā, 512.  
 Bijayābhinandan, 201.  
 Bikram, *see* Bikram Sāhī.  
 Bikram Sāhī or Bikram Shāh, of Char'khāri, *alias* Bijāi Bahādur, chap. X, introd., 149, 196, 359*n*, 514—518, 638.  
 Bikram Shāh, of Char'khāri, *see* Bikram Sāhī.  
 Bikram Shāh, of Dewarānagar, 359.  
 Bindā Datt', 868.  
 Bipul Biṭṭhal, 59, 62.  
 Bir Baj'pēyī, 516.  
 Bir Bhān, 168.  
 Bir Bhān Singh, 24.  
 Bir Chandr', 57.  
 Bir'bal, 37*n*, 106, 119, 134.  
 Bir'bal, the Kāyasth of Dilli, 395.  
 Bir'bar = Bir'bal, 106.  
 Bir'bar, the Kāyasth of Dilli, 395.  
 Bisal Dēb, the Chāṭhān, 6, 8.  
 Bisambhar or Biswambar, 869.  
 Bisēsar, 870.  
 Bish'n Dās, 638, 769.  
 Biswambar or Bisambhar, 869.  
 Biswa Nāth (No. 1), 102.  
 Biswanāth (No. 2), 721.  
 Biswa Nāth Atāi, 359, 411.  
 Biswanāth Singh, of Bāndhō, chap. X, introd., 528—531, 638, 706.  
 Biṭṭhal Dās Chāṭubē, 52.  
 Biṭṭhal Kabi, 35.  
 Biṭṭhal Nāth, 34, 35, 37, 40—43.  
 Bōdh, 500.  
 Bōdhā, 449, 571, 581.  
 Bōdhi Rām, 876.  
 Brahm, 106, 571.  
 Brāhman Nāth, 443, 447.  
 Braj *alias* Gōkul Par'sād, 694.  
 Braj Bāsī Dās, 369, 706.  
 Braj Chand, 382.  
 Braj Dās (the elder), 315.  
 Braj Jiban Dās (P 315), 638.  
 Braj Lāl, 260.  
 Braj Mōhan, 877.  
 Braj Nāth, 400.  
 Braj Nidhī, 638.  
 Braj Patī, 292.  
 Braj Rāj, 393.  
 Brajādhis (P 878), 638.  
 Brajanātha Bandhōpādhyāya, translator of Hammir Rāsā, 8.  
 Brajēs, 878.  
 Brind, 878.  
 Brindāban, 722.  
 Brindāban Dās, 227.  
 Brindāban Jiban, 638.  
 Britti Singh, 159 Add.  
 Buddh Rāw, 330, 331, 334.  
 Buddh Sēn, 871.  
 Buddhi Chand, 37.  
 Budh Rām, 290.  
 Budh Singh, 872.  
 Bulāki Dās, 873.  
 Būr (Rāja), 622.  
 Bur'hān, 31.  
 Byās Ji, 242.  
 Byās Rām Shaṅkar Sharmā, 581.  
 Byās Swāmī = Hari Rām Sukal, 54, 56, 638.  
 Çālivāhana, 372.  
 Çārygadharā, 8.  
 Chāin Rāy = Chāin Singh, 571.  
 Chāin Singh *alias* Har Charan, 571, 627.  
 Chāitanya, 17, 59, 63.  
 Chakr' Pāni, 822.

- Champatī Rāy, 203, 373.  
 Chāpakya, 574, 629, 840, 919.  
 Chand Bar'dāi, 6—8, 191, 581, 638.  
 Chand Kabi ? = Chand Sakhi, 93, 581.  
 Chand Sakhi, 93, 581, 638.  
 Chandan, 196.  
 Chandan Rāy, 374, 375, 610.  
 Chandēlā, 454.  
 Chaṇḍī Dās, 17.  
 Chaṇḍī Datt', 603.  
 Chandr' *alias* Chand Bar'dāi, 6—8, 191, 581, 638.  
 Chandr', wrote comm. on Bihāri Sat Sai, 196.  
 Chandr' (the younger), 213, 214.  
 Chandr' Bhān, the Chāṭhān, 8.  
 Chandr' Dhar Bhaṭṭ, 612.  
 Chandr' Jhā, 702.  
 Charan Dās, 23, 638.  
 Chatur Bihāri, 65, 638.  
 Chatur Kabi ? = Chatur Bihāri, 65.  
 Chatur Singh, 257.  
 Chatur'bhuj ? = Chatur'bhuj Dās, 40, 571.  
 Chatur'bhuj, of Mithilā, 823.  
 Chatur'bhuj Dās, 35, 40, 638.  
 Chatur'bhuj Misar, 40, 629.  
 Chēt Singh, 196, 561—564.  
 Chētan Chandr', 72.  
 Chhabile, 763.  
 Chhāl, 312.  
 Chhattan, 825.  
 Chhatr', 75, 564, 571.  
 Chhatr' Patī ? = Chhatr'.  
 Chhatr' Sāl, chap. X, introd., 145, 149, 152, 155, 167, 197, 198, 201, 202, 205, 372, 503.  
 Chhēm ? = Khēm, 87, 103, 311.  
 Chhēm Karan ? = Chhēm, 311.  
 Chhēm Karan (of Dhanāuli), 373.  
 Chhedī Rām, 672.  
 Chhit Swāmi, 35, 41, 638.  
 Chhit Kabi ? = Chhit Swāmi, 41.  
 Chhitipāl, a name of Gur Datt' Singh, 832, 581.  
 Chhōṭā Rām Tiwāri, 31, 705, 706, 739.  
 Chintāmani, Tripāṭhi, chap. VII, introd., chap. X, introd., 143—146, 148, 359, 571.  
 Chir Jā (P 607), quoted in Rāg, 638.  
 Chirafijib, 564, 607.  
 Chōkhō, 824.  
 Chōli, 113.  
 Christian, John, 708.  
 Chūrāmani, 647.  
 Çiva Dāsā, 326, 366.  
 Çiva Prasād, 699n.  
 Çiva Sinhha, 17.  
 Çri Harṣa, 319.  
 Dādū, 163.  
 Dāk, 217, 834.  
 Dāl Chand, 699, 913.  
 Dāl Chand Jagat Sēṭh, 912.  
 Dal Singh, 407.  
 Dal Thambhan Singh GUR Saw-āiyā, 715.  
 Dal'patī Rāy, 377, 635, 636.  
 Dāmōdar Dās, 84, 638.  
 Dāmōdar Kabi ? = Dāmōdar Dās, 84.  
 Dāmōdar Shāstri, 706.  
 Dān, 837.  
 Dārā Shukōh, 151, 203.  
 Dar'san Singh, 509.  
 Dās Braj Bāsi = Braj Bāsi Dās, 369.  
 Dās, 369, 571, 581.  
 Datt', 571.  
 Dāū Dādā, 516.  
 Dāūlat, 97.  
 Dāūlat Khān, 60.  
 Dayā Dēb, 571, 836.  
 Dayā Kishun, 612.  
 Dayā Nāth Dūbē, 668.  
 Dayā Nidhī (No. 1), 365, 581.  
 Dayā Nidhī (No. 2), 581, 787.  
 Dayā Rām ? = Dayā Rām Tri-pāṭhi, 387.  
 Dayā Rām Tripāṭhi, 387.  
 Dayā Rām (Rājā), 634.

- Dayā Sakhi, 638.  
 Dayāl, 611, 720.  
 Dēb *alias* Kashṭh Jihwā Swāmi,  
 569, 571, 581.  
 Dēb = Dēb Datt', 140, 706.  
 Dēb 'Ālam, 638.  
 Dēb Chand, 37.  
 Dēb Datt' (No. 1), 140, 706.  
 Dēb Datt' (No. 2), 261.  
 Dēb Datt' P = Kabi Datt', 475.  
 Dēb Datt' (No. 3), 607, 608.  
 Dēb Kabi = Dēb Datt', 140.  
 Dēb Manī, 840.  
 Dēb Nāth, 839.  
 Dēb Pāl, 31.  
 Dēb Rāj = Dēb Datt', 140.  
 Dēb Siġgh, 17.  
 Dēbā, 36, 47.  
 Dēban, 571.  
 Dēbi (No. 1), 306.  
 Dēbi (No. 2), 841.  
 Dēbi Dās (No. 1), 212.  
 Dēbi Dās (No. 2), 323, 487.  
 Dēbi Datt', 842.  
 Dēbi Dayāl Tripāṭhi, 703.  
 Dēbi Din, 730.  
 Dēbi Rām, 307.  
 Dēbi Siġgh, 571, 843.  
 Deoki Nandan (Bābū), 578, 579.  
 Deoki Nandan Sukal, 571, 581,  
 630—632.  
 Deoki Nandan Tiwārī, 706.  
 Dēva Sirmha, 17.  
 Dhākan, 835.  
 Dhan Siġgh, 422.  
 Dhanā Bhagat, 22.  
 Dhāndhal, 699.  
 Dhanōs, 571.  
 Dhanī Rām, 134, 577, 578.  
 Dhar'm, 571.  
 Dhāṅkal Siġgh, 591.  
 Dhīr, 461, 571.  
 Dhīr Siġgh, 17.  
 Dhīraj, P 136, 638.  
 Dhīraj Narind = Indar'jit Siġgh,  
 136.  
 Dhira Sirmha, 17.  
 Dhōdhō Dās, 638, 766.  
 Dhrub Dās, 58, 638.  
 Dhurandhar, 571, 782.  
 Dig-bijāi Siġgh, 694.  
 Dilā Rām, 760.  
 Dil'dār, 96.  
 Dīth, 32.  
 Dilip, 838.  
 Din Dayāl Girī, 582.  
 Din Nāth, 552.  
 Dinā Nāth Adhwarya, 658.  
 Dinōs, 571, 633.  
 Dūlah Tribēdi, 159, 358, 359, 571.  
 Dūlam Dās, 323.  
 Dulhā Rām, 324.  
 Durgā, 646.  
 Durgā Siġgh *alias* Anand Siġgh,  
 711.  
 Dwārikōs, 34.  
 Dwij, 581, 583.  
 Dwij Chandra, 314.  
 Dwij *alias* Mannā Lal, 581, 583,  
 599.  
 Dwij Dēb *alias* Mān Siġgh, 581,  
 583, 599.  
 Dwij Nand, 844.  
 Fahim, 111.  
 Fāzi = Abū'l Fāz, 110, 111.  
 Farid (Shōkh), 22.  
 Farzūda Qulī, 629.  
 Fatah Chand (Jagat Sēṭh), 699.  
 Fat'h Sāhī, 146, 155.  
 Fatūri Lal, 701.  
 Fūzil 'Ali Khān, 160—162.  
 Gadā Dhar Bhatt, 502, 506, 512,  
 638, 706.  
 Gadādhar P = Gadādhar Dās, 46.  
 Gadādhar Dās, 36, 46.  
 Gadādhar Misar, 25, 638.  
 Gaḍu, 389.  
 Gaj Siġgh, of Jōdh'pur, 76, 190,  
 191.  
 Gaj Siġgh, of Āj'mēr, 334.  
 Gaj Siġgh (No. 3), 812.  
 Gaj'rāj Upādhyā, 585.



- Gambhīr Rāy, 206.  
 Gambhīr Sāhī, 809.  
 Gagg, 37<sub>n</sub>.  
 Gagg = Gaggā Par'sād, 37<sub>n</sub>, 108  
 Add., 119, 571, 581.  
 Gagg, of Supāṭli, 597.  
 Gaggā Dhār, 196, 811.  
 Gagg Rām, 540.  
 Ganēs, 570, 573, 574.  
 Ganēs Jī Misar, 81.  
 Ganēs Datt', 706.  
 Gaggā Dayāl Dūbē, 719.  
 Gaggā Patī (No. 1), 320.  
 Gaggā Patī (No. 2), 481.  
 Gaggā Par'sād, 37<sub>n</sub>, 108 Add.,  
 119, 571, 581.  
 Gaggā Par'sād, of Supāṭli, 597.  
 Gan'patī Thākur, 17.  
 Garib Dās, 163.  
 Ghāgh, 217, 882.  
 Ghan Anand = Anand Ghan, 347,  
 571, 581.  
 Ghan Rāy, 246.  
 Ghan Syām Sukal, 92, 581.  
 Ghāsi Bhaṭṭ, 821.  
 Ghāsi Rām (No. 1), 7.  
 Ghāsi Rām (No. 2), 230, 571.  
 Gīdh, 813.  
 Giridhar (the Holy Master), 638.  
 Giri Dhar Dās (Kabirāy), 345,  
 571, 638.  
 Giri Dhar, of Hōl'pur, 126, 483.  
 Giri Dhar Banār'sī, see Giri Dhar  
 Dās (Banār'sī).  
 Giri Dhar Dās (Banār'sī) *alias*  
 Gōpāl Chandr' Sāhū, 377, 580,  
 581, 706.  
 Giridhārī, 571, 625.  
 Giri Dhārī Bhaṭ, 733.  
 Gir'dhar, 36.  
 Gōbar'dhan, 244.  
 Gōbardhan Nāth, 683.  
 Gōbind Aṭal, 223.  
 Gōbind Dās, 35, 43, 638.  
 Gōbind Jī, 305.  
 Gōbind Rām, 820.  
 Gōbind Rāo, 629.  
 Gōbind Siggħ, 23, 169.  
 Gōdh, 310.  
 Gōkul Bihārī, 221.  
 Gōkul Chand, 706.  
 Gōkul Nāth, chap. X, introd., 559,  
 564—566, 581, 638.  
 Gōkul Par'sād *alias* Braj, 694.  
 Gōp Nāth, 225.  
 Gōpā, 27.  
 Gōpāl (the elder), 208.  
 Gōpāl, of Bāndhō, 531.  
 Gōpāl, of Char'khārī, 622.  
 Gopāl Bhaṭṭ, 68.  
 Gōpāl Chandr' Sāhū, see Giri Dhar  
 Dās (Banār'sī).  
 Gōpāl Dās, 297, 638.  
 Gōpāl Lāl, 493.  
 Gōpāl Nāyak, 638.  
 Gōpāl Rāy, 818.  
 Gōpāl Saran, 196, 215.  
 Gōpāl Siggħ, 35, 819.  
 Gōpāl Thākur, 642.  
 Gōpī Chand, 699.  
 Gōpī Nāth (son of Ballabhāchārī),  
 34.  
 Gōpī Nāth (Chattr' Sāl's father),  
 202<sub>n</sub>.  
 Gōpī Nāth, of Banāras (No. 1),  
 564—566.  
 Gōpī Nāth, of Banāras (No. 2),  
 705.  
 Gōrā, 31.  
 Gosāl, 817.  
 Gulab Siggħ, 486.  
 Gulāl, 571, 657.  
 Gulāl Siggħ, 398.  
 Gulām Nabī *alias* Ras Lān, 754.  
 Gulām Rām, 815.  
 Gulāmī, 816.  
 Gumān Jī Misar, 348—351.  
 Gumān Kabi P = Gumān Jī Misar.  
 Gumān Siggħ (No. 1), 553.  
 Gumān Siggħ (No. 2), 647.  
 Gumān Siggħ, Jan'wār, 615.  
 Gumānī, 814.

- Gun Chandr', 87.  
 Gun Dēb, 492.  
 Gun Sindhā, 535.  
 Gunākar Tripāthī, 728.  
 Gur' Datt', 663.  
 Gur Datt' Singh, of Amēthī, 332,  
 334, 359, 604.  
 Gur Datt' Sukal, 571, 630—632.  
 Gur Din Pārē, 637.  
 Gur Din Rāy, 714.  
 Gwāl, 283, 507, 508, 581.  
 Gyān Dās ? = Gyān Chandr' Jati,  
 638.  
 Gyān Chandr' Jati, ? 638, 651.  
 Hari Dēb, 943.  
 Hajāri Lāl Tribōdī, 718.  
 Hall, F. E., 8.  
 Hammir Dēb, the Chāhān, 8, 37.  
 Hammir Saqkh, 31.  
 Hanumān, 592, 681, 796.  
 Hanumant, 938.  
 Hanumant Singh, 209.  
 Har Charan *alias* Chān Singh,  
 627.  
 Har Charan Dās, 939.  
 Har Dayāl, 941.  
 Har Dēb, 505.  
 Har Jiban, 940.  
 Har Jū, 270.  
 Hārā (Rāj'pūt tribe), 330, 334.  
 Hari (wrote comm. on Kabi-priyā),  
 134, 761.  
 Hari (mentioned by Sūd), 367.  
 Hari Ballabh, 944.  
 Hari Bans, 367.  
 Haribans Misar, 179, 209.  
 Haribans Rāy, 126.  
 Hari Bhānū, 945.  
 Haribyās = Byās Swāmī = Hari  
 Rām Sukal, 54—56.  
 Haribyāsī (name of sect), 54.  
 Hari Chand (No. 1), 37.  
 Hari Chand (No. 2), 204.  
 Hari Chand (No. 3), 942.  
 Hari Dās, of Brindāban, 59—62,  
 638.  
 Hari Dās (mentioned by Sūd), 367.  
 Hari Dās, of Bāndā, 539, 545.  
 Hari Dās, of Pannā, 546.  
 Hari Gōbind, 22.  
 Hari Har, 367, 429.  
 Hari Jan (No. 1), 249, 571.  
 Hari Jan (No. 2), 134, 575.  
 Hari Kēs, 203, 571.  
 Hari Kishun, 22.  
 Hari Lāl, 571, 946.  
 Hari Nāth, of As'ni, 109, 118,  
 114, 529.  
 Hari Nāth, of Guj'rāt, 355.  
 Hari Praçāda, 196, 562.  
 Hari Par'sād, 196, 562.  
 Hari Rām, 141.  
 Hari Rām Dās, 22.  
 Hari Rām Sukal *alias* Byās Swāmī,  
 54—56.  
 Hari Rāy, 22.  
 Harishchandr', chap. X, introd.,  
 34, 37n, 569, 580, 581, 703.  
 Har'kh Nāth Jhā, 642, 706.  
 Harṣa, 349.  
 Haṭhī, 664.  
 Haṭi Nārāyan, 36, 49.  
 Hēm, 571, 950.  
 Hēm Gōpāl, 951.  
 Hēm Nāth, 952.  
 Himāchal Rām, 626.  
 Himmatī Bahādur, 173, 359, 378,  
 380, 527.  
 Himmat Singh, 160, 334, 604.  
 Hindūpatī, 502—504.  
 Hirā Manī, 237.  
 Hirā Lāl, 948.  
 Hiras (P), 367.  
 Hir'dāi Singh (Sāhi) *alias* Hir'dēs,  
 346, 503, 571.  
 Hir'dēs *alias* Hir'dāi Singh (Sāhi),  
 503, 547, 571.  
 Hit Ānand, 638, 947.  
 Hit Haribans, 56—58, 638.  
 Hit Nand, 947.  
 Hit Rām, 367, 762.  
 Hit Rām Rāy, 770.

- Hoernle (editor and translator of  
 Prithwi Rāj Rāy'sā), 6.  
 Hōl Rāy, 128.  
 Hulās Kabi, 949.  
 Hulās Rām, 949.  
 Hulasī (Tul'si Dās's mother), 128.  
 Humāyūn, 24<sup>n</sup>, 103, 113.  
 Husēn, 276, 367.  
 Ibrāhīm *alias* Ras Khān, 67, 89.  
 Ichchbā Rām Abasthī, 497.  
 Ichhan, 440.  
 Illamgārū, 34.  
 Indar'jit Singh, 134, 136, 137.  
 Indar'jit Tripāthī, 176.  
 Indū, 392.  
 Īs, 430.  
 Īshwar Chandra (Bidyāsāgar),  
 chap. X, introd., note.  
 Is'lem Shāh, 112.  
 Īswar, 177, 571.  
 Īswari Nārāyan Singh, 569, 571,  
 573, 575, 576.  
 Īswari Par'sād Tripāthī, 712.  
 Īsuph Khān, 421.  
 Jab'rēs, 734.  
 Jadu Nāth (No. 1), 35.  
 Jadu Nāth (No. 2), 238.  
 Jadu Nāth Singh, Bās, 621.  
 Jadu Rāy, 153.  
 Jag Dēb, 427.  
 Jag Jiban, 264.  
 Jag Jiban Dās, 323, 487.  
 Jag Mōhan Singh, 693.  
 Jag Nand, 218.  
 Jag'dīs, 117.  
 Jag'nēs, 826.  
 Jag'nik or Jag'nāyak, 7.  
 Jagāmag, 123.  
 Jagan, 98.  
 Jagannaj, 122.  
 Jagannāth, 764.  
 Jagannāth Abasthī, 599, 601, 638.  
 Jagannāth Dās, 638, 764.  
 Jagāt (name of a clan), 6, 37.  
 Jagat Sēth Dāl Chand, 699, 912.  
 Jagat Sēth Fatah Chand, 699.  
 Jagat Sēth Mah'tāb Rāy, 699.  
 Jagat Singh, of Par'nā, 162.  
 Jagat Singh, of Mōwār, 184.  
 Jagat Singh, of Amēr, 196.  
 Jagat Singh, of Maū, 206.  
 Jagat Singh, of Char'khāri, 513.  
 Jagat Singh Bisēn, 339, 340, 605.  
 Jagat Singh Sawāi, of Amēr, 502,  
 606.  
 Jāi, of Lakh'naū, 598.  
 Jāi Chand, 6.  
 Jāi Chand, of Mār'wār, 195.  
 Jāi Chand, of Jāipur, 628.  
 Jāi Datt' Thākur, 17.  
 Jāi Dēb, of Dar'bhaggā, 17, 19.  
 Jāi Dēb, of Kampilā, 160, 161.  
 Jāi Dēb (No. 3), 459.  
 Jāi Krish'n, 683, 630.  
 Jāi Narind Singh, 690.  
 Jāi Singh, of Mōwār, 188.  
 Jāi Singh, of Amēr, 196.  
 Jāi Singh, of Bāndhō, 628.  
 Jāi Singh (No. 4), 663.  
 Jāi Singh (No. 5), 831.  
 Jāi Singh Mirzā, 196.  
 Jāi Singh Sawāi, chap. IX, introd.,  
 325—330.  
 Jān Din Ah'mad, 143, 144.  
 Jāisā, 163.  
 Jāit, 120.  
 Jāit Rām ? = Jāit, 120.  
 Jalālī Dās, 323.  
 Jalālu'd din, 82.  
 Jamāl Kabi ? = Jamālu'd din, 85.  
 Jamālu'd din, 85.  
 Jan Gōpal, 163.  
 Jān Sāhib, 703.  
 Jānaki Par'sād (No. 1), 134, 577,  
 578, 638.  
 Jānaki Par'sād (No. 2), 695.  
 Jānārdan, 288.  
 Jānār'dan Bhatt, 827.  
 Jāul Bihāri Lal, 706.  
 Jan'kōs, 556.  
 Jasōdānand, 465.  
 Jas'want, 741.

Jas'want Singh, of Mār'wār, 76.  
 149 Add., 194, 195, 370, 377.  
 Jas'want Singh, Bhagēlā, 149, 377.  
 Jaṭā Saṅkar = Nil Kaṅṭh Tri-  
 pāthī, 149, 148.  
 Jawāhir (No. 1), 485.  
 Jawāhir (No. 2), 588.  
 Jawāhir Mall, 128.  
 Jayadēva, 19, 20, 59.  
 Jayānand, 828.  
 Jib Nāth, 594.  
 Jiban (No. 1), 77.  
 Jiban (No. 2), 438.  
 Jitāū, 638.  
 Jōdh, 118.  
 Jōdh Rāy, 8, 9.  
 Jōdhī *alias* Ajodhyā Par'sād  
 Sukal, 622.  
 Jōgājit Singh, 159.  
 Jōgī Dās, 168.  
 Jōyasi, 219.  
 Jug Rāj, 765.  
 Jug Rāj Dās, 638.  
 Jugul, 313.  
 Jugul Dās ? = Jugul 313, 638.  
 Jugul Kishōr Kabi ? = Jugul  
 Kishōr Bhaṭṭ ?  
 Jugul Kishōr Bhaṭṭ, 348, 349, 352—  
 354.  
 Jugul Par'sād Chāubē, 829.  
 Jul'phekār, 409.  
 Jurup Chand, 37.  
 Kabi Datt', 475, 508.  
 Kabi Rām *alias* Rām Nāth, 785.  
 Kabindr' = Saraswatī, 151.  
 Kabindr' = Uday Nāth Tribēdi,  
 334, 571.  
 Kabindr', of Nar'war, 453, 496.  
 Kabindr' Tribēdi, 334.  
 Kabir, 108.  
 Kabir Dās, 13—17, 22, 168, 529,  
 638.  
 Kabirāj = Sukh Dōb Misar, 160,  
 571, 581, 661.  
 Kabirāj (No. 2), 581, 661.  
 Kabirāy = Bir'bal, 108.

Kabirāy = Sundar Dās, 142.  
 Kabirāy = Par'bin, 251.  
 Kabirāy = Giri Dhar, 345.  
 Kabirāy (No. 5), 656.  
 Kalā Nidhī (No. 1), 228.  
 Kalā Nidhī (No. 2), 452.  
 Kālī Charan Bāj'pēyi, 801.  
 Kālī Din, 803.  
 Kālī Harakh Chandr', 580.  
 Kālī Mir'jā, 638.  
 Kālī Par'sād Tiwāri, 705, 739.  
 Kālī Rām, 464.  
 Kālīdās Tribēdi, chap. X., introd.,  
 159, 334, 358, 359, 571.  
 Kālīdāsa, 128.  
 Kālīkā, 581, 780.  
 Kalyān, 291.  
 Kalyān Dās, 36, 48, 638.  
 Kalyān Singh, of Bikānēr, 73.  
 Kalyān Singh, of Keh'ri, 952.  
 Kalyān Singh Bhaṭṭ, 800.  
 Kām Sēn, 629.  
 Kāma Kandalā, 629.  
 Kamāl, 16, 638.  
 Kamal Nayan, 410.  
 Kamañch, 278.  
 Kamlākar (? = Padmākar, 506),  
 638.  
 Kam'lēs, 650.  
 Kām'tā Par'sād, 333, 644.  
 Kām'vatī, 629.  
 Kanak, 301.  
 Kānh (the elder), 491.  
 Kānh (the younger) *alias* Kanhāi  
 Lāl, 557.  
 Kanhāi Lāl *alias* Kānh, 557.  
 Kanhāyā Bakhsh, 732.  
 Kānhar Dās, 52, 638.  
 Kanhāy, 128.  
 Karan Bhaṭṭ, of Par'nā, 196, 346.  
 Karan, of Jōdh'pur, 370.  
 Karan, Brāhman of Par'nā, 504.  
 Karan (? = Kumbh'karan), 21, 638.  
 Karan *alias* Kar'nēs, 115.  
 Kārō Bēg, 317.  
 Kar'nēs *alias* Karan, 115.

- Kar'tāliyā, 638.  
 Karunā Nidhān, 638.  
 Kāshṭh Jihwā Swāmi, 669.  
 Kāsi Nāth, 138, 139, 850.  
 Kāsi Rām, 176, 571.  
 Kāsim 'Ali Khān, 699.  
 Kāzim 'Ali Jawan, 629.  
 Kēdar, 3.  
 Keh'ri, 70, 571.  
 Kēsab, of Mithilā, 361, 363.  
 Kēsab Bhaṭṭ? = Sri Bhaṭṭ, 53, 54, 55.  
 Kēsab Dās Sanādhya Misar, chap. VII, introd., chap. X, introd., 37n, 134—139, 359, 571, 577, 578.  
 Kēsab Dās, of Kāshmir, 63.  
 Kēsab Rāy, Bābū, 300, 359.  
 Kēsari Siṅgh, 374.  
 Kēs'war Rām, 804.  
 Kēshō Rām Bhaṭṭ, 706.  
 Kōwal Rām, 36, 45, 638.  
 Khān, 781.  
 Khān Mul'tān, 807.  
 Khaṇḍan, 536.  
 Khān'khāna = 'Abdu'r Raḥīm, 108, 119, 571.  
 Khaṛag Sōn, 220.  
 Khaṛag Lal Bahādur Mall, 706.  
 Khēm, 87, 103.  
 Khēm Pāl, 776.  
 Khētal, 810.  
 Khīchi (name of tribe), 333—338, 341—343.  
 Khūb Chand, 119 Add., 809.  
 Khumān (the bard), 170.  
 Khumān Siṅgh *alias* Khumān Rāut Guh'lāūt, 2.  
 Khumān Siṅgh, of Char'khāri, 508, 509.  
 Khusāl Pāṭhak, 808.  
 Kīl, 51.  
 Kishōr Sūr, 385, 571, 581.  
 Kiṅkar Gōbind, 455.  
 Kōbid *alias* Umāpati Tripaṭhi, 601.  
 Kripā Rām (No. 1), 328, 571.  
 Kripā Rām (No. 2), 571, 629, 797.  
 Kripāl, 805.  
 Krish'n (the god), 123.  
 Krish'n (No. 2), 180.  
 Krish'n (No. 3), 196, 327.  
 Krish'n (No. 4), 666.  
 Krish'n Chāitanya, 63.  
 Krish'n Chand, 37.  
 Krish'n Dās (surnamed Pay Ahārī), 35, 36, 44—46, 50, 51, 638.  
 Krish'n Dās, 804, 806.  
 Krish'n Datt' Siṅgh, 605, 606.  
 Krish'n Dōb, 34.  
 Krish'n Jiban, P 77, P 438, 571, 638.  
 Krish'n Lāl, 456, 571.  
 Krish'n Ran'ohhōr, 20.  
 Krish'n Rāyalū, 34.  
 Krishnānand Byās Dōb, 34, 638.  
 Kul'pati Misar, 282, 571, 638.  
 Kumār Manī, 437.  
 Kumār Pāl, 4.  
 Kumbhan Dās, 35, 39, 638.  
 Kumbh'karan, 20, 21, (P) 638.  
 Kundan, 308.  
 Kuñj Gōpi, 803.  
 Kuñj Lāl, 555.  
 Kusal Siṅgh, 72.  
 Lachchhan Dās, 638, 775.  
 Lachchhū, 466.  
 Lachhiman Rāw, 678.  
 Lachhirām, 128, 638, 723.  
 Lachhman, 128.  
 Lachhman Bhaṭṭ, 34.  
 Lachhman Siṅgh, 706.  
 Lachhmi, 916.  
 Lachhmi Dhar Bhaṭṭ, 512.  
 Lachh'mī Nārāyan, 108, 124.  
 Lachhmi Nāth Thākur, 700.  
 Lachhmishwar Siṅgh, 702.  
 Lachhuman, 914.  
 Lachhuman Saran Dās, 777.  
 Lachhuman Siṅgh, 916.  
 Lājab, 918.  
 Lakam'si, 31.  
 Lakhimā Thākurāin, 17.

- Lāl, of Banāras, 196, 561, P 525, 581.  
 Lāl, of Par'nā, 197, 202.  
 Lāl (No. 3), P 525, 919.  
 Lāl Bihārī, 293.  
 Lāl Chand, 920.  
 Lāl Giridhar, 451.  
 Lāl Jhā *alias* Kabi Lāl, 363, 706.  
 Lāl Ji, 51, 322.  
 Lāl Mukund, 391, 560.  
 Lāl Pāṭhak, 469.  
 Lalan Dās, 100.  
 Lalit Rām, 917.  
 Lallū Ji Lāl, chap. X, introd., 142, 196, 216, 326, 639.  
 Laṭif, 470.  
 Latiph, 470.  
 Lēkh'rāj *alias* Nand Kishōr Misar, 697.  
 Līlā Dhar, 190.  
 Lōdhē, 752.  
 Lōk Manī, 921.  
 Lōk Nāth, 638, 753.  
 Lōnē, 922.  
 Lōnē Singh, 614, 629.  
 Lōgkaran, 107.  
 Madan Gōpal Sukal, 596.  
 Madan Kishōr (No. 1), 386.  
 Madan Kishōr (No. 2), 450.  
 Madan Mōhan, 263, 638.  
 Madan Mōhan, of Char'khārī, 537.  
 Mādhab Dās, 26, 638.  
 Mādhab Singh, 602, 604.  
 Mādhabānand Bhārati, 587.  
 Mādho Dās (No. 1) P = Mādhab Dās, 25.  
 Mādho Dās (No. 2), 163.  
 Madhu Nāth, 401.  
 Madhu Sūdan, 241.  
 Madhu Sūdan Dās, 476.  
 Madhukar Shāh, 134.  
 Madhwāchār'j, 34, 638.  
 Mahā, 403, 581.  
 Mahā Kabi Rāy = Sundar Das, 142.  
 Mahādēo Par'sād, 347.  
 Mahāldār Khān Nazā, 564.  
 Mahānand Bāj'pe'yi, 619, 638.  
 Mahāpātr' = Narhari Sahāy, 113, 114.  
 Mah'būb (Maḥbūb), 384.  
 Mahēs Dās = Bir'bal, 106.  
 Mahēs Datt', 696.  
 Mahēs Kabi, 698.  
 Mahēswar Singh, 641.  
 Mahipati, 890.  
 Mah'rāj, 571, 581, 793.  
 Mah'tāb, 889.  
 Mah'tāb Rāy (Jagat Sēṭh), 699.  
 Mākhan Lakhērā, 670.  
 Mak'rand, 457, 571, 581.  
 Mak'rand Pārē, 60.  
 Mak'rand Rāy, 374, 610.  
 Mak'sūdan (?), 571.  
 Malik Muḥammad Jayasī, 31, 101, 171.  
 Maliud *alias* Mihī Lāl, 623.  
 Mall, 337.  
 Malūk Dās, 243, 638.  
 Mān, of Rāj'putānā, 186.  
 Mān, of Bais'wārā, 372, 629.  
 Mān, of Char'khārī, 517.  
 Man Bhāwan, 374, 375, 638.  
 Mān Dās, 172  
 Man Nidhī, 771.  
 Mān Rāy, 116.  
 Man Rāj, 571.  
 Mān Singh (Kachh'wāhā), 109, 114, 196.  
 Mān Singh (Shāk'dwīpi), 581, 583, 599, 600—604, 737.  
 Man'bōdh Jhā *alias* Bhōlan Jhā, 360.  
 Mañchit, 412.  
 Mañdan, 154, 571, 581.  
 Mangad Singh, 154.  
 Mani Dēb, 564—566, 581.  
 Mani Kāṭh, 772.  
 Manī Lāl = Chintāmanī Tripāṭhi, 143.  
 Mani, Rām Misar of Kanūj, 477, 571.

- Mani Rām Misar, of Sāthi, 676  
 Mani Rāy, 886.  
 Mānik Chand (No. 1), 78, 638.  
 Mānik Chand (No. 2), 440.  
 Mānik Chand (Sāth), 699.  
 Mānik Chand (No. 4), 710.  
 Mānik Dās, 891.  
 Maniyār Siggh, 584.  
 Mannā Lāl (No. 1), 581, 583, 638.  
 Mannā Lāl (No. 2), 599, 638.  
 Manōhar, 402.  
 Manōhar Dās, 107.  
 Manōhar Dās, Nirāñjani, 888.  
 Man'sā, 885.  
 Man'sā Rām, 571, 885.  
 Man'sukh, 303.  
 Manyā, 887.  
 Manu, 699.  
 Mar'dan Siggh Bāis, 356.  
 Mātā Din Sukal, 731.  
 Mātā Din Misar, 698.  
 Matī Rām Tripāthī, 143, 145 Add.,  
 146, 147, 359, 523—525, 571,  
 581, 638.  
 Maṅgad, 884.  
 Maz'har 'Alī Khān Wilā, 216, 629.  
 Mēdhā, 649.  
 Mihi Lāl *alias* Malind, 512, 623.  
 Mir Aḥ'mad, 435.  
 Mir Rustum, 294.  
 Mirā Bāi, 20—22, 638.  
 Miran, 571, 892.  
 Mīri Mādhab, 295.  
 Mirzā Kāzim 'Alī, 629.  
 Mīsar, 303.  
 Mithilēs, 571.  
 Mitrajīt Siggh, 208.  
 Mitū Dās Gāūtām, 679.  
 Mōd Nāth Jhā, 642.  
 Mōd'batī, 17.  
 Mōd Nārāyan *alias* Par'tāp Siggh,  
 362.  
 Mōg Jī, 662.  
 Mōhan (No. 1), 284, 638.  
 Mōhan (No. 2), 829.  
 Mōhan Bhaṭṭ, 503, 506, 512.
- Mōhan Lāl Viṣṇu Lāl Paṇḍiā, 6,  
 6a, 8.  
 Mōkal Dēb, 20.  
 Mōti Rām, 216, 571.  
 Mōti Lāl, 30.  
 Mu'aḡḡam Shāh, 181, 182.  
 Murāri Dās, 773.  
 Mubāarak, 110.  
 Mubāarak 'Alī, 94, 581.  
 Muḡammad, 296.  
 Muḡammad 'Alī, 438.  
 Muḡammad Ghāṇṇ, 60.  
 Muḡammad Khān *alias* Sul'tān  
 Paṭhān, 214.  
 Muḡammad Qiyām, 515.  
 Muḡammad Shāh, 173, 321, 326,  
 347—349, 355.  
 Mūk Jī, 663.  
 Mūkund, 266, 571.  
 Mukund Lāl, 359, 559, 560.  
 Mukund Siggh, 127.  
 Mūn, 895.  
 Muni Lāl, 893.  
 Munnā Lāl, 581, 583.  
 Mur'li Dhar, 156, 157, 571, 581.  
 Musāhib, 894.  
 Nab Khān, 426.  
 Nab Nidhī, 581, 789.  
 Nābhā Dās, 36, 44, 51, 52, 123,  
 319, 640.  
 Nabī, 571, 848.  
 Nabīn, 581, 790.  
 Nādir Shāh, 347, 699.  
 Nāgar, 95.  
 Nāgarī Dās P = Nāgar, 95, 638.  
 Nāg'mati, 31.  
 Nān, 852.  
 Nānā Dēbi, 196.  
 Nānsuk, 550.  
 Najāmī, 845.  
 Najib Khān *alias* Rasiyā, 581, 789.  
 Najib Khān ban 'Abdū'l Latīf, 564.  
 Najir, 171.  
 Nām Dēb, 22, 638, 767.  
 Nānak, 23, 169, 638.  
 Nānak-panthī, 23.

- Nand and Nand Kishôr, 697.  
 Nand Dās, 35, 43, 629, 638.  
 Nand Kishôr Misar *alias* Lēkh'-  
   rāj, 697.  
 Nand Lāl (No. 1), 80.  
 Nand Lāl (No. 2), 390.  
 Nand Rām, 846.  
 Nandan, 86.  
 Nandīpatī, 847.  
 Nar Būhan, 56, 57.  
 Nar Singh, 17.  
 Nara Simha, 17.  
 Naramī *alias* Naramiyā, 28.  
 Nārāyan, 454.  
 Nārāyan Bhaṭṭ, 66.  
 Nārāyan Dās = Nabhā Dās, 51,  
   571.  
 Nārāyan Rāy, 134, 377, 571, 572.  
 Narēndra Singh, of Mithilā, 363,  
   363.  
 Narēndra Singh, of Paṭiyālā, 581, 690.  
 Narēndr' Lāl, 818.  
 Narēs, 581, 791.  
 Nar'harī Dās P = Nar'harī Sahāy,  
   113, 638.  
 Nar'harī Sahāy, 113—115, 638.  
 Nariud, 414.  
 Narōttam, 501.  
 Narōttam, 675.  
 Narōttam Dās, 33.  
 Nar'patī Singh, 511.  
 Nar'sī Mah'tā, 638.  
 Nar'singh Dayāl, 638.  
 Nasī Rām, 638.  
 Nāth, 68, 147, 162, 440, 571, 581,  
   632, 850.  
 Nāth Kabi = Sambhu Nāth Singh  
   Sulajki, 147.  
 Nawal (No. 1), 526, 571.  
 Nawal (No. 2), 849.  
 Nawal Dās, 798.  
 Nawal Kishôr, 849.  
 Nawal Singh (the Kayasth), 526,  
   571.  
 Nawāz (the Brāhman, of the  
   Dōāb), 198, 571, 581, 706.
- Nawāz (the Brāhman, of Bundēl'-  
   khaṇḍ), 342.  
 Nawāz (of Bil'grām), 443, 571.  
 Nāyak, 571, 783.  
 Nayana Pāla, 195.  
 Naḡir, 171, 638.  
 Nēhī, 851.  
 Nēja Rām Singh, chap. X, introd.,  
   114, 529.  
 Nidhān (the elder), 254.  
 Nidhān (the younger), 349, 350,  
   351.  
 Nidhī, 131, 571.  
 Nihāl (the elder), 91.  
 Nihāl (the younger), 460.  
 Nil Kaṇṭh Misar, 126, 132.  
 Nil Kaṇṭh Tripāṭhī, 143, 143, 359,  
   571.  
 Nil Manī, quoted in Rāg.,  
   638.  
 Nil Ratan, quoted in Rāg, 638.  
 Nil Sakhī, 548.  
 Nilā Dhar, 133.  
 Nimā, 13.  
 Nimāditya, 53, 54, 638.  
 Nimāwat, see Nimāditya.  
 Nipaṭ Niraḡijan, 129.  
 Niwāj (the Brāhman, of the Dōāb),  
   198, 571, 581, 706.  
 Niwāj (the Brāhman, of Bundēl'-  
   khaṇḍ), 342.  
 Niwāj (of Bil'grām), 443, 571.  
 Niḡāmat Khān, 175.  
 Nōnē, 539, 545.  
 Nrip Sambhu = Sambhu Nāth  
   Singh S'alajki, 147, 359, 571,  
   581.  
 Nūri, 13.  
 Ōli Rām, 83.  
 Padmākar Bhaṭṭ, chap. X, introd.,  
   502, 506—503, 512, 571, 581,  
   638.  
 Padmāvati, 31.  
 Padmāwat, 31.  
 Padmēs, 441.  
 Padminī, 13.



- Padum Nāth, 36, 50.  
 Pah'lād (No. 1), 269.  
 Pah'lād (No. 2), 513.  
 Pa'j'nās, 510, 571.  
 Pakhānē, 853.  
 Pañcham (the elder), 205.  
 Pañcham (the younger), 553.  
 Pañcham (No. 3), 707.  
 Paṇḍurīk, 388.  
 Paṇḍit Par'bin *alias* Ṭhākūr Par'-  
 sād Payāsi Misar, 599, 600.  
 Parāg, 567.  
 Param, 533.  
 Pāras, 581, 792.  
 Parasū Rām, 55, 571.  
 Par'bat, 74, 571.  
 Par'bin, 251.  
 Par'bin (Paṇḍit), 599, 600.  
 Par'bin Rāi Pāturi, 134, 136, 137,  
 571.  
 Par'dhān, 854.  
 Par'dhān Kēsab Rāy, 854.  
 Par'māl or Paramardi, 7.  
 Par'mall, 855.  
 Par'mānand Dās, 35, 38, 638.  
 Par'mānand Lallā Purānik, 541.  
 Par'mēs (No. 1), 222, 571, 581.  
 Par'mēs (No. 2), 571, 581, 616.  
 Par'sād, 183, 571.  
 Par'siddh, 125.  
 Par'tāp Sāhī, 135, 149, 199, 377,  
 571.  
 Par'tāp Singh, recast the Khumān  
 Rāy'sā, 2.  
 Par'tāp Singh *alias* Mōd Nārāyan,  
 361, 362.  
 Par'tāp Singh Sawāī, 502.  
 Par'yāg Dās, 163.  
 Patī Rām, 258.  
 Pāwar (a tribe), 699.  
 Phāl'kā Rāw, 134, 678.  
 Phatūri Lāl, 701.  
 Pñēran, 860.  
 Phul Chand, 708.  
 Pithāūrā, *alias* of Prithwī Rāj  
 Chāñhān, 4.  
 Pramara (a tribe), 699.  
 Prān Nāth (No. 1), 167.  
 Prān Nāth (No. 2), 408.  
 Prān Nāth (No. 3), 490.  
 Prān'nāthī (name of a sect), 167.  
 Prān'batī, 17.  
 Prath Jagāt (name of a clan), 37.  
 Prēm Kabi ? = Prēm Nāth, 351.  
 Prēm Kōswar Dās, 629, 859.  
 Prēm Nāth, 349, 350, 351, 581.  
 Prēm Sakhī, 423.  
 Prēmīyaman, 433.  
 Prithwī Rāj of Bikānēr, 5, 73, 638.  
 Prithwī Rāj, the Chāñhān, 4, 6, 7,  
 8, 37, 638.  
 Priyā Dās, 37, 51, 128, 319, 629.  
 Pūkhī, 442, 571.  
 Puṇḍa, 1.  
 Purān, 856.  
 Pūran Chand Jūth, 858.  
 Purukhōttam, 200, 638.  
 Purukhōttam Sukal, 581.  
 Pushkar, 857.  
 Puṣpa, 1.  
 Puṣya, 1.  
 Qādir Bakhsh, 67, 89.  
 Qiyām Khān, 445.  
 Rabi Nāth, 426.  
 Rabi Datt' *alias* Sabitā Datt', 304,  
 359.  
 Rādhāballabhī (name of sect), 34,  
 85, 54.  
 Rādhā Charan Gosālī, 706.  
 Rādhākānta Dēb (Rājā Sir), 638.  
 Rādhā Krish'n Dās, 706.  
 Rādhē Lāl, 554.  
 Rādhēs Misar, 37a.  
 Rāghō, 31.  
 Rāghu Lāl, 897.  
 Rāghu Mahāsāy, 638.  
 Rāghu Nāth (No. 1), 3.  
 Rāghu Nāth (No. 2), 279.  
 Rāghu Nāth (No. 3), 196, 559,  
 560, 564, 571.  
 Rāghu Nāth *alias* Sib Din, 736.  
 Rāghu Nāth Dās, 692, 693.

- Raghu Nāth Rāw *alias* Appā  
 Sāhib, 505, 506.  
 Raghu Nāth Rāy, 193, 581.  
 Raghu Nāth Singh, 366.  
 Raghu Nāth Upādhyā, 680.  
 Raghu Rāj Singh, 532, 581, 629.  
 Raghu Rām, 896.  
 Raghu Rāy, 420.  
 Raḥīm = Abdu'r Raḥīm, 108, 571,  
 756.  
 Raḥīm (No. 2), 766.  
 Rājā Rām (No. 1), 233.  
 Rājā Rām (No. 2), 396.  
 Rāj Singh (of Gāūr), 160.  
 Rāj Singh (of Udāipur), 185—188.  
 Rajab Ji, 163.  
 Rajjab, 571, 898.  
 Rām, 128.  
 Rām *alias* Rām Bakhsh, 196, 907.  
 Rām Bakhsh *alias* Rām, 196, 907.  
 Rām Bhaṭṭ, 445.  
 Rām Chand Singh, 60.  
 Rām Chandr' (No. 1), 34.  
 Rām Chandr' (No. 2), 37n.  
 Rām Charan, 902.  
 Rām Charan Dās, 128.  
 Rām Dās (Bābā), 22, 37, 112, 638.  
 Rām Dās (No. 2), 478.  
 Rām Datt', 903.  
 Rām Dayā, 904.  
 Rām Dēb Singh, 905.  
 Rām Dīn, 669.  
 Rām Dīn Singh, 128, 581.  
 Rām Dīn Tripāṭhī, 143, 523, 524.  
 Rām Gulām, 638.  
 Rām Jas, 638.  
 Rām Ji, 252.  
 Rām Jū (J = Rām Ji), 571.  
 Rām Kishun Chāṭbē, 538.  
 Rām Kishun Kabi, 538.  
 Rām Krish'n, 34.  
 Rām Lāl, 908.  
 Rām Nārāyan, 737.  
 Rām Nāth *alias* Kabi Rām, 581,  
 785.  
 Rām Nāth Misar, 906.  
 Rām Nāth Par'dhān, 624.  
 Rām Par'sād, 444, 638.  
 Rām Par'sād (Agar'wālā), 639, 640.  
 Rām Rāy, 775.  
 Rām Rūp, 751.  
 Rām Sahāy, 568, 638.  
 Rām Sanēhī (name of sect), 324.  
 Rām Saran, 378, 379.  
 Rām Sēbak, 910.  
 Rām Sēkh, 909.  
 Rām Singh (No. 1), 371.  
 Rām Singh (No. 2), 380.  
 Rāmā Kant, 912.  
 Rāmānand, chap. IX, introd., 10—  
 13, 17, 31, 128, 638.  
 Ramāpatī, 571, 900.  
 Ran'chhōr, a form of Krish'n, 20.  
 Ran Chhōr, 189.  
 Ran Dhir Singh, 735.  
 Ran Jit Singh Sāh Jāg'rē, 714, 716.  
 Ran'jit Singh, Sēgar, 595.  
 Raṅg Lāl, 368.  
 Raṅgilā Pritam, 638.  
 Raṅgilī Sakhi, 638.  
 Ras Dhām, 462.  
 Ras Khān *alias* Ibrāhīm, 67, 571,  
 581.  
 Ras Lāl, 428.  
 Ras Līn *alias* Gulām Nabī, 754.  
 Ras Nayak *alias* Ṭālib 'Alī, 439.  
 Ras Puñj Dās, 901.  
 Ras Rāj, 404.  
 Ras Rām, 285.  
 Ras Raṅg, 620.  
 Ras Rūp, 415.  
 Rasāl *alias* Angan Lāl, 609.  
 Rasik Bihārī, 405, 638.  
 Rasik Dās, 774.  
 Rasik Gōbind, 638.  
 Rasik Lāl, 534.  
 Rasik Rāy, 638.  
 Rasik Sirōmanī, 267, cf. No. 262.  
 Rasiyā *alias* Najīb Khān, 571, 788.  
 Ratan, 149 Add., 155, 571.  
 Ratan Kūar, 376, 699.  
 Ratan Pāl, 899.

Ratan Pāl Singh, 212.  
 Ratan Sēn, 31.  
 Ratan Singh P = Rāw Ratan, 70.  
 Ratan Singh *alias* Rat'nēs (No. 2),  
 149 Add., 344 Add.  
 Ratan Singh *alias* Rat'nēs (No. 3),  
 149 Add., 519—522, 524.  
 Ratan Singh (No. 4), 677.  
 Rati Nāth, 571.  
 Ratiyā Rānā, 20.  
 Rat'nēs, 149, 199.  
 Rat'nēs *alias* Ratan Singh, 149  
 Add., 344 Add., 519—522, 524.  
 Rāw Rānā, 521.  
 Rāw Ratan, 207.  
 Rāy Chand, 912.  
 Rāy Dās, 22.  
 Rāy Jū, 913.  
 Rāy Kabi, 913.  
 Rāy Mōhan, 638.  
 Rāy Singh, 73.  
 Rikhi Jū, 654.  
 Rikhi Nāth, 571, 581, 794.  
 Rikhi Rām Misar, 593.  
 Rūdal, 6, 7.  
 Rudr' Mani, 406.  
 Rudr' Mani Misar, 348, 352.  
 Rudr' Sāhī Sulapki, 143.  
 Rūp P = Rūp Nārāyan, 268.  
 Rūp Chand, 37.  
 Rūp Nārāyan (No. 1), 17.  
 Rūp Nārāyan (No. 2), 268, 571.  
 Rūp Rāy, 333.  
 Rūp Sāhī, 503.  
 Rūp Sanātan, 638.  
 Sabal Singh, 210, 367, 564.  
 Sabal Syām, 927.  
 Sabhā Sāhī, 155, 346, 503.  
 Sabhā Singh, 155, 346, 503.  
 Sabitā Datt' *alias* Rabi Datt', 304.  
 Sadāsib, 187.  
 Sadānand, 234.  
 Sādhar, 498.  
 Sāgar, 482.  
 Sagun Dās, 778.  
 Sāhab, 742.

Sāhab Rām, 571.  
 Sahaj Rām, 592.  
 Sahaj Rām Sanādhyā, 686.  
 Sāhī (derivation of the term), 149a.  
 Sāhī Rām, 276.  
 Sāhib Prasād Singh, 515, 731.  
 Sah'jō Bāi, 638.  
 Sāhu, chap. IX, introd.  
 Sakal, 248.  
 Sakhi Sukh, 453, 496.  
 Sālik, 613.  
 Sāmā Sakhi, 638.  
 Samādhan, 571.  
 Sāmant, 178.  
 Samar Singh, 726.  
 Sambhōg Nāth *alias* Sib Nāth  
 Sukal, 632.  
 Sambhu (P 147), 581.  
 Sambhu Kabi = Sambhu Nāth  
 Singh Sulapki, 147.  
 Sambhu Nāth, 357, 366.  
 Sambhu Nāth Misar (of Aśthar),  
 338, 339, 359.  
 Sambhu Nāth Misar (of Bais'-  
 wārā), 621.  
 Sambhu Nāth Misar (of Murād-  
 ābad), 928.  
 Sambhu Nāth Singh Sulapki, see  
 Nrip Sambhu, 147, 359, 571, 581.  
 Sambhu Nāth Tripāthi, 366, 629.  
 Sambhu Par'sād, 92c.  
 Samman, 471.  
 Sam'nēs, 528.  
 Sampatī, 652.  
 Sanēhi, 367, 577.  
 Saṅgam, 480, 571.  
 Saṅkar, 855.  
 Saṅkar Dās, 163.  
 Saṅkar Tripāthi, 613.  
 Saṅkh, 741.  
 Sansrit Chand, 37.  
 Sant, 318.  
 Sant Bak's, 724.  
 Sant Dās P = Sūr Dās, 37n, 23a.  
 Sant Jib, 348, 353.  
 Santan, of Binduki, 473, 571.

- Santan. of Jāj'maṅ, 473.  
 Santōkh Rāy Bētal, 515.  
 Sar'b Sukh Lāl, 367, 424.  
 Saran, 916, 921.  
 Sārang, 343.  
 Sārang Dhar (a descendant of  
 Chand Bar'dāi), 6, 8.  
 Saras Rām, 930.  
 Saraswati, 151.  
 Sar'dār, 134, 196, 570—572, 581.  
 Sasi Nāth, 571, 931.  
 Sasi Sēkhar, 255.  
 Satrūjit Singh, 926.  
 Satya Nāmi (name of sect), 323.  
 Sāudā, 638.  
 Sāwarī Sakhi, 638.  
 Sayyad Bar'hānā, 330.  
 Scindia=Sondhiā, 170.  
 Sōbak (No. 1), 579, 581.  
 Sōbak (No. 2), 581, 677.  
 Sēgar, 72, 595.  
 Sēkh, 236, 367, 571.  
 Sēkhar, 581, 795.  
 Sōn, 12, 22.  
 Sōnāpatī, 165, 367, 571.  
 Sondhiā, 170.  
 Sōth Mānik Chand, 699.  
 Shāh 'Ālam, chap. IX, introd., 461.  
 Shāh Jahān, 51, 127, 128, 142, 143,  
 151, 174, 191, 206, 699.  
 Shāhī (derivation of the term), 149n.  
 Shāk'dwipi, 599.  
 Shar'fō, 519.  
 Shēr Khān, 60.  
 Shēr Shāh, 31, 113.  
 Shiva Prasād, chap. X, introd.,  
 376, 699n, 912.  
 Shiu Patī, 152.  
 Shri Nāth, 34.  
 Shujā', 194.  
 Shujāu'l Shāh, 158.  
 Sib (No. 1), 88, 571, 581.  
 Sib (No. 2), 431, 571, 581.  
 Sib Ar'solā, 338—340.  
 Sib Chandr', 638.  
 Sib Dās, 367, 758.  
 Sib Dās, 758.  
 Sib Datt', 571, 588.  
 Sib Din, 605, 606.  
 Sib Din *alias* Raghu Nāth, 736.  
 Sib Din Singh, 601.  
 Sib Lāl Dübē, 479.  
 Sib Nārānī (name of sect), 321.  
 Sib Nārāyan, 321.  
 Sib Nāth, 152, 571, 850.  
 Sib Nāth Sukal, 630—632, 850.  
 Sib Par'kās Singh, 643.  
 Sib Par'sād, chap. X, introd., 376,  
 699n, 912.  
 Sib Par'sann, 726.  
 Sib Patī P = Sib Nāth, 152.  
 Sib Rāj, 571, 932.  
 Sib Rāj, the Sulāṅki, 145, 211.  
 Sib Rām, 367, 416.  
 Sib Singh (Rājā), 17, 18, 19.  
 Sib Singh (No. 2), 417.  
 Sib Singh, Sawāi, 663.  
 Sib Singh, Sēgar, 595, 723.  
 Siddh, 743.  
 Sil Chandr', 37.  
 Singh, 474, 571.  
 Singh Rāj, 480.  
 Sirōmanī, 262, cf. No. 267, 571.  
 Sir'tāj, 463.  
 Sitā, 128.  
 Sitā Rām Dās, 727.  
 Sital Par'sād Tiwāri, 705, 706.  
 Sital Rāy, 615.  
 Sital Tripāthī, 143, 523, 525.  
 Siv Par'sād, chap. X, introd., 376,  
 699(n), 912.  
 Siva Prasād, chap. X, introd., 376,  
 699, 912.  
 Sōbh, 936.  
 Sōbh Nāth, 937.  
 Sōm Nāth, 367, 443, 447.  
 Sōnā Dāsī, 638.  
 Sri Bhaṭṭ, 53, 55, 638.  
 Sri Dhar (No. 1), 156, 157, 571, 581.  
 Sri Dhar (of Rāj'putānā), 166, 367.  
 Sri Dhar *alias* Subbā Singh, 590.  
 Sri Gobind, 211, 571.

- Sri Hath, 746.  
 Sri Kar, 745.  
 Sri Lal, 489.  
 Sri Matl, 706.  
 Srinibās Dās, 706.  
 Sripatī, 150, 367, 571, 581.  
 Srut Gōpāl, 15.  
 Subans Sukal, 589, 590, 638.  
 Subbā Singh, of Ōel, 589, 590.  
 Subuddhi, 744.  
 Sūdan, 367.  
 Sudar'san Singh, 709.  
 Sūjā, 194.  
 Sujān, 933.  
 Sujān Singh, 367, 368, 502.  
 Sukabi, 499.  
 Sukdēb, 160.  
 Sukh Dēb (of the Doāb), 335.  
 Sukh Dēb Misar (of Kampilā),  
 160, 161, 359, 581, 681.  
 Sukh Dēb Misar (of DĒHlat'pur),  
 335, 356, 367.  
 Sukh Din, 681.  
 Sukh Lāl, 348, 354, 367.  
 Sukh Rām, 729.  
 Sukhānand, 446.  
 Sūkhan, 682.  
 Sulapki (a Rājput tribe), 143, 145,  
 211.  
 Sul'tān, 935.  
 Sul'tān Paṭhān *alias* Muḥammad  
 Khān, 213, 214.  
 Sumērū, 367.  
 Sumērū Singh, 367, 581, 759.  
 Sunām, 367.  
 Sundar (of Mithilā), 930.  
 Sundar (of As'ni), 934.  
 Sundar Dās (of Gwāliyar), 142,  
 571, 581, 629.  
 Sundar Dās (of Mēwār), 163, 164.  
 Sundar Ṭhākur, 930.  
 Sūr (dynasty), 31.  
 Sūr Dās, 6, 35, 36, 37, 44, 59, 60,  
 104, 112, 171, 235, 571, 629, 638.  
 Sūr Singh, 191.  
 Sūr Swāmī (name of Sūr Dās), 37.  
 Sūr Syām (name of Sūr Dās), 37.  
 Sūraj, 367, 760.  
 Sūraj Chand (name of Sūr Dās),  
 37.  
 Sūraj Dās (name of Sūr Dās), 37.  
 Sūrati Misar, 134, 196, 326, 367,  
 571, 629.  
 Syām P = Syām Lāl, 269.  
 Syām Dās, 316, 638.  
 Syām Lāl (No. 1), 269, 367.  
 Syām Lāl (No. 2), 341, 367.  
 Syām Manōhar, 779.  
 Syām Saran, 309.  
 Syām Sundar, 638.  
 Syāmal Dās, 6a.  
 Ṭah'kan, 832.  
 Ṭāj, 99.  
 Ṭalib 'Alī *alias* Ras Nāyak, 439.  
 Ṭān Sēn, 59, 60, 104, 112, 638.  
 Ṭārā Patī, 419, 571.  
 Ṭāriṇī Charapa Mītra, 629.  
 Ṭattwa Bōtā, 231.  
 Ṭēg Bahādur, 22, 169.  
 Ṭēg Pānī, 271.  
 Ṭōhī, 749.  
 Ṭōr, 665.  
 Ṭhākur (No. 1), 173, 378, 571, 581.  
 Ṭhākur (No. 2), 378, 434.  
 Ṭhākur Dās, 6, 7.  
 Ṭhākur Dayāl Singh, 706.  
 Ṭhākur Par'sād Tribēdi, 717.  
 Ṭhākur Par'sād Tripāṭhī, 570, 571,  
 573, 695.  
 Ṭhākur Par'sād Payāsī Misar, 599,  
 600.  
 Ṭhākur Rām, 833.  
 Ṭhaṇḍī Dās, 638.  
 Ṭikāit Rāy, 482, 484.  
 Ṭikhī, 748.  
 Tirath Rāj, 364.  
 Ṭōḍar Mal, 105, 128 Add.  
 Ṭōkh, 265, 571, 581.  
 Ṭōkh Nidhī, 432.  
 Ṭōsanī, 107.  
 Ṭōtā Rām, 706.  
 Traill, John (writer on Dādū), 163.

- Trilochan Dās, 22.  
 Tulā Rām, 571.  
 Tul'si (author of the Kabi-mālā),  
 153.  
 Tul'si Dās, chap. X, introd., 87, 59,  
 104, 126, 128, 130, 171, 196, 576.  
 638, 643, 740.  
 Tul'si Rām (Agar'wālā), 51, 639,  
 640.  
 Tul'si Śrī Ōjhā, 581, 786.  
 Turāb Khān, 108 Add.  
 Ūdā, 20, 21.  
 Ūdal, 7.  
 Ūdan, 6, 7.  
 Udār Chand, 37.  
 Uday Dās, 168.  
 Uday Nāth (No. 1), 280.  
 Uday Nāth (No. 2), 334.  
 Uday Nāth Tribēdī, 159, 334, 358,  
 359, 571, 850.  
 Uday Singh (= Ūdal or Ūdan), 7.  
 Uday Singh (of Mār'wār), 76.  
 Uday Singh (of Rat'lām), 207.  
 Udayana, 31.  
 Udās, 458.  
 Ūdhō, 495, 571, 638.  
 Ūdhō Rām, 79, 571, 638.  
 Udit Nārāyan Singh, 564, 565, 567,  
 568.  
 Udōt Chand, 145 Add.  
 Umāpātī, 17, 18.  
 Umāpātī Tripāṭhī *alias* Kōbid,  
 691.  
 Umēd, 494.  
 Um'rāw Singh Bandhal'gōtī, 589,  
 604.  
 Um'rāw Singh (of Sāid'pur), 713.  
 Vallabhāchārya, 34.  
 Vālmiki, 128, 172, 712.  
 Vikramāditya, 629.  
 Viṣṇu Çarman, 17.  
 Waj'han, 923.  
 Wahāb, 924.  
 Wāhid, 925.  
 Wājīd 'Alī, 698.  
 Waterfield, 7.  
 Waz'han, 923.  
 Ya'qūb Khān, 134, 394.  
 Yākūb Khān, 394.  
 Yūsuf Khān, 134, 421.  
 Zāin Khān Kōkah, 106.  
 Zū'l-faḡār, 409.

## INDEX No. II.

## NAMES OF WORKS.

- Abhās Rāmāyan, 638.**  
**Ab'tār Charitr', 638.**  
**Adbhut Charitr', 706.**  
**Adhyātma Par'kās, 160.**  
**Āgam, 13.**  
**Āhnik, 873.**  
**Āin-i-Akbari, 37.**  
**Āina-i-Tārīkh Numā, 699.**  
**Alagkār Bhūkhan, 339.**  
**Alagkār Chandrikā (No. 1), 27.**  
**Alagkār Chandrikā (No. 2), 462.**  
**Alagkār Chandrōday, 512.**  
**Alagkār Dar'pan, 355.**  
**Alagkār Dipak, 338.**  
**Alagkār Mālā, 326.**  
**Alagkār Nidhi, 348.**  
**Ālhā Khaṇḍ, 6, 7.**  
**Ālkhaṇḍ, 6.**  
**Alifnāmā, 18.**  
**Amara Kōṣa, 170, 567, 589, 638, 761.**  
**Amrit Dhār, 11.**  
**Ānand Raghunandan, 706.**  
**Ānand Rām Sāgar, 13.**  
**Ānand Ras (No. 1), 561, 638.**  
**Ānand Ras (No. 2), 638, 668.**  
**Ānandāmbudhi, 632, 629.**  
**Ananya Jōg, 5.**  
**Andhēr Nagari, 706.**  
**Ānōkārth (No. 1), 42.**  
**Ānōkārth (No. 2), 387.**  
**Ānōkārth (No. 2), 433, 638.**  
**Āgg Dar'pan, 764.**  
**Āggrozi Achchharō kē sikh'ne ki Upāy, 699.**  
**Āṇubhāṣya, 34.**  
**Anurāg Bāg, 582.**
- An'war Chandrikā, 397.**  
**Anyōkti-Kalpadrum, 582.**  
**Arjun Bilās, 506.**  
**Ashṭa-jām (No. 1), 140, 638.**  
**Ashṭa-jām (No. 2), 638, 694.**  
**Ashwa Binōd, 72.**  
**Ashṭa Chhāp, 35—37, 39—43, 819.**  
**Askand Binōd, 527.**  
**Awadh Bilās, 638.**  
**Āzim Shāhi, roconsion of Sat Sai, 196.**  
**Bachchō kē in'am, 699.**  
**Bachitra Nāṭak, 109.**  
**Badhu-binōd, 159.**  
**Bāg Bahār (No. 1), 344.**  
**Bāg Bahār (No. 2), 582.**  
**Bāḍiki Hinsā, 706.**  
**Bāidya Manōtsāb, 638.**  
**Bāidya Ratan (No. 1), 596.**  
**Bāidya Ratan (No. 2), 827.**  
**Bāirāgya Sandipini, 128.**  
**Bāis Bansābali, 621.**  
**Bāitāl Pachisi (No. 1), 326, 638.**  
**Bāitāl Pachisi (No. 2), 366, 638.**  
**Bāitāl Pachisi (No. 3), 620, 638.**  
**Bāitāl Pachisi (No. 4), 638, 883.**  
**Bāk Manōhar Pīngal, 637.**  
**Bāl Bōdh, 699.**  
**Bāl Khēl, 706.**  
**Balakh ki Ramāñi, 13.**  
**Bal'bhadra Charitra, 511.**  
**Bālak Purān, 564.**  
**Ballabh Digbijāi, 34.**  
**Bāmā Man Rañjan (No. 1), 482.**  
**Bāmā Man Rañjan (No. 2), 699.**  
**Bāni, 13.**  
**Bansi Kalpalatā, 593.**

- Bārā Māsā (No. 1), 13.  
 Bārā Māsā (No. 2), 924.  
 Bārāṅganā Rahasya, 706.  
 Bar'n Mālā, 699.  
 Bārttik Rāj'nīti, 629.  
 Bar'wāi Alaṅkār, 609.  
 Bar'wāi Nāyikā Bhēd (No. 1), 445.  
 Bar'wāi Nāyikā Bhēd (No. 2), 465.  
 Bar'wē Rāmāyan, 128, 638.  
 Basant, 13.  
 Basant Pachīsī, 594.  
 Bēdararī Kathā, 638.  
 Bēnī Saṅghār, 706.  
 Bhābāmahimna, 736.  
 Bhāgavad, 629.  
 Bhāgavad Gītā (quoted in Rāg), 638.  
 Bhāgavat (No. 1), 319.  
 Bhāgavat (No. 2), 629.  
 Bhāgavata Purāṇa, 17, 34, 37, 40,  
 105, 135, 532, 614, 629, 638, 797,  
 859.  
 Bhag'batī Binay, 695.  
 Bhajan Granth, 321.  
 Bhākhā Amar Kōs, 638.  
 Bhākhā Bhūkhan, 149, 377, 572,  
 580, 635, 636, 638, 660, 761.  
 Bhākhā Bāṅdak, 638.  
 Bhākhā Chhand, 638.  
 Bhākhā Chandrōday, 489.  
 Bhākhā Indrajāl, 638.  
 Bhākhā Kāyadā, 638.  
 Bhākhā Kōkh, 638.  
 Bhākhā Piggal, 638.  
 Bhākhā Rāj'nīti, 574.  
 Bhākhā Rāmāyan, 739.  
 Bhākhā Sābar, 638.  
 Bhākhā Ritūpasanghār, 210.  
 Bhākhā Sār, 515, 731.  
 Bhākhā Sāṅdar'j Lah'ri, 584.  
 Bhakt Māl Pradīpan, 51.  
 Bhakt Mālā, 30, 37, 44, 45, 51, 57,  
 67, 128, 319, 322, 638, 640, 800.  
 Bhakt Sindhu, 128.  
 Bhakt Urbasī, 51, 322.  
 Bhakti Bhāw, 507.  
 Bhārat Durdasā, 706.  
 Bhārat Jananī, 706.  
 Bhārat Sāubhāgya, 704, 706.  
 Bhārati Bhūkhan, 580.  
 Bhar'thari Gān, 638.  
 Bhar'thari Shatak, 604.  
 Bhar'ṛihari Ḍatakā, 604, 880.  
 Bhāṣā Prakāṣa, 578.  
 Bhāw Bilās, 140.  
 Bhawānī Chhand, 166.  
 Bhāwar Sāwar, 486.  
 Bhōj Bhūkhan, 519.  
 Bhramar-gīt, 804, 806.  
 Bhrityahari Sat, 880.  
 Bhūgōl Brittānt, 638.  
 Bhūgōl Hastāmalak, 699.  
 Bhūkhan Hajārā, 145.  
 Bhūkhan Kāṅmudī, 735.  
 Bhūkhan Ullās, 145.  
 Bhūp-bhūkhan, 115.  
 Bichār Mālā, 287.  
 Bidur Prajāgar, 574.  
 Bidwan Mōd Tarāṅginī, chap. X,  
 introd., 589, 590.  
 Bidyābhyās kā Phal, 638.  
 Bidyā Sundar, 706.  
 Bidyāṅkur, 699.  
 Bigyān Bibhākār, 706.  
 Bigyān Gītā, 134.  
 Bigyān Bilās, 320.  
 Bigyārthakāṅmudī, 149.  
 Bijā Bilās, chap. IX, introd., 37.  
 Bijā Muktabālī, 75, 564.  
 Bijak, 13, 14, 529, 638.  
 Bikram Biradābālī, 514.  
 Bikram Sat Saī, 514.  
 Bikh Parīchhā, 638.  
 Binay Pachīsī, 538.  
 Binay Pattrikā, 128, 529, 638, 643,  
 894.  
 Binayāmrit, 569.  
 Bir Singh kā Brittānt, 699.  
 Bir'bar Nāmā, 106.  
 Bishnu Bilās, 202.  
 Bishnu Pad, 34.  
 Brahm Bilās, 497.  
 Brahmōttarakhaṅḍa, 351, 595, 658.



- Braj Bilās, 369, 638.  
 Braj Jātrā, 638.  
 Bṛihachchhivapurāṇa, 595, 619.  
 Bṛihad Rāmāyan Māhātmya, 128.  
 Bṛihat Kabi-ballabh, 939.  
 Brindāban Sāt, 638.  
 Britt Bichār, 160.  
 Brittahār, 585.  
 Britt-Bhāskar, 373.  
 Brittya Binōd, 901.  
 Buddh Sāgar, 169.  
 Būrh Mūh Muhāsā, Lōg Chālā  
 Tamīse, 706.  
 Byangya Satak, 432.  
 Çabda-Kalpadruma, 638.  
 Çakuntalā, 198, 706.  
 Çankara Digvijaya, 587.  
 Çārngadhara Paddhati, 8.  
 Chachchhu Dān, 706.  
 Chakābyūh, 490.  
 Chamatkār Chandrikā, 761.  
 Chañchar, 13.  
 Chandan Sat Sāī, 374.  
 Chandra Prabōdh, 486.  
 Chandrābali, 706.  
 Chandralōka, 377.  
 Chandrāst, 581.  
 Chandrōday, 334.  
 Chandr' Sōn, 706.  
 Chār Dar'wōsh, 638.  
 Chāūpāī Rāmāyan, 128.  
 Chāūrāsī Bārtā, 37.  
 Chāūtīsā, 13.  
 Chōt-Chandrikā, 564.  
 Chhand Chhapanī, 477.  
 Chhand Bichār, 160.  
 Chhand Payōnidhi, 943.  
 Chhand Sār (No. 1), 51.  
 Chhand Sār (No. 2), 146.  
 Chhand Sār (No. 3), 830.  
 Chhand Sriggār, 340.  
 Chhand Swarūpini, 942.  
 Chhand-bichār, 143.  
 Chhandānand, 693.  
 Chhandārnab, 344.  
 Chhōṭā Bhūgōl Hastāmalak, 699.  
 Chhōṭā Jām-i-Jahān Numā, 699.  
 Chhappāī Rāmāyan, 128.  
 Chhattra Par'kāś, 197, 202, 638.  
 Chit Bilās, 768.  
 Chitra-bhūkhan, 649.  
 Chitrakalādhār, 694.  
 Çiva Purāṇa, 621.  
 Dādū ki Bānī, 163.  
 Dādū Panthī Granth, 163.  
 Dāktārī, 638.  
 Dan Lilā (No. 1), 42.  
 Dān-Lilā (No. 2), 220.  
 Dānavākyaṅvali, 17.  
 Das Pādshāh kā granth, 169.  
 Dasābatūr, 580.  
 Dasam Iskandh (Pōthi), cf. Dasam  
 Skandh, 629.  
 Dasam Skandh, cf. Dasam Iskandh  
 43, 629.  
 Das'rath Rāy, 160.  
 Dayā Bilās, 638.  
 Dōb Furukh Drishya, 706.  
 Dōb-māyā Prapañch, 140, 706.  
 Dōbi-charitr' Sarōj, 604.  
 Dhanāñjay Bijay, 706.  
 Dharma-tattwasār, 639.  
 Dhyān Chintāmani, 910.  
 Dhyān Mañjarī, 638.  
 Dig-bijāī Bhūkhan, 694.  
 Dil Bah'lāō, 699.  
 Dip-Mūlikā Charitr', 220.  
 Dōhā Rāmāyan, 128.  
 Dōhābali (of Tul'āī Dās), 128, 638.  
 Dohābali (of Umāpatī Tripāthī),  
 691.  
 Dōhābali (of Jugul Par'sād), 839.  
 Drisht' Kūṭ (emblematic verses) by  
 Sūr Dās, 37, 571.  
 Dūkhan Ullās, 145.  
 Dukkhiñī Bālā, 706.  
 Dunnallan, 609.  
 Durgābhakti Taraggiṅī, 17.  
 Durlabh Bandhu, 706.  
 Dūti Bilās, 597.  
 Dūti Dar'pan, 694.  
 Fārsī Sarf-ō-Nahw, 699.

- Ganēṣa Purāṇa, 30.  
 Gagḡā Bhūkhan, 697.  
 Gagḡā Laharī, 506.  
 Ganitāṅk, 638.  
 Gaj Singh Bilās, 812.  
 Gar'bhābali Rāmāyan, 638.  
 Gāūrī Parinay, 706.  
 Gayā Pattana, 17.  
 Ghazals (of Sāūdā), 638.  
 Gīta Gōvinda, 19, 20, 21, 42, 912.  
 Gītābali, 128, 638.  
 Gīt'gōbindādarshan, 912.  
 Gō Saḡkaṭ, 706.  
 Gōbind Sukhad Bihār, 564.  
 Gōpāchalakathā, 865.  
 Gōpāl Pachīsī, 531.  
 Gōpī Chand Gān, 638.  
 Gōpī Pachīsī, 507.  
 Gōrakh Machhēndr' Samāj, 638.  
 Gōrakh Nāth ki Goshṭhī, 13.  
 Gosāl Charitr', 128, 130.  
 Granth, 12, 22, 638, 767.  
 Granth Sāhib, 169.  
 Grih Chaṇḍī, 706.  
 Gulāb āūr Chamōlī ki Qissā, 699.  
 Gulzār-Bihār, 17.  
 Guru Nyās, 321.  
 Gurū Kāthā, 373.  
 Guṭ'kā, 699.  
 Gyān-chūran Bachanikā, 898.  
 Gyān Dōhābali, 731.  
 Gyān Par'kāś, 323.  
 Gyān Samudra, 142.  
 Gyān Sarōbar, 798.  
 Gyān Swarōday, 23.  
 Gyān Upadēs, 638.  
 Hajārā, chap. X, introd., 159, 334, 358.  
 Hammira Charitra, 8.  
 Hammir Kābya, 6, 8.  
 Hammir Rāsā, 8.  
 Hammir Rāy'sa, 6, 8.  
 Hanumān Bāhuk, 128, 638.  
 Hanuman Nāṭaka, 172, 592.  
 Hanumān Nāṭak, 638.  
 Hanuman Nakh'sikh, 170.  
 Hanumat Bhūkhan, 571.  
 Hanumat Chhabīsī, 584.  
 Hār Mālā of Nar'sī, 638.  
 Hārāwatī, 820.  
 Hari Nāmābali, 526.  
 Haribans, 360.  
 Haribans Dar'pan, 564.  
 Harishchandrikā, 581.  
 Harishchandra Chandrikā, 37n.  
 Harishchandra Kalā, 581, 706n.  
 Harivarṇa, 360, 716.  
 Hāsya Ras, 610.  
 Hātam Tūī, 638.  
 Hikāyātu'l Sālihāt, 699.  
 Hindī Byākaran, 699.  
 Hiṇḍōl, 13.  
 Hirā Rānjhā, 638.  
 Hit Chāūrāsī Dhām, 56.  
 Hit Taranginī, 797.  
 Hitōpadēṣa, 51, 629.  
 Hitōpadēs, 638.  
 Hōlī, 13.  
 Hōlī Khagēs, 706.  
 Huqāiqu'l Māūjūdāt, 699.  
 Ishk Mahōtsab, 559.  
 Itihās Timir Nāshak, 699.  
 Jag Mōhan, 559.  
 Jagad Binōd, 506, 638.  
 Jagat Bilās, 184.  
 Jāī Chandra Prakās, 6.  
 Jāī Dēb Bilās, 188.  
 Jāī Nar'singh ki, 706.  
 Jāī Singh Kalpadrum, 325.  
 Jāīmīniya Sūtra Bhāṣya, 34.  
 Jāīsā Kām Wāīsā Parinām, 706.  
 Jām-i-Jahān Numā, 699.  
 Jamunā Laharī, 507.  
 Jamunā Satak, 420.  
 Jānaki Mangal (No. 1), 128.  
 Jānaki Mangal (No. 2), 706, 706.  
 Jājirāband, 159.  
 Jawāhir Ratnākar, 485.  
 Jhūl'nā, 13.  
 Jhūl'nā Rāmāyan, 128.  
 Jōg Tattwa, 261.  
 Jukti Rāmāyan, 577, 578.

- Kabi Bachan Sudhā, 581.**  
**Kabi Binōd, 166, 167.**  
**Kabi-kul Kalpa-taru, 143.**  
**Kabi-kul Kaṅṭhābharan, 358.**  
**Kabi-mālā, 163.**  
**Kabi-nēh, 672.**  
**Kabi-priyā, 134, 137, 571, 572, 638,**  
**678, 761.**  
**Kabi-Priyābharan, 761.**  
**Kabi Ratnākar, 698.**  
**Kabir Pāñji, 13.**  
**Kabindra-kalpa-latā, 151.**  
**Kabitt' Akālī, 701.**  
**Kabitta Rāmāyan, 128, 638.**  
**Kabittābali, 128.**  
**Kābya Bhūkhan, 528.**  
**Kābya-bibōk, 143.**  
**Kābya Bilās, 149.**  
**Kābya Kalpadrum (No. 1), 150.**  
**Kābya Kalpadrum (No. 2), 165.**  
**Kābya Kalpadrum (No. 3), 618.**  
**Kābya Kalādhār, 559.**  
**Kābya Nirālī, 147.**  
**Kābya-nir'nay, 314.**  
**Kābya-par'kās, 143.**  
**Kābya-rasūyan, 140.**  
**Kābya Ratnākar, 735.**  
**Kābya Saṅgrah, 696.**  
**Kābya Sarōj, 150.**  
**Kābya Sirōmani, 618.**  
**Kābyābharan, 374.**  
**Kālā Nidhi, 349.**  
**Kālidās Hajārā, chap. X, introd.,**  
**159, 334, 358.**  
**Kallōl Taranginī, 374.**  
**Kanar'pī Ghāṭ Larālī, 363.**  
**Kar'kā Rāmāyan, 128.**  
**Karnābharan, 115.**  
**Karpūr Mañjarī, 706.**  
**Kāshī kā Chhayā-chittra, 581.**  
**Kāshmir Kusum, 581.**  
**Kāsī Khaṇḍ, 638.**  
**Kāṭtuk Ratnābali, 638.**  
**Kāyasth-dhar'm Dar'pan, 903.**  
**Kāyastha-kulā Bhāskara, 903.**  
**Kesari Par'kās, 374.**  
**Kēṭō Kritānt, 706.**  
**Khās Granth, 13.**  
**Khas'rā, 13.**  
**Khaṭ Ritu (No. 1), 210, 638.**  
**Khaṭ Ritu (No. 2), 479, 638.**  
**Khaṭ Ritu (No. 3), 638, 648.**  
**Khumān Rāy'ōā, 2.**  
**Khyāt, 76.**  
**Kishōr Saṅgrah, 343.**  
**Kitāb-i-Mahābhārata, 564.**  
**Kōk Sār, 347, 638.**  
**Krish'n Chandrikā (No. 1), 349.**  
**Krish'n Chandrikā (No. 2), 395.**  
**Krish'n-Charitāmrit, 373.**  
**Krish'n Datt' Bhūkhan, 606.**  
**Krish'n Gitābali, 638.**  
**Krish'n Kallōl, 372, 629.**  
**Krishnābali, 128, 638.**  
**Kṛiṣṇa Khaṇḍa, 372, 684.**  
**Kuchh Bāyān ap'ni Zubān ki, 699.**  
**Kumār Pāl Charitra, 4.**  
**Kuṇḍaliyā of Giri Dhar, 345.**  
**Kuṇḍaliyā Rāmāyan, 128.**  
**Lachhman Satak, 170.**  
**Laghu Bhūkhan Alapkar, 697.**  
**Lāl Chandrikā (No. 1), 561.**  
**Lāl Chandrikā (No. 2), 629.**  
**Lalit Lalām, 146.**  
**Lalitā Nāṭikā, 706.**  
**Laō Granth, 321.**  
**Laṭāif-i-Hindī, 629.**  
**Law Granth, 321.**  
**Lilāvati, 638, 912.**  
**Lovers, work on, meaning of term,**  
**87n; see Nos. 87, 143, 146, 147,**  
**202, 247, 260, 300, 308, 356, 377,**  
**445, 451, 465, 527, 536, 561, 608,**  
**618, 650, 668, 715, 723, 791, 808,**  
**810, 895; see also Nakh'sikh.**  
**Lūnā Chamārī kā Mantr', quoted**  
**in Rāg, 638.**  
**Maçārdir-i-Bhākhā, 629.**  
**Mādhav Bilās (No. 1), 629, 638.**  
**Mādhav Bilās (No. 2), 638, 896.**  
**Mādhav Sulōchanā, 797.**  
**Mādhavānal, 629.**

- Mādhavānala (No. 1), 629.  
 Mādhavānala (No. 2), 872.  
 Mādhōnal (No. 1), 216.  
 Mādhōnal (No. 2), 629.  
 Mādhōnal (No. 3), 872.  
 Mādhō Bilās, (629, 896), 638.  
 Madhu Priyā, 510.  
 Madhumatī, 704.  
 Madhuri, 706.  
 Mahā Rās, 706.  
 Mahābhārata, chap. X, introd., 75;  
 210, 559, 564, 566, 607, 638.  
 Mahābhārat Dar'pan, 564.  
 Mahā-par'lāi, 323.  
 Mahōbā Khaṇḍ of Prithwi Rāj  
 Rāy'sā, 6, 7.  
 Mān Charitr', 109.  
 Mān Lilā, 42.  
 Mān Mañjari, 638.  
 Mānas Bhūkhan, 571.  
 Mānas Saṅkābali, 576.  
 Mānava Dharmasār, 699.  
 Maggal, 13.  
 Mānik-bōdh, 891.  
 Manōj Latikā, 604.  
 Manōrañjan Itihās, 638.  
 Mazāmin, 699.  
 Miqra'atu'l-kāhilīn, 699.  
 Misar Sringār, 331.  
 Mitra Manōhar, 574.  
 Mōchh Panth, 486.  
 Mrīchchhakaṭikā, 706.  
 Mudrā Rāchhas, 706.  
 Muhūrta Chintāmaṇi, 366.  
 Mukti-Muktābali, 703.  
 Nab Mallikā, 706.  
 Nahukk Nāṭak, 706.  
 Nāin' Pachāsā, 154.  
 Nāin Sukh, quoted in Rag, 638.  
 Nāiṣadha, 349.  
 Nakh'sikh, 87n, 135, 140, 141, 149,  
 326, 404, 419, 433, 452, 479, 494,  
 507, 510, 533, 557, 630, 633, 637,  
 644, 648, 655, 660, 673, 730, 848,  
 889, 892; see also Lovers, works  
 on.  
 Nala and Damayanti, 37.  
 Nalodaya, 128.  
 Nām Mālā (No. 1), 42, 638.  
 Nām Mālā (No. 2), 433, 638.  
 Nām'kētōpākhyān, 245.  
 Nām Rāmāyan, 526.  
 Narind Bhūkhan, 945.  
 Nāṭak, 706 (n).  
 Nāyak Bhōd, 87n; see Lovers,  
 works on.  
 Nāyikā Bhōd, 87n, 445, 465; see  
 Lovers, works on.  
 Nazir ki Shāir, 171.  
 Nīl Dēbi, 706.  
 Nir'nay Mañjari, 680.  
 Niti-bilās, 695.  
 Niti Kathā, 638.  
 Nritya Rāghab Milan, 909.  
 Pachchhi Bilās, 630.  
 Pad Bilās, 373.  
 Pad ki Pōthi, 376.  
 Padmāwat, 31, 638.  
 Padmāwati, 706.  
 Padmini Kathā, 638.  
 Pākhaṇḍ Bīrāmban, 706.  
 Pañch Ratan, 128, 638.  
 Pañchādhyāyī, 42.  
 Pañchanaliya, 349.  
 Pāṇḍavō kē Yajña, 892.  
 Pārbaṭi Maggal, 128.  
 Pārijāt Haran, 706.  
 Pār'si Par'kās, 174.  
 Pathik-bōdh, 374.  
 Phājil Alī Par'kās, 160.  
 Phar'mūkōpiyā, 638.  
 Phatō Par'kās, 155.  
 Phatōshāh Bhūkhan, 155.  
 Piggal, 141, 638.  
 Pōthi Bhūgavat, 629.  
 Pōthi Dasam Iskandh, 629.  
 Pōthi lōk ūkat ras jagat, 758.  
 Pōthi Shāh Muhammad Shāhi, 355.  
 Prabhāvati Harāṇa, 641, 706.  
 Prabhāvati, 706.  
 Prabōdha Chandrōdaya, 369, 638,  
 706.

- Prabandh Ghaṭ'nā, 216.  
 Prahlād Charitr', 636.  
 Prasiddh Mahātmāś kā Jiban Charitr', 34n, 37n, 669, 681.  
 Prastār Prabhākar, 901.  
 Pratham Granth (of Jag Jiban Dās), 323.  
 Prēm Dīpikā (No. 1), 140.  
 Prēm Dīpikā (No. 2), 516.  
 Prēm Jōgini, 706.  
 Prēm Payōnidhi, 407.  
 Prēm Ratna, 376.  
 Prēm Ratnākar (No. 1), 212.  
 Prēm Ratnākar (No. 2), 149 Add., 344.  
 Prēm Sāgar, 40, 629, 638.  
 Prēm Sattwa Nirūp, 806.  
 Prēm Sumārg, 169.  
 Prēm Tarang, 140.  
 Prithi Rāj Rāy'sa, 6, 638.  
 Purāṇa, 128.  
 Puruṣa Parikṣa, 17.  
 Qissa-i-Sandford-o-Merton, 699.  
 Qiyāmat Nāmā, 167.  
 Rādhā Bhūkhan, 639.  
 Radhā Madhab, 706.  
 Rādhā Satak, 664.  
 Rādhā Sudhānidhi, 56.  
 Rādhikā-bilās, 140.  
 Rāg Gōbind, 20.  
 Rāg-Kalpadrum, 638.  
 Rāg Mālā (No. 1), 400, 638.  
 Rāg Mālā (No. 2), 904, 638.  
 Rāg-Sāgarōdbhab Rāg-Kalpadrum, chap. X, introd., 34, 35, 36, 638.  
 Rāg-Sāgarōdbhab, 34, 35, 36.  
 Raghubr Dhyānābali, 695.  
 Raghu-rāj Ghanāchhari, 373.  
 Raghuvāṇṇa, 128, 692.  
 Rāj Deb Bilās, 186.  
 Rāj Ratnākar, 187.  
 Rāj Par'kāś, 185.  
 Rāj Pattanā, 189.  
 Rāj Rūpakākhyāt, 195.  
 Rājā Bhar'thari Gān, 638.  
 Rājā Bhōj kā Sap'nā, 699.  
 Rājanīti (of Chāṇakya), 51, 574, 629, 840, 919.  
 Rāj'nīti, 639, 638.  
 Rām-alakrit-mañjarī, 134.  
 Rām Bilās (No. 1), 357, 366.  
 Rām Bilās (No. 2), 712.  
 Rām Bhūkhan, 27.  
 Rām Binōd, 638.  
 Rām-chandrikā, 134, 577, 578, 638.  
 Rām Charan Chinh, 638.  
 Rām-Charit-Mānas, 128.  
 Rām Charitr', 172.  
 Rām-Gīt Mālā, 373.  
 Rām Kabittābali (of Ajodhyā Par'sād Bāj'pōyī), 693.  
 Rām Kalōwā, 624.  
 Rām Kathā, 706.  
 Rām Krish'n Gun-Māl, 697.  
 Rām Lālā kar Nah'chhu, 128.  
 Rām Lālā, 706.  
 Rām Naba-ratan, 695.  
 Rām-nibās Rāmāyan, 695.  
 Rām Rāban kā juddh, 895.  
 Rām-rahasya Rāmāyan, 858.  
 Rām Ratnākar, 373.  
 Rām Sagunābali, 128.  
 Rām Salākā, 128, 638.  
 Rām Sat Sai, 128, 638.  
 Rām Tattwa Bōdhani, 643.  
 Rāmāçvamōdhā, 476.  
 Ramāñni, 13.  
 Ramal Bhākhā, 488.  
 Ramal Prashna, 691.  
 Rāmānand Bihār, 695.  
 Rāmānand ki Gōshṭhi, 13.  
 Rāmāspad, 373.  
 Rāmāyan, versions of, p. 57.  
 Rāmāyan (of Tul'sī Dās), 128, 576, 638.  
 Rāmāyan (of Chintāmani Tripāṭhi), 143.  
 Rāmāyan (of Bhag'want Rāj), 333.  
 Rāmāyan (of Gulāb Singh), 486.  
 Rāmāyan (of Gaj'rāj Upādhyā), 685.

- Rāmāyan (of Sahaj Rām), 592.  
 Rāmāyan (of Sapkar Tripāthī), 613.  
 Rāmāyan (of Chandr' Jhā), 702.  
 Rāmāyan (of Samar Singh), 725.  
 Rāmāyan, Abbās R., 638.  
 „ Bar'wē R., 128, 638.  
 „ Bhākhā R., 739.  
 „ Chāūpāi R., 128.  
 „ Chhappā R., 128.  
 „ Dohā R., 128.  
 „ Gar'bhābali R., 638.  
 „ Jhūl'nā R., 128.  
 „ Jukti R., 577, 578.  
 „ Kabitta R., 128.  
 „ Kāṛ'kā R., 128.  
 „ Kuṇḍaliyā R., 128.  
 „ Nām R., 626.  
 „ Rām Bilās R., 357.  
 „ Rām Nibās R., 695.  
 „ Rām Rahasya R., 858.  
 „ Rōlā R., 128.  
 „ Ślōkābali R., 638.  
 Rāmāyan Māhātmya (Brihad), 128.  
 Rāmāyan Parichārya, 669.  
 Rāmāyana, chap. X, introd., 128, 172, 712.  
 Ran Dhir Prēm Mōhini, 706.  
 Ras Bilās (No. 1), 140.  
 Ras Bilās (No. 2), 154.  
 Ras Bilās (No. 3), 519.  
 Ras-chandrikā, 138, 334.  
 Ras-chandrōday (No. 1), 334.  
 Ras-chandrōday (No. 2), 570, 578.  
 Ras-dar'pan, 730.  
 Ras-dīp, 496.  
 Ras Kallōl (No. 1), 338.  
 Ras Kallōl (No. 2), 504.  
 Ras Kāūmudī, 546.  
 Ras kō pad, 59.  
 Ras Nidhi, 431.  
 Rās Pañchādhyāyī (P 42), quoted in Rāg, 638.  
 Ras Par'bōdh (No. 1), 754.  
 Ras Par'bōdh (No. 2), 934.  
 Ras Rahasya, 633.  
 Ras Rāj, 146, 638, 894, 926.  
 Ras Rañjan, 162.  
 Ras Ratnābali, 154.  
 Ras Ratnākar, 697.  
 Ras-sārūns, 344.  
 Ras Taranginī, 338.  
 Rasamañjarī, 155, 539.  
 Rasānand-laharī, 140.  
 Rasār'nab, 356, 638.  
 Rasataranginī, 589.  
 Rasik Bilās (No. 1), 158.  
 Rasik Bilās (No. 2), 339.  
 Rasik Mōhan, 559.  
 Rasik-priyā, 134, 326, 394, 421, 571, 575, 638.  
 Rasik-rasāl, 437.  
 Ratan Mālā, 932.  
 Rati-binōd, 334.  
 Ratnābali (of Umāpatī Tripāthī), 691.  
 Ratnāvalī (the play), 31.  
 Rāy'sā Rāw Ratan, 207.  
 Rēkhtā, 19.  
 Ritūpasanghār, 210.  
 Rōgāntak Sār, 638.  
 Rōlā Rāmāyan, 128.  
 Rukmini Maṅgal, 42, 638.  
 Rukmini Swayambar, 706.  
 Rūp Bilās (No. 1), 503.  
 Rūp Bilās (No. 2), 509.  
 Sabads (of Dulhā Rām), 324.  
 Sabdābali (of Kabir), 13.  
 Sabdābali (of Sib Nārāyan), 321.  
 Sabhā Bilās, 629, 638.  
 Sachchī Bahāduri, 699.  
 Sādhāran Siddhānt, 59.  
 Sāhitya Bānsidhar, 574.  
 Sāhitya Bhūkhan, 347.  
 Sāhitya Chandrikā, 346.  
 Sāhitya Dar'pan, 507.  
 Sāhitya Dūkhan, 507.  
 Sāhitya Ras, 504.  
 Sāhitya Sarasī, 571.  
 Sāhitya Sudhā-nidhi, 340.  
 Sāhitya Sudhāsāgar, 693.

- Sajjād Sumbul, 706.  
 Sākhis (of Kabir), 13.  
 Sākhis (of Dalhā Rām), 324.  
 Sakuntalā (No. 1), 629.  
 Sakuntalā (No. 2), 706.  
 Salihōtr', 350, 365, 377, 469, 638,  
 657, 854, 914, 949.  
 Salil, 349.  
 Samara Sāra, 364.  
 Samay-bōdh, 328.  
 Samay-ōgh, 328.  
 Sāmudrikā, 638.  
 Sandford aur Merton ki kahāni,  
 699.  
 Saggita Darpaṇa, 638.  
 Saggita Ratnākara, 638.  
 Saggit Pachisi, 638.  
 Saṃṣīt Sār, 60, 638.  
 Saṃkaṭ Mōchan, 128.  
 Sāntāchāri, 321.  
 Sant Bilās, 321.  
 Sānt Mahimā, 321.  
 Sāntōpadēs, 321.  
 Sānt Par'wān, 321.  
 Sānt Sāgar, 321.  
 Sānt Sundar, 321.  
 Sārṅg Dhar Paddhati, 8.  
 Saras Ras, 326, 638.  
 Sarb Lōh Par'kāś, 169.  
 Sarf-ō-nahw-i-Ūrdū, 699.  
 Sarmishthā, 706.  
 Sarōjini, 706.  
 Sarpādi Jantun ki Pōthi, 638.  
 Sarvasaṅgraha, 529.  
 Sat-kabi-girā Bilās, 359.  
 Sat Sai (of Bihāri), 196, 213, 214,  
 215, 326, 337, 346, 397, 409, 421,  
 559, 561, 562, 571, 629, 638, 811,  
 907.  
 Sat Sai (of Bikram), 514.  
 Sat Sai (of Chandan), 374.  
 Sat Sai (of Tul'si), 128, 740.  
 Satī Pratāp, 706.  
 Satya Harishchandr', 706.  
 Shād Nāmā, 695.  
 Shāh Nāmā, 698.  
 Shahādāt-i-Qurgal- bar Kutub-i-  
 Rabbāni, 699.  
 Shāh's of Mannā Lal, 583, 599, 638.  
 Shāh's (of Naṣir), 171, 638.  
 Sham'shād SĀHsan, 706.  
 Shri Harishchandra Kalā, 581,  
 706 (n).  
 Sib Chānpāi, 758.  
 Sib Rāj Bhūkhan, 145.  
 Sib-Sāgar, 932.  
 Sib Singh Sarōj (No. 1), 159, 595.  
 Sib Singh Sarōj (No. 2), 723.  
 Sib Swarōday, 638.  
 Sikhō kā Tulū' aur Ghurūb, 699.  
 Sikhō kā Uday Ast, 699.  
 Singhāsān Battisi, 142, 629, 638.  
 Sisu Bōdh, 638.  
 Slōkābali Rāmāyan, 638.  
 Snōh Sāgar, 638.  
 Sri Bhāgawat, 332, 629.  
 Sri Bhāgawat Dasam Iskandh,  
 629.  
 Sri Krish'nābali, 128, 638.  
 Sringār Dōha, 507.  
 Sringār Kabitta, 507.  
 Sringār Latikā, 599.  
 Sringār Nab Ras, 547.  
 Sringār-nir'nay, 344.  
 Sringār Ratnābali, 375.  
 Sringār Ratnākar, 611.  
 Sringār Saṅgrah, 571.  
 Sringār Sār, 374.  
 Sringār Sārābali, 627.  
 Sringār SĀurabh, 445.  
 Sringār Sirōmani, 377.  
 Sringār Sudhākar, 715.  
 Srīpāl Charitr', 855.  
 Srīpati Sarōj, 150.  
 Srī Rām Agyā, 128.  
 Sruti-bhūkhan, 115.  
 Stri Sichehā Bidhāyak, 638.  
 Subōdhanī, 34.  
 Subōdhini, 34n.  
 Sudāmā Charitr', 33, 638.  
 Sudhā Nidhi, 432.  
 Sugā Bahattari, 638.

Sujān Binōd, 140.  
 Sujān Sāgar, 347.  
 Sukh Nidhān, 13, 15.  
 Sumil Binōd, 140.  
 Sundar Bidyā, 142.  
 Sundar Saṅkhyā, 163, 164.  
 Sundar Satak, 532.  
 Sundar Sriṅgar, 142.  
 Sundarī Tilak, chap. X, introd.,  
 581.  
 Sundarī-Tilak-Nāmābali, 581, 583.  
 Sūnisār, 634.  
 Sunīti Par'kās, 169.  
 Sūr Sāgar, 37, 638.  
 Sūr Sāgar (in comic style), 306.  
 Sūrya Par'kās, 370.  
 Swāmi Kārttikēyānuprēkṣa, 628.  
 Swarōday, 309.

Swayambōdh Ūrdū, 699.  
 Taptā Sambaran, 706.  
 Tārīkh-i-Kalisā, 699.  
 Tridīp, 604.  
 Tul'sī Bhūkhan, 571.  
 Tul'sī-krit Rāmāyan, 128.  
 Tul'sī Sabdar'th Prakās, 35, 819.  
 Ukhā Haran, 642, 706.  
 Upaniṣad, 128.  
 Upa'dēs Kathā, 638.  
 Up'sat'sāiyā, 811.  
 Uṣa Haraṇa, 642, 706.  
 Vēda, 128.  
 Vētāla Pañchavinṣatikā, 326, 360.  
 Vivāda Sāra, 17.  
 Viśasya Viśamāūśadham, 706.  
 Wāqī'āt-i-Bābarī, 108.  
 Wēnis kā Sāṅdāgar, 706.



## INDEX No. III.

## NAMES OF PLACES.

- Ag'rā, 37, 171, 326.  
 Ak'bar'pur, 106.  
 Ahawanadi Koliya, 711.  
 Aḥmadābād, 163, 639, 699, 896.  
 Agālgarh, 541, 553.  
 Aj'garā, 731.  
 Āj'mēr, 163, 334.  
 Ajodhya, 34, 128, 691, 692.  
 Aligañj, 669, 717, 718.  
 Aligarh, 634.  
 Allāhābād, 128, 706.  
 Al'war, 8, 9, 601.  
 Amar'kōṭ, 113.  
 Am'dābād, 635, 636.  
 Amēr, 44, 106, 109, 114, 106, 825, 330.  
 Amēthi, 31, 160, 209, 332, 334, 359, 589, 604.  
 Anand'pur, 169.  
 An'hal, 4.  
 Ar'wal, 314.  
 Asi, 128.  
 As'ni, 92, 113, 114, 116, 173, 247, 934.  
 Asōthar, 333—339, 341—343, 644.  
 Audh, chap. X, introd., 31, 105, 332, 351, 356, 364, 365, 570, 593, 594, 599—603, 624, 691, 732.  
 Āzam'garh, 906.  
 Bāchhil Titāuli, 614.  
 Bādēr, 489.  
 Baghēl'khaṇḍ, chap. X, introd., 359, 528, 529, 531, 532.  
 Bāg'mahal, 503.  
 Bahirāich, 150, 603, 605, 615.  
 Bais'wārā, 364, 365, 372, 451, 490, 607, 619, 621, 708, 732.  
 Balirām'pur, 596, 694.  
 Banāras, chap. X, introd., 13, 16, 34, 113, 128, 151, 256, 280, 365, 376, 559—588, 691, 699, 704—706, 796.  
 Bāndā, 128, 502, 506, 512, 527, 684, 638, 639, 545.  
 Bāndhō (= Riwā), 12, 24, 60, 92, 113, 114, 528—532, 629, 706.  
 Bandhuā, 686.  
 Bāṅkipur, 31, 633.  
 Ban'pūrā, 159, 176, 334, 358.  
 Bārābaṅki, 126, 323, 373, 483, 497, 696, 723—727, 798, 902.  
 Bar'dhānā, 463.  
 Dārī, 83.  
 Bar'sānd, 66, 942.  
 Bāsirāj, 30.  
 Bāṅri, 615.  
 Bāzīt'pur, 17.  
 Bēti, 113, 334, 484, 611, 720.  
 Betiyā, 34.  
 Bhāgal'pur, 128.  
 Bharat'pur, 699.  
 Bhaṭṭāuli, 626.  
 Bhaṭipurā, 7.  
 Bhāṅgāw, 57.  
 Bhin'gā, 340, 606, 606.  
 Bhōg Sārī, 443, 447.  
 Bhūpā, 542.  
 Bhūpāl, 158, 213, 214.  
 Bigah'pur, 589, 801.  
 Bihār, 34, 706.  
 Bijāragar, 34.  
 Bijaur or Bijāwar, 8, 106, 894.  
 Bikanēr, 5, 73.  
 Bil'grām, 94, 179, 209, 401, 435, 439, 444, 448, 485, 730, 754.

- Bilhari, 629.  
 Binduki, 472.  
 Birāpur, 727.  
 Bisapi, 17.  
 Bis'phī, 17.  
 Bis'wā, 613.  
 Braj, 25, 34—39, 43, 45, 48—52, 55,  
 59, 61—69, 84, 87, 93, 165, 173,  
 196, 226, 227, 437, 664, 763, 768,  
 773, 774, 819, 942, 943.  
 Brijhasir, 168.  
 Brindāban, 20, 54, 59, 61, 64, 128,  
 165, 218, 319, 347, 369, 722, 943.  
 Bundel'khand, chap. X, introd., 7,  
 31<sub>n</sub>, 54, 103, 131—137, 149,  
 152, 154, 155, 167, 170, 197,  
 200—205, 212, 300, 308, 319,  
 312, 344, 346, 380, 383, 393,  
 407, 410, 411, 413, 420, 425,  
 426, 428, 453, 455, 458, 464, 467,  
 492, 496, 501, 504, 509—511,  
 513, 514, 517—522, 525, 533,  
 535—537, 540—557, 570, 629,  
 733, 734, 878, 922, 926.  
 Būndī, chap. IX, introd., 146, 330,  
 334.  
 Bur'hān'pur, 70.  
 Calcutta, 17.  
 Chachēri, 446.  
 Chaked'wā, 5.  
 Chakr'pur, 677.  
 Champāran, 34, 699.  
 Chandāpur, 693, 709.  
 Chandāwan, 331.  
 Chand'garh, 210.  
 Char'khāri, chap. X, introd., 149,  
 170, 204, 359<sub>n</sub>, 508, 509, 513,  
 514, 517—522, 524, 525, 537, 543.  
 Chāḥattari, 729.  
 Chāḥjit'pur, 551.  
 Chāūrā, 31.  
 Chāūrāgāw, 559, 564.  
 Chhatr'pur, 173, 556.  
 Chintā Khērā, 617.  
 Chitāūr, 2, 20, 21, 31.  
 Chitrakūṭ, 128.  
 Dal'mad, 100, 103, 612, 623, 707.  
 Dum'rāw, 643.  
 Dar'bhagā, 17, 360, 362, 363, 641,  
 642, 702.  
 Dāsāpur, 716.  
 Datiyā, 926.  
 Dāulatpur, 335, 356, 357.  
 Dāḥriyā Khērā, 356, 364, 365,  
 479.  
 Deekan, 34, 37, 51.  
 Deutahā, 339, 340.  
 Dewarānagar, 359.  
 Dhanāuli, 373.  
 Dhōl'pur, 202.  
 Dilli, 4, 17, 37, 113, 128, 347, 352,  
 395, 433, 699.  
 Dōāb, 87, 132, 169, 176, 292, 311,  
 319, 334, 335, 345, 358, 412, 676.  
 Dwārikā, 20.  
 Ek'nāūr, 119.  
 Ekānā, 615.  
 Fāizābād, 23, 626, 691, 692.  
 Farukhābād, 589.  
 Fatihgarh, 6, 7.  
 Fatih'pur, 92, 113, 114, 116, 173,  
 247, 333, 335—339, 341—343,  
 472, 644, 658, 679, 692, 934.  
 Fatuhābād, 596.  
 Gal'tā, 44, 51.  
 Gandhāuli, 697.  
 Ganēs'pur, 902.  
 Ganges, 128.  
 Gaū Ghāṭ, 37.  
 GAŪr, 160, 374.  
 Gayā, 34, 633.  
 Ghanāuli, 696.  
 Ghāzipur, 321, 895.  
 Gōbardhan, 34.  
 Gōchi Amēthi, 604.  
 Gōḍā, 130, 339, 340, 596, 694.  
 Gōkul, 34, 35, 36, 37, 40, 62, 437.  
 Gōkul'kuṇḍa, 159.  
 Gōlā Gokarannāth, 652.  
 Gōp'chal, 37, 112.  
 Guj'rāt, 28, 355, 629, 912.  
 Gūr Gāw, 798.

- Gwāliyar, 37, 60, 71, 143, 170, 220,  
 678, 865.  
 Hājipur, 128.  
 Hamir'pur, 106, 379.  
 Har'dhāūr'pur, 679.  
 Har'dōi, 67, 85, 89, 94, 179, 209,  
 349, 431, 435, 439, 443, 444, 447,  
 448, 471, 485, 609, 730, 754.  
 Har'hā, 725.  
 Hastināpur, 128.  
 Hathiyā, 715.  
 Hāth'ras, 634, 684.  
 Himālaya, 128.  
 Hindūstān, 128.  
 Hōl'pur, 126, 488, 723, 724.  
 Itāwā, 119, 210.  
 Īṭā, 669.  
 Ishtakāpuri, 476.  
 Isānagar, 714, 716.  
 Īdar, 809.  
 Jagannāth, 34.  
 Jahānābad, 341.  
 Jahāngīrābād Shaḥā, 203.  
 Jāipur, chap. IX, introd., 8, 44,  
 180, 327, 328, 502, 506, 628, 660,  
 699, 758, 803.  
 Jāt'pur, 154, 548.  
 Jāj'maū, 473.  
 Jālāūn, 549.  
 Jambū, 159.  
 Jam'sam, 360.  
 Jamunā, 128.  
 Jāūn'pur, 680.  
 Jāūhari Hāth'ras, 684.  
 Jāyas, 31.  
 Jhānsi, 526, 536, 547, 555, 556, 733.  
 Jōdh'pur, 190, 191, 192, 193, 195,  
 370, 371, 581, 786.  
 Jōhabēnakaṭi, 695.  
 Jūnāgarh, 28.  
 Jwālā, 37.  
 Kādhalā, 51, 322.  
 Kāthā, 343.  
 Kākūpur, 454, 645.  
 Kālīnjar, 538.  
 Kāl'pī, 31n, 106.  
 Kaluā, 351.  
 Kambhal'nār, 31.  
 Kampilā, 160, 161, 359, 661.  
 Kampilānagar, 432.  
 Kānāl, 363.  
 Kanar'pī Ghāṭ, 362.  
 Kanāuj, 195, 217, 261, 377, 477,  
 667, 883.  
 Kānh'pur, 143, 144, 145, 146, 148,  
 454, 508, 523, 524, 630—632,  
 645, 676, 706.  
 Kāntha, 595, 728.  
 Kaṛā Mānik'pur, 243.  
 Karāūli, 212.  
 Kar'm'nāsā, 17.  
 Kar'nāl, 348.  
 Kāshmir, 63.  
 Koh'ri, 952.  
 Khajūr'gāw, 621.  
 Khambhāt, 699.  
 Khandāsā, 905.  
 Khiri, 351, 590, 614, 632, 714,  
 716—718.  
 Kishun'dās'pur, 570.  
 Kōṭā, 127, 408.  
 Koṭ'wa, 323.  
 Kuruchhōṭtr, 128.  
 Kus'marā, p 261.  
 Lahar Takō, 13.  
 Lāhar'pur, 105, 128 Add.  
 Lahar'tārā, 128 Add.  
 Lahāūr, 105.  
 Lakh'naū, 37, 112, 460, 484, 571,  
 598, 608, 612, 620, 637, 721.  
 Lakh'purā, 614.  
 Madras, 34.  
 Madhuban, 62.  
 Māg'raūni, 363.  
 Māhil, 374.  
 Mahōbā, 7, 533.  
 Māln'puri, 140, 442, 665.  
 Mak'rand'pur, 630, 631, 632.  
 Mal'wā, 471.  
 Malihābād, 128.  
 Maṇḍilā, 516.  
 Mārō, 7.

Mār'wār, 76, 113, 149 Add., 190,  
 191, 194, 195, 370, 371, 377,  
 786, 809.  
 Mathurā, 29, 37, 52, 128, 347, 507.  
 Maū, 206.  
 Maū Rānīpurā, 555, 556, 733.  
 MAURĀWĀ, 422, 618.  
 Mer'tā, 20.  
 Mēwār, 2, 6, 21, 31, 47, 164, 183—  
 189, 671.  
 Mirāpur, 51, 639, 640.  
 Mithilā, 10, 20, 26, 108, 124, 362,  
 863, 700, 702.  
 Mōhār, 658.  
 Murādābād, 928.  
 Mūriyā, 375.  
 Murshidābād, 699, 912.  
 Muzaffar'nagar, 322.  
 Nāgar, 912.  
 Nāg'pur, 143, 505, 506.  
 Nāgar'kōṭ, 106.  
 Nāhil Puwāwā, 374.  
 Narān, 163.  
 Narānāpur, 797.  
 Nar'madā, 128.  
 Nar'nāul, 106.  
 Nar'wal, 659.  
 Nar'war, 453, 496.  
 Nar'war Gaṛh, 71.  
 Nawal'gañj, 594.  
 Nigōhā, 460.  
 Nimār, 70.  
 Nim'rānā, 8, 9.  
 Nis'gar, 719.  
 Nūr'pur, 206.  
 Pacharuā, 497.  
 Pātēpur, 692, 692.  
 Pātēyā, 714.  
 Paliyā Shāh'gañj, 600.  
 Pañchakrōsh, 559, 564.  
 Paṇḍit'pur, 23.  
 Pañjāb, 128, 348, 832, 872.  
 Pannā (Par'nā), chap. X, introd.,  
 145, 149, 152, 155, 167, 197, 198,  
 201, 346, 502—504, 510, 511,  
 544, 546.

Par'nā, see Pannā.  
 Par'tāp'gaṛh, 731.  
 Par'yāg'pur, 150.  
 Pas'kā, 128, 130.  
 Paṭiyālā, 690, 788.  
 Paṭ'nā, 169, 705, 739, 787, 814.  
 Paṭṭi, 593.  
 Phatuhābād, 596.  
 Pihānī, 67, 85, 89.  
 Fir'nagar, 712.  
 Prayāg, 128.  
 Pūphāvatinagarī, 629.  
 Purukhābād, 445.  
 Purukhōttam'purī, 123.  
 Rājātir'wā, 377.  
 Rāj'gaṛh, 168, 213, 214, 554.  
 Rāj'nagar, 657.  
 Rāj'pur, 128.  
 Rāj'putānā, 163, 166, 186, 278, 389,  
 489, 662, 799, 817, 820.  
 Rām'nagar, 669, 726.  
 Rām'pur, 42.  
 Ran'thambhōr, 6, 8, 37, 37n, 699.  
 Rasūlābād, 736.  
 Rat'lām, 207.  
 Rāy Barāī, 100, 103, 113, 334, 356,  
 484, 570, 611, 612, 616, 617, 623,  
 693, 695, 707, 719—722, 808.  
 Riwā (= Bāndhō), chap. X, introd.,  
 12, 24, 60, 92, 113, 114, 528—532,  
 629, 706.  
 Rukum'nagar, 469.  
 Sabal'gaṛh, 210.  
 SĀID'pur, 713.  
 Samānēgāw, 140.  
 Sāmbhar, 163.  
 Santhar, 526.  
 Sāṅhi, 508.  
 Sārī, 349.  
 Satan'pur, 625.  
 Sātan'pur'wā, 693.  
 Satāwā, 616.  
 Sāṅhi, 676.  
 Sem'rāūtā, 722.  
 Shāh-Jahān-ābād, 128.  
 Shāh-Jahān-pur, 374, 375, 494.

- Shāhābād, 643, 738.  
 Sib'rāj'pur, 454, 645.  
 Singhal Dip, 31.  
 Sing'rā Maū, 735.  
 Sir'māūr, 907.  
 Sitāpur, 33, 592, 597, 613, 697,  
 710—715.  
 Sitārā, 145, 147.  
 Sōrō, 123.  
 Srinagar, 146, 155, 558.  
 Sugāonā, 17, 19.  
 Sukar'khēt, 123.  
 Sul'tān'pur, 604.  
 Sumērupur, 601.  
 Supāūli, 597.  
 Tch'ri, 134, 514.  
 Tihar'nā, 597.  
 Tikal, 721.  
 Tikāri, 633.  
 Tik'māpur, 143, 144, 145, 146, 148,  
 523, 524.  
 Til'warī, 23.  
 Tir'hut, 701, 930.  
 Ūch Gāw Bar'sānā, 66.  
 Udāipur, 20a, 47, 183, 184, 185,  
 188, 371.  
 Ujāin, 1, 629, 642.  
 Unāo, 423, 473, 479, 589, 594, 595,  
 601, 618, 723, 729, 801, 923.  
 Uniyārā, 135, 377, 660.  
 Ur'chhā, 54, 134—137.

D. T. F. V. C. K. T.  
 33

144, 144

184, 1

9, 694

1, 628







**THE UNIVERSITY OF MICHIGAN**

