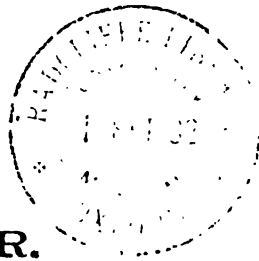


AN INTRODUCTION
TO THE
MAITHILÍ LANGUAGE
OF
NORTH BIHÁR

CONTAINING
A GRAMMAR, CHRESTOMATHY & VOCABULARY.

BY
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PART I.
GRAMMAR.



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Owing to the delay in printing which has been found unavoidable, it has been thought advisable to issue the Grammar separately. The Chrestomathy and the Vocabulary are in the press and will be issued shortly.

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INTRODUCTION.

IN submitting the following somewhat full Grammar of the Maithilī dialect to the Society, I wish to explain the sources of my information.

They may be divided into two classes.

1st.—Forms obtained by translating into Maithilī.

2nd.—Forms obtained by translating from Maithilī.

The first I obtained as follows. I printed paradigms of all the forms in Hindī and Sanskrit Grammar and circulated them as widely as possible amongst the Paṇḍits, Village School Masters and educated Native Gentlemen of Northern Mithilā, with directions to give the exact translation of each of these forms in their own native language.

I was enabled in this way, to collect some fifty most useful books of forms, supplied by representatives of all classes of society, from the village *guru*, who knew little more than the herd-boys he taught, to the most learned Paṇḍits of Mithilā. I am glad to say that the utmost interest was taken in my design, for the people are proud of their language and were pleased at the idea of its being made a polite one, by obtaining the honour of print. I shall have more to say on this point by and by. These books of paradigms formed the basis of this Grammar. They were compared with each other; and where one was found wanting, another supplied the deficiency. At the same time, it must not be imagined that they showed many mutual discrepancies: on the contrary, considering the many varied sources from which they were derived, their unanimity was wonderful and justifies me in hoping that what I here publish will be found fairly accurate.

With regard to the forms obtained by translating from Maithilī, they were obtained in various ways. In cutcherry I collected myself a large number of words from the mouths of the witnesses who came in from a distance. These I found very useful in checking the books of forms above referred to. I also collected a number of country songs, which afforded invaluable materials when properly sifted.

From these two sources, aided by the practical knowledge possessed by myself and one or two native friends, the following grammar has been compiled. I wish I could believe that it is thoroughly accurate; all I can say is that we have done our best to make it as accurate as possible.

Our greatest difficulty has been experienced from the luxuriance of the language. The verb, especially, much tried our patience. Maithilī is a *bolī* in the literal sense of the word. Beyond a History of Kṛishṇa and

the songs of Vidyapati Thákur, I know of no literary work which it possesses. It is emphatically a spoken language. There is no standard to which it can be referred, and hence no form can be put aside as vulgar or impure. It is hoped, not only by myself, that the publication of a treatise like the present will tend to fix a standard and to foster a literature which might easily arise in so racy and fluent a language.

For Maithilí is a language and not a dialect. It is the custom to look upon it as an uncouth dialect of untaught villagers, but it is in reality the native language of more than seven and a quarter* millions of people, of whom, as will be borne out by every official having experience of North Bihár, at least five millions can neither speak nor understand either Hindí, or U'rdú without the greatest difficulty. It differs from both Hindí and Bangálí, both in Vocabulary and in Grammar, and is as much a distinct language from either of them as Maráthí or U'riyá. It is a country with its own traditions, its own poets, and its own pride in everything belonging to itself.

For this reason, I hope that this grammar may be found useful to the officials who are brought into every day contact with the country, and that the too often, I fear, contemptuous ignorance exhibited of the *gáowárá*, may be superseded by a desire to learn a language, which cannot fail to be useful to them, and the acquirement of which is now made easier.

Maithilí is spoken by all the Hindús and Muhammadans, who inhabit the great plain which is bounded on the North and South by the Himálayas and the Ganges, and on the East and West by the Kośí and Ganđak respectively. It is thus the native language, not only of the 7½ millions of North Bihár, but also of the unnumbered millions of the Nepál Taráí, bordering on the districts of Champáran, Tirhut and Bhágalpúr. It has various dialects, differing slightly from each other, the two extremes being that of Champáran on the west, which approaches the language of Chaprá, and that of Bhágalpúr on the east which contains a few forms tending towards Bangálí. The dialect which I have adopted as a standard is that of the Madhubaní Sub-division, which is centrally situated, and which is admitted by all Bráhmaṇs to be the head-quarters of Mithilá. I have a practical and personal knowledge of the dialects of North Bhágalpúr,

* POPULATION OF—

Champáran	...	...	...	...	...	...	14,40,815
Tirhut	...	...	...	...	...	...	43,84,706
Begu Sarai Sub-Division of Munger	...	...	...	...	...	...	5,37,725
Supaul	„	„	Bhágalpúr	...	...	...	5,65,747
Madhaipúrá	„	„	„	...	...	...	3,91,086
TOTAL							...	73,20,079

Darbhanga (including Madhubani) and Muzaffarpur districts. The dialect of Champaran I only know through writings, and through information acquired from natives of that district whom I have met.

As to the character of the language, it is comparatively free from admixture with foreign words. It abounds in words of Hindí origin, is composed mainly of words derived through Prákrit from Samskrít, and at the same time borrows freely from Samskrít itself. Even the Musalmáns, while of course using more Arabic and Persian words than the Hindús, abstain from using them to anything like the extent to which their U'rdú speaking brethren of the north-west affect them, not excepting their sacred hymns connected with their religion. I give a few examples of these in the Appendix, and it will be noticed how extremely free they are, for their subject, from foreign words.

In conclusion, I have only to put on record my indebtedness to Mr. Etherington's excellent Hindí grammar. I have had it constantly by my side, and I have made its arrangement the skeleton which I clothed with Maithilí forms. In some paragraphs I have actually used Mr. Etherington's language; and I offer no excuse for doing so, as it would be impossible for me to express the subject-matter in clearer language, or in fewer words.



MAITHILÍ GRAMMAR.

PART I.

CHAPTER I.

THE ALPHABET.

§ 1. The Alphabets in use in Mithilá are three.—The Deva-nágarí, the Maithilí, and the Káyathí. The first is familiar to every reader of this, and need not be described here. It is not much used in common life, and seldom even in manuscripts.

§ 2. The Maithilí is the character used by the Maithil Bráhmans, both in the affairs of common life, and in their sacred books. Few of the Bráhmans, who are not professed paṇḍits, can read the Deva-nágarí character. The Maithilí character is also affected by Maithil Káyasthas, who pretend to be better educated than their fellows. The Maithilí character is nearly the same as Bangálí, differing only in one or two letters.

§ 3. The Káyathí character is that in general use throughout Mithilá by all educated persons who are not Bráhmans. It is a corruption of the Deva-nágarí, and can be written much faster than the latter, or even than *shikasta* U'rdú. There is a clerk in my office in Madhubaní, who can write excellent Káyathí much quicker than even the most practised of the old "Persian" muharrirs. Besides the speed with which it can be written, it has the advantage of thorough legibility. It is being gradually introduced by Government into official documents and with considerable success, in spite of the opposition of the old Persian School of Government officials.

§ 4. A lithographed comparative table, giving specimens of these three alphabets, will be found at the end of this grammar.

Pronunciation.

(a.) Vowels.

§ 5. The vowels should be pronounced as in Saṃskṛit, with the following exceptions.

§ 6. The pronunciation of the vowel ∇ *a* is peculiar. It is not so broad as that of the corresponding vowel in Bengálí, but on the other hand it is broader than that of the neutral vowel in High Hindí. I know of no

sound exactly equivalent to it in any language with which I am acquainted. The best way of describing it is by saying that it is half way between the *o* in *not*, and the *u* in *nut*, when preceded by a hard guttural check, and followed by a soft labial check. It thus may be said to be the *u* in *cub*, rounded, or the *o* in *cob*, neutralized.

§ 7. *In words of more than one syllable*,—the short vowels अ *a*, इ *i*, and उ *u*, when final and preceded by consonants are not pronounced in prose and conversation. This is absolute in the case of अ *a*. E.g., फल, is pronounced *phal*, and not *phala*. With respect to इ *i* and उ *u*, the sound of the vowel, when written, does not entirely disappear. It however is pronounced very slightly indeed, being little more than an aspirate with the colour (*timbre, tonfarbe*) of the vowel.* When इ *i* and उ *u* are thus pronounced, I shall throughout this grammar represent them (in transliteration) by a simple apostrophe, and not by *i* or *u*, in order to prevent a tendency to mispronunciation. E.g. हूँ, will be written *húnh'*. It must be remembered however that this apostrophe must, in pronunciation, be coloured by the omitted vowel. Thus the pronunciation of the apostrophe in *húnh'*, for हुँ, is very different from that of the apostrophe in *ah'* for अह. In the first it is coloured by the tone of the palatal vowel *i*, while in the second it is coloured by the tone of the labial vowel *u*. This final apostrophe can be nasalized by *anunásika*. E.g. नहँ *nah'n̄*.

As in High Hindí, अ *a*, when unaccented and falling between two consonants, is frequently omitted in pronunciation in prose and conversation. This is especially noticeable in the conjugations of verbs. Throughout this grammar, I shall represent this unpronounced, unaccented अ *a*, in transliteration, by an apostrophe, ', which in this case will have a slight colour of the tone of the guttural vowel अ *a*. E.g. देखलिरि, *dekh'liari*.

§ 8. It will thus be seen that I shall employ this apostrophe(°) to represent three distinct colours of tone, a guttural colour, when medial and representing a medial अ *a*, and a palatal or labial colour, when final and representing a final or nasalized final इ *i* or उ *u*, respectively. And logically, I ought to represent the inert final अ *a* also by a guttural apostrophe, but this is neither customary nor necessary and would only tend to confusion. It is simpler to remember that medial apostrophe stands for guttural अ *a*, and that a final apostrophe or a final apostrophe nasalized, stands for a palatal इ *i* or a labial उ *u*, either simple or nasalized, respectively.

§ 9. ऐ *ai* is pronounced like the English word "I," and never like *oi*. It thus differs from आय *ay* which has a broader sound. E.g. हैब *haib* is pronounced very differently from हैब *hay'b*.

§ 10. (°) *Anunásika* is pronounced like the nasal sound in the French word "bon". It will, throughout this grammar, except when final after a

* A similar peculiarity is observed in Sindhí and Telugu.

short vowel which is not pronounced, be represented in transliteration by a circumflex over the qualified vowel. Thus अँ will be represented by \bar{a} , अॉ by \bar{a}' , ई by \bar{i} , ई by \bar{i}' , and so on. E.g. बाँह $b\bar{a}'h$. When final, after a short vowel which is not pronounced, as explained in § 7, it will be represented by न्. Thus, नाँह $nah'ñ$.

Anusvára (°) will only be used throughout this grammar as a *compendium scripturae* for ङ्, ञ्, ञ्, न्, or म् before another consonant of the same class. Thus बुँदा instead बुन्दा *bundá*. It will hence be represented in transliteration by न्, ञ्, न्, न्, or म्, according to circumstances. This distinction between *anunsika* and *anusvára* is adopted in order to prevent any misapprehension as to pronunciation.

(b). *Consonants.*

§ 11. क *k*, ख *kh*, ग *g*, घ *gh*, ङ *n*, च *ch*, छ *chh*, ज *j*, झ *jh*, ञ *ñ*, ट *t*, ठ *th*, ड *d*, ढ *dh*, ढ *dh*, ट *t*, थ *th*, द *d*, ध *dh*, न *n*, प *p*, फ *ph*, ब *b*, भ *bh*, म *m*, य *y*, र *r*, ल *l*, व *v*, श *ś*, स *s*, and ह *h* are usually pronounced as in Samskṛit. As usual in modern A'ryan languages, ज and य, and ब and व are frequently confounded both in pronunciation and in writing. I shall endeavour throughout this grammar to represent all *j* sounds by either ज or य, *y* sounds by य, *b* sounds by either ब or व, and *v* and *w* sounds by व respectively. It is not usual, however, to make these distinctions in writing.

§ 12. The pronunciation of ञ *ñ* is peculiar. The lingual nature of its sound is much more marked than in the Samskṛit of Western India. It has more the sound of a muffled lingual *r* followed by a lingual *n*; e.g. रावञ्च is pronounced almost like *Rábarñ*, the *r* in *rñ* having a peculiar muffled sound, impossible to describe in writing. न *n* is occasionally substituted for ञ *ñ* and is then pronounced as *n*.

§ 13. श *ś*, when standing alone and not compounded with another consonant, is always pronounced as ख *kh*. Thus शश *śash* "sixth" is pronounced *khashth*. This pronunciation is universal: the vulgar even write such a श *ś*, phonetically ख *kh*. In the compound consonant रश *rś*, श *ś* is also always pronounced as ख *kh*; e.g. आकर्षण *ákarṣaṇ* is pronounced *ákarḥkaṇ*. A similar pronunciation is optional in the compound लश *lś*; e.g. the word सुवल्सु (Sams. loc. plur. of सुवल्) is pronounced either *suvalśhu* or *suvalkhu*. By some this ख *kh* sound of श *ś* is pronounced as a guttural breathing, and not as a guttural check,—something, but not quite, like the Persian \dot{c} *kh*, or the *ch* in *loch*. This pronunciation is, however, condemned by the best paṇḍits. The compound letter कश *kś* is pronounced like च *ch*, which is occasionally written for it by the vulgar; e.g. लक्ष्मी is so written, and is pronounced as *Lakshmi* by purists, but is commonly written and pronounced लक्ष्मी *Lachchh'mi*. The compound पश *pś* is peculiar. It is pronounced something like *hfp*; e.g. पुष्प *puśp* "a flower" is pronounced *puhfp*.

§ 14. The letter च ह, when compound with य y, becomes च ह्य, which is pronounced in a peculiar way. If zh be taken to represent the Persian *zh*, the pronunciation of this compound can best be represented by *zhjy*; e.g. चास, *fit to be accepted*, is pronounced *grázhjya*, the final च a being retained in pronunciation, though usually inert, for the sake of euphony.

PART II.

NOUNS, ADJECTIVES AND PRONOUNS.

CHAPTER II.

GENDER, NUMBER AND CASE.

§ 15. The noun has two Genders,—Masculine and Feminine. Words derived direct from the Samskr̥it, which were originally neuter, become masculine in Maithilí.

There are two numbers, the Singular, and the Plural.

§ 16. There are (counting the vocative) eight cases,—*viz.*, Nominative Accusative, Instrumental, Dative, Ablative, Genitive, Locative and Vocative.

§ 17. The NOMINATIVE has one invariable form, which is the same before all kinds and before all tenses of verbs. The vulgar, however, capriciously add the termination उआ *uá* or आ *á* to all nominatives, especially to those of proper names. E.g. घर *ghar* or घरआ *gharuá*, a house; रघू *Raghú* or रघूआ *Raghúá*, a proper name: नैनी *není* or नैनीआ *neníá*, a girl.

§ 18. The ACCUSATIVE is formed by adding the postposition के *kē* to the nominative. This postposition is however commonly dropped in writing and conversation, when no ambiguity is likely to arise. It is forbidden, however, to drop this postposition in this way, in the case of the pronouns of the first and second persons, for which special forms are provided. Throughout the ensuing paradigms, the termination is always given, but it must be understood, that, except in the cases above mentioned, it can optionally be discarded. In different parts of Mithilá the postposition is written के *ke*, के *kē*, के *kāi*, and का *kā'*. The oldest form, which is met with most frequently in poetry, is के *kāi*, but the one most commonly used nowadays is के *kē*.

§ 19. The INSTRUMENTAL denotes the instrument, means, cause, or agent by which a thing is done. It in no way corresponds to the so-called agent in Hindí, which is used before the past tenses of transitive words. It

is usually formed by adding **सै** *sā*, of which **सो** *sō* is an occasional variety. **सो** *sō* is the poetical and older form. There is another form of the instrumental made by the addition of the syllable **ए** *ē*. This is formed in two ways.

A. by the substitution of **ए** *ē* for the final vowel in,—

(1) all nouns ending in **अ** *a*, which is not pronounced; e.g. **फल** *phal*, *fruit*, has for one of the forms of its instrumental **फले** *phalē*.

(2) All nouns ending in **आ** *ā*, whether directly borrowed from *Sanskrit*, or from *Prākritic* sources. E.g. **कथा** *kathā*, a *saying*, makes one of its instrumental forms **कथे** *kathē*, and **बेना** *nenā*, a *boy*, similarly makes **बेने** *nenē*.

B. In all other nouns by the simple addition of **ए** *ē*, before which a final long vowel is shortened. Thus **पानि** *pāni*, *water*, becomes in one form of the instrumental singular **पानिरे** *pāniṛē*, and **बेटी** *betī*, a *daughter*, similarly becomes **बेटिरे** *betiṛē*.

§ 20. The **DATIVE** “is the case of the recipient or that form of the noun which indicates that in which the object of an action rests.” It is similar in form to the **Accusative**, but the postposition **के** *ke*, **कै** *kē*, **कौ** *kāi* or **का** *kā* is not liable to be dropped.

§ 21. The **ABLATIVE** indicates separation or removal from. It is formed by adding the postposition **सै** *sā*, of which **सो** *sō* is an occasional variety. **सो** *sō* is the poetical and older form.

§ 22. The **GENITIVE** “denotes connection generally, whether arising from origin or possession.” Its sign is **क** *k*. An older form, but still in occasional use, is **केर** *ker*. In the pronouns, too, the distinguishing termination of the genitive is the letter **र** *r*. None of these three postpositions, **क** *k*, **केर** *ker* or **र** *r*, shows any symptom of being influenced by gender, as is the case with the corresponding *Hindī* postpositions **का** *kā*, **के** *ke* and **को** *kō*. Although really ending in an inherent short **अ** *a*, this final vowel is not pronounced in prose or in conversation, so that **क** *k*, **केर** *ker* and **र** *r* are usually pronounced as if they were **क्** *k*, **केर्** *ker* and **र्** *r*. In order to prevent mispronunciation, throughout the following paradigms, the postpositions **क** and **र** are written as part of the qualifying word. Thus **बेनाक** *nenāk*, **हमर** *hamar*, and not **बेना** *nenā* *k*, **हम** *ham* *r*, which would be the more logical way of writing them. But it must never be forgotten that **क** and **र** are postpositions and have not yet been so amalgamated with the principal word, that the whole forms one inflected base.

§ 23. The **LOCATIVE** indicates the place in, or the time at which a thing is done. It is formed usually by the postposition **में** *mē*, of which **मै** *mā* and **मौ** *mō* are optional forms. Of these three forms, **मौ** *mō* is the oldest and is usually found in poetry. An old form of the **Locative** ended, like the *Sanskrit*, in **ए** *e*. It now, however, appears in only a few adverbial sentences, such as **घरे घरे** *ghare ghare*, in every house.

§ 24. The VOCATIVE usually takes the same form as the Nominative. In speaking to a person of lower rank or age, the termination वा *vá* or चा *á* is used as follows. नेना *nená*, a boy, becomes रौ नेनवा *rau nen'vá*. नेनी *není*, a girl, becomes रौ नेनिवा *gai neniá*. रघू *Raghú*, a proper name, becomes रौ रघुवा *rau Raghúá*.

The following interjections are used with the vocative.

- (a.) With masculine inferiors,—or familiarly, रौ *rau*, रे *re*.
- (b.) With masculine equals or superiors, औ *au*, हाँ *hav*, हे *he*.
- (c.) With feminine inferiors,—or familiarly, रौ *gai*.
- (d.) With feminine equals or superiors, हे *hai*.

CHAPTER III.

PLURAL NUMBER.

§ 25. The plural number of nouns in Maithilí is simply formed by the addition of a noun signifying multitude. Those most commonly used are सभ *sabh* and सबहि *sabah'* meaning *all*, and लोकनि *lokani** meaning *people*. The last is only used with animate objects. सभ *sabh* and सबहि *sabah'* can be used indifferently either before or after the qualified noun. Thus नेना सभक *nená sabhak*, नेना सबहिक *nená sab'hik*, सभ नेनाक *sabh nenák*, सबहि नेनाक *sabah' nenák* and नेना लोकनिक *nená lokanik* are all possible forms of the genitive plural of नेना *nená*, a boy. लोकनि *lokani* be it observed, can only be used after the qualified noun. In all cases, whatever be the order of the words, the postposition deciding the case comes last.

§ 26. The same rules partially apply to pronouns: but, in addition to the word signifying plurality, many of them have entirely new bases for their plural forms.

§ 27. Throughout the following Paradigms, I shall generally only use the word सभ to designate the plural; but it must always be understood that unless specially forbidden, सबहि *sabah'* and लोकनि *lokani* can also be used.

CHAPTER IV.

DECLENSION OF NOUNS.

§ 28. There is in Maithilí really only one declension, but as the forms of some classes of nouns vary slightly from each other before some of the postpositions, it will be convenient to consider nouns in three classes.

§ 29. I. The first class will consist of all nouns ending in चा *á*.

II. The second class will consist of all nouns ending in inherent च *a*, when it is not pronounced.

III. The third class will consist of all other nouns.

The difference between these three classes will be noticed on comparison of the Instrumental and Vocative singular.

* The final *i* in this word is pronounced.

CLASS I.

ALL NOUNS ENDING IN न्ना á.

§ 30. (1) Example of a Masculine noun ending in न्ना á.

नेना *nená*, a boy.SINGULAR एकवचन *Ek'vachan*.

Nom.	नेना <i>nená</i> , a boy.
Acc.	{ नेना <i>nená</i> , नेना के <i>nená kē</i> , } a boy.
Inst.	{ नेने <i>nenē</i> , नेना सं <i>nená sā</i> , } by a boy.
Dat.	नेना के <i>nená kē</i> , to a boy.
Abl.	नेना सं <i>nená sā</i> , from a boy.
Gen.	{ नेनाक <i>nenák</i> , नेनाकेर <i>nenáker</i> , } of a boy.
Loc.	नेना में <i>nená mē</i> , in a boy.
Voc.	रौ नेनवा <i>rau nen'vá</i> , O boy, (or respectfully) औ नेना <i>au nená</i> .

PLURAL बहुवचन *Bahuvachan*.

Nom.	नेना सभ ¹ <i>nená sabh</i> , boys.
Acc.	{ नेना सभ ¹ <i>nená sabh</i> , नेना सभके ² <i>nená sabh kē</i> , } boys.
Inst.	{ नेना सभे ³ <i>nená sabhē</i> , नेना सभ सं <i>nená sabh sā</i> , } by boys.
Dat.	नेना सभके ⁴ <i>nená sabh kē</i> , to boys.
Abl.	नेना सभ सं ⁵ <i>nená sabh sā</i> , from boys.
Gen.	{ नेना सभक ⁶ <i>nená sabhak</i> , नेना सभकेर <i>nená sabh'ker</i> , } of boys.
Loc.	नेना सभ में ⁷ <i>nená sabh mē</i> , in boys.
Voc.	{ रौ नेनवा सभ ⁸ <i>rau nen'vá sabh</i> , औ नेना सभ <i>au nená sabh</i> , } O boys.

- [1.] Other forms are सभ नेना *sabh' noná*, बेना सवहि *nená sabah'*, सवहि नेना *sabah' nená* and नेना लोकनि *nená lokani*.
- [2.] Other forms are नेना सवहिके *nená sabah' kē*, and नेना लोकनि के *nená lokani kē*.
- [3.] Other forms are नेना सवहिए *nená sab'hiē*, नेना सवहि से *nená sabah' sē*, नेना लोकनिए *nená lok'niē* and नेना लोकनि से *nená lokani sē*.
- [4.] Other forms are नेना सवहि के *nená sabah' kē* and नेना लोकनि के *nená lokani kē*.
- [5.] Other forms are नेना सवहि से *nená sabah' sē* and नेना लोकनि से *nená lokani sē*.
- [6.] Other forms are नेना सवहिक *nená sab'hik*, नेना लोकनिक *nená lokanik*.
- [7.] Other forms are नेना सवहि में *nená sabah' mē* and नेना लोकनि में *nená lokani mē*.
- [8.] री नेना सवहि *rau nená sabah'*, औ नेना लोकनि *au nená lokani*.

§ 31. (2) Example of a feminine noun, ending in चा ५.

कथा *kathá*, a story.

SINGULAR एकवचन *Ek'vachan*.

Nom.	कथा <i>kathá</i> , a story.
Acc.	{ कथा <i>kathá</i> , कथा के <i>kathá kē</i> , } a story.
Inst.	{ कथे <i>kathē</i> , कथा से <i>kathá sē</i> , } by a story.
Dat.	कथा के <i>kathá kē</i> , to a story.
Abl.	कथा से <i>kathá sē</i> , from a story.
Gen.	{ कथाक <i>kathák</i> , कथाकर <i>katháker</i> , } of a story.
Loc.	कथा में <i>kathá mē</i> , on a story.
Voc.	हे कथा <i>he kathá</i> , O story.

PLURAL बहुवचन *Bahuvachan.*

Nom.	कथा सभ <i>kathá sabh</i> , stories.
Acc.	{ कथा सभ <i>kathá sabh</i> , कथा सभ के <i>kathá sabh kē</i> , } stories.
Inst.	{ कथा सभे <i>kathá sabhē</i> , कथा सभ सं <i>kathá sabh sā</i> , } by stories.
Dat.	कथा सभ के <i>kathá sabh kē</i> , to stories.
Abl.	कथा सभ सं <i>kathá sabh sā</i> , from stories.
Gen.	{ कथा सभक <i>kathá sabhak</i> , कथा सभकेर <i>kathá sabh'ker</i> , } of stories.
Loc.	कथा सभ में <i>kathá sabh mē</i> , in stories.
Voc.	हे कथा सभ <i>he kathá sabh</i> , O stories.

CLASS II.

ALL NOUNS ENDING IN INHERENT अ *a*, WHEN THIS LETTER IS NOT PRONOUNCED.

§ 32. (1) Example of a masculine noun, ending in अ *a*.

फल *phal*, a fruit.

SINGULAR एकवचन *Ek'vachan.*

Nom.	फल <i>phal</i> , a fruit.
Acc.	{ फल <i>phal</i> , फल के <i>phal kē</i> , } a fruit.
Inst.	{ फले <i>phalē</i> , फल सं <i>phal sā</i> , } by a fruit.
Dat.	फल के <i>phal kē</i> , to a fruit.
Abl.	फल सं <i>phal sā</i> , from a fruit.
Gen.	{ फलक <i>phalak</i> , फलकेर <i>phal'ker</i> , } of a fruit.
Loc.	फल में <i>phal mē</i> , in a fruit.
Voc.	हे फल <i>he phal</i> , O fruit.

PLURAL बहुवचन *Bahuvachan.*

Nom.	फल सभ <i>phal sabh</i> , fruit.
Acc.	{ फल सभ <i>phal sabh</i> , फल सभ के <i>phal sabh kē</i> , } fruit
Inst.	{ फल सभें <i>phal sabhē</i> , फल सभ सँ <i>phal sabh sã</i> , } by fruit.
Dat.	फल सभ के <i>phal sabh kē</i> , to fruit.
Abl.	फल सभ सँ <i>phal sabh sã</i> , from fruit.
Gen.	{ फल सभक <i>phal sabhak</i> , फल सभकेर <i>phal sabh'ker</i> , } of fruit.
Loc.	फल सभ में <i>phal sabh mē</i> , in fruit.
Voc.	हे फल सभ <i>he phal sabh</i> , O fruit.

CLASS III.

ALL NOUNS NOT ENDING IN आ *á*, OR SILENT अ *a*,

§ 33. (1) Example of a masculine noun, ending in र *i*

पानि *páni*,* water.

SINGULAR एकवचन *Ek'vachan.*

Nom.	पानि <i>páni</i> , water.
Acc.	{ पानि <i>páni</i> , water, पानि के <i>páni kē</i> , } water.
Inst.	{ पानिएँ <i>pániē</i> , पानि सँ <i>páni sã</i> , } by water.
Dat.	पानि के <i>páni kē</i> , to water.
Abl.	पानि सँ <i>páni sã</i> , from water.
Gen.	{ पानिक <i>pánik</i> , पानिकेर <i>pániker</i> , } of water.
Loc.	पानि में <i>páni mē</i> , in water.
Voc.	हे पानि <i>he páni</i> , O water.

* The *i* in the termination of this word is pronounced.

PLURAL बहुवचन *Bahuvachan.*

Nom.	पानि सभ <i>páni sabh,</i>	waters.
Acc.	{ पानि सभ <i>páni sabh,</i> पानि सभ के <i>páni sabh kē,</i> }	waters.
Inst.	{ पानि सभे <i>páni sabhē,</i> पानि सभ सँ <i>páni sabh sã,</i> }	by waters.
Dat.	पानि सभ के <i>páni sabh kē,</i>	to waters.
Abl.	पानि सभ सँ <i>páni sabh sã,</i>	from waters.
Gen.	{ पानि सभक <i>páni sabhak,</i> पानि सभकेर <i>páni sabh'ker,</i> }	of waters.
Loc.	पानि सभ मे <i>páni sabh mē,</i>	in waters.
Voc.	हे पानि सभ <i>he páni sabh,</i>	O waters.

§ 34. (2) Example of a feminine noun ending in *रि*.

नेनी *není,* a girl.

SINGULAR एकवचन *Ek'vachan.*

Nom.	नेनी <i>není,</i>	a girl.
Acc.	{ नेनी <i>není,</i> नेनी के <i>není kē,</i> }	a girl.
Inst.	{ नेनिए <i>neniē,</i> नेनी सँ <i>není sã,</i> }	by a girl.
Dat.	नेनी के <i>není kē,</i>	to a girl.
Abl.	नेनी सँ <i>není sã,</i>	from a girl.
Gen.	{ नेनीक <i>neník,</i> नेनीकेर <i>neníker,</i> }	of a girl.
Loc.	नेनी मे <i>není mē,</i>	in a girl.
Voc.	गै नेनिसा <i>gai neníá,</i>	O girl.

PLURAL बहुवचन *Bahuvachan.*

Nom.	नेनी सभ <i>není sabh</i> , girls.
Acc.	{ नेनी सभ <i>není sabh</i> , नेनी सभ केँ <i>není sabh kē</i> , } girls.
Inst.	{ नेनी सभेँ <i>není sabhē</i> , नेनी सभ सँ <i>není sabh sā</i> , } by girls.
Dat.	नेनी सभ केँ <i>není sabh kē</i> , to girls.
Abl.	नेनी सभ सँ <i>není sabh sā</i> , from girls.
Gen.	{ नेनी सभक <i>není sabhak</i> , नेनी सभकेर <i>není sabh'ker</i> , } of girls.
Loc.	नेनी सभ में <i>není sabh mē</i> , in girls.
Voc.	गै नेनिआ सभ <i>gai neníá sabh</i> , O girls.

§ 35. (3) Example of a masculine proper noun ending in ऊँ.

रघू* *Raghú* a proper noun.

Nom.	रघू <i>Raghú</i> , <i>Raghú</i> .
Acc.	रघू केँ <i>Raghú kē</i> , <i>Raghú</i> .
Inst.	{ रघुएँ <i>Raghuē</i> , रघू सँ <i>Raghú sā</i> , } by <i>Raghú</i> .
Dat.	रघू केँ <i>Raghú kē</i> , to <i>Raghú</i> .
Abl.	रघू सँ <i>Raghú sā</i> , from <i>Raghú</i> .
Gen.	रघूक <i>Raghúk</i> , of <i>Raghú</i> .
Loc.	रघू में <i>Raghú mē</i> , in <i>Raghú</i>
Voc.	रौ रघुआ <i>rau Raghúá</i> , O <i>Raghú</i> (or respectfully) हा रघू <i>hau Raghú</i> .

* Usually spelt thus in Maithilí.

CHAPTER V.

ADJECTIVES गुणवाचक *Gunavāchak.*

§ 36. The Maithil adjective is not declined. It sometimes is liable however to a change on account of gender.

§ 37. As the rules for the formation of the feminine of adjectives are the same as those for the formation of the feminine of substantives, it will be convenient to treat the whole subject of gender at the present opportunity.

I must, however, preface my remarks by confessing that this will be found, I fear, to be the most incomplete part of this grammar. As a matter of fact the distinction of gender is observed but loosely: except to paṇḍits grammatical gender, as distinct from natural gender, is almost unknown; that is to say, adjectives only become feminine when applied to female living creatures, and hence I have found considerable difficulty in collecting sufficient examples to warrant me in forming general rules.

§ 38. It is a well known fact that in High Hindī the adjectives which are derived from the *prākṛit* stock of the language, and which end in चा *ā* are in reality the only ones in that language which are affected by gender. Adjectives imported direct from the Saṃskṛit, and forming their feminines after the model of that language, do not form part of the living spoken stock of the Hindī dialect, but belong rather to the dead language of the books. The same is only partly true in Maithilī. In this language we find not only *prākṛit* but even some Saṃskṛit adjectives forming feminines distinctly the property of the language in which they have been adopted.

§ 39. The genitival terminations of High Hindī, का *kā*, के *ke*, and कौ *kō* evidently correspond to the *prākṛit* derived adjectives ending in ञ्चा-*ā*, ए-*e*, and ई-*ī*. In fact the genitive of a substantive may be considered as, and is liable to the same changes as, a *prākṛit* derived adjective in ञ्चा-*ā*, ए-*e*, and ई-*ī*.

§ 40. Without wishing it to be supposed that Maithilī is in any way whatever *derived* from High Hindī, it may be taken as a general rule that wherever a *prākṛit* derived word occurs both in High Hindī and in Maithilī, if that word ends in a long vowel in High Hindī, the *usus loquendi* of Maithilī tends to shorten that vowel. Thus we have

<i>High Hindī.</i>	<i>Maithilī.</i>
पानी <i>pānī</i> .	पानि <i>pāni</i> , water.
पानी का <i>pānī kā</i> .	पानिक <i>pāni k(a)</i> of water.
बड़ा <i>barā</i> .	बड़ <i>bar (a)</i> great.

The above rule is not universal, for we have in Maithilī words like नैना *nenā* a boy, नैनी *nenī* a girl, बेटा *betā* a son, and बेटौ *betō* a daughter; but it is nearly so, and may be taken as general.

§ 41. It may be therefore remembered that what corresponds to the *prākṛit* derived termination ॐ-á in High Hindí, is the *prākṛit* derived termination ॐ-a in Maithilí; both corresponding to the *prākṛit* nominative in ॐ-ó, and both apparently derived from it.

§ 42. Similarly *prākṛit* derived nouns, adjectives, and genitives in High Hindí ending in ॐ-á, form their feminines by changing this ॐ-á into ॐ-í, while *prākṛit* derived nouns and adjectives in Maithilí ending in ॐ-a, form their feminines by changing the ॐ-a into ॐ-i. This rule does not, be it observed, apply to the genitive in Maithilí, which has lost all trace of its former adjectival form. That the termination of the genitive ॐ-k (a) was originally an adjective, and derived from the Samskrit कृत *kṛita*, through the *prākṛit* केरक *keraka* or केलक *kelaka* as suggested by Mr. Hoernle cannot I think admit of a doubt; for we have even at the present day the form ॐ-कर *-ker* used alongside of ॐ-ka, and a study of the older Maithilí poems, shows that the former termination is the more ancient, and has only been supplanted by, or contracted into the latter in comparatively modern times.

§ 43. To return, however to the subject of gender, the first rule to be observed is that in Maithilí, *Prākṛit*-derived words ending in short ॐ-a, form their feminines in short ॐ-i.

Examples :

<i>Masc.</i>	<i>Fem.</i>
गेर <i>gor</i> fair	गेरि <i>gor'</i>
बड़ <i>bar</i> great	बड़ि <i>bar'</i>
बुद्धिबहार <i>budhiár</i> wise	बुद्धिबहारि <i>budhiár'</i>

Note.—गेर *gor* also has an irregular feminine गेरिषा *goriá*.

§ 44. The second rule is peculiar to Maithilí, and is as follows. *Many pure Samskrit words ending in ॐ-a, adopted unaltered in Maithilí, form their feminines in short ॐ-i; and that, whether in Samskrit these words form their feminines in long ॐ-í or not.*

Examples :

	<i>Masc.</i>	<i>Fem.</i>
Samskrit } सुन्दर <i>sundar</i> beautiful		{ सुन्दरी <i>sundarí</i> .
Maithilí } सुन्दर <i>sundar</i> beautiful		{ सुन्दरि <i>sundar'</i> .
S. } धूसर <i>dhúsar</i>	{ धूसरा <i>dhúsará</i> . or धूसरी <i>dhúsarí</i> .	
M. } dusty			{ धूसरि dhusar'.
S. } अत्यन्त <i>atyant</i> excessive		{ अत्यन्ता <i>atyantá</i> .
M. } अत्यन्त <i>atyant</i> excessive		{ अत्यन्ति <i>atyant'</i> .

The following may here be noted as irregular :

	<i>Masc.</i>		<i>Fem.</i>
S.	} सुबोध <i>subodh</i> wise	{	सुबोधा <i>subodhá.</i>
M.			सुबुधि <i>subudh'.</i>

§ 45. RULE III. *A few prákrit-derived words ending in षा-á, form their feminines in ई-í.*

Examples :

<i>Masc.</i>	<i>Fem.</i>
बेटा <i>betá</i> a son	बेटी <i>betí</i> a daughter.
बेना <i>nená</i> a boy	बेनी <i>není</i> a girl.

§ 46. RULE IV. *Prákrit-derived words signifying colour form their feminines as follows :*

	<i>Masc.</i>		<i>Fem.</i>
or	उजर <i>ujar</i> उजरा <i>uj'rá</i> उजरणा <i>ujar'ká</i>	} white	{ उजरी <i>uj'ri</i> or उजरणी <i>ujar'kt.</i>
or	कारी <i>kári</i> करिषा <i>kariá</i> करिणा <i>karikká</i>			करिणी karikkt.
or	पीरा <i>pírá</i> पीषर <i>píar</i> पिषरणा <i>píar'ká</i>	} yellow	{ पिषरणी <i>píar'kt.</i>
or	हरिषर <i>hariar</i> हरिषरणा <i>hariar'ká</i>			हरिषरणी hariar'kt.

<i>Masc.</i>		<i>Fem.</i>
लाल <i>lál</i>	}	red
or लालका <i>lal'ká</i>		
		लालकी <i>lal'ki</i> .

EXCEPTION.—गौर *gor fair*, which makes गौरि *gor'*, or गौरिका *goriá*.

Note also that नील *níl*, dark blue, which is adopted direct from the Samskrít and which in that language forms its feminine नीला *nílá*, or नीली *níli*, in Maithilí adopts नीली *níli* as its feminine form.

§ 47. RULE V. The following classes of words, adopted directly from Samskrít, form their feminines generally as in that language.

a. Verbal adjectives in °इ-ई, and °ई-ई, corresponding to Samskrít adjectives in इन् *in*.

Examples :

	<i>Masc.</i>		<i>Fem.</i>
S.	मानिन् <i>mánin</i>	}	proud
M.	मानी <i>máni</i>		
			{ or मानीनी <i>mánini</i>
			{ or मानीनि <i>mánin'</i> .
S.	भाविन् <i>bhávín</i>	}	future
M.	भावी <i>bhaví</i>		
			{ or भावीनी <i>bhávini</i>
			{ or भाविनि <i>bhávín'</i> .
S.	हारिन् <i>hárin</i>	}	seizing
M.	हारी <i>hári</i>		
			{ or हारीनी <i>hárini</i>
			{ or हारिनि <i>harín'</i> .
S.	धारिन् <i>dhárin</i>	}	bearing
M.	धारी <i>dhári</i>		
			{ or धारीनी <i>dhárini</i>
			{ or धारिनि <i>dhárin'</i> .
S.	कारिन् <i>kárin</i>	}	doing
M.	कारी <i>kári</i>		
			{ or कारिणी <i>káriní</i>
			{ or कारिनि <i>kárin'</i> .
S.	चिरंजीविन् <i>chirañjivin</i>	}	long-lived
M.	चिरंजीवी <i>chirañjibí</i>		
or	चिरंजिव <i>chirañjib</i>		
			चिरंजीवि <i>chirañjib'</i> or
			चिरंजीविनी <i>chirañjibini</i> .
			or चिरंजीविनि <i>chirañjibin'</i> ,

As an irregular under this head falls,—

	<i>Masc.</i>		<i>Fem.</i>
S.	सुधर्मन् <i>sudharman</i>	} virtuous	सुधर्मा <i>sudharmá.</i>
M.	सुधर्मा <i>sudharmá</i>		सुधर्मिणी <i>sudharmintí.</i>

§ 48. (b) Participles of the Reduplicated perfect in °वस्-*vas*, and comparatives in °रयस्-*íyas*.

Examples :

	<i>Masc.</i>		<i>Fem.</i>
S.	विदस् (विदान्) <i>vidvas, (vidván)</i>	} wise	विदुषी <i>vidushi.</i>
M.	विदान् <i>vidván</i>		
S.	गरीयस् <i>garíyas</i>	} heavier	गरीयसी <i>garíyasi.</i>
M.	गरीषान् <i>garíán</i>		
S.	लघीयस् <i>laghíyas</i>	} lighter	लघीयसी <i>laghíyasi.</i>
M.	लघीषान् <i>laghíán</i>		

§ 49. (c) *Nomina agentis* terminating in °क *ak(a)*.

Examples :

	<i>Masc.</i>		<i>Fem.</i>
कारक	<i>kárák</i>	a doer	कारिका <i>káriká.</i>
पालक	<i>pálik</i>	a protector	पालिका <i>páliká.</i>
रक्षक	<i>rakshak</i>	a guardian	रक्षिका <i>rakshiká.</i>
पाचक	<i>páchak</i>	a cook	पाचिका <i>páchiká.</i>
सहायक	<i>saháyak</i>	a helper	सहायका <i>saháyaká.</i>

§ 50. (d) Gerundials and past participles passive.

Examples :

	<i>Masc.</i>		<i>Fem.</i>
मंतव्य	<i>mantaby</i>	to be remarked	मंतव्या <i>mantabyá.</i>
बंदगोय	<i>bandaníy</i>	praiseworthy	बंदगीया <i>bandaníyá.</i>
योग्य	<i>jogy</i>	worthy	योग्या <i>jogyá.</i>
मान्य	<i>mány</i>	reverend	मान्या <i>máná.</i>
साध्या	<i>sádhy</i>	easy	साध्या <i>sádhyá.</i>

<i>Masc.</i>		<i>Fem.</i>
युक्त <i>jukt</i>	joined	युक्ता <i>juktá.</i>
सुद्ध (सुद्ध) <i>suddh</i>	(<i>suddh</i>) pure	सुद्धा <i>suddhá.</i>
घातं <i>árt</i>	pained	घाता <i>ártá.</i>
खिन्न <i>khinn</i>	broken	खिन्ना <i>khinná.</i>

§ 51. (e) Other nouns and adjectives as,—

<i>Masc.</i>		<i>Fem.</i>
धूर्त <i>dhúrt</i>	a knave	धूर्ता <i>dhúrtá.</i>
ग्राम <i>śyám</i>	dark	ग्रामा <i>śyámá.</i>
गरिष्ठ <i>garishth</i>	heaviest (venerable)	गरिष्ठा <i>garishthá.</i>
श्रेष्ठ <i>śreshth</i>	excellent.	श्रेष्ठा <i>śreshthá.</i>
वृन्द <i>vrind</i>	numerous	वृन्दा <i>vrindá.</i>
आर्य <i>árjy</i>	respectable	आर्या <i>árjyá.</i>

§ 52. RULE VI. The following anomalous forms should be noticed.

(a) राजा *rájá*, a king, makes रानी *rání* a queen.

(b) Forms borrowed from Sanskrit *nomina agentis* in °तृ *tri* present some curious anomalies.

Examples.

<i>Masc.</i>		<i>Fem.</i>
S. धातृ <i>dhátri</i>	} creator	{ धात्री <i>dhátri.</i>
M. धाता <i>dhátá</i>		{ धातृ <i>dhátri.</i>
S. ज्ञातृ <i>jñátri</i>	} knower	{ ज्ञात्री <i>jñátri.</i>
M. ज्ञाता <i>jñátá</i>		{ ज्ञातृ <i>jñátri.</i>
S. पातृ <i>pátri</i>	} protector	{ पात्री <i>pátri.</i>
M. पाता <i>pátá</i>		{ पातृ <i>pátri.</i>

COMPARISON OF ADJECTIVES.

§ 53. (a) *Comparative.* As in High Hindí, the comparative is formed, not by any change in the adjective, but by putting the word for the thing

with which the comparison is made in the ablative case. Example, इ गच्छी
 बेगि गच्छी सँ सुंदर हैक *i gáčhhi ok' gáčhhi sã sundar chhaik*. "This grove
 is more beautiful than that."

§ 54. (b) *Superlative*. This is formed either by prefixing सभ सँ *sabh sã*, the ablative case of सभ *sabh all*, or the adjective बड़ *bar* (which is liable to inflection according to gender) to the principal adjective. Examples; इ गच्छी सभ सँ सुंदर हैक *i gáčhhi sabh sã sundar chhaik* "this is the most beautiful grove;" or इ गच्छी बड़ सुंदर हैक *i gáčhhi bar sundar chhaik* "this grove is very beautiful."

§ 55. Certain comparatives and superlatives are also borrowed direct from the Samskrit, which need not be noted here.

CHAPTER VI.

PRONOUNS सर्वनाम *Sarvanám*.

§ 56. The declension of Pronouns presents some important points of difference from that of nouns, which must be carefully noticed.

§ 57. While nouns remain unchanged before postpositions, pronouns always change to some other form. They have an inflected base which is different from the nominative, and which is used before all postpositions.

§ 58. The accusative singular of pronouns is never the same as the nominative. The pronoun of the second person अपने *ap'ne* or अहाँ *aháñ*, and the interrogative adjectival pronoun कौ *kí*, *what?* are the only exceptions to this rule. In circumstances corresponding to those in which the accusative of a noun takes the nominative form, the accusative of a pronoun takes the form of the inflected base without any postposition.

The genitive form of pronouns in र *r* is also to be noticed.

In pronouns not only the accusative, but also the dative, is allowed to drop the postposition को *kẽ*.

§ 59. Pronouns have the same form whether referring to masculine or feminine nouns. They are declined throughout in the singular and plural numbers.

§ 60. With the exception of the pronouns of the second person, they all want the vocative case.

PERSONAL PRONOUNS.

पुरुषवाचक सर्वनाम *purush'vāchak sarvanām.*

§ 61. There are three sets of personal pronouns, the first set referring to the first person, the second to the second person, and the third to the third. Each of the two last sets consists of two divisions—an honorific, and a non-honorific division. In other words, the pronouns of the second and third persons have each two forms, an honorific and a non-honorific form.

§ 62. To people accustomed to deal with eastern languages, I need do no more than point out the fact, except to notice *en passant*, that in no Indian language which I have studied, is this distinction carried to a greater length* than in Maithilī.

§ 63. The following are the personal pronouns in use at the present day:—

	<i>Direct Form.</i>	<i>Oblique Form.</i>
1st Person	{ Honorific हम <i>ham</i> { Non-honorific हम <i>ham</i>	हमरा <i>ham'rā</i> हमरा <i>ham'rā</i>
2nd Person	{ Honorific { अपने <i>ap'ne</i> { or अहाँ <i>ahā'</i> { Non-honorific तोँह <i>tōh</i>	अपने <i>ap'ne</i> or अहाँ <i>ahā'</i> तोहरा <i>toharā</i>
3rd Person	{ Honorific ओ <i>o</i> { Non-honorific ओ <i>o</i>	ऊनका <i>hun'kā</i> ओकरा <i>okarā</i>

I now proceed without further premise to give their declension.

FIRST PERSON, उत्तम पुरुष *uttam purush.*

§ 64. हम *ham*, I.
SINGULAR.

Nom.	हम <i>ham</i> , I.	
Acc.	{ हमरा <i>ham'rā</i> , { हमरा केँ <i>ham'rā kē</i> .	} me.
Inst.	{ हमरेँ <i>ham'rē</i> , { हमरा सँ <i>ham'rā sā</i> ,	} by me.

* It will be seen further on, that some verbs have not only a honorific and a non-honorific form depending on the subject, but have also another pair of honorific and non-honorific forms depending on the object.

SINGULAR.

Dat.	{ हमरा <i>ham'rá</i> , हमरा केँ <i>ham'rá kē</i> , }	to me.
Abl.	हमरा सँ <i>ham'rá sã</i> ,	from me.
Gen.	हमर <i>hamar</i> , or हमार <i>hamár</i> ,	of me, my.
Loc.	हमरा में <i>ham'rá mē</i> ,	in me.

PLURAL.

Nom.	{ हम सभ <i>ham sabh</i> ,* हमरा सभ, सबहि, लोकनि <i>ham'rá sãbh</i> , or <i>sabah'</i> , or <i>lokani</i> ,	} we.
Acc.	{ हमरा सभ केँ, सबहि केँ, लोकनि केँ <i>ham'rá sabh kē</i> , or <i>sabah' kē</i> , or <i>lokani kē</i> ,	} us.
Inst.	{ हमरा सभें, सबहिं, लोकनिं, <i>ham'rá sabhē</i> , or <i>sab'hiñ</i> , or <i>lok'niñ</i> , हमरा सभ सँ, सबहि सँ, लोकनि सँ <i>ham'rá sabh</i> <i>sã</i> , or <i>sabah' sã</i> , or <i>lokani sã</i> ,	} by us.
Dat.	{ हमरा सभ केँ, सबहि केँ, लोकनि केँ <i>ham'rá sabh kē</i> , or <i>sabah' kē</i> , or <i>lokani kē</i> ,	} to us.
Abl.	{ हमरा सभ सँ, सबहि सँ, लोकनि सँ <i>ham'rá sabh sã</i> , or <i>sabah' sã</i> , or <i>lokani sã</i> ,	} from us.
Gen.	{ हमरा सभक, सबहिक, लोकनिक <i>ham'rá sabhak</i> , or <i>sab'hik</i> , or <i>lokaniḱ</i> ,	} of us, our.
Loc.	{ हमरा सभ में, सबहि में, लोकनि में <i>ham'rá sabh</i> <i>mē</i> , or <i>sabah' mē</i> , or <i>lokani mē</i> ,	} in us.

*हम सबहि *ham sabah'*, and हम लोकनि *ham lokani* are not used.

§ 65.

मैं *mē*, I.

The following forms are used in poetry :—

SINGULAR.

Nom. मैं *mē*, I.Acc. मोहि *moh'*, me.Inst. मोहि सों *moh' sō*, by me.Dat. मोहि *moh'*, to me.Abl. मोहि सों *moh' sō*, from me.Gen. मोर, मोरा *mor*, or *morá*, of me, my.Loc. मोहि में *moh' mō*, in me.

The plural forms are not used. When necessary, the plural forms of हम *ham* are substituted. This, however, occurs but seldom.

SECOND PERSON मध्यम पुरुष *madhyam purush*.

§ 66.

तौंह *tōh*, thou.

SINGULAR.

Nom. { तौंह *tōh*,
तौं *tō*, } thou.Acc. { तोहरा *tohará*,
तोहरा केँ *tohará kē*, } thee.Inst. { तोहरेँ *toharē*,
तोहरा सँ *tohará sā*, } by thee.Dat. { तोहरा *tohará*,
तोहरा केँ *tohará kē*, } to thee.Abl. तोहरा सँ *tohará sā*, from thee.Gen. तोहर *tohar*, of thee, thy.Loc. तोहरा में *tohará mē*, in thee.Voc. हौ तौंह *hau tōh*, O thou.

PLURAL.

Nom.	{ *तोंह सभ, तों सभ <i>tōh sabh</i> , or <i>tō sabh</i> , तोहरा सभ, सबहि, जोकनि <i>tohará sabh</i> , <i>sabah'</i> , or <i>lokani</i> ,	} you, ye.
Acc.	{ तोहरा सभ केँ, सबहि केँ, जोकनि केँ <i>tohará sabh kē</i> , <i>sabah' kē</i> or <i>lokani kē</i> ,	} you, ye.
Inst.	{ तोहरा सभें, सबहिं, जोकनिं <i>tohará sabhē</i> or <i>sab'hiē</i> or <i>lokaniē</i> , तोहरा सभ सँ, सबहि सँ, जोकनि सँ <i>tohará sabh sã</i> , <i>sabah' sã</i> , or <i>lokani sã</i> ,	} by you.
Dat.	{ तोहरा सभ केँ, सबहि केँ, जोकनि केँ <i>tohará sabh</i> <i>kē</i> , <i>sabah' kē</i> or <i>lokani kē</i> ,	} to you.
Abl.	{ तोहरा सभ सँ, सबहि सँ, जोकनि सँ <i>tohará sabh sã</i> , <i>sabah' sã</i> , or <i>lokani sã</i> ,	} from you.
Gen.	{ तोहरा सभक, सबहिक, जोकनिक <i>tohará sabhak</i> , <i>sab'hik</i> , or <i>lokanik</i> ,	} of you, your.
Loc.	{ तोहरा सभ में, सबहि में, जोकनि में <i>tohará sabh</i> <i>mē</i> , <i>sabah' mē</i> , <i>lokani mē</i> ,	} in you.
Voc.	{ हौ तोंह सभ <i>hau tōh sabh</i> , हौ तोहरा सभ, सबहि, जोकनि <i>hau tohará sabh</i> , <i>sabah'</i> or <i>lokani</i> ,	} O ye.

N.B.—For तोहरा *tohará*, तोहरें *toharē*, and तोहर *tohar*, तोरा *torá*, तोरें *torē*, and तोर *tor* are used by the vulgar.

* तोंह सबहि *tōh sabah'*, and तोंह जोकनि *tōh lokani* are not used.

§ 67. तौ *tō*, thou.

The following are used in poetry :—

SINGULAR.

Nom. तौ *tō*, thou.

Acc. तोहि *toh'*, thee.

Inst. तोहि सौ *toh' sō*, by thee.

Dat. तोहि *toh'*, to thee.

Abl. तोहि सौ *toh' sō*, from thee.

Gen. तुअ, तोर, तोहर, तोहार *tua, tor, tohar, or tohār*, of thee, thy.

Loc. तोहि मो *toh' mō*, in thee.

The plural forms are not used. When necessary, the plural forms of तोह *tōh* are substituted. This, however, occurs but seldom.

SECOND PERSON RESPECTFUL.

§ 68. अहाँ *ahā'*, thou.

SINGULAR.

Nom. अहाँ, अपने *ahā'*, or *ap'ne*, thou.

Acc. अहाँ केँ, अपने केँ *ahā' kē*, or *ap'ne kē*, thee.

Inst. अहाँ सँ, अहाँ सँ, अपने सँ *ahāi, ahā' sā*, or *ap'ne sā*, by thee.

Dat. अहाँ केँ, अपने केँ *ahā' kē*, or *ap'ne kē*, to thee, thy.

Abl. अहाँ सँ, अपने सँ *ahā' sā*, or *ap'ne sā*, from thee.

Gen. अहाँक, अपनेक *ahā'k, ap'nek*, of thee.

Loc. अहाँ में, अपने में *ahā' mē, ap'ne mē*, in thee.

Voc. औ अहाँ *au ahā'*, O thou.

PLURAL.

Nom.	{ अहाँ सभ, सबहि, जोकनि <i>ahā' sabh, sabah',</i> or <i>lokani,</i> } you, { अपने सभ, सबहि, जोकनि <i>ap'ne sabh, sabah',</i> or <i>lokani,</i> } ye.
Acc.	{ अहाँ सभ केँ, सबहि केँ, जोकनि केँ <i>ahā' sabh kē,</i> <i>sabah' kē,</i> or <i>lokani kē,</i> } you, { अपने सभकेँ, सबहि केँ, जोकनि केँ <i>ap'ne sabh kē,</i> <i>sabah' kē,</i> or <i>lokani kē,</i> } ye.
Inst.	{ अहाँ सभ सँ, अहाँ सभ सँ, अपने सभ सँ, सबहि सँ, } { जोकनि सँ <i>ahā' sabh sā, ahāi sabh sā, ap'ne</i> } by <i>sabh sā, sabah' sā,</i> or <i>lokani sā,</i> } you
Dat.	{ अहाँ सभ केँ, अपने सभ केँ, सबहि केँ, जोकनि केँ <i>ahā'</i> } to <i>sabh kē, ap'ne sabh kē, sabah' kē, lokani kē,</i> } you.
Abl.	{ अहाँ सभ सँ, अपने सभ सँ, सबहि सँ, जोकनि सँ <i>ahā'</i> } from <i>sabh sā, ap'ne sabh sā, sabah' sā,</i> or } you. <i>lokani sā,</i>
Gen.	{ अहाँ सभक, अपने सभक, सबहिक, जोकनिक <i>ahā' sab-</i> } of <i>hak, ap'ne sabhak, sab'hik,</i> or <i>lokanik,</i> } you.
Loc.	{ अहाँ सभ में, अपने सभ में, सबहि में, जोकनि में <i>ahā'</i> } in <i>sabh mē, ap'ne sabh mē, sabah' mē</i> or <i>lokani mē,</i> } you.

N.B.—अपने *ap'ne* can be used throughout for अहाँ *ahā'*. It is the more honorific term of the two. अहाँ *ahā'* is sometimes even used when talking to inferiors. अहाँ *ahā'*, in fact, is *polite*, and तौह *tōh* is *vulgar*.

REFLEXIVE PRONOUN.

अपनहिं *ap'nah'ñ*, self.

§ 69.

SINGULAR.

- Nom. अपनहिं *ap'nah'ñ*, self.
 Acc. अपना केँ *ap'ná kē*, self.
 Inst. अपना सं, अपनहिं सं *ap'ná sã*, or *ap'nah'ñ sã*, by self.
 Dat. अपना केँ *ap'ná kē*, to self.
 Abl. अपना सं, अपनहिं सं *ap'ná sã*, or *ap'nah'ñ sã*, from self.
 Gen. { अपन *apan*,
 अपना *appan*, } of self.
 Loc. अपना में *ap'ná mē*, in self.

PLURAL.

- Nom. { अपनहिं सभ, सबहि, लोकनि *ap'nah'ñ sabh*,
sabah', or *lokani*, } selves.
 Acc. { अपना सभ केँ, सबहि केँ, लोकनि केँ *ap'ná*
sabh kē, *sabah' kē*, or *lokani kē*, } selves.
 Inst. { अपना सभ सं, सबहि सं, लोकनि सं *ap'ná*
sabh sã, *sabah' sã*, or *lokani sã*, } by selves.
 Dat. { अपना सभ केँ, सबहि केँ, लोकनि केँ *ap'ná*
sabh kē, *sabah' kē*, or *lokani kē*, } to selves.
 Abl. { अपना सभ सं, सबहि सं, लोकनि सं *ap'ná sabh*
sã, *sabah' sã* or *lokani sã*, } from selves.
 Gen. { अपना सभक, सबहिक, लोकनिक *ap'ná sab-*
hak, *sabahik*, or *lokanik*, } of selves.
 Loc. { अपना सभ में, सबहि में, लोकनि में *ap'ná*
sabh mē, *sabah' mē*, or *lokani mē*, } in selves.

THIRD PERSON अन्यपुरुष *anya purush.*

PROXIMATE DEMONSTRATIVE NON-HONORIFIC.

§ 70. इ i or ई é, this ; not used as an adjective, and only used when referring to animate objects.

SINGULAR.

Nom.	इ i or ई é, this.
Acc.	एकरा, एकरा के <i>ekará</i> , or <i>ekará kē</i> , this.
Inst.	{ एकरे <i>ekarē</i> , एकरा सँ <i>ekará sã</i> , } by this.
Dat.	एकरा, एकरा के <i>ekará</i> , <i>ekará kē</i> , to this.
Abl.	एकरा सँ <i>ekará sã</i> , from this.
Gen.	एकर <i>ekar</i> , of this.
Loc.	एकरा में <i>ekará mē</i> , in this.

PLURAL.

Nom.	{ इ or ई सभ, सबहि, लोकनि <i>i or é sabh, sabah'</i> , or <i>lokani</i> , } these.
Acc.	{ एकरा सभ के, सबहि के, लोकनि के, <i>ekará sabh</i> <i>kē, sabah' kē, or lokani kē</i> , } these.
Inst.	{ एकरा सभे, सबहिँ, लोकनिँ <i>ekará sabhē</i> , <i>sab'hiñ, or lok'niñ</i> , } by these. { एकरा सभ सँ, सबहि सँ, लोकनि सँ <i>ekará sabh</i> <i>sã, sabah' sã or lokani sã</i> , }
Dat.	{ एकरा सभ के, सबहि के, लोकनि के <i>ekará sabh</i> <i>kē, sabah' kē, or lokani kē</i> , } to these.

PLURAL.

- Abl. { एकरा सभ सँ, सबहि सँ, जोकनि सँ *ekará sabh* } from these.
sā, sabah' sū, or lokani sū,
- Gen. { एकरा सभक, सबहिक, जोकनिक *ekará sabhak,* } of these.
sab'hik, or lokanik,
- Loc. { एकरा सभ में, सबहि में, जोकनि में *ekará sabh* } in these.
mē, sabah' mē, or lokani mē,

PROXIMATE DEMONSTRATIVE HONORIFIC.

SINGULAR.

§ 71.

- Nom. इ or ई, *i* or *ī*, this.
- Acc. हिनका, हिनका केँ *hin'ká*, or *hin'ká kē*, this.
- Inst. हिनका सँ *hin'ká sū*, by this.
- Dat. हिनका, हिनका केँ *hin'ká*, or *hin'ká kē*, to this.
- Abl. हिनका सँ *hin'ká sū*, from this.
- Gen. { हिनक *hinak*, } of this.
 { हिनकर *hin'kar*, }
- Loc. हिनका में *hinká mē*, in this.

PLURAL.

- Nom. { इ or ई सभ, सबहि, जोकनि *i* or *ī sabh*, } these.
sabah', or lokani,
- Acc. { हिनका सभ केँ, सबहि केँ, जोकनि केँ *hin'ka* } these.
sabh kē, sabah' kē, or lokani kē.

PLURAL.

- Inst. { द्विनका सभ सँ, सबहि सँ, जोकनि सँ *hin'ká* } by these.
sabh sã, sabah' sã, or lokani sã,
- Dat. { द्विनका सभ केँ, सबहि केँ, जोकनि केँ *hin'ká* } to these.
sabh kē, sabah' kē, or lokani kē,
- Abl. { द्विनका सभ सँ, सबहि सँ, जोकनि सँ *hin'ká* } from these.
sabh sã, sabah' sã, or lokani sã,
- Gen. { द्विनका सभक, सबहिक, जोकनिक *hin'ká sabh-* } of these.
ak, sab'hik, or lokanik,
- Loc. { द्विनका सभ में, सबहि में, जोकनि में *hin'ká* } in these.
sabh mē, sabah' mē, or lokani mē,

THIRD PERSON अन्वयुक्त *anya purush.*

REMOTE DEMONSTRATIVE NON-HONORIFIC.

§ 72. जो *o*, he, she, it, that, not used as an adjective, and only used when referring to animate objects.

SINGULAR.

- Nom. जो *o*, he, she, it, that.
- Acc. जोकरा, जोकरा केँ *okará*, or *okará kē*, him, etc.
- Inst. जोकरा सँ* *okará sã*, by him, etc.
- Dat. जोकरा, जोकरा केँ *okará*, or *okará kē*, to him, etc.
- Abl. जोकरा सँ *okará sã*, from him, etc.
- Gen. जोकर *okar*, of him, etc.
- Loc. जोकरा में *okará mē*, in him, etc.

* The form जोकरेँ *okarē*, is wanting.

PLURAL.

- Nom. ओ सभ, सबहि, लोकनि *o sabh, sabah'*, or *lokani*, they, those.
 Acc. ओकरा सभ केँ, *etc. okará sabh kē*, etc., them, etc.
 Inst. ओकरा सभ सँ, *etc. okará sabh sã*, etc., by them, etc.
 Dat. ओकरा सभ केँ, *etc. okará sabh kē*, etc., to them, etc.
 Abl. ओकरा सभ सँ, *etc. okará sabh sã*, etc., from them, etc.
 Gen. ओकरा सभक, *etc. okará sabhak*, etc., of them, their, etc.
 Loc. ओकरा सभ में, *etc. okará sabh mē*, etc., in them, etc.

REMOTE DEMONSTRATIVE HONORIFIC.

SINGULAR.

§ 73.

- Nom. ओ, he, she, it, that.
 Acc. ऊनका, ऊनका केँ *hun'ká*, or *hun'ká kē*, him, etc.
 Inst. ऊनका सँ *hun'ká sã*, by him, etc.
 Dat. ऊनका, ऊनका केँ *hun'ká*, or *hun'ká kē*, to him, etc.
 Abl. ऊनका सँ *hun'ká sã*, from him, etc.
 Gen. ऊनक, ऊनकर *hunak, hun'kar*, of him, his, etc.
 Loc. ऊनका में *hun'ká mē*, in him, etc.

PLURAL.

- Nom. ओ सभ, सबहि, लोकनि *o sabh, sabah'*, or *lokani*, they, those.
 Acc. ऊनका सभ केँ, *etc. hun'ká sabh kē*, etc., them, etc.
 Inst. ऊनका सभ सँ, *etc. hun'ká sabh sã*, etc., by them, etc.
 Dat. ऊनका सभ केँ, *etc. hun'ká sabh kē*, etc., to them, etc.
 Abl. ऊनका सभ सँ, *etc. hun'ká sabh sã*, etc., from them, etc.
 Gen. ऊनका सभक, *etc. hun'ká sabhak*, etc., of them, their, etc.
 Loc. ऊनका सभ में, *etc. hun'ká sabh mē*, etc., in them, etc.

PLURAL.

- Nom. जे सभ *je sabh*, who, which, that.
 Acc. जनिक्का सभ केँ, *etc. janiká sabh kē*, etc., whom, etc.
 Inst. जनिक्का सभ सँ, *etc. janiká sabh sã*, etc., by whom, etc.
 Dat. जनिक्का सभ केँ, *etc. janiká sabh kē*, etc., to whom, etc.
 Abl. जनिक्का सभ सँ, *etc. janiká sabh sã*, etc., from whom, etc.
 Gen. जनिक्का सभक, *etc. janiká sabhak*, etc., of whom, etc.
 Loc. जनिक्का सभ में, *etc. janiká sabh mē*, etc., in whom, etc.

THE CORRELATIVE PRONOUN NON-HONORIFIC.

§ 77.

SINGULAR.

- Nom. से *se*, he, she, that.
 Acc. तकरा, तकरा केँ *takará*, or *takará kē*, him, etc.
 Inst. तकरा सँ, ताहि सँ* *takará sã*, or *táh' sã*, by him, etc.
 Dat. तकरा, तकरा केँ *takará* or *takará kē*, to him, etc.
 Abl. तकरा सँ, ताहि सँ *takará sã*, or *táh' sã*, from him, etc.
 Gen. तकर *takar*, of him, his, etc.
 Loc. तकरा में, ताहि में *takará mē*, or *táh' mē*, in him, etc.

PLURAL.

- Nom. से सभ, सबहि, *etc. se sabh, sabah'*, etc., they, those.
 Acc. { तकरा or ताहि सभ केँ, *etc. takará or táh'* } them, those.
 { *sabh kē*, etc., }
 Inst. { तकरा or ताहि सभ सँ, *etc. takará or táh'* } by them,
 { *sabh sã* etc., } by those.

* Other forms are तेँ *tē* and तकरें *takarē*.

INTERROGATIVE PRONOUN NON-HONORIFIC.

प्रश्नवाचक सर्वनाम *praśnavāchak sarvanām.*

§ 79. SINGULAR.

- Nom. के *ke*, who? which?
 Acc. ककारा, ककारा के *kakarā, kakarā kē*, whom? which?
 Inst. ककारा सँ *kakarā sā*, by whom? by which?
 Dat. ककारा, ककारा के *kakarā, or kakarā kē*, to whom? to which?
 Abl. ककारा सँ *kakarā sā*, from whom? from which?
 Gen. ककार *kakar*, whose?
 Loc. ककारा में *kakarā mē*, in whom? in which?

PLURAL.

- Nom. के सभ, सबहि, लोकनि *ke sabh, sabah', or lokani*, who? which?
 Acc. ककारा सभ के *etc. kakarā sabh kē*, etc., whom? etc.
 Inst. ककारा सभ सँ, *etc. kakarā sabh sā*, etc., by whom? etc.
 Dat. ककारा सभ के *etc. kakarā sabh kē*, etc., to whom? etc.
 Abl. ककारा सभ सँ *etc. kakarā sabh sā*, etc., from whom? etc.
 Gen. ककारा सभक *etc. kakarā sabhak*, etc., whose? etc.
 Loc. ककारा सभ में *etc. kakarā sabh mē*, etc., in whom? etc.

The form काहि *kāh'* which might be expected, is not used so far as my experience goes.

INTERROGATIVE PRONOUN HONORIFIC.

§ 80. SINGULAR.

- Nom. के *ke*, who? which?
 Acc. कनिका, कनिका के *kanikā, or kanikā kē*, whom? etc.
 Inst. कनिका सँ *kanika sā*, by whom? etc.

SINGULAR.

- Dat. कनिका, कनिका केँ *kaniká, or kaniká kē*, to whom? etc.
 Abl. कनिका सँ *kaniká sā*, from whom? etc.
 Gen. कनिका, कनिकार *kanik, kanikar*, whose?
 Loc. कनिका में *kaniká mē*, in whom? etc.

PLURAL.

- Nom. { के सभ, सबहि, लोकनि *ke sabh, sabah' or lokani,* } who? which?
 Acc कनिका सभ केँ, etc. *kaniká sabh kē*, etc., whom? etc.
 Inst. कनिका सभ सँ, etc. *kaniká sabh sā*, etc., from whom? etc.
 Dat. कनिका सभ केँ etc. *kaniká sabh kē*, etc., to whom? etc.
 Abl. कनिका सभ सँ etc. *kaniká sabh sā*, etc., from whom? etc.
 Gen. कनिका सभक, etc. *kaniká sabhak*, etc., whose? etc.
 Loc. कनिका सभ में, etc. *kaniká sabh mē*, etc., in whom? etc.

INTERROGATIVE PRONOUN (used with inanimate objects.)

§ 81.

की *kí*, what. (Irregular).

SINGULAR.

- Nom. की *kí*, what?
 Acc. कयी केँ, की *kathí kē*, or *kí*, what?
 Inst. कयी सँ *kathí sā*, by what?
 Dat. कयी केँ *kathí lai*, to or for what? why?
 Abl. कयी सँ *kathí sā*, from what?
 Gen. कयीक *kathík*, of what?
 Loc. कयी में *kathí mē*, in what?

Plural wanting. The singular is used instead. Note the form of the Dative.

PLURAL.

Nom.	{ इ or ई सभ (नेना) <i>i or í sabh (nená)</i> , इ or ई (नेना) सभ <i>i or í (nená) sabh</i> ,	} these (boys).
Acc.	{ एहि सभ (नेना) केँ <i>eh' sabh (nená) kē</i> , एहि (नेना) सभ केँ <i>eh' (nená) sabh kē</i> ,	} these (boys).
Inst.	{ एहि सभ (नेनेँ) <i>eh' sabh (nenē)</i> , एहि सभ (नेना) सँ <i>eh' sabh (nená) sā</i> ,	} by these (boys).
Dat.	{ एहि सभ (नेना) केँ <i>eh' sabh (nená) kē</i> , एहि (नेना) सभ केँ <i>eh' (nená) sabh kē</i> ,	} to these (boys).
Abl.	{ एहि सभ (नेना) सँ <i>eh' sabh (nená) sā</i> , एहि (नेना) सभ सँ <i>eh' (nená) saah sā</i> ,	} from these (boys).
Gen.	{ एहि सभ (नेनाक) <i>eh' sabh (nenák)</i> , एहि (नेना) सभक <i>eh' (nená) sabhak</i> ,	} of these (boys).
Loc.	{ एहि सभ (नेना) में <i>eh' sabh (nená) mē</i> , एहि (नेना) सभ में <i>eh' (nená) sabh mē</i> ,	} in these (boys).

§ 86. Similarly is declined the adjectival remote Demonstrative Pronoun जो *o*, that, (oblique form जोहि *oh'*), used only as an adjective when referring to animate objects, and either as an adjective or substantive when referring to inanimate objects.

§ 87. Note with regard to जे *je*, who, which, that, से *se*, he, she, के *ke*, who, ? which ? को *kí* ? what, कोको *keo*, any one, some one, किहु *kichh'*, any thing and किहु *kichh'*, something. These words are only used, when declined as above, as pronouns, and not as pronominal adjectives, agreeing with any immediately succeeding noun.

When used as adjectives they discard inflections, and, if agreeing with a noun in the direct form, they (except के *ke*, who ? and को *kí*, what ?) retain

the forms of their respective nominatives. If, however, agreeing with a noun in the oblique form, they themselves change as follows :—

जे *je*, who, which, that, becomes जाहि *jáh'*.

से *se*, he, she, becomes ताहि *táh'*.

केयो *keo*, any one, some one, becomes कोनो *kono*.

किहु *kichh'*, any thing, remains किहु *kichh'*.

किहु *kichh'*, something, remains किहु *kichh'*.

But के *ke*, who ? which ? and की *ki*, what ? when used adjectivally always become कोन *kon*.

§ 88.

Examples.

1. जे आएल हल, से गेल *je áel chhal, se gel* ;—he who came, went.
2. जे लोक आएल हल, से लोक गेल *je lok áel chhal, se lok gel* ;—the man who came, went.
3. जकार खेत, तकार धान *jakar khet, takar dhán* ;—he who owns the field owns the rice crop.
4. जाहि लोकक खेत, ताहि लोकक धान *jáh' lokak khet, táh' lokak dhán* ;—the man who owns the field, owns the rice crop.
5. के हल ? *ke chhal* ? ;—who was he ?
6. की कोन लोक थीक ? *o kon lok thik* ?—what caste is he ?
7. ककार घोड़ हैक *kakar ghor chhaik* ;—whose horse is it ?
8. कोन लोकक घोड़ हैक ? *kon lokak ghor chhaik* ?—what person is the owner of the horse ?

6. की है ? *ki chhaik* ?—what is it ?
10. कौन वृक्ष है ? *kon briksh chhaik* ?—what tree is it ?
11. कहीं में पानि आरज रह ? *kathí mē páni lál chhah* ?—in what have you brought the water ?
12. कौन लोटा में पानि आरज रह ? *kon lotá mē páni lál chhah* ?—in what *lotá* have you brought the water ?
13. कौनो नहिं आरज ? *keo nah'ñ óel* ;—no one came.
14. कौनो नेना नहिं आरज *kono nena nah'ñ óel* ;— no boy came.
15. ओहि ग्राम में ककरो किछु नहिं है ? *oh' grám mē kakaro kichh' nah'ñ chhaik* ;—in that village no one has any property.
16. ओहि ग्रामक कौनो बनिषाँ सँ किछु नहिं भेंटत *oh' grámak kono baníá sã kichh' nah'ñ bhētat* ;—he will get nothing from any shopkeeper of that village.
17. किछु अमोट पठबिह *kichh' amot pathabiha* ;—send me some mango conserve.
18. ओ औषध कथू में धैव होतै *o aukhadh kathú mē dhail hotaik* ;—that medicine must be kept in something.

DERIVATIVE PRONOMINAL FORMS.

§ 89. The following table gives in a succinct form the various derivative pronominal forms.

It explains itself, and further comment is unnecessary.

	Near Demonstrative.	Remote Demonstrative.	Interrogative.	Relative.	Correlative.
Time.	इ this.	सो that.	के or कौन who ?	जे who, which.	से that.
	एहन now.	तबन then.	कबन when ?	जबन when.	तबन then.
Place.	एतय here.	सीतय there.	कतय where ?	जतब wherever.	ततब there.
	एकर लिथर.	सीकर thither.	केकर whither ?	जेकर whether.	तेकर thither.
Manner.	एना thus.	सीना in that way.	केना how ?	जेना as	तेना so.
Likenses.	एहन like this.	सीहन like that.	केहन like what.	जेहन like as.	तेहन like the same.
Quantity or Number.	अतेक this much.	सीतिक that much.	कतेक how much.	जतेक as much.	तेतेक so much.

CHAPTER VII.

NUMERALS.

CARDINALS.

§ 90. The following are the Cardinals up to 100. It will be observed that they differ from those in use in Hindi. It has not been thought necessary to transliterate them.

१ एक	२१ एकैस
२ दुइ	२२ बाइस
३ तीनि	२३ तैस
४ चारि	२४ चौबीस
५ पाँच	२५ पचीस
६ छौ	२६ छब्बीस
७ सात	२७ सत्ताइस
८ आठ	२८ अठाइस
९ नौ	२९ उनतीस
१० दस	३० तीस
११ एमारह	३१ एकतीस
१२ बारह	३२ बत्तीस
१३ तेरह	३३ तें तीस
१४ चौदह	३४ चौं तीस
१५ पन्ध्र	३५ पैं तीस
१६ सोणह or सोढ़ह	३६ छत्तीस
१७ सत्रह	३७ सैं तीस
१८ अठारह	३८ अठतीस
१९ उनैस	३९ उनचाबीस or उनमचाबीस
२० बीस	४० चाबीस

४१ एकताशीस	६७ सतसठि or सतसठि
४२ बेआशीस	६८ अठसठि or अड़सठि or अठसठि
४३ तीं ताशीस	६९ उगहत्तरि
४४ चौआशीस	७० सत्तरि
४५ पैं ताशीस	७१ अकहत्तरि
४६ छेआशीस	७२ बहत्तरि
४७ सैं ताशीस	७३ तेहत्तरि
४८ अठताशीस	७४ चौहत्तरि
४९ उगचास or उगनचास	७५ पचहत्तरि
५० पचास	७६ छेहत्तरि
५१ एकानन	७७ सतहत्तरि
५२ बावन	७८ अठहत्तरि
५३ तिरपन	७९ उनासी
५४ चौवन	८० असी
५५ पचपन	८१ एकासी
५६ छपन	८२ बेरासी or बेआसी
५७ सतावन	८३ तेरासी
५८ अठावन	८४ चौरासी
५९ उनसठि	८५ पचासी
६० साठि	८६ छेआसी
६१ एकसठि or एकसठि	८७ सतासी
६२ बासठि or बासठि	८८ अठासी
६३ तिरसठि or तिरसठि	८९ नवासी
६४ चौंसठि or चौंसठि	९० नब्बै
६५ पैंसठि or पौंसठि	९१ एकानन
६६ छेआसठि or छेआसठि	९२ बरानन or बेआनन

६३ तेराव	६७ सत्रताव
६४ चौराव	६८ आठताव
६५ पाँचाव	६९ नानाव
६६ षेष्ठाव	१०० सै

ORDINALS.

§ 91. Ordinals are simple in their formation and run as follows:—

पहिल first.	सातम seventh.
दोसर second.	आठम eighth.
तेसर third	नौम ninth.
चौठ or चारिम fourth.	दशम tenth.
पाँचम fifth.	एगारहम eleventh.
छठम sixth.	

Etcetera; the ordinals of the remaining numbers being formed by adding न as a termination.

FRACTIONAL NUMBERS.

§ 92. The following are useful:—

पाचो a quarter.
आध a half.
पैज three quarters; or, less by a quarter.
सवैयां one and a quarter; or, plus a quarter.
डेकोडा one and a half; or, plus a half.

AGGREGATE NUMBERS.

§ 93. Note the form दुनु both.

PART III.

THE VERB.

CHAPTER VIII.

PRELIMINARY.

§ 94. The *Maithil* verb delights in a redundancy of forms. Like all partially cultivated languages, it has few parts of which there are not two or three optional forms. These optional forms are not local peculiarities, but are all used by the same speaker as his fancy or as the rhythm of the sentence dictates. I cannot find out that they represent any different shades of meaning. I shall throughout the following paradigms give first the forms most commonly used, and shall then note after each tense, the optional forms which I have been able to collect.

§ 95. The Maithil verb is of three kinds—active, neuter, and passive. I shall not deal with the passive verb now but shall treat of its peculiarities in another section. The difference between active (or transitive) and neuter (or intransitive) verbs will be treated of further on in this section.

§ 96. The verb has no moods, in the sense of those which we find in Greek or Latin,—that is to say two or more moods, each with its own array of tenses. It has, it is true, a conditional, an imperative, and an infinitive form, but these have few tense forms, and it is more convenient to consider them as tenses, like the *kálas (tempora)* or tenses of Sanskrit.

§ 97. Taking them in this sense, there are nine commonly used tenses in Maithili, corresponding to the nine tenses, mentioned by Mr. Etherington, as being commonly used in Hindí;—*vis.* 1. the Present, 2. the Imperfect, 3. the Past, 4. the Perfect, 5. the Pluperfect, 6. the Future, 7. the Retrospective Conditional, 8. the Prospective Conditional, 9. the Imperative.

§ 98. These tenses have no number, but they make up for this by having in transitive verbs each no less than twenty four personal forms, each of which has many varieties. Intransitive verbs have half that number of forms.

§ 99. In the first place, it has two genders, and hence there are twelve pairs of forms, one member of each pair being used when the subject of the verb is masculine, and the other when it is feminine.

§ 100. Again, there are three persons, the first person, the second person, and the third person, each of which is determined also by the subject of the verb. There are thus in transitive verbs four masculine and four

feminine forms, and in intransitive verbs two masculine and two feminine forms (each with its varieties), for each person, and it now remains to consider these personal forms.

§ 101. I shall first deal with the four personal forms of the transitive verb. These four forms exhibit to a wonderful degree the luxuriance of the language. They depend not only on the subject, but on the object of the verb. We are accustomed, in languages like Bangálí, to meet with so called Respectful and Disrespectful forms of the verb, which are used according to the social position in the kingdom of ideas of the subject of the verb, but in Maithilí this distinction of rank is carried to a much greater length, for the form of the word is not only governed by the social position of the subject, but by that of the object. We thus have four forms of each person—

1. When the subject and object are both superior.
2. When the subject is superior, and the object inferior.
3. When the subject and object are both inferior.
4. When the subject is inferior, and the object superior.

Examples in order would be,—

1. He (a king) sees him (a king).
2. He (a king) sees him (a slave).
3. He (a slave) sees him (a king).
4. He (a slave) sees him (a slave).

In each of these sentences the word “sees” would be rendered by a different form of the verb.

§ 102. These different forms I have called as follows:—

1. Double Honorific.
2. Honorific-non-Honorific.
3. Double non-Honorific.*
4. Non-Honorific-Honorific.

The first is that form in which the subject and the object are both superior. The second is that in which the subject is superior and the object inferior. The third, that in which subject and object are both inferior; and the fourth that in which the subject is inferior, and the object superior.

§ 103. The intransitive verb has no object, and hence its form cannot be determined by the object. It has hence for each gender and person only two forms, depending only on the subject.—It prefers (but by no means universally) forms corresponding to the Honorific-non-honorific and Double non-honorific of the transitive verb. That is to say it prefers the forms which, in a transitive verb, show the object to be inferior. The Honorific form

* This is the general rule. Practically, however, we often find the 1st and 3rd forms used, when no special respect is attributed to the object.

of the intransitive verb, corresponds to the Honorific non-honorific of the transitive and similarly the non-honorific, to the double non-honorific. Besides the above distinction there are some important differences of conjugation between the transitive and intransitive verb, which will be noted further on.

§ 104. I shall commence by describing the formation of the transitive verb, as being the fuller of the two, and shall then proceed to note the points in which the intransitive verb differs from it.

§ 105. The infinitive of the verb ends in *अब ab*, or *एब eb*, and the conjugational base or root of the verb may be found by cutting off this *अब ab*, or *एब eb*, from the infinitive. Thus *देखब dekhāb* is the infinitive mood, and means "to see." Cutting off *अब ab* we obtain *देख dekh*, which is the root.

§ 106. By adding the termination *ऐत ait* to the root we obtain the present participle. Example, *देखैत dekhait*, "seeing".

§ 107. By adding the termination *अल al* to the root we obtain the past participle. Example, *देखल dekhāl*, "seen".

§ 108. From these four forms, the root, the present participle, and the past participle, all the tenses of a verb are formed. *viz.*—

Four from the root,

1. The Prospective Conditional or Simple Present.
2. The Future.
3. The Imperative, and
4. The Retrospective Conditional.

Two from the present participle,

1. The Present (Periphrastic), and
2. The Imperfect.

Three from the past participle,

1. The Past.
2. The Perfect.
3. The Pluperfect.

Note that in the High Hindī the Retrospective Conditional is said to be formed from the Present Participle. In Maithilī it is apparently formed from the root but the point is very doubtful.

§ 109. Before proceeding further, it is necessary to learn the conjugation of the verb personal, which is as follows.

§ 110. The verb personal is irregular in many respects, different parts being derived from three different roots, of which the infinitives are or are supposed to be.

1. हव *chhab*, to be.
2. थिकव *thikab*, to stand (?)
3. रहव *rahav*, to remain.

It is also defective, only the present and imperfect forms existing. A past participle is also borrowed from the irregular verb होएव *hoeb*, to be.

CHAPTER VIII.

THE AUXILIARY VERB.

हव *chhab* &c., to be (not used in this form.)

§ 111. PRESENT TENSE.

“I am” &c.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

a. Honorific.

1st P. हम, or हमरा सभ ही *ham*, or *ham'rá sabh chhi*,⁽¹⁾ I am, or we are.

2nd P. आहाँ, or आहाँ सभ ही *ahā'*, or *ahā' sabh chhi*,⁽¹⁾ you are.

3rd P. ओ, or ओ सभ हथि *o*, or *o sabh chhath'*,⁽³⁾ he is, or they are.

(1) Optional forms of ही are हिए *chhiāi*, and हिएक *chhiāik*. The forms हियो *chhiāu*, हियोक *chhiāuk* and हिएहु *chhiāh'*, are also used, but only in the first person.

b. Non-Honorific.

- 1st P. हम, or हमरा सभ ही *ham*, or *ham'rá sabh chhi'*,⁽¹⁾ I am, or we are,
- 2nd P. तौह, or तौहरा सभ छह *tôh*, or *tohará sabh chah'*,⁽²⁾ you are.
- 3rd P. ओ, or ओ सभ अहि *o*, or *o sabh achh'*,⁽⁴⁾ he is or they are.

(1) Optional forms for ही are हिरि *chhiari*, हिरिक *chhiarik*, हिपी *chhiapi*, हिपीक *chhiapik*, and हिपहु *chhiaphu*.

(2) Optional forms of छह *chah* are छँ *chhē*, छँ *chhāi*, छहक *chhahak* and छहक *chhahik*.

(4) Optional forms of अहि *achh'* are है *chhai*, हैक *chhaik*, हो *chhau*, and होक *chhauk*.

FEMININE.

The feminine is the same as the masculine, except that in the 2nd Person non-Honorific, the form अहि *chhah'n* is substituted for छह *chah*.

FORM. II.

Used when special respect is attributed to the object.

MASCULINE.

Honorific.

- 1st P. हम, or हमरा सभ हियेन्हि, *ham*, or *ham'rá sabh chhiainh'*, I am or we are.
- 2nd P. अहाँ, or अहाँ सभ हियेन्हि *ahā*, or *ahā' sabh chhiainh'*, You are.
- 3rd P. ओ, or ओ सभ हथून्हि *o*, or *o sabh chhathúnh'*, he is, or they are.

(3) An optional form of हथून्हि *chhathúnh'*, is हथीन्हि *chhathính'*.

Non-Honorific.

- 1st P. हम or हमरा सभ हियेन्हि, *ham* or *ham'rá sabh chhiainh'*, I am, or we are.

2nd P. तोह or तोहरा सभ छहूँहि *tōh*, or *tohará sabh chha-húnh'*, you are.

3rd P. ओ, or ओ सभ छैन्हि *o*, or *o sabh chhainh'*, he is, or they are.

FEMININE.

The Feminine is the same as the Masculine.

§ 112. Another form of the verb substantive present is derived from the root चिक् *thik*. It is conjugated as follows, personal pronouns and meaning being omitted for the sake of brevity.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

Honorific.

Non-Honorific.

1st P.	चिकहुँ <i>thikah'ñ</i> , ¹	चिकहुँ <i>thikah'ñ</i> ¹
2nd P.	चिकहुँ <i>thikah'ñ</i> , ²	चिकह <i>thikáh</i> , ²
3rd P.	चिकह <i>thikáh</i> , ³	चिक <i>thik</i> . ⁴

(1) Optional forms for चिकहुँ *thikah'ñ* are चिकिरे *thikiat*, and चिकिरेक *thikiaik*. The forms चिकिरी *thikiau*, चिकिरीक *thikiau*, and चिकिचहुँ *thikiah'* are also used but only in the first person.

(2) Optional forms for चिकह *thikáh* (2nd Person non-Honorific) are चिके *thikē*, चिकै *thikaiñ*, चिकहक *thikahak*, and चिकहीक *thikahík*.

(4) Optional forms for चिक *thik* are चीक *thík*, चिकै *thikai*, चिकैक *thikaik*, चिकौ *thikau*, and चिकौक *thikauk*.

FEMININE.

Honorific.

Non-Honorific.

1st P.	चिकहुँ <i>thikah'ñ</i> , ¹	चिकहुँ <i>thikah'ñ</i> , ¹
2nd P.	चिकहुँ <i>thikah'ñ</i> , ²	चिकीह <i>thikih</i> , ²
3rd P.	चिकीह <i>thikih</i> , ³	चीकि <i>thík</i> . ⁴

(1) Optional forms of चिकहुं *thikah'n* are already given under the masculine.

(2 & 3) An optional form of चिकीह *thikih* is चिकीहि *thikih'*.

(4) Optional forms of चीकि *thik'* are given under the masculine, as optional forms of चिक *thik*.

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

Honorific.

1st P. चिकियेन्हि *thikiainh'*,¹

2nd P. चिकियेन्हि *thikiainh'*,¹

3rd P. चिकयून्हि *thik'thúnh'*,³

Non-Honorific.

चिकियेन्हि *thikiainh'*,¹

चिकहून्हि *thik'húnh'*,²

चिकीन्हि *thikainh'*.⁴

(3) An optional form is चिकचीन्हि *thik'thính'*.

FEMININE.

The Feminine is the same as the Masculine.

§ 113. NOTE. Wherever the persons of *ही chhi* can be used, the corresponding forms of चिकहुं *thikah'n* can also be used. This rule is universal, and must be noted. *ही chhi* is used as an auxiliary in forming the present and perfect tenses of other verbs, and in those cases चिकहुं *thikah'n* can always be substituted for it. In the verbal paradigms, I shall only give *ही chhi* as an auxiliary, but it must never be forgotten that चिकहुं can also be used.

IMPERFECT TENSE.

§ 114.

“I was” etc.

FORM I.

Used when no special respect is attributed to the object.

a. *Honorific.*

1st P. हम, or हमरा सब छणहुं *ham, or ham'rá sabh chhalah'n'*
I was or we were.

2nd P. अहां, or अहां सभ हखहुँ *ahā*, or *ahā sabh chhalah'ñ*,¹
you were.

3rd P. ओ, or ओ सभ हखाह *o*, or *o sabh chhaláh*,³ he was or
they were.

(1) Optional forms of हखहुँ are हखिऐ *chhaliai*, and हखिऐक *chhaliaik*.
The forms हखिऔ *chhaliaū*, हखिऔक *chhaliauk* and हखिचहु *chhaliaḥ* are also
used, but only in the 1st Person.

b. Non-Honorific.

1st P. हम, or हमरा सभ हखऊँ *ham*, or *ham'rā sabh chhalah'ñ*,¹
I was, or we were.

2nd P. तौह, or तौहरा सभ हखाह *tōh*, or *toharā sabh chhaláh*,²
you were.

3rd P. ओ, or ओ सभ हख *o*, or *o sabh chhal*,⁴ he was, or they
were.

(1) Optional forms of हखहुँ *chhalah'ñ* are given above.

(2) Optional forms of हखाह *chhaláh* are हखै *chhalē*, हखै *chhalāi*, हखहक
chhal'hak, and हखहीक *chhal'hík*.

(3) Optional forms of हख *chhal* are हखै *chhalai*, हखैक *chhalaiik*, हखौ
chhalau, and हखौक *chhalauk*.

FEMININE.

(*Personal pronouns, and meanings are omitted to save space.*)

Honorific.

Non-Honorific.

1st P. हखहुँ *chhalah'ñ*,¹

हखहुँ *chhalah'ñ*,¹

2nd P. हखहुँ *chhalah'ñ*,¹

हखीह *chhalih*,²

3rd P. हखीह *chhalih*,³

हखि *chhal'*.⁴

(1) Optional forms of हखहुँ are given above.

(2&3) An optional form of हखीह *chhalih* is हखीहि *chhalih'*.

(4) Optional forms of हखि *chhal'*, are given under the masculine as
optional forms of हख *chhal*.

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

a. *Honorific.*

- 1st P. हम, or हमरा सभ हजियेन्हि ham, or ham'rā sabh
chhaliainh', I am or we were.
- 2nd P. अहाँ or अहाँ सभ हजियेन्हि ahā', or ahā' sabh
chhaliainh', you were.
- 3rd P. ओ or ओ सभ हजियेन्हि o, or o sabh chhal'thúnh'.³ He
was or they were.

(3) An optional form of हजियेन्हि chhal'thúnh', is हजियेन्हि chhal'thính'.

b. *Non-Honorific.*

- 1st P. हम or हमरा सभ हजियेन्हि ham, or ham'rā sabh
chhaliainh', I was, or we were.
- 2nd P. तौह, or तौहरा सभ हजियेन्हि tōh, or toharā sabh
chhal'húnh', You were.
- 3rd P. ओ, or ओ सभ हजियेन्हि o, or o sabh chhalainh'. He
was, or they were.

FEMININE.

The Feminine is the same as the Masculine.

§ 115. Another form of the imperfect of the verb substantive is formed from the root रह rah. It is conjugated as follows, Personal Pronouns and meaning being omitted for the sake of brevity.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE

<i>Honorific.</i>	<i>Non-Honorific.</i>
1st P. रही रही ¹	रही रही, ¹
2nd P. रही रही ¹	रह रह ² rahah, ²
3rd P. रहयि rahath ³	रही rahau. ⁴

(1) Other forms are रहिरे *rahiai*, रहिएक *rahiaik*. The forms रहिपी *rahias*, रहिपीक *rahiauk* and रहिपहु *rahiah'*, are also used, but only in the first person.

(2) Other forms are रह *rah*, रहहक *rahahak*, and रहहीक *rahahik*.

The Feminine is the same as the Masculine, except that the form रहिरे *rahāh'ā* is substituted for रहह *rahah* of the 2nd Person non-Honorific:

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

Honorific.

Non-Honorific.

1st P. रहियेहि *rahiaih'*,¹

रहियेहि *rahiaih'*,¹

2nd P. रहियेहि *rahiaih'*,¹

रहहुहि *rah'húnh'*,²

3rd P. रहयुहि *rah'thúnh'*,³

रहेहि *rahaih'*.⁴

(3) Another form is रहपीहि *rah'thính'*.

FEMININE.

The Feminine is the same as the Masculine.

§ 116. NOTE. Wherever the persons of रहहु *chalah'n* can be used, the corresponding forms of रही *rahí* can also be used. This rule is universal, and must be noted. रहहु *chhalah'ā* is used as an auxiliary in forming the imperfect and pluperfect tenses of other verbs, and in those cases रही *rahí* can always be substituted for it. In the verbal paradigms I shall only give रहहु *chhalah'ā* as an auxiliary, but it must never be forgotten that रही *rahí* can also be used.

§ 117. The only remaining form in use is as follows :—

PAST PARTICIPLE.

Masculine, भेह *bhel*.

Feminine, भेहि *bhel'*.

CHAPTER IX.

THE TRANSITIVE VERB.

§ 118. I now proceed to give the conjugation in full of the transitive verb देख *dekhāb* to see. I shall not discuss the numerous personal terminations, for they are too many, and their origin is too obscure for me to attempt any satisfactory explanation concerning many of them. I shall first, however, as briefly as possible describe the formation of the Tense stems to which the personal terminations are attached.

§ 119. (1) Tenses formed from the Root.

a. The stem of the Prospective Conditional is the root itself unaltered, to which the personal terminations are added directly.

§ 120. *b.* The Future has two distinct stems, one formed by adding °अब-*ab* directly to the root, and the second by adding °त-*at* either directly to the root, or with an intermediate °-*i* (in the latter case the initial °अ-*a* of the stem termination being omitted). We thus get देख *dekhāb*, and देखत *dekhāt*, or देखित *dekhīt*. To either of these stems the termination °ग-*ga*, can optionally be suffixed. It seems to me that one of these forms is derived from the infinitive. That the future is frequently formed from infinitives is well known to students of comparative philology. Familiar examples are the Sanskrit भवितामि *bhavitāmi* "I am to be"* or "I shall be" and the French *j'aimer-ai* "I have to love", or "I shall love". In the same way we have देखन *dekhāb-ga* "I go to see", that is "I shall see." In ordinary conversation the final termination °ग *ga* may be left out, but the above is the full form, and it is that to which we must look for a derivation.

§ 121. With respect to the stem देखित *dekhīt* or देखत *dekhāt*, I have no distinct suggestion to make as to its formation. It seems to be connected in some way with the present participle, but how I do not know.

§ 122. I venture to suggest one derivation of this form, which I only put forward to invite discussion, and not with any persuasion as to its truth. Is it possible that देखित *dekhīt* may be connected with a low Sanskrit form of दृष्टिता *darśita*, the less common form of the periphrastic future of दृश् *drīś* "to see"? The derivation does not seem to me to be very violent, but I have no proof to offer of it, and only put it forward as a suggestion and nothing more.

* भविता "a be-er" is evidently closely connected with the infinitive भवितु "to be".

§ 123. The stem of the Imperative is the root itself, to which the personal terminations are added direct.

§ 124. *d.* I have been in some doubt as to whether I ought to class the Retrospective Conditional as derived from the root, or from the present participle. In the cognate modern languages the corresponding tense is usually said to be derived from the latter, but I hesitate in following suit in this case, the characteristic diphthong *ऐ as*, of the present participle being absent from the tense, except in one form of the 3rd person non-Honorific (देखैत *dekhait*). As the stem of this tense is similar in form to the second stem of the future (viz. देखित *dekhit*) I have classed it as a tense derived from the root.

§ 125. Tenses formed from the Present Participle.

a & b. Both Present and Imperfect are periphrastic; and are formed by subjoining the conjugated Present and Imperfect tenses of the auxiliary verb directly to the Present Participle.

§ 126. (3) Tenses formed from the Past Participle.

a. The stem of the past tense is formed by adding the personal terminations to the Past Participle direct.

§ 127. *b.* There are two conjugational forms of the Perfect.

The first is formed by subjoining the word अहि *achh* 'he is' to the conjugated Past tense. How any meaning is arrived at out of this queer compound I do not pretend to say.

§ 128. The second conjugational form of the Perfect is obtained by subjoining the conjugated Present tense of the verb substantive to a slightly modified form of the Past Participle.

§ 129. *c.* The Pluperfect is formed by subjoining the Imperfect tense of the verb substantive to the same modified form of the Past Participle which we observed in the Perfect.

§ 130. It will be convenient, as an aid to memory, to give the tenses in the order given in § 108, and not in order of time.

CONJUGATION OF A TRANSITIVE VERB.

ACTIVE VOICE.

Model Verb देखन *dekhān*, "to see".

PRINCIPAL PARTS.

§ 131.

Root	... देख <i>dekh</i> , "see."
Present participle	... देखैत <i>dekhait</i> , "seeing".
Past participle	... देखल <i>dekhāl</i> , "seen".

1. Four tenses are formed from the root देख *dekh*.

§ 132. a. THE PROSPECTIVE CONDITIONAL or SIMPLE PRESENT.

" (If) I see," (If) I should see," etc.*

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

	<i>Honorific.</i>	<i>Non-Honorific.</i>
1st. P.	देखी <i>dekhī</i> , ¹	देखी <i>dekhī</i> . ¹
2nd P.	देखी <i>dekhī</i> , ¹	देखह <i>dekhah</i> , ²
3rd P.	देखथि <i>dekhath</i> , ³	देखौ <i>dekhau</i> . ⁴

(1) Other forms are देखिरे *dekhīrē*, देखिरक *dekhīrak*. The forms देखिची *dekhīchī*, देखिचीक *dekhīchīk*, and देखिचहु *dekhīchahu*,¹ are also used, but only in the first person.

(2) Other forms are देख *dekh*, देखहक *dekhahak*, देखहीक *dekhahīk*.

The FEMININE is conjugated like the masculine; except that in the 2nd person non-Honorific the form देखह *dekhah* is not used, the form देखहिं *dekhāhīn* being used instead.

* In poetry this tense is frequently used in the sense of the Present. It is then called the SIMPLE PRESENT in contradistinction to the PERIPHRASTIC PRESENT formed from the Present Participle.

FORM. II.

Used when special respect is attributed to the object.

MASCULINE.

*Honorific.**Non-Honorific.*

1st P.	देखिरेन्हि <i>dekhiainh'</i> , ¹	देखिरेन्हि <i>dekhiainh'</i> , ¹
2nd P.	देखिरेन्हि <i>dekhiainh'</i> , ¹	देखहुन्हि <i>dekh'húnh'</i> , ²
3rd P.	देखयुन्हि <i>dekh'thúnh'</i> , ³	देखौन्हि <i>dekhaunh'</i> . ⁴

(1) Another form is देखिऔन्हि *dekhiainh'*, which, however, is only used in the first person.

The FEMININE is the same as the masculine.

§ 133.

b. THE FUTURE.

"I shall or will see," etc.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

*Honorific.**Non-Honorific.*

1st P.	देखब <i>dekhbab'</i> , ¹	देखब <i>dekhbab'</i> , ¹
2nd P.	देखब <i>dekhbab'</i> , ¹	देखबह <i>dekh'bah'</i> , ²
3rd P.	देखताह <i>dekh'táh'</i> , ³	देखत <i>dekhata'</i> . ⁴

(1) Other forms are देखबै *dekh'bai*, देखबैक *dekh'baik*, देखतिऐ *dekh'tiai*, देखतिऐक *dekh'tiaik*, देखितहुं *dekhitāh'n*, and देखिअहु *dekhiah'*. The forms देखबौ *dekh'bau*, देखबौक *dekh'bauk*, देखतिऔ *dekh'tiau*, देखतिऔक *dekh'tiauk*, देखिऔ *dekhiau*, देखिऔक *dekhiauk*, and देखीग *dekhīga*, are also used, but only in the first person.

(2) Other forms are देखबे *dekh'bē*, देखबहक *dekh'bahak*, and देखबहीक *dekh'bahīk*.

(4) Other forms are देखते *dekh'tai*, देखतेक *dekh'taik*, देखती *dekh'tau*, देखतीक *dekh'tauk*.

In the FEMININE the following forms are substituted.

For 2, देखतीं *dekh'bāh'ñ*.

For 3, देखतीह *dekh'tih*, or देखतिह *dekh'tih'*.

For 4, देखति *dekhat'* instead of देखत *dekhāt*. The remaining forms are common to both genders.

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

Honorific.

Non-Honorific.

1st P. देखैन्हि <i>dekh'bainh'</i> , ¹	देखैन्हि <i>dekh'bainh'</i> , ¹
2nd P. देखैन्हि <i>dekh'bainh'</i> , ¹	देखबहुन्हि <i>dekh'bahunh'</i> , ²
3rd P. देखथुन्हि <i>dekh'thūnh'</i> , ³	देखतैन्हि <i>dekh'tainh'</i> . ⁴

(3) Another form is देखीन्हि *dekh'thīnh'*.

The FEMININE the same as the masculine.

NOTE. That to all the above forms, with the exception of देखीं *dekhīga*, the termination °न-*ga*, can optionally be added. In this syllable the inherent °अ-*a*, is pronounced. E. g. देखब *dekhāb*, or देखबन *dekhāb'ga*.

§ 134.

THE IMPERATIVE.

"Let me see," "See thou," etc.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

Honorific.

Non-Honorific.

1st P. देखू <i>dekhū</i> , ¹	देखू <i>dekhū</i> , ¹
2nd P. देखू <i>dekhū</i> , ¹	देखह <i>dekhah</i> , ²
3rd P. देखथु <i>dekhath'</i> , ³	देखौ <i>dekhau</i> . ⁴

* NOTE. The final °अ-*a* in this form is pronounced.

(1) Other forms are देखिरे *dekhiai*, देखिरेक *dekhiaik*, and देखिरेक *dekhiah'*. The forms देखिऔ *dekhiau*, and देखिऔक *dekhiauk*, are also used, but only in the first person.

(2) Other forms are देख *dekh*, देखक *dekhahak*, and देखीक *dekhahik*.

The FEMININE is conjugated like the masculine, except that in the 2nd person non-Honorific the form देख *dekhah*, is not used, the form देखिँ *dekhah'ñ* or देखिँ *dekhāh'ñ* being used instead.

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

*Honorific.**Non-Honorific.*

1st P. देखिरेन्हि <i>dekhiainh'</i> , ¹	देखिरेन्हि <i>dekhiainh'</i> , ¹
2nd P. देखिरेन्हि <i>dekhiainh'</i> , ¹	देखहून्हि <i>dekh'húnh'</i> , ²
3rd P. देखयून्हि <i>dekh'thúnh'</i> , ³	देखौन्हि <i>dekhauh'</i> . ⁴

(1) Another form is देखिऔन्हि *dekhiaunh'*

The FEMININE is the same as the masculine. .

§ 135. d. THE RETROSPECTIVE CONDITIONAL.

"If I had seen," etc.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

*Honorific.**Non-Honorific.*

1st P. देखितउँ <i>dekhitah'ñ</i> , ¹	देखितउँ <i>dekhitah'ñ</i> , ¹
2nd P. देखितउँ <i>dekhitah'ñ</i> , ¹	देखितह <i>dekhitah</i> , ²
3rd P. देखितथि <i>dekhithath'</i> , ³	देखैत <i>dekhait</i> . ⁴

(1) Other forms are देखितिए *dekhitai*, and देखितिएक *dekhitaiik*. The forms देखितिऔ *dekhitiau*, देखितिऔक *dekhitaiuk*, and देखितइ *dekhitah*, are also used, but only in the 1st Person.

(2) Other forms are देखितै *dekhitē*, देखितइक *dekhitahak*, and देखितहौक *dekhitahik*.

(3) Other forms are देखितै *dekhitai*, देखितैक *dekhitaiik*, देखितौ *dekhitau* and देखितौक *dekhitauk*.

The FEMININE is conjugated like the masculine, except that, in the 2nd person non-Honorific, the form देखितइ *dekhitah* is not used; the form देखितइँ *dekhitah'ñ* or देखितइँँ *dekhitāh'ñ* being used instead.

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

	<i>Honorific.</i>	<i>Non-Honorific.</i>
1st P.	देखितियेन्हि <i>dekhitiainh</i> , ¹	देखितियेन्हि <i>dekhitiainh</i> , ¹
2nd P.	देखितियेन्हि <i>dekhitiainh</i> , ¹	देखितइँन्हि <i>dekhitahính</i> , ²
3rd P.	देखितघूँन्हि <i>dekhit'ính</i> , ³	देखितैन्हि <i>dekhitainh</i> . ⁴

(3) Another form is देखितघौँन्हि *dekhit'ính*.

The FEMININE is the same as the masculine.

§ 136.

2. Two tenses are formed from the Present Participle देखैत *dekhait*.

a. THE PRESENT.

“I see or am seeing,” etc.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

	<i>Honorific.</i>	<i>Non-Honorific.</i>
1st P.	देखैत छी <i>dekhait chhí</i> . ¹	देखैत छी <i>dekhait chhí</i> , ¹
2nd P.	देखैत छी <i>dekhait chhí</i> , ¹	देखैत छइ <i>dekhait chhah</i> , ²
3rd P.	देखैत छथि <i>dekhait chhath</i> , ³	देखैत छहि <i>dekhait achh</i> . ⁴

(1) For the auxiliary **हो** *chhi* may be used **हिए** *chhiyai*, and **हिएक** *chhiyaik*. The forms **हियो** *chhiyai*, **हियोक** *chhiyaik*, and **हियाक** *chhiyaih*, are also used, but only in the first person.

(2) Other forms of the auxiliary are **है** *chhē*, **है** *chhāi*, **हहाक** *chhahak*, and **हहाक** *chhahik*.

(4) Other forms of the auxiliary are **है** *chhai*, **हैक** *chhaik*, **हो** *chhau*, and **होक** *chhauk*.

FEMININE.

The FEMININE is conjugated like the masculine, except that the feminine form of the Present Participle, **देखैति** *dekhait'*, is used instead of the masculine form **देखैत** *dekhait*. E. g. **देखैति हो** *dekhait' chhi*, instead of **देखैत हो** *dekhait chhi*. The form **देखैति हह** *dekhait' chhak* (which might be expected as the 2nd person non-Honorific) is not used, **देखैति हहि** *dekhait' chhak'h* or **देखैति हहि** *dekhait' chhak'h* being substituted.

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

Honorific.

1st P. **देखैत हियेनि** *dekhait chhiainh'* 1

2nd P. **देखैत हियेनि** *dekhait chhiainh'* 2

3rd P. **देखैत हयूनि** *dekhait chhathūnh'* 3

Non-Honorific.

1st P. **देखैत हियेनि** *dekhait chhiainh'* 1

2nd P. **देखैत हयूनि** *dekhait chhathūnh'* 2

3rd P. **देखैत हैनि** *dekhait chhainh'* 4

(3) Another form of the Auxiliary is **हथीनि** *chhathīnh'*.

The FEMININE is conjugated like the masculine, except that the feminine form of the Present Participle is used as explained above.

OBSERVE.—In all the above forms, when masculine, the final °त-*t*, of the Present Participle may be, and usually is, omitted. The Participle and auxiliary then form one word. E. g. देखैत ही *dekhait chhī*, or देखैही *dekhāichhī*. Similarly, when feminine, the final °ति-*t* of the participle may be omitted. E. g. देखैति ही *dekhait' chhī*, or देखैही *dekhāichhī*.

§ 137.

b. THE IMPERFECT.

“ I was seeing,” etc.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

Honorific.

1st P. देखैत हखण्डं *dekhait chhalah'ñ*,¹

2nd P. देखैत हखण्डं *dekhait chhalah'ñ*,¹

3rd P. देखैत हखाह *dekhait chhalāh*,³

Non-Honorific.

1st P. देखैत हखण्डं *dekhait chhalah'ñ*,¹

2nd P. देखैत हखाह *dekhait chhalāh*,²

3rd P. देखैत हख *dekhait chhal*.⁴

(1) Other forms of the auxiliary हखण्डं *chhalah'ñ*, are हखिरे *chhaliai*, and हखिरेक *chhaliaiik*. The forms हखिपी *chhaliau*, हखिपीक *chhaliauk*, and हखण्ड *chhalah'* are also used, but only in the first person.

(2) Other forms of the auxiliary are हखे° *chhalē*, हखे° *chhalāi*, हखण्डक *chhal'hak*, हखण्डिक *chhal'hik*.

(4) Other forms of the auxiliary are हखे *chhalai*, हखेक *chhalaiik*, हखी *chhalau*, and हखीक *chhalauk*,

FEMININE.

As explained under the head of the present tense, the Present Participle takes the form देखैति *dekhait'* in the feminine. Also, in the feminine, the form हकीह *chhalih*, or हकीहि *chhalih'* is substituted for हहाह *chhalah*, of the 3rd person Honorific, and 2nd person non-Honorific, and the form हहि *chhal'* is substituted for हह *chhal* of the 3rd person non-Honorific.

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

Honorific.

- 1st P. देखैत हकिरेनि *dekhait chhaliainh'*,¹
 2nd P. देखैत हकिरेनि *dekhait chhaliatnh'*,¹
 3rd P. देखैत हकयूनि *dekhait chhal'thúnh'*,²

Non-Honorific.

- 1st P. देखैत हकिरेनि *dekhait chhaliainh'*,¹
 2nd P. देखैत हकयूनि *dekhait chhal'húnh'*,²
 3rd P. देखत हकैनि *dekhait chhalainh'*.⁴

(3) Another form of the auxiliary is हकयीनि *chhal'thúnh'*.

FEMININE.

As in the Present Tense, the present participle takes the feminine termination °ति-*t'*. In other respects the feminine of this form is the same as the masculine.

Observe.—As in the present tense, the masculine termination °त-*t*, and the feminine termination °ति-*t'* of the present participle may optionally be omitted. E. g. देखैत हकयूँ *dekhait chhalah'n* or देखैहकयूँ *dekhait-chhalah'n*. The latter is the more usual form.

§ 138.

3. Three tenses are formed from the Past Participle देखल *dekhāl*.

a. THE PAST.

"I saw," etc.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

*Honorific.**Non-Honorific.*

1st P. देखलहुँ <i>dekh'lah'ñ,</i> ¹	देखलहुँ <i>dekh'lah'ñ,</i> ¹
2nd P. देखलहुँ <i>dekh'lah'ñ,</i> ¹	देखलह <i>dekh'lah,</i> ²
3rd P. देखलन्हि <i>dekh'lanh',</i> ³	देखलक <i>dekh'alak</i> ⁴

(1) Other forms are देखल *dekhāl*, देखलिये *dekh'liai*, देखलियेक *dekh'liaiik*, देखले *dekh'lai*, देखलेक *dekh'laiik*, and देखली *dekh'li*. The forms देखलियी *dekh'liau*, देखलियीक *dekh'liauk*, देखली *dekh'lau*, देखलीक *dekh'lauk*, and देखलियहुँ *dekh'liah'* are also used, but only in the first person.

(2) Other forms are देखले *dekh'lē*, देखले *dekh'lāi*, देखलहक *dekh'lahak*, and देखलहकीक *dekh'lahīk*.

(4) Other forms are देखलकी *dehal'kai*, देखलकीक *dehal'kaik*, देखलकी *dekhāl'kau*, and देखलकीक *dekhāl'kauk*.

FEMININE.

The following forms are substituted:—

In (1). For देखल *dekhāl*; देखलिये *dekhāl*.¹

In (2). For देखलह *dekh'lah*; देखलियेहि *dekh'li'h*, or देखली²हि *dekh'li'h*.

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

*Honorific.**Non-Honorific.*

1st P. देखलैन्हि <i>dekh'lainh',</i> ¹	देखलैन्हि <i>dekh'lainh',</i> ¹
2nd P. देखलैन्हि <i>dekh'lainh',</i> ¹	देखलहुँन्हि <i>dekh'lahúnh',</i> ²
3rd P. देखलथून्हि <i>dekhāl'thúnh',</i> ³	देखलकीन्हि <i>dekhāl'kainh'.⁴</i>

§ 140. SECOND CONJUGATIONAL FORM.

Formed by adding the present tense of the auxiliary verb to an inflected form of the Past Participle.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

*Honorific.**Non-Honorific.*

1st P.	देखनें ही <i>dekh'lē chhī,</i> ¹	देखनें ही <i>dekh'lē chhī,</i> ¹
2nd P.	देखनें ही <i>dekh'lē chhī,</i> ¹	देखनें हह <i>dekh'lē chhah,</i> ²
3rd P.	देखनें हथि <i>dekh'lē chhath',</i> ³	देखनें अहि <i>dekh'lē achh'.⁴</i>

(1) Other forms of the auxiliary may be substituted, as in the Present Tense. *q. v.*

(2) Other forms of the auxiliary may be substituted, as in the Present Tense. *q. v.*

(4) Other forms of the auxiliary may be substituted, as in the Present Tense. *q. v.*

FEMININE.

The FEMININE is the same as the masculine, except that in the 2nd Person Non-Honorific the form देखनें हह *dekh'lē chhah* is not used; the form देखनें हहि *dekh'lē chhah'ā* or देखनें हहि *dekh'lē chhāh'ā* being substituted.

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

Honorific.

1st P.	देखनें हिरिन्हि <i>dekh'lē chhiainh',</i> ¹
2nd P.	देखनें हिरिन्हि <i>dekh'lē chhiainh',</i> ¹
3rd P.	देखनें हयून्हि <i>dekh'lē chhathūnh',</i> ³

J

*Non-Honorific.*1st P. देखे हिरेनि *dekh'lē chhāinh'*;2nd P. देखे हकःनि *dekh'lē chhakúnh'*;3rd P. देखे हेनि *dekh'lē chhainh'*;

(3) As in the Present, another form of the auxiliary is हथीनि *chhathínk'*.

FEMININE.

The FEMININE is the same as the masculine.

§ 141. c. THE PLUPERFECT.

"I had seen," etc.

FORM I.

Used when no special respect is attributed to the object.

MASCULINE.

*Honorific.*1st P. देखे हणउं *dekh'lē chhalah'ñ'*;2nd P. देखे हणउं *dekh'lē chhalah'ñ'*;3rd P. देखे हणह *dekh'lē chhaláh'*;*Non-Honorific.*1st P. देखे हणउं *dekh'lē chhalah'ñ'*;2nd P. देखे हणह *dekh'lē chhaláh'*;3rd P. देखे हण *dekh'lē chhal.'*

(1) Other forms of the auxiliary may be substituted as in the Imperfect Tense. *q. v.*

(2) Other forms of the auxiliary may be substituted as in the Imperfect Tense. *q. v.*

(4) Other forms of the auxiliary may be substituted as in the Imperfect Tense. *q. v.*

FEMININE.

In the FEMININE the following forms are substituted.—

In (2 & 3). For देखीं हवाइ *dekh'lē chhālāh*; देखीं हवीइ *dekh'lē chhālīh*, or देखीं हवीइ *dekh'lē chhālīh*. The remaining forms are common to both genders.

In (4). For देखीं हव *dekh'lē chhal*; देखीं हवि *dekh'lē chhal'*.

FORM II.

Used when special respect is attributed to the object.

MASCULINE.

Honorific.

1st P. देखनें हजियेन्हि *dekh'lē chhaliainh'*;¹

2nd P. देखनें हजियेन्हि *dekh'lē chhaliainh'*;²

3rd P. देखनें हजयून्हि *dekh'lē chhal'thính'*;³

Non-Honorific.

1st P. देखनें हजियेन्हि *dekh'lē chhaliainh'*;¹

2nd P. देखनें हजयून्हि *dekh'lē chhal'hính'*;²

3rd P. देखनें हजैन्हि *dekh'lē chhalainh'*.⁴

(3) Another form is देखनें हजयीन्हि *dekh'lē chhal'thính'*.

FEMININE.

The FEMININE is the same as the masculine.

§ 142. *Participles—Declinable.*

ADJECTIVE PARTICIPLES.

Present, 'seeing'.

MASCULINE.

देखैत *dekhait*.

FEMININE.

देखैति *dekhait'*.

Past, 'seen'.

MASCULINE.

देखल, देखल भेल, *dekhāl*, or *dekhāl bhel*.

FEMININE.

देखलि, देखल भेलि, *dekhāl'*, or *dekhāl bhel'*.§ 143. *Participles—Indeclinable.*

CONJUNCTIVE PARTICIPLES.

'seeing', 'having seen'.

देखिकँ *dekhikā*, देखिकैँ *dekhikāi*, देखिकैँकँ *dekhikaikā*,

ADVERBIAL PARTICIPLES.

देखितहिँ *dekhitah'ñ*, 'on seeing', 'in the act of seeing'.§ 144. *Precative or Respectful Forms.*

1. RESPECTFUL IMPERATIVE.

देखल जाय *dekhāl jāy* and देखल जाओ *dekhāl jāo*, 'be you,' or 'ye pleased to see'.

2. RESPECTFUL FUTURE.

देखन जायत *dekhāl jāet*, or देखन जायतग *dekhāl jāet'ga*, 'you will see,' or 'will be pleased to see'.

3. MILD IMPERATIVE.

देखिह *dekhīha*, 'see you', or 'see ye'.

INFINITIVE or VERBAL NOUN.

§ 145. देखन *dekhāb*, 'to see'.

CHAPTER X.

THE INTRANSITIVE VERB.

§ 146. Theoretically speaking, as already pointed out, the Neuter Verb should be wanting in all those tense-forms, which in the Transitive Verb fall under Form II ; i. e. those in which special respect is attributed to the object. Such, however, is not altogether the case, for the Neuter Verb, while affecting most of the tense-forms of Form I, also indulges pretty freely in those of Form II. What tense forms it uses and what it discards will be learned from the following paradigms.

§ 147. The conjugation of the Past Tense, in the Neuter Verb, differs in many respects from that of the same tense in the Verb Transitive, and should be noted.

In the Transitive Verb there are two conjugational forms of the Perfect Tense. In the Neuter Verb there is only one. It is formed by subjoining the word अहि *achh'*, to the conjugated Past Tense. Only one or two inflexions of the second conjugational form are used in the 2nd person non-honorific.

§ 148. The verb सतब *sātab* 'to sleep', is an example of a verb whose

root-vowel (ञ ङ) is long. When such a vowel is च ङ * ई ई or ङ, it is liable to be shortened in certain cases.

viz. It is shortened

(1) If it is followed in the same word by another long vowel or diphthong. Example, सुती *sutau*. The only exceptions to this are certain forms of the first and second persons of the Prospective Conditional and the Imperative, and the anomalous Future form सुतीव *sutiga*.

(2) If it is followed in the same word by three syllables, any of which contains either the vowel इ i, or the vowel उ u. Example, सुतिषड *sutiah'*. If neither of these vowels follows, the root-vowel may be long or short. Example, सुतहक *sútahak*, or सुतहक *sutahak*.

(3) If it be followed in the same word by any number of syllables more than three. Example, सुतबहक *sutabahak* : but सुतहक *sútahak*, where only three syllables, none of which contains either इ i or उ u, follow the root-vowel च ङ.

(4) Also in the Mild Imperative, the vowel is shortened in spite of the foregoing rules. Thus:—

सुतिह *sutiha*, 'be pleased to sleep'.

Model verb सुतव *sútab*, 'to sleep'.

§ 149. Root सुत् *sút*, 'sleep'.

Present Participle ... सुतैत *sutait*, 'sleeping'.

Past Participle सुतक *sútal*, 'slept'.

* There is a considerable diversity of custom with regard to the shortening of च ङ. Some speakers shorten it as often as ई ई or च ङ are shortened. Others always keep it lengthened ; and others again only keep it lengthened when च ङ is the root-vowel of an Active or Causal Verb, which has been lengthened from the radical च a of a Neuter Verb, as will be seen later on. An example of the last case is the च in मारव *márab*, 'to kill', which is the Active form of the Neuter Verb मरव *marab*, 'to die'. This last custom is probably the most correct of the three.

§ 150. 1. Four tenses are formed from the root, सूत् *sūt*.

a. THE PROSPECTIVE CONDITIONAL or SIMPLE PRESENT.

'(If) I see', 'I see', etc.

Honorific.

Non-Honorific.

1st P. सूती *sūti*,¹

सूती *sūti*,¹

2nd P. सूती *sūti*,¹

सूतह *sūtah*,²

3rd P. सूतयि *sūtath*,³

सूतौ *sutau*.⁴

(1) Other forms are सूतिरे *sutiai*, and सूतिरेक *sutiaik*. The forms सूतिषी *sutiau*, सूतिषीक *sutiauk*, and सूतिषञ्च *sutiah*' are also used, but only in the first person. The form सूतिरेण्चि *sutiainh*' is also used, but only in the first and second persons Honorific.

(2) Other forms are सूतहन्दि, *su'thānh*', सूतहञ्च *sūtahak*, and सूतहीक *sutahik*.

(3) Another form is सूतध्नि *su'thānh*'.

(4) Another form is सूतेण्चि *sutainh*'.

The FEMININE is as the masculine, except that in the second person Non-Honorific the form सूतह *sūtah*, is not used, the form सूतहिं *sūtah'ñ* or सूतहिं *sutāh'ñ* being used instead.

§ 151.

b. THE FUTURE.

'I shall or will sleep', etc.

MASCULINE.

Honorific.

Non-Honorific.

1st P. सूतव *sūtab*,¹

सूतव *sūtab*,¹

2nd P. सूतव *sūtab*,¹

सूतवह *sūt'bah*,²

3rd P. सूतताह *sūt'tāh*,³

सूतत *sūtat*.⁴

(1) Other forms are सूतवे *su'tbai*, सूतवेक *su'tbaik*, सूततिरे *su'tiai*, सूततिरेक *su'tiaik*, सूतितैञ्च *sutitāh'ñ*. The form सूतवेण्चि *su'tbainh*' is used only in

the first and second person Honorific. The forms सुतवी *sut'bau*, सुतवीक *sut'bauk*, सुतविषी *sut'tiau*, सुतविषीक *sut'tiauk*, सुतिसी *sutiau*, सुतिसीक *sutiauk*, सुतिचङ *sutiah'*, and स्तवी *sútiga*, are also used, but only in the first person.

(2) Other forms are सुतवे' *sut'bē*, सुतवहक *sut'bahak*, and सुतवहीक *sut'bahík*.

(3) Other forms are सुतवीन्हि *sut'hính'*, and सुतवून्हि *sut'húnh'*.

(4) Other forms are सुतवैन्हि *sut'tainh'*, सुतवी *sut'tau*, सुतवीक *sut'tauk*, सुतवै *sut'tai*, सुतवैक *sut'taik*.

In the FEMININE the following forms are substituted.

For (2), सुतवीहिं *sut'bāh'ñ*.

For (3), सुतवीह *sut'tih*, or सुतविहि *sut'tih'*.

For (4), सुतवि *sútav'*.

NOTE. That to all the above forms, with the exception of स्तवी *sútiga*, the termination *ga*, can optionally be added. In this syllable the inherent *a*, is pronounced. E. g. सुतव *sútav*, or सुतवग *sútav'ga*.

§ 152. c. THE IMPERATIVE.

'Let me sleep,' 'Sleep thou,' etc.

MASCULINE.

<i>Honorific.</i>	<i>Non-Honorific.</i>
1st P. सुतु <i>sútú,</i> ¹	सुतु <i>sútú,</i> ¹
2nd P. सुतु <i>sútú,</i> ²	सुतह <i>sútah,</i> ²
3rd P. सुतथु <i>sútath,</i> ³	सुतौ <i>sutau.</i> ⁴

(1) Other forms सुतिसि *sutiai*, सुतिसिक *sutiaik*, सुतिसी *sutiau*, सुतिसीक *sutiauk*, and सुतिचङ *sutiah'*. The forms सुतिसिन्हि *sutiainh'*, and सुतिसीन्हि *sutiaunh'*, are also used but only in the first person and second person Honorific.

(2) Other forms are सुतहन्हि *sut'hánh'*, सुत *sút*, सुतहक *sútahak*, and सुतहीक *sutahík*.

(3) Another form is सुतवून्हि *sut'húnh'*.

The FEMININE is as the masculine, except that in the feminine of the second person Non-Honorific the form सुतह *sutah*, is not used ; the form सुतहिं *sutah'ñ* or सुतहिं *sutāh'ñ* being used instead.

§ 153. d. THE RETROSPECTIVE CONDITIONAL.

'If I had slept,' etc.

MASCULINE.

Honorific.

Non-Honorific.

1st P. सुतितञ्जं *sutitah'ñ,*

सुतितञ्जं *sutitah'ñ,*

2nd P. सुतितञ्जं *sutitah'ñ,*

सुतितह *sutitah,*

3rd P. सुतितथि *sutitath',*

सुतैत *sutait.'*

(1) Other forms are सुतितिरे *sutitai,* सुतितिरेक *sutitaisik.* The forms सुतितिचौ *sutitiau,* सुतितिचौक *sutitaiuk,* and सुतितह *sutitah,* are also used but only in the first person. The form सुतितिरेण्णि *sutitaink'* is used in the first person and second person Honorific.

(2) Other forms are सुतितै *sutitē,* सुतितहण्णि *sutitahānh',* सुतितहक *sutitahak,* सुतितहौक *sutitahāik.*

(3) Other forms are सुतितथौण्णि *sutitathānh',* and सुतितथण्णि *sutitathānh'.*

(4) Other forms are सुतितै *sutitai,* सुतितैक *sutitaisik,* सुतितै *sutitau,* सुतितौक *sutitauk,* and सुतितैण्णि *sutitaink',*

The FEMININE is as the masculine, except that in the second person Non-Honorific the form सुतितहं *sutitah* is not used ; the form सुतितहिं *sutitah'ñ* or सुतितहिं *sutitāh'ñ* being used instead.

§ 154. 2. Two tenses are formed from the present participle सुतैत *sutait*.

a. THE PRESENT.

'I sleep', or 'am sleeping', etc.

MASCULINE.

Honorific.

Non-Honorific.

1st P. सुतैत ही *sutait chhi*,¹

सुतैत ही *sutait chhi*,¹

2nd P. सुतैत ही *sutait chhi*,²

सुतैत ह्ह *sutait chhah*,²

3rd P. सुतैत ह्थि *sutait chhath*,³

सुतैत अह्ति *sutait achh*.⁴

(1) Other forms are सुतैत ह्पि *sutait chhi*, and सुतैत ह्पिक *sutait chhi-aiik*. The forms सुतैत ह्पौ *sutait chhi*, सुतैत ह्पोक *sutait chhi*, and सुतैत ह्पु *sutait chhi* are also used, but only in the first person. The form सुतैत ह्पिन्धि *sutait chhi* is used in the first person and second person Honorific.

(2) Other forms are सुतैत ह्हे *sutait chhē*, सुतैत ह्हे *sutait chhēi*, सुतैत ह्हाक *sutait chhahak*, सुतैत ह्हाक *sutait chhahak*, and सुतैत ह्हाक *sutait chhahak*.

(3) Other forms are सुतैत ह्थिन्धि *sutait chhathin*, and सुतैत ह्थिन्धि *sutait chhathin*.

(4) Other forms are सुतैत ह्पि *sutait chhi*, सुतैत ह्पिक *sutait chhi*, सुतैत ही *sutait chhi*, सुतैत ह्पोक *sutait chhi*, and सुतैत ह्पिन्धि *sutait chhi*.

FEMININE.

The FEMININE is the same as the masculine, except that the feminine form of the Present Participle, सुतैति *sutait*, is used instead of the masculine सुतैत *sutait*. E. g. सुतैति ही *sutait* *chhi*, instead of सुतैत ही *sutait* *chhi*. The form सुतैति ह्हा *sutait* *chhah* (which might be expected as the 2nd person Non-Honorific) is not used, and in its place is used सुतैति ह्हि *sutait* *chhah* or सुतैति ह्हि *sutait* *chhah*.

NOTE. In the above forms, when masculine, the final °त *-t* of the present participle may be, and usually is omitted. The Participle and auxiliary then form one word. E. g. सुतैत ही *sutait* *chhi*, or सुतैही *sutaichhi*. Similarly, when feminine the final °ति *-t* of the participle may be omitted. E. g. सुतैति ही *sutait* *chhi*, or सुतैही *sutaichhi*.

§ 155.

b. THE IMPERFECT.

*Honorific.**Non-Honorific.*

- 1st P. सुतेत ह्वाञ्चं *sutait chhalah'ñ*,¹ सुतेत ह्वाञ्चं *sutait chhalah'ñ*,¹
 2nd P. सुतेत ह्वाञ्चं *sutait chhalah'ñ*,² सुतेत ह्वाह *sutait chhaláh*,²
 3rd P. सुतेत ह्वाह *sutait chhaláh*,³ सुतेत ह्वा *sutait chhal*.⁴

(1) Other forms are सुतेत ह्वाचि *sutait chhalai*, and सुतेत ह्वाचिक *sutait chhalaiik*. The forms सुतेत ह्वाचिऔ *sutait chhaliau*, सुतेत ह्वाचिऔक *sutait chhaliauk*, and सुतेत ह्वाचिअ *sutait chhaliah'* are also used, but only in the first person. The form सुतेत ह्वाचिअन् *sutait chhaliainh'* is used in the first person and second person Honorific.

(2) Other forms are सुतेत ह्वाले *sutait chhalē*, सुतेत ह्वाले *sutait chhalēi*, सुतेत ह्वाहक *sutait chhal'hak*, सुतेत ह्वाहक *sutait chhal'hák*, and सुतेत ह्वाहकन् *sutait chhal'hákh'*.

(3) Other forms are सुतेत ह्वाचिअन् *sutait chhal'thính'*, and सुतेत ह्वाचिअन् *sutait chhal'thính'*.

(4) Other forms are सुतेत ह्वाले *sutait chhalai*, सुतेत ह्वालेक *sutait chhalaiik*, सुतेत ह्वाले *sutait chhalau*, सुतेत ह्वालेक *sutait chhalauk*, and सुतेत ह्वालेन् *sutait chhalainh'*.

FEMININE.

The FEMININE is the same as the masculine, except that the feminine form of the Present Participle सुतेति *sutait'* is used. E. g. सुतेति ह्वाञ्चं *sutait' chhalah'ñ*. The forms for the 3rd Person Honorific and the 2nd Person Non-Honorific, are सुतेति ह्वाचि *sutait' chhalih*, and सुतेति ह्वाचि *sutait' chhalih'* instead of सुतेत ह्वाह *sutait chhaláh*. The form सुतेति ह्वा *sutait' chhal'* is substituted for सुतेत ह्वा *sutait chhal*, in the 3rd Person Non-Honorific.

NOTE. As in the present tense the masculine termination ° त-*t*, and the feminine termination ° ति-*t'* of the present participle may optionally be omitted. E. g. सुतेत ह्वाञ्चं *sutait chhalah'ñ*, or सुतेह्वाञ्चं *sutaichhalah'ñ*. The latter is the more usual form.

§156. 3. Three tenses are formed from the Past Participle सुतल *sútal*.

a. THE PAST.

MASCULINE.

Honorific.

1st P. सुतलजुं *sut'lah'ñ*,¹

2nd P. सुतलजुं *sut'lah'ñ*,²

3rd P. सुतलाह *sut'láh*,³

Non-Honorific.

सुतलजुं *sut'lah'ñ*,¹

सुतलाह *sut'láh*,²

सुतल *sútal*.⁴

(1) Other forms are सुतलरि *sut'liar*, and सुतलरिक् *sut'liarik*. The form सुतलरिक्क *sut'liarikk* is also used, but only in the first person. सुतलरिन्दि *sut'liarind* is used in the first person and second person Honorific.

(2) Other forms are सुतले *sut'lē*, सुतले *sut'lēi*, सुतलहक *sut'lahak*, सुतलहकी *sut'lahāik*, and सुतलहकीन्दि *sut'lahāikind*.

(3) Other forms are सुतलन्दि *sut'lanh*, सुतलथीन्दि *sutal'thāik*, and सुतलथीन्दि *sutal'thāik*.

(4) Other forms are सुतली *sut'lai*, सुतलीक् *sut'laik*, सुतली *sut'law*, सुतलीक् *sut'lawk*, and सुतलीन्दि *sut'lāik*.

In the FEMININE the following forms are substituted.

For 2 & 3, सुतलीह *sut'lāh*, or सुतलीहि *sut'lāh*.

For 4, सुतलि *sútal*.

§ 157.

b. THE PERFECT.

'I have slept', etc.

MASCULINE.

Honorific.

1st P. सुतलजुं अहि *sut'lah'ñ achh*,¹

2nd P. सुतलजुं अहि *sut'lah'ñ achh*,²

3rd P. सुतलाह अहि *sut'láh achh*,³

Non-Honorific.

1st P. सुतलजुं अहि *sut'lah'ñ achh*,¹

2nd P. सुतलाह अहि *sut'láh achh*,²

3rd P. सुतलक्क अहि *sut'lak achh*.⁴

1. Other forms are सुतखिए षडि *sut'liai achh'*, सुतखिएक षडि *sut'liaik achh'*. The form सुतखिचड षडि *sut'liakh' achh'* is also used, but only in the first person. सुतखिएण्डि षडि *sut'liainh' achh'* is used in the first person and second person Honorific.

2. Other forms are सुतलेँ हह *sut'lē chhah*, सुतलेँ हहक *sut'lē chhahak*, सुतलेँ हहीक *sut'lē chhahīk*, सुतलेँ हहण्डि *sut'lē chhahūnh'*, सुतखहक षडि *sut'lahak achh'*, सुतखहीक षडि *sut'lahīk achh'*, and सुतखहण्डि षडि *sut'lahūnh' achh'*.

3. Other forms are सुतखण्डि षडि *sut'lanh' achh'*, सुतखधीण्डि षडि *suta-thīnh' achh'*, and सुतखधूण्डि षडि *sutal'thūnh' achh'*.

4. Other forms are सुतले षडि *sut'lai achh'*, सुतलेक षडि *sut'laik achh'*, सुतलेी षडि *sut'lau achh'*, सुतलेीक षडि *sut'lauk achh'* and सुतलेण्डि षडि *sut'lainh' achh'*.

In the FEMININE the following forms are substituted.

For 2 & 3, सुतखीह षडि *sut'lih achh'* or सुतखीहि षडि *sut'lih' achh'*.

§ 158. c. THE PLUPERFECT.

'I had slept,' etc.

MASCULINE.

Honorific.

Non-Honorifics.

1st P. सुतलेँ हखडँ *sut'lē chhalah'ñ*,¹ सुतलेँ हखडँ *sut'lē chhalah'ñ*,¹

2nd P. सुतलेँ हखडँ *sut'lē chhalah'ñ*,¹ सुतलेँ हखाह *sut'lē chhaláh*,²

3rd P. सुतलेँ हखाह *sut'lē chhaláh*,³ सुतलेँ हख *sut'lē chhal*.⁴

(1) Other forms are सुतलेँ हखिए *sut'lē chhaliai*, and सुतलेँ हखिएक *sut'le chhaliaik*.

(2) Other forms are सुतलेँ हलेँ *sut'lē chhalē*, सुतलेँ हलेी *sut'lē chhalēi*, सुतलेँ हखहक *sut'lē chhal'hak*, सुतलेँ हखहीक *sut'lē chhal'hīk*.

(3) Other forms are सुतलेँ हखधीण्डि *sut'lē chhal'thīnh'* and सुतलेँ हखधूण्डि *sut'lē chhal'thūnh'*.

(4) Other forms are सुतलेँ हले *sut'lē chhalai*, सुतलेँ हलेक *sut'lē chhalaik*, सुतलेँ हलेी *sut'lē chhalau*, and सुतलेँ हलेीक *sut'lē chhalauk*.

In the FEMININE the following forms are substituted.

For 2 & 3, सुतलें हलीह *sut'lē chhalih*, or सुतलें हलीहि *sut'lē chhalih*.'

For 4, सुतलें हलि *sut'lē chhal*'.

§ 159. 1. *Participles—Declinable.*

ADJECTIVE PARTICIPLES.

Present, 'sleeping'.

MASCULINE.

FEMININE.

सुतैत *sutait*.

सुतैति *sutait*'.

Past, 'slept'.

MASCULINE.

FEMININE.

सुतल *sútal*.

सुतलि *sútal*'.

§ 160. *Participles—Indeclinable.*

CONJUNCTIVE PARTICIPLES.

'sleeping', 'having slept'.

सुतिकँ *sút' kã*, सुतिकँ *sút' kãi*, सुतिकँ *sút' kãkã*.

ADVERBIAL PARTICIPLES.

सुतिलहिँ *sutitah'ñ*, 'on sleeping,' 'in the act of sleeping'.

§ 161. *Precative or Respectful Forms.*

1. RESPECTFUL IMPERATIVE.

सुतल जाय *sútal jáy*, and सुतल जाओ *sútal jáo*, 'be you', or 'ye pleased to sleep'.

2. RESPECTFUL FUTURE.

सुतल जायत *sútal jáet*, or सुतल जायतग *sútal jáet'ga*, 'you will sleep', or 'will be pleased to sleep'.

MILD IMPERATIVE.

सुतिह *sutiha*, 'sleep you' or 'sleep ye'.

§ 162. *Infinitive or Verbal Noun,*

सुतव *sútab*.

 CHAPTER XI.

OBSERVATIONS ON THE FOREGOING.

§163. Attentive consideration of the foregoing shews that the conjugational forms range themselves under one of two great classes according as the object of the verb is Honorific or Non-Honorific. It may indeed be said that there are two distinct conjugations,—one in which the object is Non-Honorific, and another in which it is Honorific.

§164. In order to make this plain, I here give the more usual masculine terminations of each conjugation, separately in a tabular form.

FIRST CONJUGATION.

Viz. That in which the object is Non-Honorific (including the conjugation of Intransitive Verbs).

(1) Tenses formed from the root देव *deh*.

	Prospective Conditional.		Future.		Imperative.		Retrospective Conditional.	
	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.
1st Person	ई		भव		क		रतव्यं	
2nd Person	Do.	भव	Do.	भवस्य	Do.	भव	Do.	रतव्य
3rd Person	अयि	षी	अताव	अत्		षी	इति	रत

(2) Tenses formed from the present participle देवित *dehvit*.

	Present		Imperfect.	
	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.
1st Person		ही		हवस्यं
2nd Person	Do.	हव	Do.	हवाम
3rd Person	इति	इति	इताव	इव

(3) Tenses formed from the past participle देवत *dehat*.

	Transitive Past.		Intransitive Past.		Transitive Perfect, (2nd Form).		Pluperfect.	
	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.
1st Person	○ अहं		○ अहं		○ रं ही		○ रं हवस्य	
2nd Person	Do.	○ अह	Do.	○ आव	Do.	○ रं हव	Do.	○ रं हवाम
3rd Person	○ अयि	○ अह	○ आव		○ रं इति	○ रं इति	○ रं इताव	○ रं इव

The sign ○ signifies that the final vowel of देवत is omitted before the termination.

SECOND CONJUGATION.

Viz. That in which the object is Honorific .

(1) Tenses formed from the root *देह्* *deh*.

	Prospective Conditional.		Future.		Imperative.		Retrospective Conditional.	
	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.
1st Person	देहि		देहि		देहि		देहि	
2nd Person	Do	देहि	Do	देहि	Do	देहि	Do	देहि
3rd Person	देहि		देहि		देहि		देहि	

(2) Tenses formed from the present participle *देहति* *dehati*.

	Present.		Imperfect.	
	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.
1st Person	देहि		देहि	
2nd Person	Do.	देहि	Do.	देहि
3rd Person	देहि		देहि	

(3) Tenses formed from the past participle *देहत्* *dehat*.

	Transitive Past.		Transitive Perfect, (2nd Form).		Pluperfect.	
	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.	Subject Honorific.	Subject Non-Honorific.
1st Person	देहि		देहि		देहि	
2nd Person	Do.	देहि	Do.	देहि	Do.	देहि
3rd Person	देहि		देहि		देहि	

The sign ° signifies that the final vowel is omitted before the termination.

CHAPTER XII.

VERBS WITH ROOTS ENDING IN VOWELS.

§ 165. The roots of both the verbs just conjugated end in consonants. When the root ends in a vowel some slight difficulties occur, which require to be noted. I therefore give two examples of such verbs, not conjugating them fully, but giving, of one the first and third persons singular of the non-honorific first form, and of the other a fuller conjugation : noting at the same time any irregularities which may occur in the other forms.

I shall first give an example of a root ending in a vowel other than चा *ā*. These verbs are nearly regular.

§ 166. EXAMPLE OF A ROOT ENDING IN A VOWEL OTHER THAN चा *ā*.

MODEL VERB सिखब *siab* "to sew".

Principal Parts.

Root,	सि <i>si</i> , "sew,"
Present Participle,	सिखेत <i>siait</i> , or सिखत <i>siut</i> , "sewing",
Past Participle,	सिखल <i>sial</i> , or सिखल <i>siul</i> , "sewn."

FIRST FORM. NON-HONORIFIC.

1st. Person.	3rd. Person.
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PROSPECTIVE CONDITIONAL.

सिई <i>sii</i> ,	सिखौ <i>siau</i> .
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NOTE.—In the optional forms the letter ब *b* is inserted as follows. Some writers use व *v* instead of ब *b*. In pronunciation, however, the sound is something between *b* and *v*.

1st PERSON. सिबिरे(क) *sibiai(k)*, सिबिखौ(क) *sibiau(k)*, सिबिखड *sibiah'*.
 2nd PERSON. *Non-Honorific*. सिबह *sibah*, सिबहक *sib'hak*, सिबहौक *sib'hík*, सिबहन्हि *sib'hánh'*.

3rd PERSON. *Honorific*, सिबथि *sibath'*, or सिथथि *siath'*, सिबथून्दि *sib'thánh'*. *Non-Honorific*, सिबैन्दि *sibainh'*.

FUTURE.

सिथथ *siab,*

सिथत *siat* or सिउत *siut.*

NOTE. In the 1st. PERSON instead of the forms सिथथै(क) *siabai(k)*, the forms सिथै(क) *sibai(k)* may optionally be used. The form सिथथड *siath'* is seldom used.

IMPERATIVE.

सिउ *siü.*

सिथौ *siau.*

Optional forms of the 1st PERSON are, सितिरे(क) *sitiai(k)*, सितिथौ(क) *sitiau(k)*, सितिथड *sitiah'*, and सितिरेन्दि *sitiainh'*, in all of which the letter *t* has been inserted.

2ND PERSON. *Non-Honorific*, Optional forms are सित *sit*, सितहक *sit'hak*, सितहौक *sit'hák*, and सितहन्दि *sit'hánh'*.

3RD PERSON. *Honorific*, The form for this person is सिथथून्दि *siathánh'*.

RETROSPECTIVE CONDITIONAL.

I conjugate this tense in full.

Honorific.

Non-Honorific.

1st P. { सिहतडं *siitah'ñ*, or
सितडं *sitah'ñ*,

As in the Honorific.

2nd P. *As in the 1st. P.,*

सिहतह *siitah*, or सितह *sitah*,

3rd P. { सिहतथि *siitath'* or
सितथि *sitath'*,

सिरेत *siait*,

PAST.

1st P. सिथथडं *sialah'ñ*, or सिउथडं *siulah'ñ*.

3rd P. सिथथ *sial*, or सिउथ *siul*.

The other tenses do not require explanation, being perfectly regular, and presenting no difficulty.*

§ 167. EXAMPLE OF A ROOT ENDING IN LONG वा á.

MODEL VERB. पाएब *páëb* "to obtain."

Principal Parts.

Root, पा *pá*, "obtain."

Present Participle, पवैत *pavait*, or पाइत *páit*, "obtaining".

Past Participle, पाओल *páöl*, or पाएल *páël*, "obtained."

In order to show the conjugation of this class of verbs clearly, I decline it throughout in the first conjugational form. I omit the first Person non-Honorific, and the 2nd Person Honorific, as they are the same in form as the 1st Person Honorific. Note, however, that as usual, certain optional forms are wanting in the 2nd Person Honorific.

PROSPECTIVE CONDITIONAL.

Honorific.

Non-Honorific.

1st P. पाई *pái*,[†]

—

2nd P. —

पावइ *pávah*[†]

3rd P. पावधि *pávath*,[†]

पतौ *patau*.[†]

Optional forms.

(1) पैऐ(क) *paiai(k)*, पैऔ(क) *paiau(k)*, पैअइ *paiah*'.

* Other examples are चूब *chúab*, "to drip". 1. Imperative चू *chúbú*; 2. Fut. चूर *chúib* or चूब *chúab*; 3. Do. चूरत *chúit* or चूत *chúat*; Past Part. चूरल *chúil*, or चूबल *chúal*. धीएब *dhoëb*, "to wash". 1. Imperative धी *dhobú*; 1. Fut. धीएब *dhoëb* or धीब *dhoab*; 3. do. धीएत *dhoët*, or धीबत *dhoat*; Past Part. धीएल *dhoël*, or धीबल *dhoal*. Generally speaking *v* or *ç* may optionally be inserted between concurrent vowels.

† In this and all similar cases, *v* is written by some for *b*. See § 166.

(2) पैह *paik*, पैचहक *paiahak*, पैचहीक *paiahák*.

The second conjugational forms are

- (1) पैरेन्हि *paiaihk'*, (2) पैचहन्हि *paiahúhk'*, (3) पैचून्हि *paithúhk'*.
 (4) पबौन्हि *pabaunh'*.

FUTURE.

1st P. पाएब *páëb*,¹ ———

2nd P. ——— पैबह *paibah*,²

3rd P. पैताह *paitth*, or पैताह *pautáh*,³ पाएत *páët*, or पाएबोत *páöt*.⁴

Optional forms.

(1) पैबै(क) *paibai(k)*, पैबौ(क) *paibau(k)*, पैतिरे(क) *paitiai(k)* पैतिची(क) *paitiau(k)*, पैचीक *paiau(k)*, पैचऊँ *paiah'ñ*, पैतऊँ *paitah'n*, पाईग *páíga*.

(2) पैबे^० *paibē*, पैबहक *paib'hak*, पैबहीक *paib'hík*.

(4) पैतै(क) *paitai(k)*, पैतौ(क) *paitau(k)*,

The second conjugational forms are

(1) पैबैन्हि *paibainh'*, (2) पैबहन्हि *paib'húnh'*, (3) पैचून्हि *paithúnh'*, पैतेन्हि *paitainh'*.

In all the above forms औत *aut* may be substituted for ऐत *ait* throughout; as पौतिरे *pautiai*, पौतेन्हि *pautainh'*, &c.

IMPERATIVE.

1st. P. पाऊ *páú*¹ ———

2nd. P. ——— पाबह *pábah*,^{2*}

3rd. P. पाबथु *pá bath*,^{3*} पतौ *patau*,⁴

Optional forms, as in the Prospective Conditional.

RETROSPECTIVE CONDITIONAL.

1st P. पैतऊँ *paitah'ñ*,¹ ———

2nd P. ——— पैतह *paitah*,²

3rd P. पैतथि *paitath*,³ पवैत *pavait*.⁴

*In this and all similar cases, व ष is written by some for ब ष. See § 166.

Optional forms.

(1) पैतरे(क) *paitiai(k)*, पैतरी(क) *paitiau(k)*, पैतड़ *paitah'*.(2) पैरे *paitē*, पैतड़क *pait'hak*, पैतड़ीक *pait'hik*.(4) पैते(क) *paitai(k)*, पैतीक *paitau(k)*.

The 2nd. conjugational forms are,

(1) पैतरेन्हि *paitiaink'*, (2) पैतड़न्हि *pait'hánk'*, (3) पैतयून्हि *pait'thánk'*, पैतेन्हि *paitaink'*.For पैत *pait*, पैत *paut* or पवित *pavit* may be used throughout; thus पैतड़ *pautah'ñ*, पवितड़ *pavitah'ñ*, &c.The *Present* and *Imperfect* are regular and do not require comment.

PAST.

1st P. पौलजं *paulah'ñ*,¹ ———

2nd P. ———

पौलह *paulah'*,²3rd P. पौलन्हि *paulanh'*,³पौलक *paulak'*.

OPTIONAL FORMS

(1) पापील *páöl*, पौलरे (क) *pauliai(k)*, पौले(क) *paulai(k)*, पौली *pauli*, &c.(2) पौले *paulē*, पौले *paulāi*, पौलहक *paul'hak*, &c.(4) पौलके(क) *paul'kai(k)*, पौलकी(क) *paul'kau(k)*.In older Maithilī poetry we sometimes find पैल *pail* instead of पौल *paul*, but this never occurs nowadays: thus पैलजं *pailah'ñ*, &c. The verb आएब *áēb*, "to come," however, still makes its 3rd P. Non-Hon. आएल *áēl* instead of पापील *páöl*.

PERFECT.

पौले ही *paulē chhi*, or पौलजं अछि *paulah'ñ achhi*.

PLUPERFECT.

पौले हजं *paulē chhalah'ñ*NOTE. It is important to note the conjugation of आएब *páēb* carefully; as it is the model of a large class of verbs, principally actives and causals.The explanation of the seeming irregularities in the conjugation of आएब *páēb* is this. As explained in § 166, the letter व *v* (or व *b*) may be inserted after the final vowel of the root, before all vowel terminations. In the case of पा *pá* this is generally done, and hence we get a root पाव *páv* which forms the real conjugational base. The rules in § 148 for the shortening of the long

vowel of the root apply in this conjugation. Before *t* and *l*, immediately following, this *v* is liable to be changed to *oi* *ō*, which *ō* it may be stated here is pronounced short, which accounts for the forms पाओल *pāōl* and पाओत *pāōt*, in which the *ā* remains long in spite of § 148. 1, according to which if *o* was a long vowel we should expect पाओल *paol*, and पाओत *paot*. When, however, the *ā* is shortened to *a* under § 148.2 or 3, this latter coalesces with a following *oi* *ō*, and the two together become the diphthong *oi au*. Thus we get, in order, for the 1st. sing. Past पवळ्ळ, *pav'lah'n*, पाओळ्ळ *paōlah'n* and finally पौळ्ळ.

The forms containing *pai*, are those in which the euphonic letter *v* *o* (or *v* *ō*) has not been inserted. In these the *ā* of the root is first shortened under § 148.2 or 3, and then, combining with a following *i*, forms *ai*. Thus 1st Retro. Conditional is पा + इतळ्ळ *pā + itah'n*; then (§ 148) पा + इतळ्ळ *pa + itah'n*, then finally पैतळ्ळ *paithah'n*. In the Future and Past an *i* has been inserted first for the sake of euphony. In the Retrospective Conditional this has not been necessary.

Here it must be noted that the *ē* and *oi* *ō*, which we find in the conjugation of verbs with vocalic roots, are always pronounced short, and do not affect a preceding long vowel. They will, hence, always hereafter be marked short; thus *ē*, *ō*.

CHAPTER XIII.

THE PASSIVE VOICE.

§ 168. As in other Neo-Aryan languages the Passive voice is formed by subjoining the conjugated verb जाएव *jāēb* "to go", to the past participle. This participle is liable to inflection as to gender, in which respect it agrees with the subject of the verb, but in other respects it remains unaltered. Thus देखल जाएव *dekhāl jāēb* means "to be seen."

§ 169. It is needless therefore to conjugate the passive verb throughout. As however जाएव *jāēb* is irregular in some of its forms, I here conjugate it in its more usual tenses.

§ 170. जाएव *jāēb* "to go".

Root,

जा *jā*.

Present Participle,

जाइत *jāit*.

Past Participle,

गेल *gel*.

PROSPECTIVE CONDITIONAL.

<i>Honorific.</i>	<i>Non-Honorific.</i>
1st. P. जाई <i>jái</i> ,	—
2nd. P. —	जाह <i>jáh</i> ,
3rd. P. जायि <i>jáih'</i> ,	जतौ <i>jatau.</i>

FUTURE.

1st. P. जायब <i>jáëb</i> ,	—
2nd. P. —	जैबह <i>jaibah</i> ,
3rd. P. जैताह <i>jaitáh</i> ,	जायत <i>jáët.</i>

IMPERATIVE.

1st. P. जाऊ <i>jáu</i> ,	—
2nd. P. —	जाह <i>jáh</i> ,
3rd. P. जायु <i>jáih'</i> ,	जतौ <i>jatau.</i>

RETROSPECTIVE CONDITIONAL.

1st. P. जैतऊँ <i>jaitah'ñ</i> ,	—
2nd. P. —	जैतह <i>jaitah'</i> ,
3rd. P. जैतयि <i>jaitaih'</i> ,	जाइत <i>jáit.</i>

PRESENT. जाइत छी *jáit chhi*, &c.IMPERFECT. जाइत छलऊँ *jáit chhalah'ñ*, &c.

PAST.

1st. P. गेलऊँ <i>gèlah'ñ</i> ,	—
2nd. P. —	गैलाह <i>gèláh</i> ,
3rd. P. गैलाह <i>gèláh</i> ,	गेल <i>gel.</i>

PERFECT. गेलऊँ अछि *gèlah'ñ achh'*, &c.PLUPERFECT. गेल छलऊँ *gel chhalah'ñ*, &c.

CHAPTER XIV.

IRREGULAR VERBS.

§ 171. Besides *जाएँ jāḥ*, already conjugated, I have noted the following important verbs as irregular.

- करब karab*, “to do”,
घरब dharab, “to seize”, “place”.
आएँ āḥ, “to come”,
देब deb, “to give”,
लेब leb, “to take”,
होएँ hoḥ, “to become”,
मरब marab, “to die”.

It is not necessary to conjugate them throughout, and the following tables, showing their principal parts, must suffice.

§ 172. a. *करब karab*, “to do”.

Present Participle, *करैत karait*,

Past Participle, *कैत kait*,

1st. P. Honorific Past, *हम कैतहँ ham kaitah'ñ*,

3rd. P. Non-Honorific Past, *ओ कैतक o kaitak*.

Note also the conjunctive participle *कैतहँ kai kaitah'ñ*, or *कय कहँ kay kah'ñ*, “having done”.

b. *घरब dharab* “to seize”, “place”, is conjugated exactly like *करब karab*, “to do”, only substituting *घ dh* for *क k* throughout.

§ 173. *आएँ āḥ*, “to come”.

Present Participle, *आवैत avait*,

Past Participle, *आएँ āḥ*,

3rd. P. Non-Honorific Past, *ओ आएँ o āḥ*.

M

§ 174. a. देव *deb*, "to give".

Present Participle, दैत *dait*,

Past Participle, देव *del*,

1st. P. Honorific Past, हस देव *ham del*.

(देवळं *dēlah'ñ* is seldom used)

3rd. P. Non-Honorific Past, षी देवळ *o delak*.

Note, that the 2nd person Non-Honorific Imperative, is दह *dah*, and not देव *deah*; also दहक *dahak*, दहीक *dahik*.

b. लेव *leb* "to take", is conjugated exactly like देव *deb*, "to give", only substituting ल *l* for द *d* throughout.

Note that the 2nd Person Non-Honorific Imperative is लह *lah*, and not लेव *leah*; also लहक *lahak*, and लहीक *lahik*.

§ 175. मरव *marab*, "to die".

Present Part., मुहत *muít*, or मरैत *marait*.

Past Part., मुहळ *muil*, or मरळ *maral*.

1st P. Hon. Pros. Cond., मरी *marí*.

„ Future, मरव *marab*.

„ Imperative, मरु *marú*.

„ Retros. Cond., मुहतळं *muítah'ñ*, or मरितळं *maritah'ñ*.

„ Present, मरैत ही *marait chhí*.

„ Past, मुहळळं *muilak'ñ*, or मरळळं *mar'lah'ñ*.

Adverbial Participle, मुहतहिं *muítah'ñ*.

§ 176. होयव *hoëb*, or हैव *haib*, "to become."

Present Part., होयैत *hōait*, or होइत *hoit*.

Past Part., भेव *bhel*.

- 1st . Hon. Pros. Cond., होई *hoi*.
 ,, Future, हैव *haib*, (N. B. The form होईग *hoiga* is not used.)
 ,, Imperative, होऊ *hou*
 ,, Retrospect Cond., होइतऊँ *hoitah'ñ*.
 ,, Present, होइत ही *hoit chhi*, or होइत ही *hoit chhi*.
 ,, Past, भेजऊँ *bhēlah'ñ*.
 ,, Perfect, भेज ही *bhel chhi*, or भेजऊँ अहि *bhēlah'ñ achh'*.

Conjunctive participle, भै कँ *bhai kā*, भै कै *bhai kái*.

Adverbial participle, होइतहिँ *hoitah'ñ*.

CHAPTER XV.

THE FORMATION OF ACTIVE AND CAUSAL VERBS.

§ 177. As in other *Gauḍian* languages the neuter verb in Maithili can be made active, and the active verb, causal.

§ 178. The active verb is generally formed by adding ° पाव *áv* to the root, and the causal ° वाव *váv*, but there are many exceptions. The roots thus formed are then conjugated like the root पाव *páv*, the optional form of the root पा *pá*, 'obtain'. See § 167. Note.

The following are examples of the regular adoption of the rule.

NEUTER.	ACTIVE.	CAUSAL.
उठव <i>uthab</i> , to rise,	उठारव <i>utháëb</i> , to raise,	उठवारव <i>uth'váëb</i> , to cause to rise.

गिरव <i>girab</i> , to fall,	गिराएव <i>giráëb</i> , to fell,	गिरवाएव <i>gir'váëb</i> , to cause to fell.
चढ़व <i>charhab</i> , to ascend,	चढ़ाएव <i>charháëb</i> ,	चढ़वाएव <i>charh'váëb</i> .
पकाव <i>pakab</i> to ripen,	पकाएव <i>pakáëb</i> ,	पकावाएव <i>pak'váëb</i> .
बजव <i>bajab</i> , to sound, to speak,	बजाएव <i>bajāëb</i> ,	बजवाएव <i>baj'váëb</i> .
लगव <i>lagab</i> , to be applied,	लगाएव <i>lagaëb</i> ,	लगावाएव <i>lag'váëb</i> .
पिघकव <i>pigh'lab</i> , to melt,	पिघकाएव <i>pigh'láëb</i> .	पिघकावाएव <i>pighal'váëb</i>
लटकव <i>lat'kab</i> , to hang,	लटकाएव <i>lat'káëb</i> ,	लटकावाएव <i>latak'váëb</i> .

§ 179. Monosyllabic roots containing a long vowel, generally shorten it in the active and causal forms ; but unlike Hindí, the *guna* diphthongs ° ए-*e*, and ° औ-*o*, are not shortened to their simple vowels ° इ-*i*, and ° उ-*u* respectively ; they are, instead pronounced short, like *ě*, & *ǝ*: thus :—

NEUTER.	ACTIVE.	CAUSAL.
जागव <i>jágab</i> , to be awake,	जागाएव <i>jagáëb</i> ,	जागावाएव <i>jag'váëb</i> .
बजव <i>bájab</i> , to speak,	बजाएव <i>bájaëb</i> ,	बजवाएव <i>baj'váëb</i> .
भीजव <i>bhijab</i> , to be wet,	भिजाएव <i>bhijáëb</i> ,	भिजवाएव <i>bhij'váëb</i> .
घूमव <i>ghúmab</i> , to go round,	घुमाएव <i>ghumáëb</i> ,	घुमवाएव <i>ghum'váëb</i> .
But		
डोलव <i>dolab</i> , to be shaken,	डोलाएव <i>dóláëb</i> ,	डोलावाएव <i>dól'váëb</i>
लेटव <i>letab</i> , to lie down,	लेटाएव <i>létáëb</i> ,	लेटावाएव <i>lét'váëb</i> .

NOTE, that, unlike Hindí, monosyllabic roots, consisting of a consonant and a long vowel, do not form actives in ° ला *lá*, or causals in ° लावा-*l'vá*.

§ 180. The following are examples of monosyllabic roots of active verbs, which become doubly active and causal.

ACTIVE.	DOUBLY ACTIVE.	CAUSAL.
देव <i>deb</i> , to give,	दिवाएव <i>didēb</i> ,	दिवावाएव <i>diavāēb</i> .
धोखव <i>dhoab</i> , to wash,	{ धोखाएव <i>dhōdēb</i> or धोखाएव <i>dhōbāēb</i> }	धोखावाएव <i>dhōvāēb</i> .
पिखव <i>piab</i> , to drink,	{ पिखाएव <i>pidēb</i> or पिखाएव <i>pidāēb</i> , }	पिखावाएव <i>piavāēb</i> .
सीखव <i>sikhab</i> , to learn,	सिखाएव <i>sikhāēb</i> ,	सिखावाएव <i>sikh'vāēb</i> .
Note also here,		
जिखव <i>jiab</i> , to live,	जिखाएव <i>jidēb</i> ,	जिखावाएव <i>jiavāēb</i> .

§ 181. Many neuter verbs with a short vowel in the root simply lengthen it to form the active, and form the causal regularly with ° वा-*vā* ; thus,

NEUTER.	ACTIVE.	CAUSAL.
काटव <i>kaṭab</i> , to be cut,	काटव <i>kāṭab</i> ,	काटवाएव <i>kaṭ'vāēb</i> .
गाड़व <i>garab</i> , to be buried,	गाड़व <i>gāṛab</i> ,	गाड़वाएव <i>gar'vāēb</i> .
मरव <i>marab</i> , to die,	मारव <i>mārab</i> ,	मरवाएव <i>mar'vāēb</i> .
Wanting	पालव <i>pālab</i> , to rear,	पालवाएव <i>pal'vāēb</i> .
Wanting	लादव <i>lādab</i> , to load,	लादवाएव <i>lad'vāēb</i> .
BUT,		
खुलव <i>khulab</i> , to be open,	खोलव <i>kholab</i> ,	खोलवाएव <i>khōl'vāēb</i> .

§ 182. The following are irregular.

NEUTER.	ACTIVE.	CAUSAL.
छूटव <i>chhūṭab</i> , to go off,	छोड़व <i>chhorab</i> ,	छोड़वाएव <i>chhōr'vāēb</i> .
टूटव <i>tūṭab</i> , to be broken,	तोड़व <i>torab</i> ,	तोड़वाएव <i>tōr'vāēb</i> .
फाटव <i>phaṭab</i> , to be rent,	फाड़व <i>phāṛab</i> ,	फाड़वाएव <i>phaṛ'vāēb</i> .
अटव <i>aṭab</i> , to be stopped,	अड़ाएव <i>aṛāēb</i> ,	अड़ावाएव <i>aṛ'vāēb</i> .

बिकव *bikab*, or } to be sold, बेचव *bechab*, बेचवाएव *bèch'váèb*.
 बिकाएव *bikáèb*,

रहव *rahav*, to remain, राखव *rákhav*, रखाएव *rakh'váèb*.

§ 183. Amongst others, the following verb takes the causal form, but does not use it in a causal, but only in an active sense; the Causal form thus becomes an optional form of the Active.

SIMPLE VERB.

ACTIVE.

काहव *kahav*, to say,

{ काहाएव *kaháèb*, or
 काहाएव *kah'váèb*.

CHAPTER XVI.

COMPOUND VERBS.

§ 184. The compound verbs in Maithilí, do not range themselves under such a simple classification as we find in Hindí. We find the root appearing not only in its simple form, but in other modified forms, for the use of which it is difficult to give any definite rule. I shall adopt as far as possible the classification of Hindí grammars, and hence commence with

A. Compound Verbs formed from the root, whether simple or modified.

I. INTENSIVES. Examples are,

§ 185. (a) From the simple root;

खा जाएव *khá jáèb*, to eat up.

पि जाएव *pi jáèb* } to drink up.
 पि लेव *pi leb*,

हो जाएव *ho jáèb*, to become.

हो रहव *ho rahav*, to be.

हेड़ा देव *herá deb*, to lose

Note here a kind of passive formed with पड़व *parav*, to fall. Example, मार पड़व *már parav*, to be beaten.

§ 186. (b) *From the modified root.*

युकारि उठव *pukár' uṭhab*, to call out.

बनि जाएव *ban' jáëb*, to be made.

काटि डारव *kát' dárab*, to cut off.

राखि लेव *rákh' leb*, to lay by.

सुति रहव *sút' rahab*, to sleep on.

चलि जाएव *chal' jáëb*, to depart.

§ 187. II. POTENTIALS. Always formed from the modified root. Examples are,

चलि सकव *chal' sakab*, to be able to move.

बाजि सकव *báy' sakab*, to be able to speak.

लिखि सकव *likh' sakab*, to be able to write.

दे सकव *dai sakab*, to be able to give.

ले सकव *lai sakab*, to be able to take.

जाय सकव *jáë sakab*, to be able to go.

§ 188. III. COMPLETIVES. Sometimes formed from the simple, and sometimes from the modified root. Examples are,—

खा चुकव *khá chukab*, to have done eating.

दे चुकव *dai chukab*, to have done giving.

मारि चुकव *már' chukab*, to have done beating.

The foregoing modified form of the root, is really an additional form of the conjunctive participle, corresponding to the *Bangálí* conjunctive participle in ० रया. Thus काटि *kát'* appears to correspond to the *Bangálí* काटिया *kátiyá*.

B. *Compound verbs formed with the Verbal Noun.*

§ 189. The following observations have been inserted here, although they might, perhaps, be more logically placed in the Chapter on Simple Verbs.

There are three forms of the Verbal noun. All these can be regularly declined like nouns, but, unlike nouns, they have an oblique form, differing from the nominative, to which the case terminations are attached.

(1.) The first form is that already given in this grammar, ending in *ब* *b*; as देख *dekhāb*, "seeing." Its oblique form ends in *बा* *bā*, as देखा *dēkhā bā** *sā* "from seeing," देखाक *dēkhā bāk*, "of seeing," &c.

(2.) The Second form is made by substituting *ल* *l* for *ब* *b* in the first form, as देखल *dekhāl*, oblique form देखा *dēkhā lā*. Its nominative or direct therefore generally, but not always (e. g. not in the case of जाए *jāēb* "to go") is the same as that of the Past Participle. Sometimes, however, in the case of irregular verbs, the form of the Past Participle is used by the ignorant instead of the real form of the verbal noun. Thus, the proper form of this variety of the verbal noun of the verb जाए *jāēb* "to go" is जाए *jāēl*, but the vulgar sometimes say नेल *gel*, which is the form of the Past Participle. In the case of verbs whose roots end in *आ* *ā*, the observations in § 168 (note) apply; so that we find forms like पावल *pāval*, and पैला *pāilā mē*, beside forms like पावल *pāval* and पैला *pāilā*.

(3.) The third form of the verbal noun does not occur in the direct form at all. It is only found in the oblique form, which is made by adding *अ* *a* or *ऐ* *ai* to the root. Thus Acc. Sing. देख *dēkhā* (not *dēkh*) *kē*, or देखै *dēkhāi kē*: and so on. The final *ऐ* *ai* is pronounced short thus *dēkhāi* and does not affect a previous long vowel; cf. § 148. and § 167 (note). Thus we have the verbal noun पठावै *paṭhāvāi*, while the Present Participle in the Present tense is पठवै (चौ) *paṭhāvai (chhī)* of पठाए *paṭhāēb*, "to send". When the root of the verb ends in *आ* *ā*, this form of the verbal nouns ends either in *आवै* *āvāi* as above, or in *ए* *ē*, as जाए *jāē*, पाए *pāē*. In irregular verbs, as in the second variety, the vulgar use forms connected with the past participle, instead of the regular ones, as मुए *muāi*, instead of मरै *marāi* from मर *marāb*, "to die."

* See addenda.

§ 190. I. DESIDERATIVES, which are formed in two ways.

(a) By the phrase **इच्छा अस्ति** *ichchhá achh'* meaning "there is a desire" following the genitive of the first form of the verbal noun in **ब** *ḅ*.

(b) By the accusative, genitive, or simple oblique third form of the verbal noun with the verb **चाहव** *cháhab*, to wish :— Examples—

(a) **देखनाक इच्छा अस्ति** *dēkhabák ichchhá achh'*, there is a desire of seeing, *i. e.* I wish to see.

With this phrase, compare the Bangálí, **देखिनार इच्छा अस्ति** *dekhinárah ichchhá áchhi*.

(b) **हम देख केँ चहैछी** *ham dekha kē chahaichhī*, I wish to see.

ओ बाज चहैअस्ति *o bája chahaiachh'*, he wishes to speak.

घड़ी नाजै चहैअस्ति *gharī nájaí chahaichhal'*, the clock was about to strike.

ओ जाय चहैअस्ति *o jáé chahaichhath'*, he wishes to go.

ओ मरै (vulgarly मुरै) चहैत अस्ति *o marāi (vulgarly murāi) chahait achh'*, he is at the point of death.

एहि पोथी केँ पढ़क चाही *ēh' pothī kē pahak chāhī*, one should read this book.

तोहरा ओतय जायक (or जाय or जाय केँ) चाही *tōh'rá otay jáék (or jáé or jáé kē) chāhī*, you should go there.

§ 191. II. PERMISSIVES are also formed from the third form of the verbal noun. Examples are ;—

जाय देव *jāé deb*, to allow to go.

कहै देव *kahāi deb*, or

कह देव *kaha (not kah) deb*

} to allow to speak.

ओ ओकरा खाए देवकैक *o ōk'rá khāé dēl'kaik*, he allowed him to eat.

§ 192. III. ACQUISITIVES, are also formed from the same form. Example.

ओ उठै नहिँ पाबयि *o uṭhā' nah'ñ pābath'*, do not let him rise.

§ 193. III. FREQUENTATIVES, are formed with the direct form of the second variety of the verbal noun in ल 1. Examples.

आएल करब *áel karab*, to come frequently.

कौल करब *kail karab*, to do frequently,

ओ कहल करैअछि *o kahal karaiachh'*, he speaks frequently

ओ जाएल करैअछि *o jáel karaiachh'*, he goes frequently.

§ 194. IV. INCEPTIVES. In Maithilí these are formed with the oblique form of the third variety of the verbal noun. Examples are

कह लागब *kaha* (not pronounced *kah*) *lágab*, to begin to speak.

दीअ लागब *día lágab*, to begin to give.

मारै लागल *márā' lágál*, he began to beat.

बाघ खाए लागल *bágh khá' lágál*, the tiger began to eat.

C. *Compound verbs formed from the present participle.*

These are, as in Hindí, Continuatives and Staticals. Examples are;—

§ 195. I. CONTINUATIVES.

लिखैत जाएब *likhait já'eb*, to continue writing.

पढ़ैत जाएब *parhait já'eb*, to continue reading.

बोलाईत जाएब *bolait já'eb*, to continue speaking.

जाइत रहब *jāit rahab*, to continue going.

पवैत आएब *pavait āēb*, to go on finding.

पानि बहैत जाइअछि *pāni bahait jāiachh'*, the water keeps flowing away.

नदी केर धार बहैत रहैअछि *nadī ker dhār bahait rahaiachh'*, the stream of the river keeps flowing on.

§ 196. II. STATICALS.

कनैत चलब *kanait chalab*, to go along crying.

गवैत आएब *gabait āēb*, to come singing.

एक स्त्री गवैत अवेअछि, *ek strī gavait avaiachhal'*, a woman was coming singing.

§ 197. D. Other compound verbs.

I. The following idiom with the Past Participle, making quasi statical verbs may be noted,

पानि बहल जाइत अछि *pāni bahal jāit achh'*, the water keeps flowing away.

एक बाघ पड़ल फिरैअल *ek bāgh paral phiraiachhal*, a tiger was prowling about.

In connection with this note that the phrase चला जाना *chalā jānā*, "to go away", so common in Hindī, has no counterpart in Maithilī, the Intensive compound being used instead.

II. The Maithilī equivalent to the Hindī ले जाना *le jānā*, to bring, is चानब *ānab*, and to the Hindī ले जाना *le jānā*, to take away, is the anomalous लेने जाएब *lenē jāēb*.

PART IV.

INDECLINABLES.

CHAPTER XVII.

ADVERBS, PREPOSITIONS, AND CONJUNCTIONS.

§ 198, Henceforth I shall not transliterate. It was necessary to do so in the case of verbs, but Indeclinable words, as a rule, show their own pronunciation.

The following lists of ADVERBS have been collected.

§ 199. I. ADVERBS OF TIME.

एखन	<i>Now.</i>	सबेर	} <i>Early, at dawn.</i>
तखन	} <i>Then.</i>	प्रातःकाल	
तहिआ		आखुख	
कखन	} <i>When?</i>	भोर	} <i>Perhaps, some- times.</i>
कहिआ		कदाचित	
जखन	} <i>When.</i>	कदापि	
जहिआ		कहिओ	
आइ	<i>Today.</i>	जिदान	} <i>At last.</i>
काचिइ	<i>Yesterday, tomorrow.</i>	अन्त	
आइ काचिइ	<i>Now-a-days.</i>	अन्तकाल	} <i>Often.</i>
परसू	<i>The day before yester- day, or the day after- tomorrow.</i>	बेरिबेरि	
		बारंबार	
		शीघ्र	<i>Quickly.</i>
प्रतिदिन	} <i>Every day.</i>	तारकाल	} <i>Instantly.</i>
अनुदिन		तत्काल	
सभदिन		पश्चात्	} <i>Afterwards.</i>
सदा	} <i>Always.</i>	पाछा	
सबदा		फेरि	<i>Again.</i>
नित्य	<i>Continually.</i>	एकबेरि	<i>Once.</i>

§ 200. II. ADVERBS OF PLACE.

इतय	<i>Here.</i>	तेनर	<i>Thither.</i>
ओतय	<i>There.</i>	जगपास	<i>On all sides.</i>
कतय, कहाँ	<i>Where ?</i>	समीप	<i>Near.</i>
जतय, जहाँ	<i>Where.</i>	इहिक्कात	<i>On this side.</i>
ततय, तहाँ	<i>There.</i>	ओहिक्कात	<i>On that side.</i>
इनर	<i>Hither.</i>	सर्वत्र	} <i>Everywhere</i>
ओनर	<i>Thither.</i>	सभठाम	
केनर	<i>Whither ?</i>	पार	<i>Across.</i>
जेनर	<i>Whither.</i>	निकट	<i>Near.</i>

§ 201. III. ADVERBS OF MANNER.

अकस्मात्	} <i>Accidentally.</i>	वृथा	} <i>In vain.</i>
अचक्र में		व्यर्थ	
अति	<i>Very.</i>	गाइक	
एथक	} <i>Separately.</i>	इना	<i>Thus.</i>
पराक		कोना, कौन तरहेँ	<i>How ?</i>
भटपट	} <i>At once.</i>	जेना, जैँ तरहेँ	<i>As.</i>
भटद		तेना, तैँ तरहेँ	<i>So.</i>
तथापि	} <i>Nevertheless</i>	सत्य	<i>Truly.</i>
तैओ		सहज, सहजेँ,	} <i>Gratis.</i>
यद्यपि	} <i>Although.</i>	सहज में	
जैओ		इत्यादि, इत्यादि,	<i>Etcetera.</i>

§ 202. IV. ADVERBS OF AFFIRMATION AND NEGATION.

हैं <i>Yes.</i>	नहीं } <i>No, not.</i>
निश्चय <i>Certainly.</i>	
निश्चन्देह <i>Doubtlessly.</i>	न
अवश्य <i>Necessarily.</i>	अनु <i>No, do not.</i>

§ 203. The following are examples of COMPOUND ADVERBS.

कहिखो कहिखो <i>Sometimes.</i>	और कतऊ <i>Elsewhere.</i>
नऊँ नऊँ } <i>Gently.</i>	कतहु नहिँ <i>Nowhere.</i>
सखे सखे }	एतय धरि <i>Hitherto.</i>
एखन धरि <i>Till now, yet.</i>	नहिँ तँ <i>If not, else.</i>
कहिखा धरि } <i>Till when ?</i>	कहिखो न कहिखो <i>Sometime</i>
कखन धरि } <i>How long ?</i>	or other.
कहिखो नहिँ <i>Never.</i>	कतहु न कतहु <i>Somewhere</i>
दुनुदिश <i>On both sides, all</i>	another.
round.	जखन न तखन <i>now and then.</i>
एहन खीहन <i>Indifferently.</i>	एना नेँ एना <i>Somehow or</i>
जौँ कहिखो <i>Whenever.</i>	other.

§ 204. The following are examples in which adverbs take the signs of cases after them.

एखनुक बेरि नीक हैक *Now is the best time. (Lit. The time of now is good).*

तहिखा तँ आर भेट भेल अहि *I have not seen you since then till today. (Lit. From that time today a (first) meeting has occurred.)*

निदान कँ रेखाह *At last he came.*

अन्तकाळ में आन भेजेन्द्र *At length he came to his senses.*

जो आज से कागिह कहैत छथि *He puts off from today to tomorrow. (Lit. He calls tomorrow today.)*

PARTICLES OF EMPHASIS.

§ 205. These are ई and ही or हीं, *only, even*, and जो and ऊ or ऊं, *also, even*. They are always used enclitically, and when any of them is added to a word ending in चा, that चा is omitted. Examples, हमरी *mine only* (हमर + ई), or *me only* (हमरा + ई); हमरी or हमरऊं *mine also, or me also*. उत्तर, *a reply*, उत्तरी, *even a reply*. अपनाऊं, *even one's own*.

PREPOSITIONS.

§ 206. The following is a list of the more usual Prepositions.

आगाँ <i>Before.</i>	साक्षात <i>Before.</i>
पाछाँ <i>Behind.</i>	बोब <i>For, on account of.</i>
ऊपर <i>Above.</i>	बिनु, बिनाँ <i>Without, Except.</i>
नीचाँ <i>Beneath.</i>	बाहर <i>Out.</i>
भीतर <i>Within.</i>	संग <i>With.</i>
संमुख } <i>Facing.</i>	
सोभाँ }	

The above all govern the genitive case.

CONJUNCTIONS.

§ 207. The following are the more useful.

बाबोर or जो <i>And.</i>	की...की <i>Either...or.</i>
कि <i>That.</i>	परंतु <i>But.</i>
जौ <i>Else, even.</i>	बोँ <i>If.</i>
तँ <i>Then.</i>	

§ 208. INTERJECTIONS, see § 24. Others as in Hindi.

ADDENDA ET CORRIGENDA.

INTRODUCTION.

I withdraw the remarks on Page 2 concerning the tract over which Maithilī is spoken. In Champáran a form of Bhojpúri is spoken, with a strong Maithilī tendency, but not sufficiently strong to entitle me to class the language as a sub-dialect of the latter. We must therefore deduct the figures for Champáran from the foot note, but at the same time we must add the figures for the whole of South Munger and South Bhágalpúr, for the Barh Subdivision of Patna, and for part of Púrniyá, where subsequent investigations have shown me that Maithilī in greater or less purity is spoken.

The corrected figures, therefore, for the foot note will run as follows.

Muzaffarpúr	...	...	...	23,15,267
Darbhanga	...	...	...	21,03,337
Munger	...	...	...	18,16,894
Bhágalpúr	...	about	...	20,00,000
Arariá Sub-division of Púrniyá	...	...	...	3,05,040
Barh	„	Patna	...	2,47,076
TOTAL,				...
				87,87,614

§ 5. This Grammar went to the Printer more than a year and a half ago. When the manuscript was despatched, with the exception of Mr. Beames' notes on the Bhojpúri dialect there was no other philological work from which I could obtain any help regarding the Bihár dialects. Under the circumstances, I purposely avoided mentioning certain facts which I had noticed, but which, mistrusting my own uncorroborated ear, I thought demanded consideration and reflection before stating. One of these, thanks to Dr. Hœrnle's Gaudian Grammar, has since become one of the commonplaces of Eastern Hindī Grammar. I allude to the existence of the short vowels *ē*, *ō*, *āi*, and *āū*. These vowels have no symbol in the alphabets of Bihár, being represented like their long congeners as follows; ए *e* or *ē*, औ *o* or *ō*, ऐ *ai* or *āi*, औ *au* or *āū*. The fact is, that just as the simple

vowels have each a short and a long form viz: *a* and *á*, *i* and *í* &c, so also the diphthongs have each a short and a long form, viz: *ɛ* and *e*, *ɔ* and *o*, *əi* and *ai* and *əu* and *au*. Instances of these short diphthongs will be found in § 167 (note); and as diphthongs are liable to exactly the same rules as regards shortening as the simple vowels, the rules in § 148 apply to them also. Hence, subsequently to § 167, I have marked short diphthongs wherever they occur. Note that the words एहि, this, and ओहि, that, (§§ 85 & 86) are pronounced *əh'* and *oh'*.

The rules as regards shortening of vowels and diphthongs in verbal inflections have been given by me in § 148; but another important rule, first given by Dr Hoernle, for the shortening of vowels and diphthongs in words other than verbs, must be given here. As adapted to this Maithilí Grammar it is as follows:

(1) As regards चा *á*, this vowel is always shortened if it comes in the antepenultimate syllable or earlier in a word. Thus in the word चाउर *cháur*, rice, the *á* is long, because *á* is only in the penultimate syllable; but the longer form (see § 17) is चउरुवा *chaurú* (or contracted चौरुवा *chaurú*) in which the *a* is short, as it is in a syllable earlier than the antepenultimate. Again there is रामा *Rámá* a proper name, in which the first *á* is long, but in the vocative it is रामा *ram'vá*, in which the first *a* is shortened, it being in the antepenultimate syllable.

(2) As regards other vowels and diphthongs they are liable to be shortened in the antepenultimate only if a consonant, which is not euphonic य *ya* or व *va*, follow. If, however, in a syllable earlier than the antepenultimate, they are liable to be shortened no matter whether a consonant or a vowel follow. Thus औ *o*, this, makes its genitive औकर *okar*, with a long *o*, but its accusative is औकरा *ok'rá* with a short *o*, as this *o* falls in the antepenultimate and is followed by a consonant. So also the *ɛ* in नेनिवा (see § 34) *nəniá* is short.

In counting syllables for applying this rule, it must be remembered that a final silent consonant (see § 7) must not be counted a syllable, as it is counted in § 148. Thus औकर *okar* is only two syllables, while औकरा *ok'rá* is three syllables.

There is only one exception to this rule,—it is that the final syllable ऐ *ē* of the instrumental case is not considered as part of the word, but as a separate word. Hence we have पाणिऐ *pániē*, and not पाणिऐ *pániē* with the *a* short. The word, however, though written *pániē* is pronounced *pániē* with the *a* short.

§ 70. An optional form of the instrumental singular of *दे* *ś*, "this", is *दे* *ś*. I have not met any corresponding form for *चौ* *ś*, "that".

§ 85. For *एदि* *śh'*, *एद* *śh* and *एद* *śh* are sometimes used.

§ 86. Similarly for *चीदि* *śh'*, we find *चीद* *śh*, and *चीद* *śh*.

§ 104. NOTE, as to spelling, that verbal forms containing *ऐ* *ai*, are frequently written with *अ* *a*. Similarly verbal forms in *चौ* *au* are frequently written with *अ* *ā*. So that *देचित* *dēchait* is sometimes written *देचरत* *dēchait*, and *देचिचौ* *dēchhiau*, sometimes *देचिचअ* *dēchhiau*.

In poetry *ऐ* *ai* when final is frequently written *अ* *ay*: e.g. *देचिरे* *dēchhiai* is written sometimes *देचिचअ* *dēchhiai*.

§ 111. I have omitted a common form for "he is", *अदि* *ah'*. No other forms from this root are, so far as my experience goes, in use.

§ 117. Add present participle *अहित* *achhait* "existing"

§ 132. The forms of the prospective conditional may also be used for the imperative, and *vice versa*.

In poetry the prospective conditional is very commonly used as a simple present. When this is the case, the third singular non-honorific may have also the following additional forms, *देच* *dekh*, *देचि* *dekhē*, *देच* *dekh'*, *देचि* *dekhais* (or *देचअ* *dēchay*), and *देचरे* *dēchhai*. So also in intransitive verbs.

§ 133. 3rd Future Hon.—An optional form for this person is *देचयु* *dēchath'*, frequently, however, written *देचतउ* *dēchath'*.

§ 137. *Past Tense*.—The use of the diphthongs *ai* and *au* in this tense is regulated by the following rules.

(1) Transitive verbs (including causals) generally take *au*, and so also does *गाएव* *gāéb*, "to sing". Hence we have in the first person *पौलउ* *paulak'ñ*, "I obtained", *गौलउ* *gaulak'ñ*, "I sang", *चौलउ* *chaulak'ñ*, "I caused to ascend". The past participles of these verbs are *पापौल* *pāól*, *गौल* *gāól*, and *चौल* *chāól*. The principal exception which I have met is the verb *खाएव* *khāéb*, "to eat", which makes its past tense *खौलउ* *khailak'ñ*, and its past participle *खौल* *khāól*: the form *खापौल* *khāól*, I have, however, met, once or twice, though said to be incorrect.

(2) Intransitive verbs as a rule use the diphthong *ai*. Thus *अघाएव* *aghāéb*, "to be satiated", *past part.* *अघाएल* *aghāél*, and its 1st pers. past, *अघौलउ* *aghailak'ñ*, "I was satiated", so also *अघाएल* *ghab'ráól*, "confused," *आएल* *áél*, "come", and *अघाएल* *har'baráól*, "agitated", from the intransitive verbs *अघाएव* *ghab'ráéb*, *आएव* *áéb*, and *अघाएव* *har'baráéb* respectively.

§ 139-3. The verbal noun (oblique form in *रे* *ś*) of the verbs *देव* *deb*, to give, and *लेव* *leb*, to take, inserts an *म्* *m*, thus, *देने* *demāi*, *लेने* *lemāi*, *gen.* *देनेक* *demāik* &c. Verbs whose root ends in *रे* *i*, insert a *ब* *b* in this form: E.g. *पिबे* *piḃāi* from *पिचव* *piab*, to drink.

See § 4 APPENDIX No. 1.

*A Sanskrit Sloka written in the three characters
of Mithilā.*

उद्गस्मास्वात्मीयताविहृमिदमेवास्यदृश्यते • ॥
दयानुरपियत्कृशोानास्मद्दुःखंजिहीषेति ॥१॥

अस्मास्वात्मीअशमीदमेवासीअक्षीअशे • ॥
दअहूनपीणत्कीरुोनास्मद्दुःखंपीदीव्येती • ॥१॥

*The Kayathī character is not adapted for writing
Sanskrit. It has no form for short media! and
has no semivowel ya.*

अस्मास्वात्मीयताविहृमिदमेवास्यदृश्यते • ॥
दयानुरपियत्कृशोानास्मद्दुःखंजिहीषेति • ॥१॥

ERRATA.

In spite of great care, the following errors of the press, which are owing to the difficulty experienced by the printer in printing an entirely foreign language, have been detected. The necessary corrections should be made, as some are important. They are printed on one side only of the paper so that each correction can be cut out and pasted in the proper place in the body of the work.

	FOR	READ.
P. 5 L. 2 from bottom	Bengálí	Bangálí.
„ 7 „ 3 from top	ई	ई
„ 16 „ 3 from bottom	हा	है
„ „ Foot Note	Usualy	Usually
„ 20 The last three lines should be		
S. चिरंजीविन् <i>chirañjivin</i>	} long- lived.	चिरंजीविनी <i>chirañjibini</i> .
M. चिरंजीवी <i>chirañjíví</i>		चिरंजीविनि <i>chirañjibin'</i> .
or चिरंजिव <i>chirañjib</i>		or चिरंजीवि <i>chirañjib'</i> .
P. 21 L. 2 from bottom	<i>máná</i>	<i>mányá</i>
„ 22 „ 2 from top	(<i>suddh</i>)	(<i>s'uddh</i>)
„ 28 „ 5 „	which is	which is not
„ 24 „ 19 „	तोँइ	तोँह
„ „ „ 23 „	युख	युख
„ 27 Foot Note	ताँह	तोँह
„ 32 1	जीकनि	जोकनि
„ 36 4 from bottom	<i>janika</i>	<i>janiká</i>
„ 43 11 from top	<i>saah</i>	<i>sabh</i>
„ „ 6 from bottom	<i>kí</i> ? what,	<i>kí</i> , what ?
„ „ Last line	and की <i>kí</i> , what ?	की <i>kí</i> , what ? and केचो <i>keo</i> , any one, some one.

P. 44 L. 5 from top *omit* केओ *keo*, any one, some one, becomes कोनो *kono*.

„ „ „ 9 after “कोन *kon*” insert “and केओ *keo*, any one, some one, under similar circumstances always becomes कोनो *kono*.”

	FOR	READ.
„ 45 „ 5 from top	<i>lotá</i>	<i>lotá</i>
„ „ „ 16 „	<i>amot</i>	<i>amot</i>
„ 46 „ 2 from bottom	Likenses	Likeness.
„ „ „ „	like what	like what ?
„ „ „ „	like the same	like that.
„ „ Last line	how much	how much ?

Numerals. pp. 47—49.

२० बीस	२० बीस
२४ चौबीस	२४ चौबीस
२६ छत्तीस	२६ छत्तीस
६४ चौंसठि	६४ चौंसठि
६५ पैंसठि	६५ पैंसठि
६५ पंचानवे	पंचानवे
६८ अठानवे	अठानवे
	chapter

P. 50 L. 15 & 16 from top section

„ „ „ 6 from bottom	it has	the verb has
„ 52 „ 11 from top	चव	चव
„ „ „ 12 „	ऐत <i>ait</i>	○ ऐत <i>-ait</i>
„ „ „ 14 „	○ चव <i>al</i>	○ चव <i>-al</i>
„ 53 „ 9 „	CHAPTER VIII.	<i>omit.</i>
„ 54 „ 4 „	<i>chah</i>	<i>chhah</i>
„ „ „ 6 from bottom	ओ	ओ
„ 55 „ 3 from top	हैन्हि	हैन्हि
„ „ „ 8 from bottom	थिकै <i>thikaiñ</i>	थिकै <i>thikāi</i>
„ 62 „ 2 & 1 from bottom	देखहिं <i>dekhāh'ñ</i>	देखहिं <i>dekhah'ñ</i> or देखहिं <i>dekhāh'ñ</i>

	FOR	READ.
P. 63 L. 6 from bottom	देखितंहुं	देखितंऊं
„ 66 „ 4 from top	देखितं	देखिते
„ 70 „ 18 „	<i>dehal'kai</i>	<i>dekhāl'kai</i>
„ 72 „ 3 from bottom	देखलवीन्हि	देखलवीन्हि
„ „ „ „ „	<i>dekhāl'thūih'</i>	<i>dekhāl'thīnh'</i>
„ 77 „ 2 from top	देखल	देखल
„ 85 „ 1 „	<i>sut liaik</i>	<i>sut'liaik</i>
„ 89 „ 4 from bottom	ए	०ए
„ 92 2nd line of footnote 2. Fut.		1. Fut.
„ „ „ 8 from top	or पाएण <i>pāēl</i> ,	<i>omit, but see addenda.</i>
„ 95 „ 10 „	<i>euphonic</i>	<i>omit.</i>
„ 99 „ 5 „	हीरतऊं	होइतऊं
„ 100 „ 10 from bottom	<i>bājāēb</i>	<i>bajāēb</i>
„ 101 „ 4 „	after <i>chhorāb</i> , insert or छाड़ब <i>chhārab</i>	
„ „ „ 1 „	after <i>arāēb</i> insert, or आड़ब <i>ārab</i>	
„ 107 „ 1 „	after <i>jāēb</i> insert or जेजे जाएब <i>lelē jāēb</i>	
„ 109 „ 3 from top for	बीतय <i>read</i>	बीतय
„ „ „ 6 „	बीहि „	बीहि
„ 110 „ 15 „	बीहन „	बीहन

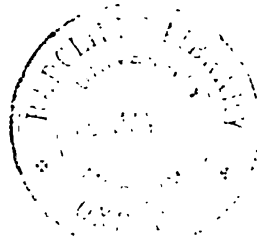
AN INTRODUCTION
TO THE
MAITHILÍ LANGUAGE
OF
NORTH BIHÁR

CONTAINING
A GRAMMAR, CRESTOMATHY & VOCABULARY.

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

—◆—
PART II.

CRESTOMATHY & VOCABULARY.



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—◆—
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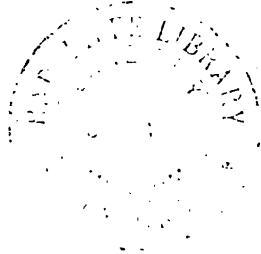


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A CHRESTOMATHY
OF
THE MAITHILÍ LANGUAGE.

This reading book contains nearly all the Maithilí Literature I have been able to collect. I hope that every word in it will be found in the Vocabulary ; special precautions having been taken to secure this object.

The prose will be found much the purest, being practically written according to the rules laid down in the grammar. The poetry is not so pure, poetic license admitting many Hindí and Braj forms and words. These will be found noted in the Vocabulary. Of the poets, the worst sinner in this respect is Fatúrí Lál, in the song of the Famine. Bidyápati or Vidyápati, as he is indifferently called, is comparatively pure, but, as might be expected, archaic forms and words appear in his poems, and he is frequently obscure and almost always difficult. Often he exhibits a neatness of expression and conciseness worthy of Martial. I hence put him near the end of the reading book, though his songs are the first which I collected and reduced to order.

The first piece given, is a letter copied *verbatim et literatim* from a letter filed in my court ; only names of persons and places have, for obvious reasons, been changed, and a few signs of punctuation added.

॥ श्री चंपावती निकट दुरमिल झा लिखित पत्र ॥

खलि पिरंजीवि चंपावती के आशीष, आगा लकुमनक जुबानी ओ चीठी सौं अहाँ समक कुशलकेम बूझल, मन आनंद भेल । श्री लक्ष्मी देवि के नेना छोट हैन्दि, जेहि सौं ओकर परवरण होइक से अवरण कर्त्तव्य थीक; ऊनिका माता गर्दि; अहै लोकनिक भरोस तेज जुँड़क निगाह रहैन्दि । एक बकस पठाओल अकि, से अहाँक हेतु, अहाँ राखब; बकस में हौ टा रुपैया हैक, ओ मसाला सम हैक; से बकस खोलि दुइ टा रुपैया ओ आधा २ सम

A

मन्नाका लक्ष्मी दाइ केँ अपने चुपे देबैन्हि, दुइ टा रुपैया मसाला बक्स अपने राखब ; अहैँ बै भेजाबोक अछि । कोनो बातक मन में अदेशा मति राखी ; से चीज बसु सभ अहाँक नोकसान भेल अछि, से सभ पडुँचत, तखन हम निश्चित हैब ।

श्री समधी जी केँ प्रणाम ; आगा भोला साऊ केँ बडत दिन भेबैन्हि अहाँ कोकनि तकाजा नहिँ करैछियेन्हि ; हमरा नेटा जेहन छधि, से खुब जनै-छी ; जलदी रुपैया असूल करू, नहिँ त पीकू पढ़ताएब । बखारीक घान सभ बेच लेबन्हि, एह बेकूफ केँ कहां तक नीक अकिल हैतैक ।

श्री बाबू गोबिंद केँ आशीष ।

रुपैया अमोट धारा

रहिकाक पडना	२)	२
श्री लक्ष्मी दाइ	२)	२
श्री छोटी जनी	२)	२

TRANSLATION OF A LETTER WRITTEN BY DURMIL JHA'
TO MUSAMMA'T CHAMPA'BATI',

After compliments, may you live for a long time. My good wishes to Champábatí: Moreover, I have learnt both from the mouth of Lachhuman, and from your letter that you are all well, and my heart has been pleased thereby. Lakshmi Debí has had a little child, and we must make arrangements for its support; she has no mother, and I hope that you will keep an eye on her, and see that she gets every thing necessary (*lit.* oil and pots). I have sent you a box herewith, it is for you, keep it. In the box there are six rupees, and some *Kábuli** fruits; open the box, and give two rupees and half the fruit to Lakshmi Dái, but give it privately. You will keep two rupees, the remainder of the fruit, and the box; I have sent them for you. Don't be unhappy about anything: all your property, which has been spoilt, will be recovered for you; and then only will I be easy in my mind.

My compliments to the father-in-law. Moreover, it is a long time since you have pressed Bholá Sáhu to pay the money he owes. You know what sort of temper my son has, so realize the money quickly, or you will repent afterwards. He has sold all the paddy in the granary. When will the fool get decent wisdom?

My good wishes to Gobind Bábu.

* The word *masáld* usually means "spices." I am, however, assured that here it must be translated as above.

	Rs.	Slabs of mango conserve.
For the Rahiká bridegroom	... 2	... 2
„ Lakshmi Dái	... 2	... 2
„ the Little Folk	... 2	... 2

The next piece selected is the song of king Salhes. It is most popular throughout the district amongst the low caste people, and is printed word for word as it was taken down from the mouth of a Dom. Salhes was the first Chaukidár, and is much worshipped by Dusádhs, a caste whose profession is to steal and to act as Chaukidárs, preferably the former. Throughout Tirhut, Salhes *asthans* can be seen under the village *pípal* tree, composed of a raised mud platform surmounted by mounted figures made of clay, representing the various characters of the song. Here the Dusádhs worship him.

Although a song, it is written in prose, and is chanted, rather than sung. Note that, throughout, Transitive Verbs in the past tense frequently take inflections which properly belong only to Neuter Verbs.

॥ अथ गीत राजा सलहेसक ॥

१ । भेल भिनसरवा ठाढ़ि दरवाजा मै माजिनि कर जोरि भिनती करैछधि देव मुनिक नाम, सुनु इन्द्रासन छपन कोटि देवता जे इन्द्र जनम देखैन्हि छठि राति सोइरी घर में ताहि दिन लिखि देल सलहेस सन बर । ऊनका कारन अचरा बान्हलि, पर पुबष मुँह नहिँ देखलि, जनम पाय सिन्दुर नहिँ पेन्हि । ऊनि खामीक कारन काँच बाँसक कोइबर बान्हलि, रचि रचि छैरलि जाली पलङ्ग सेज भारि ओछाओलि, ऊनका कारन । सिक्किआ चीरि बेनिआ बनाओलि खामी कारन । गौरी आओत ना ।

२ । हाहा मे । भेल भिनसरवा, कोइलि बेलाइत, दरवजा ठाढ़ि कल जोरि भिनति करैछधि छपन कोटि देवकेर नाम पर । सुनु इन्द्रासन इन्द्र लोक छठि राति जाहि दिन जनम देखैन्हि सोइरी घर में ताहि दिन लिखि देल सलहेस सन बर । बालपन अचरा बान्हलि, पर पुबष मुँह नहिँ देखलि, जनम पाय सिन्दुर नहिँ माँग पहिरलि । ऊनका कारन काँचे बाँसक कोइबर बान्हलि, बाल पलङ्ग सभ रङ्ग सेज ओछाओलि, सिक्किआ चीरि कै बेनिआ बनाओलि । मैरी अचत ।

३ । नाहिँटा सं पोसलऊँ, एतेक बलु आनि कै घर में रखलऊँ, तैओ न खामी सलहेस रेखाइ । ऊनका कारन फुलवाड़ी रोपलि, रङ्ग रङ्ग फल आनि

जगाब्योनि, बेनी फूल, चमेकी, चो बुलकुंज, नेवार, तेखरिज फूल फुलवाड़ी जगाब्योनि ऊनि सलहेसक कारन, साँची बीड़ा पान जगाब्योनि, मेदनी फूल गाँजा आनि जगाब्योनि, तैचो सलहेस मोरंग नहिँ आएब। बिना पुढव सौँ कोना दिवस गमाएब, यहिँ सोग सन्ताप सँ तेजि दितऊँ मोरंग राज, देस पैसि कै खामी तकितऊँ। खामी सलहेस जौँ भिलतधि, खामी सलहेस कै राज भोगितऊँ, नहिँ भिलताह हिच्चा हारि घुरब, सोग सन्ताप सौँ पानि धसि खसब, फेरि पण्टि मोरंग नहिँ आएब। जनम सौँ गहना गढ़ाए राखलि, कहिचो नहिँ पहिरलि, आइ मन होइचहिँ जे गहना पहिरि रेना म देखितऊँ, जे केहन जगैचहिँ स्वरति ॥

४। गहना पहिरि बैठनि माजनि सुरखी देखै रेना में। बड़ सुन्दर जगैचहिँ, एक रती सिन्दुर कारन माँग उदास जगैचहिँ। तखन दमसि उठणीह घर सौँ, बिलकुल गहना खोंइछा बाँधलि, घर सौँ चलि भेलि माजनि। नगर गुजरात तेजि देब, जहाँ भेटताह खामी सलहेस देस पैसि ताकब; जौँ कतऊँ भिलताह खामी, तौँ कैकैकँ आएब मोरंग राज; नहिँ भिलताह हिच्चा हारि कौटब, सोग संताप सौँ बुड़ि कै मरब ॥

५। भोर होइत भिनसरवा कनैति घर सौँ बहार भेलि, चाब दीस ताकधि, बाट ठाढ़ि पचतावधि जे नहिँ भेटै बाट बटोहो, नहिँ भेटै संग समाज, ककरा दिच्चा समाद पठाएब। हिच्चा हारि कै चकलीह माजनि कनैत चकलीह माजनि खामीक उदेस। डेगे र चकलीह, जोजन भरि जाए जुमलीह अपना फुलवाड़ी; फूल देखि धरती खसलि मुरकाए, तखन कोटि कोटि कनै जगलीह फुलवाड़ी में। ऊनक कानब सुनि संग समाज सखी बहिन भोर होइत आइलि ऊनका फुलवाड़ी। तखन जाए पुक्कबहन्दि सखी में जे कोन वेड़ा है फुलवाड़ी में कानब, की ऊनका माए बाप गारी देलक, की परोसिच्चा उलहन देलक ताहिँ बिरहँ ऐलीह फुलवाड़ी ॥

६। तखन पुक्कैथीन्दि चंपा जे की जानि घर सौँ बहार भेलि। तब कहै-हथीन्दि दौना माजनि एक सलहेसक कारन घर तेजलऊँ, घर तेजि खामी सलहेसक कारन चललऊँ। पाँचो सखी चकी कमजा घाट जे कमजा घाट में खामी सलहेस हाथी नमावै चौताह, ओहिँ ठाम जौँ भिलताह खामी सलहेस तौँ जाएब जादू सौँ कोभाए। आनि अपना फुलवाड़ी मड़वा बान्दि बिच्चाहि देब; तोहरा हाड़ि कोनो सखी नहिँ म्रिष्ट रोपब, तील कुल कै उसरंगि देब।

तौ पाँचो बहिनि चणजीहि कमला नहाय, जाय जुमलीहि ठीक दुइ पहर में
कमला घाट में, ठाढ़ि चारू दीस बाट ताकधि जे कोन दीस सौँ सलहेस
झोताह । तखन चीर उतारि तेहि ठाम राखनि तेज फुलेन कमला में भसाय
देखि ॥

७। कमला में भसाय कल जोरि भिनति करैअछि, जे जलदी सलहेस केँ
मंगाय दिख जे दरसन होय । पाँचो बहिनि एतवा कहि कै कमला में डब
देखैअछि । आसन होखि गेल, कपन कोटि इन्द्र देवता जाय कै पैठल जहाँ बैठल
कचहरी में ताहि ठाम, उदमत जगाय देल । सभटा ज्ञान कहि देल सलहेस
केँ, तोहरे कारण पाँच सखी बारह बरख अचरा बान्धनि; आवै कहब कमला
घाट खामी सौँ दीदार हैत । एतवा समाद सलहेस केँ गेल अछि; सलहेस
कहल अछि जे हम नहिँ जायब, सुगा पठाय बेदुली मंगाय इब्यार केँ सहि-
दानी देखाय देब । तखन एतवा खबरि सलहेस केँ भेल अछि, जगसे ऊकुम
देख भिनमा खवास केँ डेउढ़ी सौँ सुगा आनि दे; भिनमा खवास गेल अछि,
सात खंड डेउढ़ी पिंजरा ठाँगल जाय, भिनमा खवास पिंजरा उतारल तौ
पिंजरा उतारि जायल, बीच कचहरी सलहेस के आगा राखल, सुगा बहार
केँ सुगवा उड़ाय देल । तर तेजल धरती उपर असमान बिचनी परती सुगवा
देये चक भाउर चलि गेल कमला घाट । पाँचो बहिनि कमला में खेलाय
धमाउर, उपर में सुगा देये चक भाउर । चारू दीस नजरि खिड़ाबै, खन
कनडेरिँ सुरखी परेखे, खन भ्रिछि गेदुली पर देये ऐसनि भपट मारै सुगवा
बेदुली केँ भागल दौना मालिनि माँगक केँ भागल । सुगवा धैल पकड़िआक
बाट, जाइत जुमल सखु बन, जुमल पकड़िआ राज बीच कचहरी दुनु इब्यार
के बीच में खोन के खोन दै बेदुली नेड़ाय देल । बेदुली देखि बजत मन हगु-
कक जकर बेदुली जायल तकर तिरिआ केहन सुरखी ॥

८। कहधि सलहेस, सुनह सुगा, जकर बेदुली कैलाह से जौँ पिछोर करै तौ
धरम करम नहिँ बचते; से नहिँ, जाय बेदुली सखु बन पडँचा दहक । जाय
सुगवा सखु बन पडँचल, अखोक कर गाळ पर बैठल । पाँचो बहिनि तकैति
हिआ हाबनी भेलि, जाइत चारि बहिनि घुरजीह हिआ चारि घर केँ;
दौना मालिनि कुसोथरि देखि अछि, होइत भोर सुगा उड़ल, आवि कै सुगा
बेदुली देल अछि दौना मालिनि केँ; शिख मालिनि अपन बेदुली; जाय
भोरंग राज फुलवाड़ी में बैठब, हम सलहेस केँ पठाय देब ॥

९। पकटि रेजीह मालिनि अपना फलवाड़ी । होइत भोर सलहेस पडँचल,

राति विराति आर जुमल मोरंग राज फुलवाड़ी। होइत भोर सलहेस
आरण फुलवाड़ी।

१०। भेल भिनसरवा बोलल कोइलि। उठबीह माकिनि फुलडाबी सेँ
फुलवाड़ी ठाढ़ी फूल तोड़ि गूथलि गूमहार सलहेस जा। ताहि बेरि जुमल
अनदेसिआ चोर। चुहड़ माल मोकामा गढ़ सँ। दीन दुपहरिआ घर घर
फिरै, पकड़िआ टेबनेँ फिरै, पकड़िआ चुहड़ योग हवेली नहिँ मिलै, तकैत
तकैत मिलल राजा भीमसैनक डेउढ़ी। डेउढ़ी टेबि चलल चुहड़ माल दुइ
चारि कोस अन्तर अंगल में हेरा खसाओल। सुभरै जागल देवी असावरि
घरक गोसाउनि। जनम सँ पुजलजँ मोकामा गढ़ में, कहियो जन्म भरि चोरी
नहिँ कैली; सुनल पकड़िआ में गनुआ सलहेस जन्म लेल, बड़ योगमन्त,
चौदह कोस पकड़िआ कोतवाली लिखाओल; ऊनक डाक सँ ककरो टंगरि
साबित नहिँ होइअहि जे ऊनका पहरा में चोरी करै।

११। से जानि चुहड़ माल चढ़ि कै आरण, भौंटीक कोस बाँधल, दोहरि
घरना चढ़ाओल, लाख दर लाख कूड़ी गतर में बाँधल, कमर में ढाल बाँधल।
पेसर कूड़ी लेल हाथ कै, बैठल धरती में। आसन लगाए कै, देल पेटकुनिआ
धरती में, सेन्ट काटै जागल, दुइ चारि कोसक बीच सँ धरती में भिजि गेल;
सेन्ट काटैत चल जाए पकड़िआ राज में। होइत भोर राजाक घरहर में
सेन्ट काटै जागल, सेन्ट काटि पञ्चल जाहि घर में रानी हँसावती सूतलि
सोनाक पलंग पर सुनहर घर में, ताहि ठाम घर में पञ्चल चुहड़ माल चोर।
ऊनका सिरमा में सेन्ट फुटल जाए, चुहड़ माल पलंग ओठधि बैसल। जाति दुसाध
परतीति नहिँ करिये, सुड़ी उठायकै घर में ताकै माल, कोनो माल नहिँ मिलल,
देखल हँसावती सूतलि सोनाक पलंग पर, लाख दर लाख गहना गतर में।
तकरा तजवीज करै चुहड़ माल जे कोन चीज लेब। दुइ चीज लेब, सोनाक
पलंग ओ रानीक गराक चन्द्रहार लेब। एतवा कहैत में भिनसरवा भेल, ताहि
सँ चन्द्रहार रानीक गरा सँ काटि लेल, ओ रानी केँ उठायकै भीमसैनक
खटिआ पर देल, ओ सोनाक पलंग मथा पर राखि लेल।

१२। होइत भिनसरवा भागि चलल ओहि सेन्ट दै, चारि कोसक तर दै
ऊपर भेल अंगल में। जगले मोसाफिरक भेस पकड़ि लेल, माल जोर बर
जोर लेने जाइअहि मोकामा गढ़ में; जाइत गंगा घाट त्रिबेनिआ पहर दीन
उठैत गंगा पञ्चल। तब कहैत अहि गंगा सँ “सुनह गंगा, चोरि कै आरण
ही, परबत राज सौँ राजा भीमसैनक गढ़ सँ ओ सलहेसक पहरा सँ लेने जाइ

ह्री। कहियो काल चढ़ै सुदै सलहेस तकरा पार मति करह, जाहि घड़ी पार करव हम खुनव आवि कै धर्मक बांध बांधि देव" एतवा कहि गंगा पार भै गेल सोहि पार मगह में, मगह सँ चलल मोकामा गढ़ में, सांत खंड डेउड़ीक बीच में गाड़ल। ताघरि रानीक घर में नीन्द नहिं टूटल, केसो नहिं जागल, डेउड़ी में सभक पहिले सलखी मौड़ी जागल।

१३। बाढ़नी लेने खंगमा बहाड़ि सोसरवा में ठाढ़ि भेलि, तखन तजवीज करै निना पुरुष कें शिखा एतेक बेरि धरि सूतलि; तखन नड़ाय देलि बाढ़नि, घाय पऊचलि अन्दरात, केवाड़ खोलि अगाए देलि हंसानती रानी कें। उठू उठू रानी एहन बन्ध नीन्द भेल, कोन चोर आवि घर सेन्ह देल; एतेक कहैति में रानी उठलि हंसानती, रानी सेन्ह देखि गर्द कैलि। ततवा बेरि में दौड़ल बिलकुल नोकदिखा, दौड़ि कै घेरल चारू दीस डेउड़ी, ताकै चोरक बनार कतऊ नहिं मीले। तखन कनै जागलि हंसानती रानी, राजाक नाम पर कनै जागलि। तखन कानि २ अचरा पारि जागल बनाओलि, नैनाक काजर पोछि कै मोसि बनाओलि, तखन वाम कानगुरिखा कें चोरि कलम बनाओलि, लिखै जागलि। चोरीक हाल कहि देव राजा भीमसैन कें, एतय गढ़ में चोरी भेल, जनमक चौकीदार धिक्काह सलहेस, ऊनका कहबैन्हि जे चोर माज हाजिर करै, तौ जागि ऊनका फुरसति नहिं। एतैक चीठी लिखि सुदीन कै कहलि खवास मंगाय लेलि, तकरा दिखा चीठी राजा भीमसैन कें पठाय देलि ॥

१४। हेइत दुपहरिखा चीठी पऊंचल राजाक पास। राजा भीमसैन चीठी देखि तमसल, जगले ऊकुम देल बिलकुल बनौधिखा कें जे पकड़ि लावह सलहेस कें। तखन दौड़ल बिलकुल बनौधिखा, सलहेस जुकार गेल, कतऊ नहिं मिलल सलहेसक भाँज। तखन पकड़िखा ताकल, भील होल ताकल, तरंगना पहाड़ ताकल, कतऊ न मिलै सलहेसक भाँज। दिखा हारि बैठल परतीक खेत में, भखै जागल; ताहि बेरि में एकटा बुढ़िखा बटोहिनि आवि गेलि, से पुछै जागलि जे एतेक बनौधिखा कथौले भखैत कह। तखन कहैत अछि एक सलहेसक नाम सँ भखैत ह्री, तखन बनौधिखा कहल जे सलहेसक भाँज बताए दे। तखन बुढ़िखा कहै जागलि जे एक ठाम हम देखलि सलहेस कें; कलाक भट्टी पर दाख पिबैत, गाँजा मजैत, करिखा पगड़ी माथ में ललकी जाठी हाथ में, घोबखा माँटी देह में। एतेक सुनल बिलकुल बनौधिखा दौड़ल सलहेस कें पकड़ै, चारू दीस सँ घेरि लेल कलाक भट्टी; तखन जाए पकड़ि लेल ओ मुसक बांध नान्हि देल। तब पुछै जागल सलहेस बनौधिखा कें जे

कोन जिब्यान भेल अछि जे हमरा बाँधि देल अछि, से हाल कह । तखन कहै अछि बनौधिब्या जे चल्ह कचहरी, राजा भीमसैन कहताह हाल, हम नहिं जानी । अगा पीछा बनौधिब्या बीच में सलहेस केँ लेने जाय जुमल कचहरी, दाखिल कै देलक कचहरी में, कल जोरि सलाम कैल विलकुल बनौधिब्या लिख समुभाय अपन बन्धुब्या ॥ १ ॥

१५ । तखन कल जोरि कै ठाढ़ भेल सलहेस, जन्म सं नोकरी कैल कहियो फूलक साटी न लागल, आइ कोन विखै भेल जे बन्धुब्या बान्हि देल । तखन राजा भीमसैन ऊकुम देल जे तोहरा अकैत घर में चोरी भेल चोर माल पकड़ि कै हाजिर कै दह, तखन तोहरा पुरसति देबऊ, बोच में नहिं देबऊ । तखन कहैत अछि सलहेस जे चौदह कोस पकड़िब्या चौकोदारी लिखाबोल, चोरक बनार नहिं पाबोल, आनू कागज जे चोरी माल गेल अछि तकर तमसुक लिखि देब, जन्म २ सधान कै देब ; चोर माल हमर सक नहिं धीकि । तखन जान सं खिसिब्याएल राजा भीमसैन, देल ऊकुम बनौधिब्या केँ, जैजाह सलहेस केँ, उनटा बाँध बाँधि देब, नौ मन टेंग उपर कै देब, कचे बाँस के फटा सौं पीठि ओदारि देब, जाति दुसाध कबूल नहिं देब । तखन परल संकट में सलहेस, तखन कने लागल सलहेस, जे आव प्राण नहिं बाँचत, आखिर मरना, अंजुर भेटल नहिं जायत, भाइ सहोदर मोतीराम सौं भेंट नहिं भेल, बिब्याही स्त्री सौं भेट नहिं भेल, माए बुढ़िब्या धरि सौं भेट नहिं भेल । सुमिरै लागल असाबरी घरक गोसाउनि केँ जे जायकै उढ़री तिरिब्या सतबरती दौना मालिनि होइत सूतलि फुलवाड़ी में पसंग पर तकरा जाय कहब संवाद आवि कै कचहरी में भेंट कै जाय ।

१६ । एतवा सुनि दौना मालिनि उठलि चिह्याए, ठाढ़ि भेलि दरवाजा पर गइक गोवर कै सवा हाथ धरती नीपि लेलि, सब देव मुनिक नाम अरोधि कै सबजक माथें सगुन उचारै लागलि । सुरज साँचे २ सगुन उचारि दह जे कोब राज चोर बसैत अछि, केकर बेटा, केकर भगिना, की ओहि चोरक नाम थीक; एतेक हाल कहि दह । तखन एतेक सुनि कै उठलीह मालिनि, जुमलीह फुलवाड़ी मँभ, सोलहो सिंगार पेन्दि लेलि, जादूक फूलडाली बन्ध्याए लेलि, फूल तोरै लागलि, रंग विरंग फूल तोरि लेलि, काँचे नौंग अराची तोरि लेलि । चल्बोह खामीक उदेस, जाय जुमलीह कचहरी मँभ में, कल जोरि मिनती कहैत अछि; राजा भीमसैन के कहै लागलि, जे बड़ सुकुमार हमर खामी सलहेस, मारि सहल नहिं जाइकैन्दि, कनियक बन्धन खोलि दिख, जहाँ सौं होयत तहाँ सौं

चोर माल हाजिर कै देव । ताहि पर तमसल दीमान, जे भिष्माक आति कहाँ सौँ जैवै चोर माल; औ जागि हाजिर करवै नहिँ, तौ जागि फुरसति नहिँ देवौक । तखन राजा भीमसैन कहैत कृपीन्दि जे बन्धन खोलाय देवौक, एक एकदर हमरा पास लिखि दह जे आठम दीन चोर माल हाजिर करी, नहिँ हाजिर करी, तौ नौम दीन तोहरा सौँ बिबाह करी; तकर अकरार लिखि दाखिल करह, ओ लिखाय लेल । तखन दौना मालिनि कहै जागलि जे साते दीन में चोर माल पकड़ि कै हाजिर कै देव, से दुनु तरफ अकरार भै गेल ।

१७ । तखन उठणीह मालिनि सलहेसक बन्ध खोलै जागलि अपने हाथ सौँ, अगा पक्का बिदा भेल । तखन सलहेस पुछै कृपीन्दि मालिनि सं जे की कहिकै हमरा बन्ध खोलौलिंदि । तखन मालिनि कहै जागलि जे अपन इजतिक अकरार लिखि आठ दीनक जे चोर माल आनि देव ओ हाजिर कै देव, तखन अहाँ कौँ खोलाओलि अछि । तखन सलहेस कहैत कृपीन्दि जे कोन चोर थीक, तब मालिनि कहै जागलि जे चुहड़ माल भोकाभा गढ़ में बसैत अछि, जगतक भागिन थीक, वैह चोराय कै लै गेल अछि । करू पैबख सलहेस जे चोर माल पकड़ि कै लै आवह; ओना नहिँ पकड़ल जायत, भेद बताय दैत छी जे जाऊ नटक टोल, जाय कै समटा वस्तु मंगनी माँगि कै ढोलक, मृगदर, खनती, भीलम, खटिआ, मचिआ, सिरकी, भैसा, कै आवह । सलहेस तखन मंगनी माँगि कै लै आयल, सलहेस मालिनि कै पास सपुर्द कै देल । तखन कहैत कृपीन्दि दौना मालिनि ई सब भेद आब्योर बता दैकी, मथाक टीक मड़ाय दिख, जुलफी रखाय लिख, तसरक धोती काक जगाय लिख, उत्तम रंग ताखी मूड़ बैठा लिख, घोबआ माटी गात जगाय लिख, दुइ चारि दंड जगाय लिख, जे असले नटक भेस जागे ।

१८ । तखन दौना मालिनि दखिनक चीर पहिर लेलि, पाटी समारि लेलि, नैना काजर पेन्दि लेलि, सीकेर मिसी बैठाय लेलि, चोली पहिर लेलि, हाथ में बाँक पहिर लेलि, पैर में काड़ा पहिर लेलि, माँग में तारचन्द टिकुली पहिर लेलि, असले कसबोग भेलि । दुनु आदमी अल्हा गावै जागल, अल्हा सुनि कै मोरंगक लोक चौतरफी घेरि लेल, देखै जागल तमासा, चिन्हले लोग अनचिन्ह भै गेल, तखन ओहि ठाम सौँ डेरा उठाय देल, तखन चणल चोर पकड़ै, पऊँचल गंगा घाट पर । ता में सुनलन्दि गंगा सलहेसक अवाइ, घाटे घाटे नाओ देल हुवाइ, अपने ब्राह्मणीक रूप धै कंगनिआ चढ़लि । भै गेल गंगाक जग में जे कतऊ नाओ दिख बताय जे पार उतरि कै जायब ओहि पार ।

तखन गंगाजी कहै लगलथीन्हि जे नाखी गेल भसिन्धा; तौ फीरि कै घर अयन जाह; घर हम नहिँ फीरि कै जाएब, मुखले नदी पार मै जाएब । गरक चन्द्रहार उतारि कै जन मै राखि देल, ताहि पर चढ़ि लेल नट नटिन; भासल जाए चन्द्रहार, ताहि पर चढ़ल नट नटिन, पार उतरि गेल मगह मै । मगह सँ मुंगेर जुमल, राति विराति बलवे पञ्चल, मोकामा गाम मै माखी ताकि कै हेरा खसाए देल, तखन सभ बस्तु टाँगि देल, सिरकी तानि देल ।

१६ । तखन अपने बैठल सलहेस; अपने नटिन चललीह भरि मड़ हरवा लै गाम पर हरवा बेचै, से गे गिरथाइन हरवा ले, तखन हरवा बेचैतिर पञ्चलि चुहड़क दरवाजा पर । सात नीन्द सूतल सात खख डेउड़ी मै अपने मालिनि ठाढ़ि भेलि दरवाजा पर, जादू सँ देलि जगाए । बक दै उठल चेहाए सातो खख केवाड़ खोलि कै दरवाजा पर आएल, पुकै नटिन कै जे कथीला ऐलीह दरवाजा पर । जाति के हम नटिन थिकाऊँ, दुइ चारि पैसा खातिर हम ऐलऊँ दरवाजा पर । तखन चुहड़ माल कहैत कथीन्हि जे हमरा घर मै नहिँ माए नहिँ बहीन नहिँ इस्ती, तखन हमरा सौँ की लैबै ओजह इनाम । तखन बोले जागलि नटिन राति हम सूतल कलऊँ अयन सिरकी मै, सपना मै देखलि जे तोहरा घर मै एक चन्द्रहार कऊ, से इनाम दह हमरा तब तोहरा मन पुराएब । तखन खुबसुरति देखि चन्द्रहार आनि देल जे हम घोरी कै लैलऊँ केओला गढ़ सौँ, राजा भीमसैनक घर सौँ, सलहेसक पहरा सौँ से तोरा इनाम दैत छी । चलू, अपना सिरकी मै ओहि पलंग पर मन पुराए देब । आगा माथा पर पलंग, पाकू नटिनिन्धा गेल अपना सिरकी मै ॥

२० । ता मै सलहेस सिरकी तेजि देल, लावै गेल अपना भाई मोतीराम ओ भगिना कारी कन्तु; सात सौ हाथी मकुना लै आवि कै सिरकी घेरल । ता मै नटिनिन्धा पलंग ओकाए देलि, ताहि पर चुहड़ माल कै तेल फुलेल दै सुनाए देलि । ता मै फरीक भेल, जुमल सलहेस सभ लसकर लै, घेरि लेल सिरकी बीच मै चुहड़ माल सूतल । देवी असावरी देलि जगाए जे त्रिन्धा कारन मुदै तोर जुमल सलहेस । एतवा कहैत उठल चिहाए, दोहरि काक लगाए मै गेल ठाढ़, कुरी लेल हथवा, एक बेरि करपल चुहड़ माल, उपर उड़ि गेल सै पचास हाथ, खसल हाथिक हलकाक बाहर, लडै जागल सलहेस से । चुहड़ माल जहिना पैसे बकरी मै ऊड़ार, तहीना करपल फिरे चुहड़ माल, जेभर करपै तेहर हाथी कटिते जाए, सात सै मकुना कै एक दम सै काटि देल, तीनि

राति दीन परल लड़ाई; तखन तीनु वापुत के खेहारने फिरे परतीक खेत में। उठलि नटिन, पकड़लि चुहड़ मालक वाँहिं, हम जातिक कसबोन, हमरा लग कतेक मोसाफिर अबैत अछि, तकरा सभ सौं लड़ने हमर रोज हरज होइत अछि, खीस तेजि रह, चलह सिरकी में मन पुराय देब। चुहड़ माल सिरको में आवि कै पलंग पर रहल सूति। नीन्द अहिजा राखि देलि, चाल कैलि राजा सलहेस कै ओ मोती राम कै, आवि कै अप्पन मुदै वान्दू।

२१। एतवा सुनि कै पलंग लगाए साते दीन में चोर माल वान्दि कै चलल नट नटिनिआ, जुमल गंगा घाट पर चोर माल लैकै, गंगा में साते सै हाथी जिआ खेलक जादू सौं, नटिनिआ गंगा भैगेल पार, रातुक चलबे दीन में पऊचल राजाक कचहरी जाए, चोर माल देल समुभाए। चोर देखि कै राजा भीमसैन के घैरज नहिं रहल। तखन चुहड़ माल कै देखक खोलि, सभटा जवाब कहि देल जे हम निअै चोरो कैल सलहेसक नाम जानिकै ऊनका पहरा में। ई सुनि राजा भीमसैन खुशी भेल, पाँचो टूक कपड़ा, पाँचो हथियार, अप्पना चढ़ेक घोड़ी देल; बकसीस दै बिदा कैल। तखन दौना माणिकि जै राजा सलहेस राजा भीमसैनक फुलवाड़ी करै जन्म भरि रखवारी। इति॥

TRANSLATION OF THE SONG OF KING SALHES.

1. Morning came, and, Lo, Dauná Málin stands in the doorway, and with clasped hands prays reverently unto the gods and saints: "Hear me, Ye fifty-six *krors* of gods of heaven, and Thou, O Indra, who hast given me birth, and who in my birth-chamber on the sixth night thereafter didst write (in the book of fate) that I should wed one like unto Salhes. For him have I kept my bosom covered with my body-cloth, nor have I ever cast eyes upon another man, nor from my birth have I adorned me with vermilion. For such a spouse, have I built a bridal chamber of fresh bamboos. I have made and adorned a scarlet bed, and on it spread a well swept mattress for him. With a split reed have I applied silver spots to my brow, for the sake of my spouse."

REFRAIN—"O fair one, will he come?"

2. Lo and behold, morning came, and as the cuckoo sings, she stands in the doorway, and reverently with clasped hands prays unto the fifty-six *krors* of gods: "Hear, O Ye companions of Indra in heaven, and Thou who didst give me birth, and who, in the birth-chamber on the sixth night thereafter, didst write (in the book of fate) that I should wed one such as Salhes. From my girlhood have I kept my bosom covered with my body-cloth, nor have I ever cast eyes on another man, nor from my birth have

I adorned the parting of my hair with vermilion. For him have I built a bridal chamber of fresh bamboos, and on a crimson bed have I spread a mattress of varied colours. And with a split reed have I applied silver spots to my brow."

REFRAIN—" *O fair one, he will come.*"

3. "From childhood was I brought up, and all these riches did I collect in mine house, yet still my spouse Salhes came not. For him did I plant a garden, and set therein flowers of varied hue; the *Beli*, *Chameli*, *Bulkunj*, *Newár*, *Tekhari*, did I set in the garden for Salhes. I prepared rolls of *sá'chi* betel, and *medini* and *gá'já*, but still Salhes came not to Morang. Without a spouse how can I pass my days? Weeping and mourning for him will I leave the kingdom of Morang. I will go to the heart of the land and seek my husband; when I meet my lord Salhes, with him will I enjoy the kingdom. If I meet him not, broken-hearted will I turn, and in sorrow and affliction will I drown myself, nor ever will I return to Morang. From my birth have I been melting gold for ornaments, yet never have I worn them; to-day would I wear them, and look upon myself in a mirror, that I may behold of what sort is my beauty."

4. The *Málin* adorned herself in her jewels and sat down, and beheld her beauty in the mirror. "My face is very lovely, but the parting of my hair longeth for one grain of vermilion." So she left the house in anger, and tied up all her jewels in the edge of her garment, and departed. "I will leave the city of Guzrát, and will enter the heart of the land and seek Salhes, where I may find him. When I meet My Lord, with him will I come back to the kingdom of Morang. If I meet him not, broken-hearted will I return. And in sorrow and affliction will I drown myself and die."

5. As dawn became morning, weeping she leaves her home, and gazes in every direction: she stands on the road and laments,

"I meet no traveller on the way,

"Nor do I meet my comrade,

"By whom shall I send my news?"

Broken-hearted went *Málin*; weeping did she go in search of her spouse. Step by step she went. She went a league, and reached her garden; when she beheld the flowers she fell upon the earth, and fainted, and then rolling on the ground she began to weep. When they heard her sobs, her companions, friends, and sisters came, even at dawn, to her garden. And one said to another, "Go, and ask our friend 'What sorrow is thine; that thou weepest in the garden'. Hath she been abused by her father and mother, or have the neighbours blamed her; that she hath come in sorrow to the garden?"

6. Then Champá asks her "Why didst thou leave thine house?" and Dauná Málin replies, "For one Salhes did I leave mine house. I left mine house for my spouse Salhes." "Let us five friends (including Dauná) go to the banks of the Kamlá, where thy spouse Salhes will come to water his elephant. If we find thy lord Salhes there, we will tempt him and take him by magic. We will bring him to thy garden and will build a bridal bower and marry him to thee. Only thou of us wilt behold his face, we will scatter *tíl* and *kus** upon him, and give him to thee." Then the five sisters went to bathe in the Kamlá, and arrived at the river bank just at midday. They stood and gazed upon the road to see whence Salhes would come. Then they took off their apparel, and laid them there, and floated an offering of sweet oil upon the Kamlá.

7. They float the offering on the Kamlá, and reverently with joined hands they pray, saying, "O Kamlá, cause Salhes to come quickly that we may behold him." Having said this, the five sisters dived into the waters of the Kamlá. Then the seats of the fifty-six *krors* of Indra and the gods shook, and they went and rushed into the Kachaharí, in which Salhes was sitting, and charmed him. They told Salhes the whole story, how "For thee five sisters for twelve years have kept their bosoms covered. They have prayed unto us 'Tell him to come to the bank of the Kamlá that we may see our Lord.'" The news reached Salhes, and he replied, "I will not go, I will send my parrot, and he will bring me a *bedulí*,† that I may shew to my friend as a token of my love." And so this news was told Salhes, and immediately he ordered his man Jhinmá to bring his parrot from his palace. His man Jhinmá has gone; the cage is hanging within seven palaces (one surrounding the other). He took the cage, and brought it, and laid it before his master in the midst of the Kachaharí. He took the parrot out of the cage, and let it fly. The parrot abandoned the surface of the earth and the sky above, and taking the middle regions it flew in circles, and departed for the bank of Kamlá. The five sisters sported madly in the Kamlá, and above them the parrot flew in circles. Now it gazed around on all sides, and now with half closed eye at the beauty of the damsels, and again it would cast a glance upon the *bedulí*. Of a sudden it swooped down, and fled off with a *bedulí*. It took it from the forehead of Dauná Málin. The parrot took the road to Pakariá, through the *Sál* forest; and there in the kingdom of Pakariá, it laid the *bedulí* between the two friends in the midst of the Kachaharí. When he saw the *bedulí* he was mightily pleased in heart. "If the *bedulí* is so fair, how fair must be the woman who owns it."

* This is the procedure adopted in making an irrevocable gift.

† A spot of silver leaf worn by women on the forehead.

8. Saith Salhes, "Hear, O parrot, whose *bedulí* thou hast taken, if she pursue thee (and find it here) our fair fame will be destroyed: Let not that be so: Haste thee, and take it to the *Sál* forest." The parrot went to the *Sál* forest, and sat upon an *ások* tree. The sisters gazed and gazed till their hearts broke: four of them turned, and went heart-broken to their homes, but Dauná Málin lay there despairing.* When dawn appeared, the parrot flew and came to her, and gave her the *bedulí*. "Take it, O Málin; go thou to Morang, and sit in thy garden, and I will send to thee Salhes."

9. Dauná Málin returned to her garden, and at dawn Salhes arrived. He travelled the long night through to the garden in the kingdom of Morang. As morning arose Salhes arrived in the garden.

10. Morning came, and the cuckoo sang. Up rose Málin, and taking a flower basket, she stood in the garden. She plucked the flowers, and tied a necklace for Salhes. At that moment there came a thief from a strange country. His name was Chuhař Mál, and his home was in the fort of Mokámá. At midday he roamed from house to house. He wandered through Pakariá, noting houses, but in Pakariá he could not find a house worthy of him. He searched and searched, and found the palace of king Bhím Sain. Chuhař Mál noted the palace and went away, and rested in the *jangal* two or three *kos* off. He commenced to meditate on Asávarí, his family goddess: "I have worshipped thee in the fort of Mokámá from my birth up. Throughout my whole life I have never committed a theft, but I heard that the young Salhes hath been born in Pakariá. He is a great man, and hath undertaken the guardianship as *chaukidár* of fourteen *kos* in Pakariá. Such fear is there of his prowess that no one's foot is firm to commit a theft in his beat."

11. It was hearing this report that Chuhař Mál had come to attack Salhes. He tied his pig-tail into a tight knot, and his body-cloth tightly round his waist.† On every limb he tied tens of thousands of knives, and by his side a shield. First he took a knife in his hand, and sat upon the earth. Then he took his position, and lying upon his belly on the ground, began to dig a mine (*sendh*). He kept under ground for a distance of two or three *kos*, and as he dug he arrived within the kingdom of Pakariá. As morning dawned he began to dig into the king's stronghold, and as he dug he broke in at the quiet room in which Queen Hansábatí was sleeping on a golden bed. It was there that Chuhař Mál the thief entered. Close to her head he broke into the room, and Chuhař Mál rested against the bed. Trust not the caste of Dusádhs! He raised his head and

* A person is said कुसोथरि देव, *Kusothari deb*, when as a last resource he makes a bed of *kus* grass by the side of some sacred spot, and vows not to leave it, till his boon is granted by the gods.

† Two precautions which thieves adopt to prevent their being caught.

looked about the house for property, but could find none. He only saw Hansábatí sleeping on the golden bed, and tens of thousands of jewels on her limbs. Chuhar Mál looked at them, and considered what thing he should take. "I will take two things, the golden bed, and the necklace on the neck of the queen." As he said this morning came, and therefore he cut the necklace from the neck of the queen, and, lifting her up, laid her on king Bhím Sain's (empty) bed, and took the golden bed upon his head.

12. As morning broke he made off through the mine for four kos, and then emerged from it in the midst of the forest. Immediately he dressed himself as a traveller, and forcibly went off with his booty to Mokámá fort. As he came to the meeting of the rivers on the Ganges bank, a watch of the day had passed. Then he addressed the Ganges thus, "Hear, O Gangá, I have committed theft, and come to thee, and it is from the kingdom of the hills, and from the fort of king Bhím Sain, and from the beat of Salhes, that I bring the booty. If ever Salhes come in search of me, let him not pass over thee. If ever thou bearest him across, at that hour will I be enraged, and by the power gained by my virtues, will I bind thy streams with a dam." He spake so far and crossed the river into the land of Magadh, and from the land of Magadh, went to Mokámá fort, and buried his booty within the inmost of seven houses. All this time the sleep of the queen in her palace was not broken, nor did any one wake. In the palace the first to wake was the damsel Salkhí.

13. She bore a broom and swept the court-yard, and then stood in the verandah of the palace. Then she began to think to herself about the queen, "How can a woman stay so long in bed when her husband is not with her." So she dropped her broom, and ran into the inner chamber, and opening the door awakened queen Hansábatí. "Rise, Lady, Rise, thou sleepest soundly; some thief hath come and dug a mine into the house." As she spoke, Queen Hansábatí arose, and seeing the mine, cried out aloud. By that time all the servants had run up, and surrounded the house on all sides, searching for traces of the thief, but nowhere could they find them. Then Queen Hansábatí began to weep, and weeping to call on the name of the king. At length, weeping and weeping, she tore her upper garment for paper, and rubbed off the collyrium of her eyes for ink. She pared the little finger of her left hand for a pen, and began to write a letter. "I would tell king Bhím Sain about a theft. A theft has taken place in the fort. From his birth Salhes hath been its Chaukidár, tell him to produce the thief and his booty. Till then let him not be set at liberty." Such a letter did she write, and told the damsel to call a man-servant, and sent the letter by him to king Bhím Sain.

14. About midday the letter reached the king. He saw the letter, and flew into a rage. At once he told all his Banaudhiá peons to arrest

Salhes, and bring him before him. Away ran all the Banaudhiás, but Salhes hid himself, and nowhere could they find a trace of him. Then they searched throughout Pakariá, and through the swamps and marshes. They searched through the mountains of Tarenganá, but nowhere did they find a trace of Salhes. Broken-hearted they sat in a fallow field, and began to hang their heads in shame. Just then an old woman traveller passed along the road, and began to ask them why so many Banaudhiás were hanging down their heads. They replied that they were hanging down their heads through shame at the name of one Salhes, and asked her to give them a trace as to his whereabouts. The old woman said, "I saw Salhes somewhere. He was drinking spirits at the still of a spirit-seller, and rolling *gã'já* in his hands. He had a dark blue turban on his head, and a brown stick in his hand, and had besmeared his body with damp earth, (like a gymnast)." Immediately all the Banaudhiás ran to catch Salhes, and surrounded the distiller's still. Then they went up to him, and arrested him, and tied his arms behind his back. Then Salhes began to ask the Banaudhiás, "Tell me what fault have I committed that ye have bound me." The Banaudhiás replied "Come to the Kachaharí, king Bhím Sain will tell you the reason why. We do not know." Before and behind went the Banaudhiás, in their midst went Salhes, till they got to the Kachaharí, where the former presented Salhes in the Kachaharí and with clasped hands all the Banaudhiás exclaimed, and (asked the king) to take charge of the prisoner.

15. Then with hands clasped Salhes stood before the king, and said, "From birth have I been thy slave, and never even have I been branded by a flower. To-day what has happened that I am bound in chains?" Then king Bhím Sain said "In thy presence a theft has taken place in my palace; arrest the thief with his booty, then thou wilt be released. Till then thou wilt not be set free." Then said Salhes "I am responsible for the guardianship of fourteen *kos* of Pakariá, but I have found no trace of the thief. Bring paper and I will write a bond for the value of the stolen property, and through all my future lives will I pay it off. I cannot (find) the thief and his booty." Then king Bhím Sain was enraged in heart, and ordered his Banaudhiás thus, "Take Salhes away from my presence, and tie his hands behind his back. Lay nine maunds of the trunk of a tree on the top of him. Skin his back with a split length of green bamboo. A *Dusádh* by caste will never confess." Then into affliction fell Salhes, and he began to cry, "Now my life will not escape. I must die in the end. Fate cannot be wiped away. I have not seen my own brother Motírám, nor have I seen my wedded wife. I have not even seen my old mother." He began to think upon *Asávarí*, the goddess of his

family, saying "Go, and tell my wife, the faithful Dauná, with whom I have eloped, where she is sleeping on her bed in the garden. Tell her to come to the Kachaharí to see me."

16. When Dauná Málin heard the news she arose and gazed round in horror. She stood in the way, and smoothed a cubit and a quarter of the ground with cowdung, and, having called upon all the gods and saints, asked for a sign from the sun.* "O sun, tell me a true true sign, (that I may know) in what kingdom the thief dwelleth. Whose son is he, and whose nephew, what is his name? Tell me all this." (The sun told her) and when she heard the sign she arose and went into the midst of the garden. She adorned herself in all the sixteen graces, and made a magic flower basket. She began to pluck flowers, and plucked them of varied hues. She plucked fresh cloves and cardamoms. She then went to look for her lord, and entered into the midst of the Kachaharí. With clasped hands, she said humbly to king Bhím Sain, "Very tender is my lord Salhes. He cannot bear a beating, unloose his bonds for a time, and I will bring the thief and his booty from wherever he may be." Then in a rage the Prime Minister said "Whence can a woman bring a thief and his booty? Until thou bringest them, I will not release him." Then said king Bhím Sain, "I will have him released, but write a bond in my favour. 'I will bring the thief and his booty on the eighth day from this. If I do not bring him within that time, then, O king, I will marry thee.' Write a bond to that effect." And so he made her do. Then Dauná Málin said "Within seven days will I bring the thief and booty." And so each party ratified the bond.

17. Then up rose Málin, and unloosed her lord's bonds with her own hands, and they went away one behind the other. Then Salhes asked Málin how she had got his bonds unloosed; and she said, "I gave my chastity in bond that Salhes would bring the thief within eight days. Thus I got thee unloosed." Then Salhes asked her who the thief was, and she told him it was Chuhar Mál, who lived in Mokámá, the nephew of Jagat, who had committed the theft. "Act like a man, Salhes, that thou mayest arrest the thief with his booty. He can be caught by no ordinary means; I tell thee an artifice. Go thou to the quarter of the *naṭs*, and borrow all their goods and chattels, a drum, a club, a hoe, a *jhílám*, a bed, a chair, a tent, and buffaloes." Salhes then went and borrowed all those things, and made them over to Málin. Then said Málin "All these further stratagems I tell thee. Shave off the pig tail from thy head, and let thy hair be short. Wear a tight silk waist cloth; put on thy head a

* Lit. Head of the sun.

fine coloured cap; smear thy body with moist earth, and exercise thyself* three or four times, that thou mayest appear a true *naṣ*.”

18. Then Dauná Málin apparelled herself in garments of the south, arranged her hair flat over each temple, applied collyrium to her eyelids, and between each of her teeth she inserted black dye. She put on a tight fitting boddice, and an armllet on her arm, around her feet anklets, and on her forehead silver spots like the moon surrounded by stars; and thus she made herself appear a real dancer.† The two then began to sing the song of Albá and Rudal (after the manner of *naṣ*). Hearing the cry of Albá all the people of the Morang came, and surrounded them, and began to see the show: and behold, those whom they knew were unrecognized by them. Then the two lowered their tent, and went to catch the thief, and arrived at the Ganges bank. In the meantime the Ganges heard of the advent of Salhes, and all along its banks it sunk the boats, and taking its proper form of a Brahmaní woman mounted its highest bank. They reached the bank of the river, and asked her to show them where they could find a boat, that they might cross the river. Then the Ganges said “All the boats have been borne away by the stream, return ye, then, to your own house.” “We will not return, but will cross the river as if it was dry land.” She took off her necklace, and laid it upon the water, and the *naṣ* and the *naṣin* mounted on it; away floated the necklace, and upon it the *naṣ* and *naṣin* crossed the river into Magadh. From Magadh they hastened to Munger, and travelling the whole night arrived at Balawe, and selecting a grove in the village of Mokámá they fixed upon it for their lodging, and hung up all their property, and pitched their tent.

19. Then Salhes rested himself and sate himself down, and the *naṣin* putting a bundle of beads on her head went to sell them in the bazar. “Buy, O mistress, buy my beads,” cried she. Then selling and selling beads she arrived at Chuhar’s outer gate. He was sleeping the sleep of seven sleepers within his seven houses, and Málin herself stood at the door, and by her magic awoke him. He woke with a start, and gazed around in wonder, and opening the doors of the seven houses, he came outside asking the Málin why she had come to his house. “I am by caste a *naṣin*, I have come to thy house for two or three pice.” Then said Chuhar Mál “In my house there is no mother, nor sister, nor wife. How therefore canst thou expect any present from me?” The *naṣin* replied, “Last night I saw in a dream in my tent that in thy house there is a necklace. Give me that as a present, and I will fulfil all thy heart’s desires.” Now when he saw her beauty he went and brought the necklace, saying, “I stole this

* See *न* in Vocabulary.

† Not a strictly accurate rendering of the word in the original; see Vocabulary.

from Fort Keolá, from the palace of king Bhím Sain, and from the beat of Salhes. This necklace I give thee for a gift." She replied "Come to my tent, and upon that golden bed of thine will I fulfil thy heart's desires." Front with the golden bed upon his head went Chuhar, and behind him the *nañin*, to her tent.

20. In the meantime Salhes had left, and went to call his brother Motí Rám and his nephew Kári Kant, and taking with him seven hundred male elephants with small tusks, surrounded the tent with them. While he was doing this the *nañin* spread the bed, and making Chuhar Mál to lie upon it, applied sweet-oil to his body. By this time morning dawned, and Salhes arrived with all his army, and surrounded the tent, in which Chuhar Mál was sleeping. His goddess Asávarí awoke him saying "For the sake of a woman, thine enemy Salhes hath come." On this he arose and looked around, and, tying his sleeping cloth around his waist, stood up. In his hand he took a knife. He gave one jump, and flew into the air to a height of fifty or a hundred cubits. He fell outside the circle of elephants, and began to fight with Salhes. He leaped even as a wolf doth into a flock of goats. Wherever he jumped there he slashed an elephant. He cut down at once the seven hundred male elephants with small tusks. For three days and nights the fight lasted, and then he pursued the three brethren in a fallow field. Up rose the Málín, and caught the arm of Chuhar Mál. "I am by profession a dancer, and many are the travellers who come to me. If thou fight with them, my earnings will all diminish. Cease thine anger; come to the tent, and I will fulfil thy heart's desires." Chuhar Mál then returned to the tent and lay upon the bed and slept. She put him under the influence of Ahidrá the goddess of sleep, and called to king Salhes, and Motírám, "Come and bind your foe."

21. When they heard this they came and tied the thief and his booty to the bed, and within the seven days, the *nañ* and the *nañin* hastened to the bank of the Ganges with him. In the Ganges the seven hundred elephants returned to life, and by magic the *nañin* (and her husband) crossed the river, and travelling by night, arrived in the day time in Rájá Bhím Sain's Kachaharí and made over to him the thief with his booty. When he saw the thief, the king could not restrain his surprise. Then they unloosed Chuhar Mál, and he told the whole story; how he had indeed committed the theft, hearing of Salhes's reputation, and from Salhes's beat. When king Bhím Sain heard this, he was pleased in heart, and gave Salhes a complete suit* of clothes, five weapons, and his own special mare; after giving him these presents he allowed him to depart. Thereafter, with

* चमड़ी a turban, चदर a sheet, चोती a *dhoti*, मिरजे a body-cloth, and तौबी a handkerchief.

Dauná Malin, king Salhes remained in the garden of king Bhím Sain, and guarded it for the rest of his life.

This concludes the prose part of the reading book.

The first poetical piece given is four songs of the *Marstá*, celebrating the death of the brothers Hassan and Husain, and sung by Muhammadan boys at the Muharram. They are good examples of the Musalmán dialect of the country, which differs little from that of the Hindus. They are written exactly as dictated by a choir of little boys whom I picked up two years ago in an outlying village. It is noteworthy that they also sung songs in U'rdú, which they knew by rote, but could not understand. The boys were quite uneducated: they did not know how to read or write, and had never left their native village.

॥ अथ गीत मरसीआ ॥

॥ पहिल ॥

बीबीक अंगना चंदन घन गच्छिआ रे हार हाय न॥ ओहि उपर कागा मड़-
झार छै रे हार हाय न॥ १-॥ नहाय सोनाय बीबी नैठलि अंगन मां रे हार
हाये न॥ दसो अगुरीआ केशवा भादरे रे हार हाय न॥ २-॥ देबउ रे कगवा
कान दुनु सोनमां रे हार हाय न॥ काऊ काग रनक खबरीआ रे हार हाय न॥
-३-॥ कि कहव आछे अमां रनक खबरीआ रे हार हाय न॥ खुजल तह-
अरिआ हंघ्रा जड़े रे हार हाय न॥ ४-॥ जाही वन आछे अमां सिक्किओ ने
डोलै रे हार हाय न॥ ताहि वन हंघ्रा छै जड़े रे हार हाय न॥ ५-॥—

॥ दोसर ॥

एहि दसो दिन सैखद बसवा कटोलकै रे हार हाय न॥ सेहो बसवा भेलै बिस-
रनमा रे हार हाय न॥ १-॥ एहि दसो दिन सैखद लकड़ी चिरोलकै रे हार
हार न॥ सेहो लकड़ी भेलै बिसरनमा रे हार हाय न॥ -२-॥ एहि दसो दिन
सैखद लकड़ी बन्धोलकै रे हार हाय न॥ सेहो लकड़ी भेलै बिसरनमा रे हार
हार न॥ ३-॥ एहि दसो दिन सैखद कगता सटोलकै रे हार हाय न॥
सेहो कगता भेलै बिसरनमा रे हार हाय न॥ -४-॥ एहि दसो दिन सैखद
सेहना बेसाहलकै रे हार हाय न॥ सेहो सेहना भेलै बिसरनमा रे हार
हार न॥ ५-॥ एहि दसो दिन सैखद पगड़ी बन्धोलकै रे हार हाय न॥
सेहो पगड़ी भेलै बिसरनमा रे हार हाय न॥ ६-॥

॥ तेसर ॥

वन में रोये कोइल जंगल में रोये फ़ातमा ० । घर में रोये दुलहिनि अभागिनि
हे हाय हाय ० ॥ १-॥ एक रोये अमाँ दोसर रोवे चन्ना रे हाय हाय ० ॥
तेसर रोवे दूध छाड़ि बलकवा रे हाय हाय ० ॥ २-॥—॥—॥—॥

॥ चौठ ॥

दौड़ल आवै सहेलियाँ लेलेँ आवै बीबी हय रो । कमर बाँधे कुरियं कटारेँ
हो हाय हाय ॥ १ ॥ मोमिनाक डरेँ सैबद कुइयाँ में नुकाएल रे हाय हाय ॥
मकरा जाल जगावै रे हाय हाय ॥ गिरगोट चुगणी कैलकै रे हाय हाय ॥ २ ॥

TRANSLATION OF THE MARSÍ'Á, OR THE ELEGY OF HASSAN AND HUSAIN. A SPECIMEN OF THE MUHAMMADAN DIALECT.

(1)

1. Woe, woe, in the court of the lady there is a clump of sandal trees, over this a black crow hovered.
2. Woe, woe, the lady bathed and sat in her court, and combed her hair with her ten fingers.
3. Woe, woe, "I will give thee, O crow, gold for thy two ears; Tell me, O crow, the news of the battle."
4. Woe, woe, O mother, what news can I give of the battle? (Thy beloved's) soul is fighting with a drawn sword.
5. "In the dense forest, where the reeds are motionless, his soul is fighting."

(2)

The neglected táziá.

1. In these ten days the *Sayyad* has cut bamboos and forgotten them. In these ten days he has split wood, and forgotten it: He has tied it up, and has forgotten it. He has covered it with paper, and the paper has been forgotten by him. He has purchased a Muharram turban, and has forgotten it; He has prepared his turban, and forgotten it.

(3)

1. In the wood weepeth the cuckoo, in the forest weepeth Fátimá.* In the house weepeth the unfortunate bride.

* Mother of Hassan and Husain.

2. In one place weepeth the mother, in another weepeth Channá.*
In a third the child hath left the breast and weepeth too.

(4)

1. The lady came running accompanied by her friends. He fastened knives and dagger to his waist.

2. Through the fear of the infidel, the *Sayyad* hid himself in a well.

3. The lizard has spoken malicious words, and (at his instigation) the spider has spun his net.

The next songs are purely women's songs. In the month of Bhádo (August and September), that is, in the height of the rains, when snakes abound, the poor women of the village go about begging at the houses of their richer neighbours, and singing these songs. They are all in honour of the Snake god, and contain some peculiar ideas. The language is most colloquial, and full of diminutive terms of endearment. As printed, they are exact copies of what the women sung.

॥ अथ गीत नाग ॥

अथल पथलकेर जंतवा हे जंतवा बेल बनुरकेर हयरा हे हयरा । पिसव
बैठलि ब्राह्मन बेठिआ नाग छोड़ल युफकार हे बानू नाग दुलरआ । जौं हम
जनितऊं नाग पिसल जैताह अचरहिं भारि भुरि दितऊं हे बानू नाग दुलरआ ।
जे मेर नाग केँ गऊम भिख देतीहि लाल लाल बेठवा खेजौती हे मेर नाग
दुलरआ । जे मेर नाग केँ भिखिआ छपौती साखोन भदौआ पकतौती हे मेर
नाग दुलरआ । जे मेर नाग केँ महुआ भिख देतीह कारी कारी बेठवा खेजौती
हे मेर नाग दुलरआ ॥ १ ॥

अपने जे चललाह नाग गंगा असननमा नागिनि रोदना पसारलहि हे मेर
नाग दुलरआ । अपने जे खाधि नाग पानकेर हे निरवा नागिनि सिठिआ
बटोरधि हे मेर नाग दुलरआ । अपने सुतधि नाग लाली रे पलंगिआ नागिनि
छोटे गोड़थरिआ हे मेर नाग दुलरआ । अपने जे बैसला नाग नौगक गछिआ
नागिनि नौग बटोरधि हे मेर नाग दुलरआ ॥ २ ॥

चलइति चलइति पैआँ पिरा गेल भिखिओ न देख गरबैतिनि हे मेर नाग
दुलरआ । कहाँ गेल किय भेल गामक पटवरिआ भिखिओ न देख गरबैतिनि
हे बानू नाग दुलरआ । कहाँ गेल किय भेल गामक गोड़ैतवा भूप दव भिखिआ

* Sister of Fátimá.

दिखावह हे मोर नाग दुखबधा । सगरे समैषा नाग बैसि जे रहलाह मादव
रटना रटौलन्हि हे बाबू नाग दुखबधा ॥ ३ ॥

अपने जे बैसलाह नाग पोखरीक भिंडुवा हमरा सौं भिखिष्या मंगौलन्हि हे
बाबू नाग दुखबधा । अपने जे खाय नाग पाकल पान बिरवा नागिनि बिरिष्या
कमावे हे बाबू नाग दुखबधा । जब हम जनितऊँ जामुन फिरिष्यादि करताह
आम छोड़ि जामुन खैतऊँ हे बाबू नाग दुखबधा । जब हम जनितऊँ बड़हर
फिरिष्यादि करताह कटहर कुटार बड़हर खैतऊँ हे बाबू नाग दुखबधा । अपने
जे नाग बैसलाह नाग चन्दनक गहिष्या हमरा रटना रटौलन्हि हे बाबू
नाग दुखबधा ॥

TRANSLATION OF THE NÁG SONGS.

*Sung in the rains by low caste women as they go about begging, to
propitiate snakes.*

(1)

The mill, the mill was of stone, and the handle, the handle of
Bel and *Babul* wood. The Bráhmaṇ's daughter sat down to grind, and
the serpent hissed, (O Serpent, sweet Sir). If I had known that a snake
would be ground up, I would have swept the mill-stone with my body-
cloth, (O Serpent, sweet Sir). She who gives alms of wheat for the sake
of the serpent, will play with a lovely, lovely son, (O my sweet Serpent).
She who hides alms from the serpent, will lament throughout the months
of Srában and Bhádo, (O my sweet Serpent). She who gives alms of *Marú*
(a cheap grain) for the sake of the serpent, will play with an ugly, ugly
son, (O my sweet Serpent).

(2)

1. The serpent went off to bathe in the Ganges, and his wife com-
menced to weep, (My sweet snake).

2. His wife collects the refuse of the rolls of betel, which the serpent
eats, (My sweet snake).

3. The serpent sleeps on a lovely bed, and his wife lies on the ground
near his feet, (My sweet snake).

4. His wife collected the cloves from the clove tree on which the
serpent sat, (My sweet snake).

(3)

I go, and go, and my feet are weary, and the proud lady gives me
no alms. Where is the yillage *Paṭwári* and what has become of him?

The proud lady gives me no alms. Where is the village *Goráit*? Make the lady give me alms at once. The serpent has sat at rest throughout the whole year, and in *Bhádo* he has made us wander about for alms.

(4)

The serpent sat on the mound of a tank, and made us ask for alms. The serpent eats rolls of ripe *pán*, and his wife prepares them. If I had known that the *Jámun* fruit would complain (to you, O serpent, of being neglected by us), I would have given up mangos, and would have eaten *jámun*. If I had known that the *barhar* fruit would complain, I would have scattered my jack fruits away (in present), and would have eaten the *barhar*. The serpent has sat upon a sandal wood tree, and has made us wander about for alms.

Next follows the Song of the Famine by *Phatúri* or *Fatúri Lál*, a living poet. It is a description of the Famine of the *Fasli* year 1281 (1873-74), and was written by a man of the people. It is worth noting this fact, for it praises both the English and the *Mahárájá* of *Darbhanga* in no measured terms, and speaks of native speculation in tones of grim and unsparing satire. I can certainly say that the *Mahárájá* of *Darbhanga* had never seen it, and that certainly no Government official had ever heard of it, till I brought it to notice. Hence, it cannot have been written in a tone of false flattery, but must be a really and truly sincere production; that it chimes with the feelings of the people is shown by its immense popularity with the lower orders, and I may take it as proving that a lively gratitude is felt in the hearts of the natives of *Tirhut* for the efforts of Government and of the *Darbhanga Ráj* in the disastrous year 1874.

As already mentioned the language is not pure *Maithili*, being mixed with several *Braj* forms.

कवित्त अकाली.—॥

साज अकालिक वरनन सुनो.— चौदिस परज अकाल.—॥
 भेज वरिसात खिन्न रहि साजक.— कहुँ लागि वरनौँ हाल.—॥ १
 रोहिनि आदि धीक वरिसातक.— जेहिँ रेखाह तेहिँ गेला.—॥
 भिगिसिरा मन परज मनोरथ.— दै भीसा किकु गेला.—॥ २
 आरदरा आडम्बर भारी.— गरजत हँ चउ ओर.—॥
 पुख बख राखस धरती केर.— भेज वरखा केर ओर.—॥ ३

पुनरबख थिक बड़ा पुनीता.—। ओहो बड़ा कसरेस — —।
 बिष्वा बिड़ारक जेकिहु उपटक.—। धनि वरिसन असरेस.—। ४
 मघा भेज मगाहिष्वा ककर.—। जगभरि के नहिं जान.—।
 पुरवा पूर पक नहिं राखन.—। ककरा करव बखान्.—। ५
 उत्तरा आव आय घर बैसन.—। सपतऊं के नहिं वून.—।
 हथिष्वा मुंड मुंड दै मूनन.—। तनिकाऊं लागल वून.—। ६
 चितरा चित मित नहिं राखन.—। ओहो भेज ठाजू घाती.—।
 नाक रगौलन्दि समै नहत्तर.—। दोम नुकोकन्दि खाती.—। ७
 जोतिष पदि पदि जे जन रेकाह.—। साधि साधि भगोन.—।
 रेखागन्धित बीज सौं ओव्याकिय.—। तनि कऊं कधी बोज.—। ८
 ओराम छपागति ओहो न जानथि.—। जाहि छपा सभकाज.—।
 पानिक पन्न कबऊं जौं पुहियेन्दि.—। सेहो कहैत होइन्दि काज.—। ९
 जेहिखन नदी नाक नहिं भरवे.—। तेहिखन रौदी सरती.—।
 बिना जलें जग किहु नहिं उपजन.—। दगध भेज हथि घरती.—। १०
 ते नर रौदिक आगम बभन.—। जे हन ह्यी किसान.—।
 दैव बेपक पक नहिं राखन.—। जदि कटौनक धान.—। ११
 कोदो महुआ एको न उपजन.—। नहिं उपजन किहु साम.—।
 ब्रम्भड़ी गदरी खेतहिं सुखाएन.—। भेज विधाता वाम.—। १२
 मर्त्त भुवन में के कर रखा.—। कहीं जाय के भागि.—।
 सुखल पताल हास नहिं ओतऊं.—। सर्गऊं जागल आगि.—। १३
 एक जीवन ओहि नृपति इन्द्र के.—। जे रोकल गहि पानि.—।
 जीना जंतु विकल पुहमी में.—। ता के हो नहिं आगि.—। १४
 रनी राये एको नहिं उपजन.—। नें खेड़ी औ चीन.—।
 घर घर सोच करै नर नारी.—। दुर दिन भेज अब दीन.—। १५
 धनिक लोक सभ मनहिं रगन हथि.—। राखथि बज्जते फेरि.—।
 हसोथि बपैष्वा घरके राखथि.—। मंहगी भेज अब खेर.—। १६
 केचो कुरथी खेत मासु बेसाहन.—। जाहि कौड़ि हन अपना.—।
 कतेक जना हरिबासर ठानन.—। भात बज्जत के सपना.—। १७
 कतेक जना मिलि जनेर बेसाहन.—। गिरघन बैसन तकइ —।
 भेज धनन्तरि दूइ फसिल जग.—। राहड़ि आओर मकइ.—। १८
 काज परल तिरज्जति में भारी.—। तेंदू बहि गेज हावा.—।
 घर घर मगन करै नर नारी.—। कानि मकइ करे जावा.—। १९
 माकिक और महाजन सभ के.—। घर घर टेरी अन्न.—।

लोक मुभाषोन ओहो तजैहथि.—। सुँह गरीबक सन.—। २०
 समै देखि बनिषाँ सभ सनकस.—। फरँ जगौलक टट्टी.—।
 सुन्न दोकान सह्र में परि गेज.—। सुन्न भेज सम चट्टी.—। २१
 सूखक गास बात भौ छटपट.—। कतेक बात अब सहना.—।
 नर नारी सभ सान तेखा गज.—। बिकरी भेज अब गहना.—। २२
 मंगटीका खुटी औ तड़की.—। नकमझी नहिँ नाक.—।
 कटसरि बिहिया औ भिनभिभिषाँ.—। बाजूबंद औ बाक.—। २३
 चन्द्रहार, हैकल, औ सिकाड़ी.—। और घमौरिक दाना.—।
 सूति, नबग्रह, औ पचखंडी.—। जमुनी भेज निदाना.—। २४
 तापर दर्बजात नहिँ बचने.—। करम भेज निखट्टु.—।
 तमघैज, अढ़िया, औ पिकादानी.—। नहिँ तसजा औ बट्टु.—। २५
 बाटी, बट्टा, औ पनबट्टा.—। भोजन करैक घारी.—।
 माघव सींहि सहित खोवरना.—। नहिँ बचने घर भाड़ी.—। २६
 धन संपति घर किहु नहिँ बचने.—। सभटा परिगेल बंधक.—।
 तैखो भूख कुटल नहिँ ककरो.—। रहन पेट भेज खंधक.—। २७
 दैब खंस अबतरक कम्पनी.—। जा पर राम सहाय.—।
 मेथिलापूर बड़न जब लागय.—। से सुनि पऊचल घाय.—। २८
 खरिद अनाज अहाजहिँ बोभल.—। भरती करि करि बोरा.—।
 सदर तिलंगा ओखा पर भरती.—। और ओलाइति गोरा.—। २९
 हाजीपूर में लाख हजारन.—। कै लाखन है पटना.—।
 बाजितपूर सुलतानपूर गोला.—। नै जानत हौँ केतना.—। ३०
 गाड़ी, बैल, ककड़, उंट बिहारे.—। उबहत है सभ दाना.—।
 मिसर कन्धेखा कौ पोखरन में.—। पहिलुक अड़ी ठेकाना.—। ३१
 औ लक्ष्मेश्वर सिंह नृपति.—। माहाराज मिथिलेश.—।
 अचल राज दड़िभंगा.—। औपति हरहिँ कलेश.—। ३२
 गाड़ी बैल लाखन हजारन.—। तार्क परे घड़ेर.—।
 पहिलुक गोला मधुवन, भौड़ा.—। अपरा और अड़ेर.—। ३३
 बेनीपट्टी, औ पच महला.—। कुन्दरौल औ कमतौल.—।
 हरिहरपर, पिड़ाबह बरनौ.—। कारज कतेकाँ बरिखौल.—। ३४
 बारि पोखरि, बिरसायर बरनौ.—। पखौल को नहिँ जान.—।
 नबहद, सरिखो, औ भटपरा.—। ता सौँ दक्षिन उजान.—। ३५
 भंभारपूर, महरैज, कन्धौषो.—। मधेपूर है खास.—।
 बेनीपूर, कमान, नरैहियो.—। बरनौँ मूणपरास.—। ३६

भ्रमना है जग जानित जग में.—। मइया चौर बहौर.—।
 दुहनी चौ मइनाथपर.—। चौर जैनगर तक है दौर.—। १७
 बलदेवपुर औ ढंगा बरनौ.—। मिरजापुर लघु हाट.—।
 सीनीपटी, औ कपसीआ.—। सदर गोला सौराठ.—। १८
 गुरबा के परवरसी हाकिम.—। कर तिरऊत में आके.—।
 नहिं तो मरते कत नर नारी.—। बाले बचे सुखाके.—। १९
 कत सुरदा गरदा भै मिलते.—। असंख जीव चल जाता.—।
 सर समघी के संभा ने लम्भन.—। नहिं बचते जलदाता.—। २०
 सभके सभ उपहै भै गेल.—। धुर पोखर औ सड़क.—।
 रहि गेल ब्राह्मन सोली पखित.—। कायथ पछिमा ठाकुर फरक.—। २१
 केओ खोरसिखर नाम लिखाओल.—। केओ मोहरिर मेंट.—।
 धर्मकार्य में लुटथि रपैया.—। तें भेल सभ केर भेंट.—। २२
 केओ जमानत देके बचलाह.—। जिनका अमला नेही.—।
 ककरो मारि केत पिठि तोड़ैन्हि.—। उतरैन्हि जन्मक ठेही.—। २३
 ककरऊं गारत गत सुखाओल.—। बऊतो होअय चलाता.—।
 मातुपिता घर परिजन रोवय.—। बाबू गेलाह जइलखाना.—। २४
 ककरऊं घर भेल खानातलासी.—। नेट मोहरिर धोह.—।
 केओ अदावति में डिडिआइहथि.—। ककरऊं उपरैन्हि मोह.—। २५
 यतना सुनि हाकिम रिसिआओल.—। तें जागल जन ठीका.—।
 नाक रगौलन्हि समै मोहरिर.—। जागल चूनक टीका.—। २६
 ओग, बिकौआ, लौकिक बंधक.—। किरिआमंत सुकूल.—।
 माही, बांस, बैल, औ मइसि.—। जगह केल मकपूल.—। २७
 ताहि रपैया सौं करा मजर.—। जै कोरट सौं रीन.—।
 तें कारन बऊतो घर भगड़ा.—। भाइ भतीजा भिन.—। २८
 आए जाट बहादुर.—। औ दड़िभंगा घाम.—।
 बाबू औ बनुआन सहित मिलि.—। कीन्ह कुमैटी खान.—। २९
 * * * * *
 एह सभ संग बैठि कै.—। जाय कुमैटी भेज.—।
 अजब कार सरकार के.—। तिरऊत पऊचल रेल.—। ५३
 बाजितपुर से सड़क निकालै.—। आये दौड़िह दौड़ी.—।
 हइया गंडक पूल बन्हाए.—। आए चौरही चौरौ.—। ५४
 धर्मधीर, बलबीर, कंपनी.—। जानत है जगदीश्वर.—।
 कइमी सागर के पोखरि में.—। ताहि कीन्ह इसटीसन्.—। ५५

बड़ा जाट कलकत्तेबाजे.—। श्रीदुर्गा होर संग.—।
 आगरा के छोटा जाट बहादुर.—। बैठे सभ एकदम.—। ५६
 जुटे कमन्तर और कलकट्टर.—। बोलहिं बात नेचंड.—।
 यह पाघो हजलाघ पर बैठे.—। संग जात यह जंड.—। ५७
 खबरि गए अखबार मौं.—। मैथिल के यह हाल.—।
 सुनऊ पिरंगी अबब देखे.—। मेठऊ दुख के जाण.—। ५८
 ऊकुम दीन्ह दोउ जाट को.—। सुनऊ हमारे बैन.—।
 मदति करऊ रेखाआगको.—। क्या बैठे सौ बैन.—। ५९
 बड़ा जाट दोउ बीर उठार.—। साहेब सौ जरनैल.—।
 मेजर मजिस्टर और कलकट्टर.—। संगजात करनैल.—। ६०
 देस देस सौं अन्न मगाओण.—। दीन्ह सभनि के दाम.—।
 महामूंग, गऊन, सौ चाउर.—। बजंफा, और बदांम.—। ६१
 डोली, पटना, सौ भटसारे.—। दीली सौ अजमेर.—।
 आगरा, और कान्हापुर, छाका.—। जहाँ अन्न के ढेर.—। ६२
 भय रमाना अन्न तिरऊति में.—। जादि गाड़ी सौ बैन.—।
 गज, सुरंग, मदहा, सौ छकड़.—। संग सिपाही छैन.—। ६३
 छली सौ पैठान, मोगल सभ.—। बांकाबीर रजपूत.—।
 सोभा बरनि न जात है.—। जैसे हनुमंत दूत.—। ६४
 आगे सपर ओ मैना.—। पलटन बीर जमान.—।
 बरही सौ तरवारि गहै.—। कर गहै तीर जमान.—। ६५
 चाँड़ि सुरंग पर करै कवाहत.—। जमादार होय संग.—।
 सोभा बरनि न जात है.—। देखि तखनुक रंग.—। ६६
 करत काम सभ धाम में.—। टट अट सभ जूट.—।
 ठाहि भीड़ गाड़ी सहित.—। बान्धै सड़क सौ पूक.—। ६७
 जिले पटमें सौ भटसारे.—। प्रगना महिसौर.—।
 तहाँ बसहिं एक सखन.—। तेहि जा घर लखी दौड़.—। ६८
 श्री द्वारिका प्रशादित.—। धर्मधोर बुद्धिमान.—।
 तहसीलदार कोरट के खासा.—। जानहिं सकल जहान.—। ६९
 बाबु इसरी प्रशाद दिपौटी.—। सो मधुवन में आर.—।
 ऊकुम दीन्ह सुपरनडेंट कें.—। टोले टोले होय जाय.—। ७०
 मन पँचा मनगर भै लिय.—। बऊतो लिय खैरात.—।
 धन्य धन्य अगरेज बहादुर.—। सभ के जूटल गात.—। ७१
 गरिन, गनी, गुरवा, कब जै, जै.—। ब्राह्मन देत असीस.—।

श्रीरघुनाथ बड़े बरसाही.—। गदी जाख बरीस.—। ७२
 बतुर जाख कबि बरगत हैं.—। रह रौदी के हाक.—।
 मौरभित्त गौरजक बहादुर.—। तिरज्जति राखहिँ बहाक.—। ७३

TRANSLATION OF FATU'RÍ LÁL'S SONG OF THE
 FAMINE.

1. Hear the tale of the year 1281: On every side a famine fell. In that year the rains wasted away; how can I tell all that happened?

2. *Rohani* is the first asterism of the rainy season: but, as it came, so it departed (without rain). *Mrigásiras* fulfilled our hopes, for it gave a few drops of rain and departed.

3. *Aradrá* passed by with great majesty, thundering on every side; *Pukh* saved the face of the earth, but became the end of the rains.

4. *Punarbas* is a very holy asterism, but it was also a miser. All the seed in the seed-beds would have been utterly destroyed if blessed *Aślekhá* had not rained.

5. Who in the world does not know that *Maghá* became like a *Magadh* beggar? *Purbá Phálguní* did not prove its premises. Which asterism can I praise?

6. *Utrá* arriving found its home ready and abode there (*i. e.*, came at its proper season); but it did not give even a drop to swear by. *Hathiyá* concealed his trunk in his mouth, and the woodworm attacked him, (and left him empty).

7. *Chitrá* lost his senses and went mad, even he became a robber and a murderer. All the asterisms had their noses painted red (as a penance), and *Swátí* put his tail between his legs.*

8. All the Paṇḍits who came from Banáras, after studying astronomy; though they calculated the position of the planets, and knew all about geometry and algebra; even their word turned out false.

9. By the mercy of *Rám*, through whose mercy everything happens, they did not know the truth. If any one asked them the prospects of rain, even as they spoke, they (were shewn to be liars and) were put to shame.

10. When the rivers and streams did not fill, then there came a certainty of drought. For want of water, nothing grew on the earth. The land became as if it were burnt up.

* I have slightly altered the original here, which is very indecent. This and the five preceding verses contain a series of puns on the names of the various lunar asterisms, which it is impossible to translate.

11. The cultivators knew the approach of drought, and exclaimed, 'Fate is against us; he has turned his face from us, and has cut off the paddy by the root.'

12. "Neither the rice in the muddy low lands, nor the *marú* on the high lands has grown; nor has *sámá* grown. *Gambharí* and *gadará* have dried up in the field. God indeed has turned aside his face.

13. "In the world of mortals who can save us, where can we go, whither can we fly? Hell itself is dried up. There is no moisture on the soil, and even heaven has taken fire.

14. "Shame on the life of king Indra, who caught hold of the rains and stopped them. Living creatures became distraught upon the earth. They lost all pride in themselves.

15. "Spring crops, mustard, *mū'g* (*Phaseolus mungo*), and *chind* (*Panicum italicum*), not one has sprouted. In house and house are men and women mourning. Now indeed are our days woful."

16. On the other hand all the rich men were pleased in heart, and stored up many heaps of grain. They drew rupees into their houses in armfuls, for the *ser* of food was now dear.

17. Some who had cowries bought a field of *kurthí* (*Dolichos biflorus*), or even flesh. But how many held a continual fast, and only saw food in dreams!

18. How many men united together and bought a field of *faner* (a tall species of millet, and a food given to cattle), while the poor men sat and looked on! In the whole world there came like medicine to men, *ráhár*, and Indian-corn.

19. Truly a dreadful famine fell in Tirhut, for so did the winds blow. In house and house men and women tossed into their mouths parched Indian-corn, and thought themselves happy.

20. All the land-owners and bankers had in many houses heaps of grain. But, to deceive the people, they gazed about with faces like those of poor men.

21. The shop-keepers saw the times, and were at their wits' ends, and in terror closed their doors. The cities were full of empty shops, and all the grain markets were empty too.

22. Men's bodies were all shrivelled up, and their very speech was halting. How many things they had to bear! Men and women ceased adorning themselves and sold their ornaments.

23 and 24. *Mangtikás* (forehead ornaments), *khútis* (ear ornaments), and *tarhís* (ear-rings), *nakmunnis* (small nose-rings) were no longer seen in their proper places. *Kapsari* (necklets), *bichhiá* (toe-rings), *jhim-jhimis* (tinkling toe ornaments), *bájús* and *bā'ks* (two kinds of armlets), *chandrahárs*, *haikals*, *sikarís* (three kinds of necklaces), and *ghamauris*

(seed necklaces), *sútis* (neck rings), *navagrahs* and *pachkhāris* (two kinds of armlets), and *lasunis* (bracelets) were all expended.

25. Then not even brazen utensils escaped; for the people's fate became still worse. Water-jars, small jars, and spittoons, and rice-pots of every kind.

26. Cups, bowls, betel boxes, and plates for eating in. Neither drinking cups, after the fashion of Mádhab Sīh, nor even small drinking cups were saved.

27. None of the household wealth escaped. All went to the pawn-broker; still hunger did not desert them, and their bellies became as it were pits.

28. Then the "Company" took the form of a portion of the deity, by the help of Rám. When she heard that the city of Mithilá was about to be drowned, she ran up to save it.

29. She bought food and filled sacks and loaded them in ships. Special native soldiers and white soldiers from *Wiláyat* were entrusted with the duty.

30. To Hájípur there came thousands of hundreds of thousands of bags, and many hundreds of thousands to Patna; and in the granaries of Bázipur and Sultánpur, I cannot tell how many there were.

31. Waggons, bullocks, carts and camels carried all kinds of grain throughout Bihár. The place where they were told to meet was Kanhaiá Miśra's tank (in Darbhanga).

32. Mahárájá Lakshmesvar Sīh, Mahárájá of Mithilá, the immovable Lord of Darbhanga, the lord of Lakshmi, relieved the distress.

33. Thousands of lákhs of carts and bullocks became entangled together; the first *golás* (granaries) were those at Madhubani, Bhawára, Jafrá, and Afer.

34. I sing also of Benípaṭṭi, and the Pach Mahalá, Kumbrauli, and Kamtaul: Hariharpúr, Piṛáruch, and much work was there in Bariaul.

35. I sing of Bári Pokhari, and Birsáyar. And who does not know Paṇḍaul? Nabahad (Lohath factory), Sarisao (Surso), and Bhatpúrá, and to the south of it, Ujain.

36. I sing of Jhanjhárpúr, Mahrail, Kanhaulí, and especially of Madhepúr. Benípur, Kamán (Kewan factory), Narahiyá (Naraya), and Phúlparás.

37. Jhamná is a place renowned in the world, and so are Mahthá and Bachhaur, and the relief circuits extended from them to Duhabi, Mahináthpúr, and Jainagar (on the frontier).

38. I sing of Baldebpúr, and Dhangá, and Mirzapúr where there is a small market, Síbipaṭi and Kápsíá and the chief *golá* at Sauráth.

39. The *Hákims* came into Tirhut and relieved the poor. If they

had not done so, how many men would have dried up, and died with their little ones!

40. How many corpses would have lain in the dust (uncared for). Innumerable lives would have been lost. Even no respect would have been shown to sons-in-law,* nor would a son have remained to perform the funeral obsequies for his father.

41. Nearly every one was driven to throwing up earth on embankments, tanks and roads. Only the learned Sotí Bráhmans, Káyasths and western Thákurs escaped (from this indignity).

42. Some (of these last) made themselves overseers, and some *Muharrirs*, and others mates. In a holy cause they robbed the Government of money, and got their deserts for it.

43. Some who had friends among the court officers got off by giving bail: some got caned and had their backs scarified, and thereby expiated for all the sins of their former lives.†

44. Some wasted away in confinement awaiting their trial, and a great many were committed for trial. And their parents, wife and relations wept, saying, "The *Bábú* has gone to jail."

45. Some of the wicked *Muharrirs* and mates had their houses searched by the police. Some had to blubber in the Civil Court, and others had their moustaches pulled out (by peons).

46. When the *Hákims* heard all about this, they flew into a rage; and therefore (stopped daily work and only) gave work by contract. And all the *Muharrirs* had their noses painted red, and a white patch of lime painted on their foreheads ‡

47. *Jogs*, *Bikauás* and other Bráhmans of reputable descent, who had performed all their various duties, and were of good family, mortgaged their groves, bambóo clumps, oxen, buffaloes and land.

48. When they had spent all the money got by this, they borrowed money from the Court of Wards; and therefrom many family disputes arose, and brothers and nephews parted from each other.

49. The Lord Bahádúr (Sir Richard Temple) also came to Darbhanga, and held a Committee there with the *Bábús* (*i. e.*, the relations of the *Mahárája*).

50, 51, and 52. *Here follows a long list of names of native gentlemen who attended the Committee, which is not worth translating.*

* It is considered a great disgrace for any father-in-law to go to his son-in-law's house for help.

† *ढरौ* is properly weariness, and it is taken away (उत्तर जा रहै न्ह) by shampooing. Here the poet calls their sins a weariness, and says it was taken away by a shampooing with a rattan.

‡ *I. e.*, they were put to shame. Painting a man's nose red, and his forehead white is a favourite *zamindárl* way of disgracing a man.

53. All these sat on the Committee. The actions of Government are wonderful: for then a Railway came to Tirhut.

54. The Railway started from Bájitpur, and came along at a great rate, and, after making a bridge near Haheyá (Haya Ghát) across the Ganđak, it came straight across the marshes.

55. The virtuous and mighty Company knows who is the Almighty, and made a Railway Station (in Darbhangá) near the Lakshmi Ságar tank.

56. The Great Lord of Calcutta (Lord Northbrook) accompanied by the goddess Durgá, and by the Little Lord Bahádúr of Agrá,* came and sat together, both being white men, (and hence undistinguishable to the crowd).

57. The Commissioner and Collector met them there, and spoke in a language we could not understand (English). These five sat on the *ijlās* together, with a Joint Magistrate of the same caste.

58. The news was published in the Newspapers, that this was the condition of Mithilá, saying, "Hear, O People of England, lend your ears, and wipe away this net of sorrow."

59. They gave orders to the two Lords, "Hear our words. Help the poor cultivators. Why are you sitting at ease?"

60. The great Lord caused two heroes to arise, a *Sáhib*, and a General, and also Majors, Magistrates, and Collectors, and Colonels of the same caste.

61. They collected food from every country, and paid the price of it as well. They brought *mū'g*, wheat, and rice, *bajrá* and *grám*.

62. From Delhi, Patna, Bhaṭsáre, and Ajmer, Agrá, and Kánhpúr, and from wherever there was plenty of grain.

63. From these places grain was sent to Tirhut, on waggons and bullocks, elephants, horses, donkeys, and carts, with soldiers in brilliant uniform.

64. The soldiers were by caste Chhatrí, Paiṭhán, Mughal, and Rájput, excellent heroes. I cannot tell their splendour, which was like that of Hanunán the messenger.

65. In front went Sappers and Miners, and the young heroes of fighting regiments, wearing lances and swords, and with bows and arrows in their hands.

66. With their *Jamádárs* they mounted horse and paraded. Although I have seen their colours at the time I cannot describe their splendours.

67. They did their duty everywhere and all the plunder was stopped. They levelled mounds and groves, and made roads and bridges.

* This must mean the Lieutenant-Governor of the N. W. P. But if it does, it must be a mistake, as Sir John Strachey did not come to Darbhangá.

68. In the districts of Patna and Bhāṣāre, in Parganá Mahsaur, there lived a good man, into whose house the goddess of prosperity had come in haste.

69. Dwáriká Prasád by name, virtuous and wise. He was special Tahsildár for the Court of Wards, and knew the whole world.

70. Deputy Collector Bábu Isrí Prasád came to Madhubaní, and he went into every petty village, and gave orders to the relief superintendents.

71. People borrowed maunds of grain and were pleased at heart, and many took alms. Bless the noble Englishmen, for every one's limb became fat.

72. The poor, the rich, and the wretched alike cried : " Victory to the Company ;" and the Bráhmaṇs blessed her, and they prayed to the Lord of Raghu (God) that her reign might increase on the throne for a hundred thousand years.

73. Phatur Lál has told this tale of the famine. The Government, and the noble Governor, preserved Tírhut.

We now come to the Poems of Vidyápati Thákur. The name of this celebrated poet is a household word throughout the whole of Bihár and Bangál. I had intended at first to prefix to the following collection of his songs, a succinct account of him and of his times, but space forbids me. Suffice it to say that he was born at Bisphí* in the Madhubaní Sub-Division of the Darbhanga District, not far from Dámodarpúr, the birth-place of the still more celebrated Kálidása, in the latter half of the fourteenth century. He was the first of the old Vaishṇava master-singers who spoke and wrote in the language of the people ; and his short hymns of prayer and praise, soon became exceedingly popular. They became great favourites of the more modern Vaishṇava reformer of Bangál,—Chaitanya, and through him, songs purporting to be by Bidyápati have become as well known in Bangálí households as the Bible is in an English one. And now a curious circumstance arose,—unparalleled I believe in the history of literature. To a Bangálí, Bidyápati wrote in a difficult and strange, though cognate language, and his words were hard " to be understood of the people" : so at first a few of his hymns were twisted and contorted, lengthened out and curtailed, in the procrustean bed of the Bangálí language and metre, into a kind of bastard language neither Bangálí nor Maithilí. But this was not all,—a host of imitators sprung up,—notably one Basant Ráy of Jessore, who wrote, under the name of Bidyápati, in this bastard language, songs which in their form bore a considerable resemblance to the

* Not Bipasí as stated by other writers,—at least the village is not called Bipasí now-a-days.

matter of our poet, but which almost entirely wanted the polish and felicity of expression of the old master-singer. These songs gradually took a form more and more Bangálí, and the latest can hardly, so far as the form of the language goes, be distinguished from, the antique Bangálí of Chaṇḍí Dás and the Bidyá Sundar: they thus naturally became more popular amongst the Bangálí people than the real songs of Bidyápati, and speedily crowded out the latter from their memories. These spurious songs of Bidyápati have been more than once collected. They can all be found in that large heterogeneous mass of Bangálí poetry called the *Paḍa Kalpa Taru*, and have been republished in a connected form by Akshay Chandra Sarkár at Chinsura in a series of volumes called the *Práchína Kávyá Sangraha*, in the Bangálí year 1285 (A. D. 1878-79). Another expurgated edition has been published by Sáradá Charaṇa Mitra,* (B. S. 1285 = A. D. 1878-79) to which is prefixed an excellent Bángalí introduction bringing up to date everything that was then known about the real Bidyápati of Bisphí. In the latter work, however, the editor is still under the impression that the poems he is editing are the work of the Tirhut poet, while nothing could be further from the fact. I have gone carefully through every poem in both these collections, and am in a position to state that not more than five or six of them altogether show even a resemblance to songs admitted up here to be the work of Bidyápati.† Even these are so distorted, both in language, and in rhythm, that identification is by no means easy.‡ The songs in the Bangálí recension will not even scan according to Maithilí rules of prosody, much less can they be brought within the bounds of any rules of Maithilí Grammar.§ The fact is that both these Bangálí collections are most interesting as showing the influence of Bidyápati over the Bangálí mind, but in no way can they be considered as containing more than a very few lines really written by himself.

The songs here given are, I believe, very nearly all that are known of Bidyápati in Tirhut. A glance at them will show how different they are from their Bangálí fellows. The majority of them have been collected

* Vidyápatir Padávali, S'ri S'aradá Charaṇa Mitra sampáḍita; Calcutta, 71 Cornwallis Street, S'ri S'riśchandra Bhaṭṭacháryya, Printer and Publisher.

† In the *Práchína Kávyá Sangraha* the only songs which can be identified as bearing a resemblance, or as having lines common to admitted songs of Bidyápati are p. 15, No. 17; p. 64, No. 12; p. 72, No. 87; and p. 74, No. 85.

‡ Compare *Prá. Ká, San.* p. 15, No. 17, (= No. 17, in S'aradá Charaṇa Mitra's edition), with No. 1, in the present selections; and these two recensions, (the Bangálí, and the Maithilí), correspond much more closely than any other similar pairs noted.

§ Cf. such Bangálí forms as देबिन, used as substitutes for Maithilí देबन, or देबनउं.

from blind singers, and others whose profession it is to sing these Vaishṇava songs, but I am also indebted to the Mahārājā of Darbhāngā for many of them: I have, however, searched everywhere for them that I could consistently with my official duties, and I regret that these prevented my directly having much communication with Bidyāpati's present descendants. I have, however, learnt sufficient to be satisfied that they have no collection of their ancestor's songs.

For further information concerning Bidyāpati and his times I must refer to the books above mentioned, and to an excellent article in the Bangālī Magazine the "Banga Darsana," for 1282 (*B. S.*), *Vol. IV. p. 75*. Mr. Beames' article in the Indian Antiquary for October, 1875, *Vol. IV. p. 299*, also contains all that is important, and gives a resumé of the contents of the article in the Banga Darsana, with his own most valuable criticisms thereon. In another article in the Indian Antiquary (*Vol. II. p. 37*) Mr. Beames also gives an interesting account of the Bangālī recension of the Pseudo-Bidyāpati.

It now remains to consider the matter of Bidyāpati's poems. They are nearly all Vaishṇava hymns or *bhajans*, and as such belong to a class well known to students of modern Indian Literature. They cannot be judged by European rules of taste, and must not be condemned too hastily as using the language of the brothel to describe the soul's yearnings after God. Now that the Aphorisms of Śāṅḍilya have been given in an English dress by Mr. Cowell, no one need plead ignorance of the mysteries of the Indian doctrine of faith. "God is Love" is alike the motto of the Eastern and of the Western worlds, while the form of Love proposed is essentially different. The people of a colder Western clime, have contented themselves with comparing the ineffable love of God to that of a father to his children, while the warmer climes of the tropics have led the seekers after truth to compare the love of the worshipper for the worshipped, to that of the Supreme Mistress Rādhā for her Supreme Lord Kṛishṇa. It is true that it is hard for a Western mind to grasp this idea, but let us not therefore hastily condemn it: the glowing stanzas of Bidyāpati are read by the devout Hindú with as little of the baser part of human sensuousness, as the Song of Solomon is by the Christian priest.

For further particulars as to the Vaishṇava poets of Bangál (including Bidyāpati) see Indian Antiquary for 1873, *Vol. II. pp. 1, 37* and 187 where Mr. Beames elaborately discusses the whole question, and Dr. Rájendralál Mitra's preface to the Chaitanya Chandrodāya.

As regards Bidyāpati's prosody, it is needless to say that no rules are in existence: *Pingala's Prākṛit Sūtras* which are said to apply to Braj Bhāshā will not apply here, for I have tried them. I have therefore been compelled to analyse the metres for myself, and on another occasion

may be able to give a fuller account of the result. It must be sufficient to observe here that each foot throughout is divisible into four short instants, and that one long instant is equivalent to two short. Each foot may therefore consist of either $\cup \cup \cup \cup$, $— \cup \cup$, $\cup \cup —$, $\cup — \cup$, or $— —$. Sometimes a long syllable is divided between two feet, but in that case the three following instants of the second foot must be three short syllables, thus we find $\cup \cup \cup + \cup \cup \cup$, $— \cup + \cup \cup \cup$, $\cup — + \cup \cup \cup$.

The following schemes of metre may be noticed. Each column gives all kinds of feet allowable in this position.*

(1.)

1st foot.	2nd foot.	3rd foot.	4th foot.
$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$— \cup$
or $— \cup \cup \cup$	or $— \cup \cup \cup$	or $— \cup \cup \cup$	<i>Rhyme</i>
or $\cup — \cup \cup$	or $\cup — \cup \cup$		
or $\cup \cup — \cup$	or $\cup \cup — \cup$		
or $\cup \cup \cup —$	or $\cup \cup \cup —$		
or $— \cup \cup +$	or $\cup \cup \cup +$		
	or $\cup — \cup +$	$\cup \cup \cup$	
	or $\cup \cup \cup +$	$\cup \cup \cup$	

The principal rule in this metre is that the third foot must end with two short instants.

In one instance, (*Vide LX*), the fourth foot is simply one long syllable instead of a long and a short. The above metre is very common.

(2.) Varieties of the above, not so common, have the fourth foot $— —$, $\cup —$, or $\cup \cup \cup \cup$.

* I am quite aware that the following schemes of metre will not satisfy those who bind themselves down to the laws of the Chhandodépaka, and the Pingaládarsa, but I cannot help it, and must disarm hostile criticism by assuring my critics that I do not hastily differ from those celebrated works. I have with my own hand recorded the quantity of every syllable in Bidyápati's poems; and it is not my fault if they do not come up to the standard of metres in other dialects. I have adopted the system of counting four syllables to a foot because I found it simplest to do so, and because the lines naturally divide themselves to the reader in this way. As an example of how Bidyápati is his own rule in matters of metre, I may cite the third variety of metre noted above. In this each line contains 28 instants, with a cæsura after the 16th. The class being *Játi*, and the order being *Mátra Chhand*, this naturally suggests the well-known *Bhajan* metre called *Thumarágit* (ठुमरौ गौत), which coincides with the above description. But *Thumarágit* divides the instants of its feet thus $6 + 4 + 4 + 2$, $4 + 4 + 4 = 28$: while Bidyápati sometimes makes his 6th and 7th instants one long syllable which is incompatible with the above.

treating of the first yearnings of the soul after God,—another of the full possession of the soul by love for God,—another of an estrangement of the soul, and so on. To understand the allegory, it may be taken as a general rule that Rádhá represents the soul, the messenger *or dūtí* the evangelist or else the mediator, and Kṛishṇ of course the Deity.

The following genealogical table of Bidyápati and his ancestors and descendents has not been published, and will be found useful in fixing his date.

8. Vishṇusarmá Thákur ; of Bisapí, founder.*
7. Haráditya Thákur.
6. Karmáditya Thákur.
5. Deváditya Thákur.
4. Dhíreśvara Thákur.
3. Jaya Datta Thákur.
2. Gaṇa Pati Thákur.
1. VIDYÁPATI THÁKUR.
2. Harapati Thákur.
3. None, *alias* Ratidhar Thákur.
4. Raghu Thákur.
5. Viśva Nátha Thákur.
6. Pítámbara Thákur.
7. Náráyaṇa Thákur.
8. Dina Maṇi Thákur.
9. Tulá Thákur.
10. Eka Nátha Thákur.
11. Bhaiá Thákur.

12. Nanú Thákur.

12. Phaní Lál Thákur.

13. Banamáli Thákur.

13. Badrí Náth Thákur.

Nanú Thákur, and Badrí Náth Thákur are alive at the present time. The latter is a mere boy, his father having died quite lately.

In conclusion it may be useful to note that Bidyápati mentions the following persons in his poems :

1. Rájá Śib Śih (or Sibáy Śih).
2. Lakhimá Thakurápi.
3. Rúp Náráyaṇ.
4. Modabatí Déi.

* In the oldest documents, including those contemporary with Bidyápati, the name is spelt Bisapí. Now-a-days, however, it is spelt Bis'phi (बिसफी).

5. Práp'batí Deí.

6. Rághab Sīh.

The first of these—Rájá Sīb Sīh—was king of Sugáoná in Tirhut, and was the representative of a line of kings which has left its mark upon Mithilá. When it became extinct, this line was succeeded by that of the present Mahárájá of Darbhanga. The line of kings as given by the hereditary genealogists of Mithilá is as follows:

The seventh of his family and third of his dynasty was—

8. Bhab Sīh who came to the throne	.....	A. D.	1348
4. Deb Sīh,	.....	„	1385
5. Sīb Sīh,	.....	„	1416
6. Padm Sīh,	.....	„	1449
7. Lakhimá Debí,	.....	„	1451
8. Bísvas Debí,	.....	„	1460
9. Darp Náráyaṇ,	.....	„	1472
10. Hirday Náráyaṇ,	.....	„	1478
11. Hari Náráyaṇ,	.....	„	1513
12. Rúp Náráyaṇ,	.....	„	1527
13. Kās Náráyaṇ,	.....	„	1542*

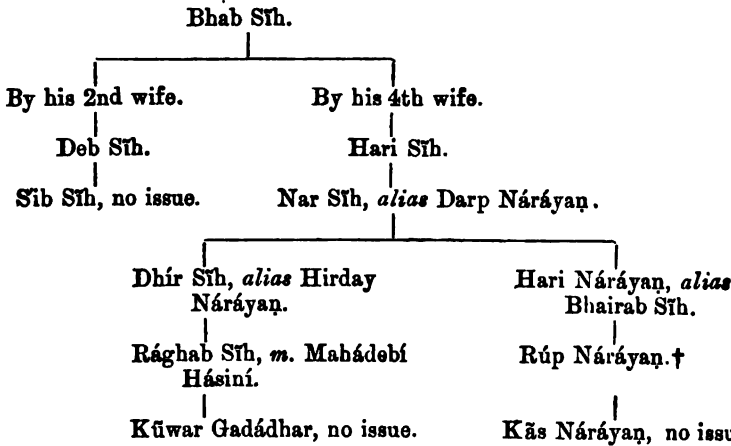
Of these, Nos. 5, 7, and 12 are according to universal tradition the first three persons in the list of those mentioned by Bidyápati. With respect, however, to Rúp Náráyaṇ there are grave reasons for doubting the tradition. A grant of land is in existence, showing that Bidyápati was a celebrated Paṇḍit in the year 1400 A. D., and Rúp Náráyaṇ did not die till 1542. So that to assume that Bidyápati and Rúp Náráyaṇ were contemporaries, assumes a most improbable longevity for both of them. Mr. Beames suggests that the Rúp Náráyaṇ of Bidyápati is simply an *alias* or family name of Sīb Sīh. Although not borne out by tradition, there are several good reasons, which (as the case has been fully argued elsewhere) I need not repeat here, for agreeing with this suggestion. It is certain that many kings of Sīb Sīh's line had *aliases* ending in Náráyaṇ. Concerning Modabatí and Práp'batí, I have no information to offer. I can find no clue to their identity in any of the genealogical lists, and Badyápati himself, gives either contradictory accounts of Modabatí, or else refers to two ladies of the same name. In Song 75, he calls her the

* The names above given may be taken as correct. I have taken much pains in searching the most authentic records. The list differs considerably from those of former writers, but these can all be traced back to Ajodhyá Prasád's History of Tirhut in which the names are written in the Urdú character, and incorrectly. The dates given are those currently reputed to be correct: but I have several reasons, which I need not here repeat, for believing them to be untrustworthy. However, for want of better ones, they are given.

beloved of king Śib Śīh, while in 76, she is styled the wife of Rághab Śīh. Local tradition makes her the wife of Bidyápati. Who Rághab Śīh was, we shall see bye and bye. In Song 37, Prán'batí is called the necklace of Rúp Náráyaṇ, and that is all the information available concerning her.

Rájá Śib Śīh had six wives,* all of whom died without issue, and two of whom, Lakhimá Thakurání and Debí Biśvás, succeeded Śib Śīh upon the throne.

The following table, abstracted from the genealogists' records, available in this subdivision, will show the relationship between Śib Śīh, Rúp Náráyaṇ, and Rághab Śīh; (if, as I doubt, the popular tradition making them three distinct persons, is correct).



It thus appears that both Rúp Náráyaṇ and Rághab Śīh were first cousins twice removed from Śib Śīh. With Kās Náráyaṇ the line of Bhab Śīh became extinct. The family is now-a-days represented only by the present Mahárání of Sugáoná and Chapáhi, who married a descendant of a collateral branch of the family, and who has no son. With her, therefore, an old royal family in Mithilá will become extinct.

But, admitting the above table to be correct, as it certainly is, the same doubt arises concerning Rághab Śīh, as that which arose concerning Rúp Náráyaṇ. They must have been contemporaries, and that being the case, it is just as improbable that Rághab Śīh could have been contemporary with Bidyápati as Rúp Náráyaṇ. Who then was the Rághab Śīh mentioned by Bidyápati? His name occurs in two songs (Nos. 61 and 76), and in one of them he is called the lord of Modabatí. I hesitate at suggest-

* Mahádebí Biśvás, M. Sajháiní, M. Rat'ná, M. Lakhimá, M. Umá, M. Guná.

† Married, (1.) M. Anumatí, (2.) M. Bhánumatí, (3.) M. S'áití, (4.) M. Medhá, (5.) a lady, name unknown.

ing a second *alias* for S'ib S'ih, but it is a remarkable coincidence that in Song 75, a woman called Modabatí is called the wife of S'ib S'ih. But here another difficulty has to be met; S'ib S'ih it is true, had six wives, but we know their names, and none of them was called Modabatí, and to make matters still more complicated, there is a tradition current in Mithilá that Modabatí was the name of the wife of Bidyápati himself. It is worth noting that the Rághab S'ih of the genealogists had only one wife, and her name was not Modabatí. On the whole, then, we have too few and too contradictory materials to our hand, to assume anything positively concerning either Rághab S'ih, or Modabatí.

॥ १ ॥ अथ वयःसंधि ॥

१ ।

गायिका सं गायक वचन ।

कामिनि कर असगाने । हेरहत हृदय हनन पचमाने ॥
 तितल बसग तन जागु । मनऊक मन समस्त भय जागु ॥
 चिकुर बहै जल धारे । जनि शशि बिनु मोहि जागत अन्दारे ॥
 कुच जुग चाब चकोवा । नीज कर कमल आनि तुच्छ देवा ॥
 तेँ संसे मुज पाँसे । बाँधि धरिष उड़ि जागत अकासे ॥
 भनहिँ बियापति भाने । सुपुख कबळ न होयत नदाने ॥

२ ।

गायिका सं दूति उक्ति ।

कंटक मोह कुसुम परगासे । बिकल भमर नहिँ पावधि नासे ॥
 भमरा भरमे रमे सब ठामेँ । तुच्छ बिनु मासति नहिँ बिसरामेँ ॥
 ओ मधुजीव तेँहिँ मधु रासे । संचि धरिष मधु मनहिँ लजा से ॥
 अपनऊँ मन दय बुभु अबगाहे । भमर मरत बध जागत काहे ॥
 भनहिँ बियापति तौँ पय जीवे । अघर सुधा रस जौँ पय पीवे ॥

३ ।

सखी सं सखी उक्ति ।

अप्यन काज कखोन नहिँ बन्ध । के न करय निष्य पति अनुबन्ध ॥
 अपन र हित सब केषो चाह । से सुपुख जे करय निबाह ॥

साजनि ताक जिवन थिक सार । खे मन दय कर पर उपकार ॥
 आरति अरतक आवय पास । अकरत बलु न करिअ निरास ॥
 खे पुनु अनतऊँ गेखें पाव । अपना मन पय रह पकताव ॥
 भनहिँ विद्यापति दैन न भाख । बड़ अनुरोध बड़ा पय राख ॥

४ ।

नायिका सँ सखी उक्ति ।

ए सखि ए सखि न बोकाइ आन । तुअ गुन लुनुधन नितेँ अब कान्द ॥
 नित २ निअर आव निनु काज । बेकतय हृदय लुकावय काज ॥
 अनतऊँ आइतेँ एतहिँ निहार । लुनुधन मयन हटय के पार ॥
 खे अति नागर तेहिँ तसु सुन । एक नखे गाँथ दुइ अनु फूल ॥
 भनहिँ विद्यापति कबि कंठहार । एक सर मनमथ दुइ जिव मार ॥

५ ।

गायक सँ नायिका उक्ति ।

कर धय कर मोहि पादे । देव में अपबप हारे । कन्दैआ
 सखि सभ तेजि अलि गेणी । न जानू कौन पथ मेणी । कन्दैआ
 हस न जाएब लुअ पासे । जाएब चौघट घाटे । कन्दैआ
 विद्यापति एहे माने । गुंजरी भजु भगवाने । कन्दैआ

॥ १ ॥ अथ श्री राधाक पूर्वराग ॥

ई ।

नायिका सँ गायक वचन ।

सरस बसन्त समय भज पाओलि
 दक्षिण पवन बऊ धीरे ।
 सपनऊँ रूप वचन एक भाखिए
 मुख सँ दुरि कर चीरे ।
 तोहर बदन सन चाँद होअथि नहिँ
 जेओ अतन बिह देका ।

जं बेरि काटि बनाओल नब कय
 तैओ तुषित नहिं भेबा ।
 दोअन तुष कअल नहिं भै सक
 से जग के नहिं जाने ।
 से घेरि जाए नुकैलाह जल भय
 पंकज निज अयमाने ।
 भनहिं बिद्यापति सुनु बर जौमति
 ई सभ लक्ष्मि समाने ।
 राजा शिवसिंह रूप नारायण
 लखिमा दह प्रति माने ।

७ ।

गायक सँ दूति बचन ।

माधव करिष्य सुमुखि समधाने ।
 तुष्य अभिसार कयलि जत सुंदरि
 कामिनि कर के आने ।
 बरिसि पयोधर धरनि बारि मर
 रैनि महाभय भीमा ।
 तहओ चकलि धनि तुष्य गुन मन गुनि
 तसु साहस नहिं सीमा ।
 देखि भवन भिति लिखल सृजंग पति
 जसु मन परम तरासे ।
 से सुबदनि कर भापइति फलि मखि
 बिऊसि आइलि तुष्य पासे ।
 निष्य पऊ परिहरि आइलि कमल मुखि
 परिहरि निष्य कुल गारी ।
 तुष्य अनुराग मधुर मद मातलि
 किछु न गुनलि बर नारी ।
 ई रस रसिक विनोदक विन्दक
 कबि बिद्यापति गावे ।
 काम प्रेम दुऊ एक मत भय रऊ
 कखने की न करावे ।

८।

सखी छत नायिका बर्बन ।

देखलि कमलमुखि कोमल देह । तिखा एक कागि कत उपजल नेह ।
 नूतन मनसिज गुबतर काज । बेकत प्रेम कत करय बेखाज ।
 खन परितजय खन आव पास । न मिलाय मन भरि न होख उदास ।
 नयनक गोचर धर नहिं होए । कर घरइत धनि मुख धर गोए ।
 भनहिं विद्यापति रहो रस गाव । अभिनव कामिनि उकुति बुभाव ।

९।

नायक सँ दूति बचन ।

तीनिक तेसर तीनिक बाम । तीनिक तेसर धनिकेर ठाम ।
 तीनि २ कय रोखलि फूल । तीनिक तेसर माधव तूल ।
 तीनि २ कय उठलिहिं भाखि । तीनिक तेसर माधव साखि ।
 भनहिं विद्यापति तीनिक नेह । नागर काँ थिक नारि सिनेह ।

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नायक सँ दूति उक्ति ।

माधव आव न जीउति राही ।
 जतवा अनिकर लेनें छलि सुन्दरि
 से सभ सोपलक ताही ।
 चानक शशिसुखि शशि केँ सोपलन्हि
 हरिन केँ सोचन कीका ।
 केसक पास चामर काँ सोपलन्हि
 पाए मनोभव पीड़ा ।
 दसन बीज दाड़िम केँ सोपलन्हि
 पिक केँ सोपलन्हि बानी ।
 देहदसा दामिनि केँ सोपलन्हि
 ई सभ ऐकडँ जानी ।
 हरि २ कय पुनि उठति धरलि धरि
 रैन गमावय जागी ।
 तोहर सिनेह जीव दय जापथि
 रहलिहिं धनि एत चागी ।

भगहिँ विद्यापति सनु मधुरापति
 गमन न पुरिह बिषवे ।
 जाह पिष्याबिय अघर सुधारस
 तो पय जीवधि जीवे ।

११ ।

सखी सँ गायिका उक्ति ।

बिह मोर परसन भेक । रघुपति दरसन देक ।
 देखि बदन अभिराम । पुरज सकस मग काम ।
 जागि उठक पघोवान । बसि गहिँ रहल गेबान ।
 भगहिँ विद्यापति भाग हे । सुपुख न कर निदान हे ।

१२ ।

गायिका सँ सखी बचन ।

कहर सुंदरि न कर बेब्याज । देखिअ तुअ अपरब सभ साज ।
 मृगमद पंक करसि अंग राग । नोन नागर परिगत होअ भाग ।
 पुगुर उठसि पक्किम दिग हेरि । कखन जायत दिन कत अहि बेरि ।
 नेपुर उपर करसि कसि घोर । दृढ़ कय परिहसि तम सम चीर ।
 उठसि बिऊसि हंसि तेजिअ सार । मोर मन भाव सघन अंधकार ।
 भगहिँ विद्यापति सनु बर नारि । धैरज कर मन भिन्नत सुरारि ।

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गायिका सँ सखी बचन ।

सुंदरि कहर न कर बेब्याजे ।
 पुख सछत फल केदऊ पाब्योत
 मदन महा सिधि आजे ।
 मृगमद तिकक अगर अनुसेपित
 सामर बसन समारि ।
 हेरह पक्किम दिग कखन होयत निग
 गुबजन नयन निहारि ।
 विनु कारख गृह करह गतागत
 मूनि नयन अरबिंदा ।

पुनक्ति तनु विजसि अकामिक
 जागि उठनि सानंदा ।
 चेतन हाथ जाथ नहिं संभव
 विद्यापति कवि माने ।
 राजा शिवसिंह रूप नारायण
 सकल कला रस जाने ।

॥ ३ ॥ अथ श्री राधाक रूप ॥

१४ ।

नायक सँ दूति बचन ।

माधव की कहव सुंदरि रूपे ।
 कतेक जतन विधि आनि समारण
 देखनि नैन सरूपे ।
 पल्लवराज चरन जुग सोमित
 गति गजराजक भाने ।
 कनक कौदलि पर सिंह समारण
 तापर नेव समाने ।
 नेव उपर दुइ कमल फुलारण
 नाक बिना बधि पाई ।
 मखिमय हार धार बळ सुरसरि
 तें नहिं कमल सुखाई ।
 अधर बिम्ब सग दसन दाड़िम बिजु
 रवि अग्नि उग्रथिक पासे ।
 राऊ दूरि बस निखरो न आवधि
 तें नहिं करधि गरासे ।
 सारंग नयन बचन पुन सारंग
 सारंग तसु समधाने ।
 सारंग उपर उगक दस सारंग
 केलि करधि मधु पाने ।

भनहिं विद्यापति सुनु बर जौमति
 रहन जगत् नहिं ध्याने ।
 राजा धिबसिंह रूप नारायण
 कखिमा दह प्रति भाने ॥

१५ ।

सखी सँ सखी बचन ।
 जाइति देखनि पथ नागरि सजनी गे
 आगरि सुबुधि सेआनि ।
 कनक कता सनि सुंदरि सजनी गे
 बिह निरमाखोल आनि ॥
 हस्ति गमनि जकाँ चणइति सजनी गे
 देखइति राज कुमारि ।
 जनिकाँ रहन सोहागिनि सजनी गे
 पाखोल पदारथ चारि ॥
 नील बसन तन घेरनि सजनी गे
 सिर देल चिकुर ससारि ।
 तापर भमरा पिवय रस सजनी गे
 बैसल पंख पसारि ॥
 कोहरि सम कटि गुन अकि सजनी गे
 लोचन खंजुज धारि ।
 विद्यापति रह गाखोल सजनी गे
 गुन पाखोलि अबधारि ॥

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नायक सँ दूति बचन ।
 माधव जाइति देखल पथ रामा ।
 गरुडासन सख तातक बाहन
 ता सम गति अभिरामा ॥
 दख सुता चारिम पति भगनी
 तनय घरखि सम रूपे ।
 सुरपति अरि दुहिता पति बैरी
 तें भरि भेकि अनूपे ॥

अदिति तनय बैरी गुब चारिम
 ता सम आनन चारिती ।
 कुंभ तनय तसु असन तनय तसु
 कोख बैसाओधि पांती ।
 नंद घरखि तनया तसु बाहन
 ता सम मांभक छीनी ।
 कामधेनु पति ता पति प्रिय फल
 उरज हनन जिमि जीमी ।
 भनहिं विद्यापति सुनु बर जौमति
 अपबप रूपक रंगे ।
 यवज अरि पतनी तातक तप
 ता सह पाविष्य संगे ।

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गायक सं दूति बचन ।

माधव देखलहुं तुष धनि आजे ।
 सुतक अति सुत तसु तनया पति
 तातक २ रामा ।
 तसु तातक सुत तनिकर उपमेय
 सेहे थिक ओहि ठामा ।
 दीस निगम दुइ आवि भिजाविष
 ताहि दिख विधि सुख आधो ।
 से बै आदि आधि रस मंगैअहि
 रहन रमखि तुष माधो ।
 पखित कां पठ जड कां पाहन
 ई गित गोरख धन्धारी ।
 भनहिं विद्यापति सैह चतुर जन
 जैह बूझत आवधारी ।

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गायक सं दूति बचन ।

माधव आइति देखलि पथ रामा ।
 अबका अबक तरा मन बेइलि

G

चिकुर चामर अगुपामा ॥
 जलनिधि सुत सन बदन सोहाण्योन
 सिखर बीज रद पाँती ।
 कनक जता जनि फड़ण सिरी फल
 बीह रचन बऊ भौती ॥
 अजेष्ठा सुत रिपु बाहन जेहन
 ता सन चण जिमि राही ।
 सागर गरह साजि बर कामिनि
 चणलि भवन पति ताही ॥
 खगपति तनय वासि रिपु तनया
 ता गति जेहन समाने ।
 हर बाहन तेहि हेरहते हेरलन्दि
 कवि विद्यापति माने ॥

॥ ४ ॥ अथ मिसन ॥

१६ ।

गायका सँ नायिक बचन ।

राज मेघ भय गरसल दूर । पथ परिचय दिवसहिं भेल दूर ।
 नहिं बरिसय अबसर नहिं होय । पुर परिजन संचर नहिं कोय ॥
 चण २ सुंदरि कर गए साज । दिवस समागम सपजत आज ॥
 गुबजन परिजन डर कर दूर । बिनु साहस अभिमत नहिं पूर ॥
 यहि संसार सारबस्तु यह । तिला एक संगम जाव जिब नेह ॥
 मनहिं विद्यापति कवि काँठ हार । कोटिऊँ न घटय दिवस अभिसार ॥

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सखी सँ नायिका बचन ।

पररहि अयलऊँ तरनि तरंग । पगु लागल कत सहरस भुजंग ॥
 निशिय निशाचर सहर साथ । भाग न मोहि केशो धयलन्दि हाथ ॥
 एत कय अयलऊँ जीव उपेखि । तइयो न भेल मोहि माधव देखि ॥
 तनि नहि पढ़लन्दि मदनक रीति । पिसुन बचन कयलन्दि परतीति ॥

दूती दम्पति दुःखो अविध । काज आनस दुःख परम विरोध ॥
भनहिं विद्यापति सुन बर नारि । धैरज धैरह भिजत सुरारि ॥

२१ ।

गायक सँ गायिका बचन ।

कुंज भवन सँ चलि भेजि हे
रोकल गिरधारी ।
एकहिं नगर बसु माधव हे
जनु कर बटवारी ॥
काहु कन्हैया मोर आचर हे
घाटत नव सारी ।
अपजस होयत जगत भरि हे
जनु करिष उधारी ॥
संगक सखि अगुआइलि हे
हम एकसर नारी ।
दामिनि आय तुलाइलि हे
एक राति अन्दारी ॥
भनहिं विद्यापति गाओल हे
सुनु मुखमति नारी ।
हरिक संगे किछु डर नहिं हे
तू हे परम गमारी ॥

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गायिका कृत खदुख बचन ।

कानन कान्ह कान हम सुनल
भै गेल आनक आने ।
हेरैति शंकर रिपु मोहि हरकन्हि
कि कहब तनिक गेआने ॥
सात पाँच हम कीखि पठाओलि
बऊ विधि लिखलि बनाई ।
से पुनि नाथ पाँच कय रखकन्हि
दुइ फेरि देकन्हि मेटाई ॥

जानम जान आंग हम सेपनि
 तै बाढ़क अति दये ।
 अघरक सोभ सँ बिखरक ससरक
 घरै चाह फेरि साँपे ॥
 भगहिँ बिद्यापति दुऊक सुदित मन
 मधुकर सोभित केसी ।
 असह सहधि कत कोमल कामिनि
 कामिनि जिव दय गेँसी ॥

॥ ५ ॥ अथ अभिसार ॥

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सखी सँ नवविवाहिता नायिका बचन ।
 कैतुक चलाखि भवन केँ सजनी मे
 संग दस चौदिसि नारी ।
 बिच २ सोभित सुंदरि सजनी मे
 जनि घर भिक्त मुरारो ॥
 से अमरन केँ खोजस सजनी मे
 पहिरि उतिम रंग चीर ।
 देखि सकल मन उपजल सजनी मे
 मुनिऊँक घित नहिँ चीर ॥
 नील बसन तन घेरलि सजनी मे
 सिर लेलि घोघट सारी ।
 जग २ पऊ केँ चलाइति सजनी मे
 सकुचक अंकम नारी ॥
 सखि सभ देखि भवन केँ सजनी मे
 घुरि आयलि सभ नारी ।
 कर धय लेल पऊ जग केँ सजनी मे
 हेरै बसन उघारी ॥
 मय बर सनमुख बोले सजनी मे
 करै जागक सखिनाखे ।

नव रस रीतु पिरित भेल सजनी मे
 दुऊ मन परम ऊकासे ।
 विद्यापति रह माखोल सजनी मे
 ई थिक नव रस रीती ।
 बयस अगल सम चित थिक सजनी मे
 दुऊ मन परम ऊकासे ।

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गायिका पूर्ण राग ।

भल भेल दंपति प्रेशव गेब । चरब चपकता कोचन लेल ॥
 दुऊक नयन कर दूतक काज । भूषब मय परिबत भेल काज ॥
 आव अनुखन देख आंचर हाथ । काज सखी सं गत कय माथ ॥
 हम अबधारनि सुन र काण्ड । नागर करघु अपन अबधान ॥
 मौह धनुष गुन काजर देख । मार नयन सर पुंख अबग्रेख ॥
 रसमय विद्यापति कवि गाव । राजा शिवसिंह बुभ रस भाव ॥

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गायक गायिका मिशन ।

चकु र सुंदरि शुभ करि आव । ततमत करैति नहिं होय काज ॥
 धनिष्य बेआकुनि कोमल कंद । कोन परबोधव सखि परजंत ॥
 सखि परबोधि सेज अब देल । पिआ हरखि उठि बांदि धरि लेल ॥
 नहिं र करय नयन ठब कोर । सुति रहनि धनि सजेआक ओर ॥
 मनहिं विद्यापति हे अवरान । सभ सं बड़ थिक आंखिक काज ॥

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गायक गायिका मिशन ।

सुंदरि चकलिहि पऊ घर ना । चऊ दिशि सखि सम कर धरि ना ॥
 जैतहिं काग परेम डर ना । जैसे अग्नि कांप राज डर ना ॥
 जैतहिं हार टुटिय गेब ना । भूखब बसन मनिन भेल ना ॥
 रोय र कजनि दहाय गेब ना । अदंकिहिं सिंदुर मेठ गेब ना ॥
 भनहिं विद्यापति माखोल ना । दुख सहि बं सुख पाखोल ना ॥

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नायक नायिका भिन्न ।

प्रथमहिँ गेलि धनि प्रीतम पासे । हृदय अधिक भेज जाज तरासे ।
 ठाढ़ि भेलिहिँ धनि चाँगो न डोसे । हेम सुरत सनि मुखडँ न बोसे ।
 कर दुऊ धय पऊ पास बैसाय । रूसलि छलि धनि बदन सुखाय ।
 मुख हेरि ताकय भमर भाँपि लेज । अंकम भरि काँ कमल मुखि लेज ।
 भनहिँ विद्यापति दैह सुमति मति । रस बुझ हिन्दूपति हिन्दूपति ।

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अभिचार सुग्धा नायिका ।

अहे सखि अहे सखि जै जुनि जाहे । इम अति बाकल आकुल नाहे ।
 बोल भरोस दय गेलि लिखाय । पऊक पखंग पर देखि बहसाय ।
 गोट २ सखि सभ गेलि बहराय । बजर केबाड़ पऊ देखन्ति लगाय ।
 तेहिँ अबसर पऊ जागल कते । चीर संभारलि जितु भेज अंते ।
 नहिँ २ करे नयन छर कोरे । काँच कमल भमरा भिन्न भोरे ।
 जैसे डगमग नलनिक नीरे । जैसे डगमग धनिक सरीरे ।
 भनहिँ विद्यापति सुनु कबिराजे । आगि जादि पुनि आगिक काजे ।

२९।

नायक ओ सुग्धा नायिका भिन्न ।

माधव सिरिस कुसुम सम राही ।
 बोभित मधुकर कोसल अबसर
 नव रस पियु अबगाही ।
 पहिल नयस धनि प्रथम समागम
 पहिलक जामिनि जामेँ ।
 आरति पति परतीति न मानधि
 कि करधि केलिक नामेँ ।
 अंकम भरि हरि सयन सुताओल
 हरल बसन अनिशेखे ।
 चाँपल रोस जलज जनि जामिनि
 भेदनि देख उपेखे ।

एक अघर कै नीवि निरोपनि
 दू पुनि तीनि न होई ।
 कुच जुग पाँच पाँच अग्नि ऊगल
 कि अय घरधि धनि गोई ॥
 आकुल अलप बेआकुल लोचन.
 आंतर पूरण गीरे ।
 मनमधि मीग बनसि अय बेधन
 देह दसो दिशि धीरे ।
 मनहिं विद्यापति दुऊक मुदित मन
 मधुकर लोमित केनी ।
 असह सहधि कत कोमल कामिनि
 जामिनि जिन दय गेली ॥

३० ।

नायक ओ सुग्धा नायिका भिजन ।

कत अनुनय अनुगत अनुरोधि । पति गृह सखिहिं सोहाओनि बोधि ॥
 विमुखि सुतनि धनि सुमुखि न होइ । भागल दल बड जावय कोइ ॥
 बालमु बेसनि बिनासिनि छोटी । मेलि न मिलय देजऊँ हिम कोटि ॥
 बसन क्पाय बदन धन गोय । बादर तर अग्नि बेकत न होय ॥
 गुबजन परिजन दुखओ नेवार । मोहर मुगल अहि मदन भंडार ॥
 भनजिं विद्यापति एहो रस जान । राय शिव सिंह कखिमा बिरमान ॥

३१ ।

जखनहिं लेल हरि कंचु अहोरि । कते परजुगति कयल अंग मेरि ॥
 तखनुक कहिनी कहिअ न जाय । साज सुमुखि धनि रहनि लजाय ॥
 करे न मिभाय दुर बड़ दीप । साज न मरय नारि कट जीव ॥
 आकम्प कठिन सहय के पार । कोमल हृदय उखड़ि गेल हार ॥
 विद्यापति कवि तखनुक भान । केओ न कहे सखि होयत बिहान ॥

३२ ।

सखि सँ नायिका बचन ।

करि कुच मंडल रखलऊँ गोय । कमल कनक गिरि भाँपि न होय ॥
 हरख सहित हेरकऊँ मुख काँति । पुनक्ति तनु नेर धर कत भाँति ॥

तखन हरण हरि अंचल मोर । रस भर ससब कसनि केर डोर ।
 सपना एक सखि देखि में आज । तखनुक कौतुक कहइते आज ।
 आनंद नोर नयन भरि गेब । प्रेमक आँकुर पखव देब ।
 विद्यापति कवि कौतुक गाव । राजा शिव सिंह बुझ रस भाव ।

३३ ।

सखी सँ नायिका बचन ।

कि कहव ए सखि केनि बिनासे । विपरित सूरत गाह अभिनासे ।
 कुच जुग चाब धराधर जानी । हृदय पड़त तेँ पऊ देब पानी ।
 मातनि मनमथ दुरि गेब जावे । अबिरल किंकिखि कंकय बावे ।
 घाम बिन्दु मुख सुन्दर जौती । कनक कनक जनि बड़ि गेब मोती ।
 कहिअ न पारिअ पऊ मुख भासा । समुख निहारि दुइ मन हासा ।
 भगहिँ विद्यापति रसमय बानी । नागरि रस पिब अभिमत जानी ।

३४ ।

सखी नायिका प्रवृत्तर ।

आज देखिय सखि बड़ि अनुमनि सनि
 बदन मखिन मुख तोरा ।
 मंद बचन तोहि के न कहव अछि
 से न कहिय किहु मोरा ।
 आजुक रैन सखि कठिन बितनि अछि
 कान्ह रभस कर मंदा ।
 गुन अबगुन पऊ एको न बुझबन्हि
 राज मरासक चंदा ।
 अधर सुखाएक केस ओभराएल
 घाम तिजक बड़ि गेला ।
 बारि बिनासनि केनि न जानधि
 भाज अबब उमि गेला ।
 भगहिँ विद्यापति सुगु बर जौमति
 ताहि कहव किअ बाधे ।
 जे किहु पऊ देब आँचर भाँपि लेनि
 सखि सभ कर उपहासे ।

३५ ।

गायक सं गायिका बचन ।

हे हरि हे हरि सुनिय अबन भरि
 अब न बिनासक बेरा ।
 गगन गगत छब सेहो अबेकत भेष
 कोकिल करइहि फेरा ॥
 चकवा मोर खोर काय चुप भेष
 खोठ मजिन भेष चंदा ।
 गगरक घेनु डगर के संघर
 कुसुदिनि बसु मकरंदा ।
 सुखकेर घान सेहो रे मजिन भेष
 अबसर भेष नहिं मंदा ॥
 विद्यापति मन इहो न निक धिक
 जग भरि करइहि निंदा ॥

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अभिसार ।

गगन गगन होख तारा । तंइखो न काऊ तजय अभिसारा ॥
 अपना सरबस कार्थे । आनक बेनि गुड़िख दुऊ चार्थे ॥
 टूटल गम मोति हारा । बेकत भेष अहि नख छत धारा ॥
 नहिं नहिं नहिं पय भाखे । तइखो कोटि जतन कर काखे ॥
 भनहिं विद्यापति बानी । यहि तीनु मंइ दूति सयानी ॥

३७ ।

राधा छब्य बिनास बर्षन ।

सुरत समाधि सुतल बर नागर
 पाखि पयोधर आपी ।
 कनक प्रंसु अनि पूजि पुआवे
 धयल सरोबर भापी ॥
 सखि हे माधव बेनि बिनासे ।

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माणति रमि खसि नाइ अगोरधि
 पुन रति रंगक खासि ।
 बदन मिकाय घयक सुख मंडक
 कमल विमल जवि चंदा ।
 भमर चकोर दुखयो खलसायक
 पीवि अमिष मकरंदा ।
 भनहिं विद्यापति सुनह मधुर पति
 राधा चरित अपारे ।
 राजा भिबसिंह रूप नारायण
 प्रायवती कंठहारे ।

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सखी सँ गायिका बचन ।

दृढ़ परिरंभनि पिड़णि मदान्हे । उबरि ऐलजुँ सखि पुरवक पुन्ये ।
 टुटि छिरिआयक मोतिक हारे । बसन लोटाएक सुरंग पनारे ।
 सुंदर कुच जुग नख कृत भरी । जनि गज कुंभ विदारक हरी ।
 अघर दसन देखि जी मोर कापि । चाँद मंडक जनु राजक भाँपे ।
 समुद्र ऐसनि निसि न पाविअ खोरे । कखन उगत मोर हित भय सूरे ।
 अब न जायब सखि पुनि पजु ठामेँ । जौँ जिव भारि नड़ावत कामेँ ।
 भनहिं विद्यापति तेजु भय काजे । आगि खारि पुनि आगिअ काजे ।

॥ ६ ॥ अथ साय ॥

३९ ।

सखी सँ गायिका बचन ।

सखि हे किलय बुभाएब कते ।
 जनिका जन्म होइत हम गेलजुँ
 ऐलजुँ तनिकर अते ।
 जाहि लय गेलजुँ से चल आयक
 तेँ तर रहणि कपाई ।

से पुनि गेख ताहि ह्रम आनखि
 तैं ह्रम परम अन्धार्ई ।
 जैतहिं नाख कमल ह्रम तोरखि
 करय चाह अवशेखे ।
 कोह कोहाएल मधुकर धायल
 तैंहि अघर कर दंघे ।
 खेखि मरल कुंभ तैं उर गासखि
 ससरि खसल कोश पासे ।
 सखि दस आगुपाकु भय चलखिहि
 तैं उर्ध खास न बाके ।
 भनहिं बिद्यापति सुनु बर जौमति
 ई सभ राखु मन गोई ।
 दिन २ मनदि सं प्रीति बड़ाएन
 बोखि बेकत अनु होई ॥

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मनदि सं नायिका बचन ।

मनदी सरूप निरूपह दोसे ।
 विनु बिचार अबिचार बुझैबह
 सासु करयबह रोसे ॥
 कौतुक कमल नाख ह्रम तोड़खि
 करय चाहखि अबतंसे ।
 रोष कोष सं मधुकर घाखोल
 तैंहि अघर कर दंसे ॥
 सरोबर घाट बाट कंटक तह
 हेरि गहिं सकलऊँ आगू ।
 साँकर बाट उनटि ह्रम चललऊँ
 तैं कुच कंटक लागू ॥
 गरुख कुंभ सिर घिर गहिं घाकब
 तैं ओ घसल कोश पासे ।
 सखि जन सं ह्रम पाकू पड़लऊँ
 तैं भेल दीर्घ निशासे ॥

पथ अपराध पिशुन परचारन
 तथिजँ उतर हम देना ।
 अमरख ताहि धैरज नहिँ रहलै
 तँ गद गद सुर भेना ॥
 भनहिँ विद्यापति सुनु बर जउबति
 ई सभ राखइ गोई ।
 मंदी सुँ रस रीति बचाओब
 गुपुत बेकत नहिँ होई ॥

॥ ६ ॥ अथ मान ॥

४१ ।

नायिकाक प्रार्थना नायक सँ ।

माधव बचन करिये प्रतिपाले ।
 बड़ जन जानि शरख अपवर्णबलि
 सागर होयत सताले ॥
 सुवन भनिये ममि तुअ अस पाओकि
 चौदिशि तोहर बड़ाई ।
 चित अनुमानि बूझि गुन गौरव
 महिमा कहसो न जाई ॥
 आगा सभ कोओ ग्रील निवेदय
 कल जानिये परिहामे ।
 बड़ाक बचन कबऊ नहिँ विषसव
 निशिपति हरिन उपामे ॥
 भनहिँ विद्यापति सुनु बर जउबति
 रह गुन कोउ न आने ।
 राय भिवैसिंह रूप नारायण
 कखिमा देइ प्रति माने ॥

४२ ।

बङ्गल बर्षन ।

बङ्ग जन जकर पिरीति रे । कोपजुं न तजय रीति रे ॥
 काग कोइल एक जाति रे । भेम भमर एक भौति रे ॥
 हेम हरदि कत बोच रे । गुनहि बुभिये उंच नीच रे ॥
 मनि कादब कपटार रे । तै कि तनिक गुन जाय रे ॥
 विद्यापति अबधान रे । सुपुख न कर निदान रे ॥

४३ ।

सखी सँ गायिका बचन ।

चानन भरम खेबनि ह्रम सजनी
 पुरत सकल मन काम ।
 कंतक दरस परस भेज सजनी
 सीमर भेज परिनाम ॥
 एकहिं नगर बसु माधव सजनी
 पर भाबिनि बस भेज ।
 ह्रम धनि एहन कलाबति सजनी
 गुब गौरव दुरि गेज ॥
 अभिनव एक कमल फुल सजनी
 दौना नीमक डार ।
 खेहे फुल ओतही सुखाएल सजनी
 रसमय फुलल नेवार ।
 बिधि बस आज आएल हृथि सजनी
 एत दिन ओतहि गमाय ।
 कोन परि करब समागम सजनी
 मोर मन नहिं पतिआय ॥
 भनहिं विद्यापति गाओल सजनी
 उचित आओत गुब साह ।
 ऊठि बधाव कर मन भरि सजनी
 आज आओत घर गाह ॥

४४ ।

गायक सँ गायिका बचन ।

बोचन अरब नुभक्ति बड़ भेद । रैनि उजागरि गबख निवेद ॥
 ततहिं जाह हरि न करह जाय । रैनि गमौकह जनिक् साय ॥
 कुच कुंकुम माखल हिच तोर । जनि अनुराग रागि कर गोर ॥
 आनक भूषण लागल अंग । उकुति बेकत होख आनक संग ॥
 भनहिं बिद्यापति बजबडँ बाध । बड़ाक अनय मौन पय साध ॥

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गायिका सँ दूति बचन ।

कमल अमर जग अकर्य अनेक । सब तंह सँ बड़ जाहि बिबेक ॥
 मानिनि तोरित करिख अभिसार । अबसर घोड़ऊ बङ्गत उपकार ॥
 मधु नहिं देलह रहनि कि खागि । से सम्पति जे परहित लागि ॥
 अति अतिशय खोजना तुख देल । जाब जीब अनुतापक भेल ॥
 तोहँ नहिं मन्दर तुख काज । भलो मन्द होख मन्द समाज ॥
 भनहिं बिद्यापति दूति कह गोए । निज अति बिनु परहित नहिं होए ॥

॥ ७ ॥ अथ विरह ॥

४६ ।

गायिकाक प्रति सखिक प्रबोधन ।

धन औबन रस रंगे । दिन दण देखिख तुजित तरंगे ॥
 सुघटित बिह बिघटावे । बाँक बिघाता की न करावे ॥
 ईशो भल नहिं रोती । हठे न करिख दुरि पुरब पिरीती ॥
 सच कित हेरय आसा । सुमरि समागम सुपडक पासा ॥
 नयन तेजय जल धारा । न चेतय चीर न पहिरय हारा ॥
 कख जोजन बस चन्दा । तैखो कुसुदिनि करय अगन्दा ॥
 जकरा जासँ रोती । दुरडक दुर गेलें दो गुन पिरीती ॥
 बिद्यापति कवि गाहे । बोलल बोल सुपड गिरबाहे ॥

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कोन बन बसथि महेस । केषो नहिं कहथि उदेस ।
 तपोवन बसथि महेस । भैरव करथि कलेस ।
 कान कुंडल हाथ मोल । ताहि बन पिष्वा मिठि बोल ।
 जाहि बन सिक्किओ न डोल । ताहि बन पिष्वा हसि बोल ।
 एकहिं बचन विच भेल । पऊ उठि परदेस गेल ।
 भनहिं विद्यापति गाव । राधा कृष्ण बनाव ।

४८ ।

नायिका छत खदुख बर्बन ।

एक दिन छलि नव रीति रे । जल भिन जेहन प्रीति रे ।
 एकहिं बचन भेल बीष रे । हसि पऊ उतरो न देल रे ।
 एकहिं पलंग पर कान्ह रे । मोर कोख दुर देश भाग रे ।
 जाहि बन केषो न डोल रे । ताहि बन पिष्वा हसि बोल रे ।
 धरब जोगिनिष्वाक भेस रे । करब मँ पऊक उदेस रे ।
 भनहिं विद्यापति भाग रे । सुपुबख न करे निदान रे ।

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परकीया नायिका सं नायक बचन ।

पुर्नक प्रेम ऐकजुं तुख हेरि । हमरा खवैत बैसलि मुख फेरि ।
 पहिल बचन उतरो नहिं देखि । नैन कटाक्ष सं जिव हरि केलि ।
 तुख शशिसुखि धनि न करिख मान । हमजुं भमर खति निकल परान ।
 आस देइ फेरि न करिये निरासे । होऊ प्रसन हे पुरह मोर आसे ।
 भनहिं विद्यापति सुनु परमाने । दुऊ मन उपजल बिरहक बाने ।

५० ।

नायिका सं नायक बचन ।

मानिनि आव उचित नहिं मान ।
 रखनुक रंग रहन सन जगइहि
 जागल पथ पचोवान ।
 जूड़ि रहनि चकमक कर चानन
 रहन समय नहिं आन ।

रहि अबसर पऊ मिषन जेहन सुख
 जकरहिं जेय से जान ।
 रभसि र अलि बिकसि र करि
 जेकर अघर मधु पान ।
 अपन र पऊ सबऊ जेमाओलि
 भूखन दुख जजमान ।
 बिबलि तरंग सितासित संगम
 ऊरज शंभु निरमान ।
 आरति पति परतियह मगइहि
 कर धनि सरबस दान ।
 दीप दिपक देखि धिर न रहय मन
 दृढ़ कर अपन गेशान ।
 संचित मदन बेदन अति दाखन
 विद्यापति कवि मान ।

५१ ।

नायिका बिलाप ।

माधव ई नहिं उचित बिचारे ।
 जनिक रहन धनि काम कला सनि
 से किअ कर अमचारे ।
 प्राबहुं ताहि अधिक कय मानब
 हृदयक हार समाने ।
 कौन परियुक्ति आन कौं ताकब
 की थिक ऊनक गेशाने ।
 हापिन पुबख कौं केशो नहिं निक कह
 जग भरि कर उपहासे ।
 निज धन अहैति नै उपभोगब
 कौनक परहिंक आसे ।
 मनहिं विद्यापति सुनु मधुरापति
 ई थिक अनुचित काजे ।
 मांगि काएब बित से यदि जेय नित
 अपन करब कौन काजे ।

५२ ।

हरि सं गायिका बचन ।

आजु परल मोहि कोन अपराधे । किष न हेरिये हरि लोचन आधे ।
 आन दिन गहि गृम काविष्य गेहा । बडु विधि बचन बुभाएब नेहा ।
 मन दै कसि रहल पडु खोई । पुरखक हृदय रहन नहिं होई ।
 भनहिं विद्यापति सुनु परमान । बाढ़न प्रेम उसरि गेब मान ।

५३ ।

सखी सं गायिका बचन ।

माधव कि कहब तिहरो खाने ।
 सुपडु कहनि अब रोस कयल तब
 कर मूलक दुऊ खाने ।
 आयल गमनक बेरि न गीन ठर
 तें किछु पुच्छियो न मेला ।
 रहन करमहिन हम सनि के धनि
 कर सं परसमनि मेला ।
 भौं हम अनितऊं रहन निठुर पडु
 कुच कांचन गिरि साधी ।
 कौसल करतल बाऊं लता जय
 दृढ़ कय रखितऊं बांधी ॥
 इ सुमिरिये अब अं न मरिये तब
 बुझि पडु हृदय पखाने ।
 हेमगिरि कुमरि चरण हृदय धर
 कबि विद्यापति माने ।

५४ ।

सखी सं गायिका बचन ।

कि कहब आहे सखि निष अगेखाने । सगरो रहनि गमःओलि माने ।
 अखन हमर मन परसन मेला । दादब अबब तखन उगि गेला ।

गुरु जन आगल कि करव केसी । तनु भापइत हम आकुल भेकी ॥
 अधिक चतुरपन भेकउं अछानी । कामक सोभ मुरऊ भेल हानी ॥
 भनहिं विद्यापति निबध मति दोसे । अबसर काज उचित नहिं दोसे ॥

५५ ।

नायिका कृत खदुख बर्षन ।

माधव तो हे अनि जाह बिदेसे ।
 हमरो रंग रमस जय जैबह
 जैबह कोन सनेसे ॥
 बनहिं गमन काब होएति दोसर मति
 बिसरि जाएव पति मोरा ।
 छिरा मनि मानिक एको नहिं मांगव
 फेरि मांगव पऊ तोरा ॥
 जखन गमन काब नयन नीर भव
 देखिबो न भेल पऊ तोरा ।
 एकाहि नगर बसि पऊ भेल परबस
 जैसे पुरत मन मोरा ॥
 पऊ संग कामिनि बऊत सोहागिनि
 चंद्र निकट जैसे तारा ।
 भनहिं विद्यापति सुनु बर जौमति
 अपन हृदय धर सारा ॥

५६ ।

नायिका बिरह ।

मेहि तेजि पिब्या मोर गेलाह बिदेस । कौनि पर खेपव बरि बरस ।
 सेज भेल परिमल फूल भेल बास । कतय भमर मोर परल उपास ।
 सुमरि र चित नही रहे घोर । मदन दहन तन दग्ध शरीर ।
 भनहिं विद्यापति काबि जय राम । की करत नाह दैव भेल नाम ॥

५७।

गायिका बिरह ।

सुंदरि बिरह सयन घर गेल । किय बिधाता जिखि मोहि देल ।
 उठलि चिहाय बैसलि सिर नाय । चउ दिसि हेरि र रहलि लजाय ॥
 नेऊक बंधु सेहो कुटि गेल । दुऊ कर पऊक खेलाओन भेल ॥
 मनहिं बिद्यापति अपबध नेह । जेहन बिरह हो तेहन सिनेह ॥

५८।

गायिका बिरह ।

माघब हमर रठल दुर देस । केओ न कहे सखि कुग्रण सनेस ॥
 जुग र जिवथु बसथु लख कोस । हमर अभाग ऊनक कोन दोस ॥
 हमर करम भेल बिह विपरीत । तेजकन्हि माघब पुरबिल प्रीत ॥
 हृदयक बेदन बान समाग । आनक दुख आन गहिं जान ॥
 मनहिं बिद्यापति कवि जय राम । कि करत नाह देब भेल नाम ॥

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गायक सँ बिरहवती गायिका बचन ।

माघब र होऊ समधान । तुअ निगु भुवन करब रितु पान ॥
 प्रथम पचीस अठारस भेल । ता सम बदन हेम हरि लेल ॥
 पचीस अठारह बीस तगु जार । छिति सुत तेसर से जिव मार ॥
 सुमरिअ माघब ओ दिन सिनेह । जे दिन सिंह गेल मीनक गोह ॥
 मनहिं बिद्यापति अछर लेख । बुध जन होय से कहे बिशेख ॥

६०।

सखी छत गायिका बिरह बर्णन ।

कुसुमित कानन कुंज बसी । नैनक काजर घोर मसी ॥
 गख सँ लिखलि नखनि दल पात । लीखि पठाओलि आखर सात ॥
 प्रथमहिं लिखकन्हि पहिल बसंत । दोसरहिं लिखकन्हि तेसराक अंत ॥
 लिखि नहिं सककन्हि अनुज बसंत । पहिलहिं पद अछि जीवक अंत ॥
 मनहिं बिद्यापति अछर लेख । बुध जन होयि से कहथि बिशेख ॥

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नायिका बिरह ।

मन परबस भेल परदेस नाह । देखि निग्राकर तन उठ धाह ॥
मदन बेदन दे मानस अन्त । काहि कहब दुख परदेस कन्त ॥
सुमरि सनेह गेह नहिँ आव । दाबन दादुर कौञ्जिण राव ॥
ससरि २ खसु निबिबन आज । बड़ मनोरथ घर पऊ न समाज ॥
भनहिँ विद्यापति सुनु परमान । बुभु कप राघव नव पद्योवान ॥

ई२ ।

नायिका बिरह ।

प्रथम एकादस दै पऊ भेल । सेहो दे बितित मोर कत दिन भेल ॥
रति अबतार बयस मोर भेल । तैओ नहिँ पऊ मोर दरसन देल ॥
अब न धरम सखि बाँचत मोर । दिन २ मदन दुगुन सर जोर ॥
चान सुख भोहि सहिओ न होए । चानन चाग बिखम सर होए ॥
भनहिँ विद्यापति गुनबति नारि । धैरज धैरऊ भिखत सुरारि ॥

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नायिका बिरह ।

माधव बूझनि तुअ गुन आज ।
पच दुग दस गुन दसगुन सै गुन
सेहो देल ज्ञान काजे ॥
चाखिस काठि चारि चौठई
से ह्रम से पऊ मोरा ।
कपटो कनैआ केनि नहिँ जानधि
कैकणि अगमक थोरा ॥
साठि काठि दह बुंद बेबरजित
से कत कर उपहासे ।
पऊक विषाद सहे नहिँ पावो
दुह बुन करव मरासे ॥

नवो बुना दय नवो बाम कर
 से उर हमर प्राने ।
 से हरखित सुँह हेरि न होय
 कारन के नहिँ जाने ।
 भनहिँ बिद्यापति सुनु बर जौमति
 ताहि करधि केस वाधा ।
 अपन जीव दय पर केँ बुभाविच
 कमल नास दुइ आधा ॥

ई४ ।

ऊधब सं गोपी बचन ।

चागन भेल बिखम सर दे
 भूखन भेल भारी ।
 सपनऊँ हरि नहिँ आरख दे
 गोकुल गिरघारी ।
 एकसर ठाढ़ि कदम तर दे
 पथ हेरधि सुरारी ।
 हरि बिनु देह दगध भेल दे
 भामर भेल सारी ।
 जाऊ जाऊ तोहिँ ऊधब हे
 तोँ हे मधुपुर जाहे ।
 चंद्र बदन नहिँ जीउति दे
 बघ लागत जाहे ।
 भनहिँ बिद्यापति तन मन दे
 सुनु गुनमति नारि ।
 आजु आबोत हरि गोकुल दे
 पथ चलु भटभारि ॥

ईपू ।

सखी सँ नायिका बचन ।

गगन गरजि घन घोर (हे सखि) कखन आखोत पऊ मेर ॥
 उगलन्हि पाँचोबान (हे सखि) अब न बचत मेर प्रान ॥
 करब कखोन परकार (हे सखि) जौवन भेज जिन काल ॥
 भनहिँ बिद्यापति भाग (हे सखि) पुरुष करहिँ परमान ॥

ईई ।

नायिका बिरह ।

माघव मास तीथि छल माघव
 अबध करिय पऊ गेलाह ।
 कुच जुग सेंधु परसि हसि कहलन्हि
 तें प्रतीति मोहि भेलाह ॥
 अबधि खोर भेज समय बेआपित
 जीवन बहि गेल आसे ।
 तखनुक बिरह जुबति नहिँ जीउति
 कि करत माघव मासे ॥
 छन १ कय काँ दिवस गमाओलि
 दिवस २ कय मासे ।
 मास २ कय बरख गमाओलि
 आव जीवन कौन आसे ॥
 आम मजर धर मन मेर गहबर
 कौकिल सबद भेज मंदा ।
 रहन बरस तेजि पऊ परदेस गेल
 कुसुम पिउल मकरंदा ॥
 कुमकुम चानन आगि जगाओल
 केषो कहे सीतल चंदा ।
 पऊ परदेस अनेक काँ राखधि
 बिपति चिन्हिये भल मंदा ॥

भगहिँ विद्यापति सुनु बर जौमति
हरिक चरब कर सेवा ।
परक अगाहत तेँ हथि अंतय
बाणसु दोस न देवा ॥

ई७ ।

गायिका बिरह ।

लिखब उनैस सताइसक संग । से पुनि लिखब पचीसक संग ।
अनिर्काँ सोपि गेला मोर आहि । से पुनि गेलाह देखब नहिँ ताहि ॥
बड़ अगुचित आनक परबेस । से पुनि ऐलाह तकर सनेस ॥
माघब अनि दीबह मोर दोस । कत दिन राखब ऊनक भरोस ॥
भगहिँ विद्यापति आखर जोख । बुध जन हो से कहे बिसेख ॥

ई८ ।

सखी सँ गायिका बचन ।

मोहन मधुपुर बास (हे सखि) हमऊँ जाएब तनि पास ॥
रखलन्हि कुबजाक नेह (हे सखि) तेजलन्हि हमरो सनेह ॥
कत दिन ताकब बाट (हे सखि) रटका जमुनाक घाट ॥
ओतहिँ रहथु दृढ़ फेरि (हे सखि) दरसन देथु एक बेरि ॥
भगहिँ विद्यापति रूप (हे सखि) मानुख जगम अनूप ॥

ई९ ।

सखी सँ गायिका बचन ।

आस कता कगाओलि सजनी
नैनक नीर पटाय ।
से फल अब तबबत भेल सजनी
आँचर तर न समाय ॥
काँच साँच पऊ देखि गेल सजनी
तसु मन भेल कुह भाग ।
दिन र फल तबबत भेल सजनी
अऊ मन न कर गेआन ॥

सभ केर पऊ परदेस बसि सजनी
 आरएण सुमिरि सिनेह ।
 हमर एहन पऊ निरदय सजनी
 नहिं मग बाढ़य नेह ॥
 भनहिं विद्यापति गाब्योण सजनी
 उचित आब्योत गुब साह ।
 ऊटि बधाव कब मग भरि सजनी
 आज आब्योत घर नाह

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सखी सँ गायिका बचन ।

प्रथम बयस हम कि कहब सजनी
 पऊ तजि गेलाह बिदेस ।
 कात हम धैरज बाँधब सजनी
 तनि बिनु सहब कसेस ॥
 आब्योन अनधि बितित भेलि सजनी
 जलधर कृपल दिनेस ।
 सिसिर बसंत उखम भेल सजनी
 पाब्योस केल परबेस ॥
 चऊ दिस भिँगुर भान कब सजनी
 पिक सुंदर कब गान ।
 मनसिज माब मरम सर सजनी
 कतेक सुनब हम कान ॥
 सेज कुसुम नहिं भाबय सजनी
 बिख सम चानन चीर ।
 जैब्यो समीर सितल बऊ सजनी
 मन बच उड़ल सरोर ॥
 भनहिं विद्यापति गाब्योण सजनी
 मग धनि करिष्य ऊषास ।
 सूदिन हेरि पऊ आब्योत सबनी
 मग जनि करिष्य उदास ॥

७१ ।

गायिका विरह ।

प्रथम समागम भेज रे । हठन रहनि बिति गेल रे ।
 नब तनु नब अगुराग रे । विनु परिचय रस माँगु रे ।
 स्तिरि सम पऊ तजि गेल रे । जीवन उपगत भेल रे ।
 अब न जिखब विनु कंत रे । आव जीव भेल कंत रे ।
 भनहिँ बिद्यापति मान रे । सुपुख गुनक निधान रे ।

७२ ।

गायिका विरह ।

कर तज लीन शोभय मुखचन्द । किसलय मितु अभिनव अरविन्द ।
 अहनिभि गरय नयन जलधार । खंजन गिजि उज्जित मोतिहार ।
 कि करति शशिमुखि कि बोलत खान । विनु अपराध बिसुख भेल कान्द ।
 विरह बिखिन तनु भेज हरास । कुसुम सुखाय रहल अहि बास ।
 भखइति संग्रय पड़ल परान । कबऊ न उपसम कब पचवान ।
 भनहिँ बिद्यापति सुन बर नारि । धैरज धैरऊ मितत सुरारि । ५९ ।

७३ ।

गायिका विरह ।

प्रथमहिँ उपजल नब अगुरागे । मन कर प्राख धरिख तसु आगे ।
 आव दिने २ भेज प्रेम पुराने । सुगुतल कुसुम सुरभि कर आने ।
 हरि सं कहब सखि हमरी विनीती । बिसरि न हलबिरे पख पियरीती ।
 रभस समय पिखा जत कहि गेला । अधरऊँ आव सेहखो दुरि गेला ।
 भनहिँ बिद्यापति इहो रस जाने । राय शिव सिंह लखिमा बिरमाने ।

७४ ।

गायक सं दूति बचन ।

माधव कि कहब ताही । तुख गुन जुबुधि सुगुध भेजि राही ।
 मखिन बसन तनु चीरे । करतल कमल नयन ठह नीरे ।
 उर पर सामरि बेनी । कमल कोष अनि कारि लगेनी ।
 केखो सखि ताकय निशासै । केखो नकनी दल करय बतासे ।

केसो बोल आयल हरी । ससरि उठषि चिर नाम सुमरी ॥
विद्यापति कवि गावे । निरह वेदन, निश्च सखि समुभावे ॥

७५ ।

सखी सँ नायिका बचन ।

बोन गुन पऊ परबद्ध भेक सजनी
बुभाषि तनिक भल मंद ।
मगमथ मन मथ तनि बिनु सजनी
देह दहय निशि चंद ॥
कह्यो पियुन घत अबगुन सजनी
तनि सम मोहि नहिँ आन ।
कतेक जतन सँ मेटिष्य सजनी
भेटय न रेख पखान ॥
जँ दुरजन कटु भाखय सजनी
मोर मन न होख बिराम ।
अनुभव राऊ पराभव सजनी
हरिन न तेज हिम घाम ॥
अइयो तरखि जल शोखय सजनी
कमल न तेजय पाँक ।
जे जन रतल जाहिँ सँ सजनी
कि करत बिह भय बाँक ॥
विद्यापति कवि गाओल सजनी
रस बुभय रसमंत ।
राजा शिवसिँह मन दय सजनी
मोदबती देई कंत ॥

७६ ।

नायक सँ दूति बचन ।

माधव देखलि बिन्दोगिनि बामे
अधर न हाँस बिलास सखी संग
अहोनिष्ठ अप तुष नामे ॥

आनन सरद सुधाकर सम तसु
 बोले मधुर धुनि वागी ।
 कोमल कमल अरुण कुन्डिलारण
 देखि मन रेणुजं जागी ।
 हृदयक हार भार भेल सुभ घनि
 नैन न होय निरोधे ।
 सखि सभ आय खेलाओलि रंग करि
 तसु मन किछुओ न बोधे ।
 रगड़ल आनन मगमद कुमकुम
 सभ तेजलि तुअ जाई ।
 जनि जलहीन मीन जक फिरइछि
 अहोनिअ रहइछि जागी ।
 दूति उपदेस सुनि मुनि सुभिरण
 तइखन चलजाइ धाई ।
 मोदवती पति राघव सिंह गति
 कबि बिद्यापति गाई ।

॥ ८ ॥ अथ विरहांत ॥

७७ ।

राधा कृष्ण विनाय ।

माधव जाय केवाड़ छोड़ाओल
 जाहि मंदिर बसु राधा ।
 चोर उघारि अघर मुख हेरल
 आन उगल हथि आधा ॥
 चौर करपूर पान हम बासलि
 चौर साँठल यकमाने ।
 सगर रैन हम त्रैलि ममाओलि
 खंडित भेल मोर माने ॥

मेथुरा नगर अटकि हम रहकऊँ
 किअ न पठाओल दूती ।
 मानिक एक मानिक दस पथरब
 ओतहि रहल पऊ सुती ।
 कमल नयन कमला पति चुंबित
 कुंभकरब सम दापे ।
 हरिक चरब धै गाबधि बिद्यापति
 राधा छव्य बिलापे ।

॥ ६ ॥ अथ गीत नाना प्रकार ॥

७८ ।

गंगाक स्तुति ।

कत सुख सार पाओल तुअ तीरे । छाड़इत निकट नयन बह नीरे ॥
 कर जोड़ि बिनमओ बिनक तरंगे । पुनु दरशन होअ पुनमति गंगे ॥
 एक अपराध दोमब मोर जानी । पाए परसल मातु तुअ पानी ॥
 कि करब जप तप जोग धेखाने । जनम छतारथ एकहिँ समाने ॥
 भनहिँ बिद्यापति समदओ तोही । अनूकाल अनु बिसरह मोही ॥

७९ ।

मायिका बचन पथिक सँ ।

पिआ मोर बालक हम तबखी ।
 कोन तप चुकौँह भेलौँह जननी ॥
 पहिर लेलि सखि एक दक्षिणक चीर ।
 पिआ के देखैति मोर दगध शरीर ॥
 पिआ लेलि गोद कँ चललि बजार ।
 हटिआक लोग पुछे के जागु तोहार ॥
 नहिँ मोर देखोर कि नहिँ छोट भाई ।
 पुरब लिखल कृप खात्री हमार ॥

बाट रे बटोहिआ कि तोहीं मोर माई ।
 हमरो समाद नैहर सेनें जाइ ।
 कहिऊन बबा किनय धेनु गाई ।
 दुधवा पिनाय कं पोसत जमाई ।
 नहिं मोरा टका अहि नहिं धेनु गाई ।
 कौने बिधि पोसव बालक जमाई ।
 भनहिं बिद्यापति सुनु बज गारी ।
 घैरज धय रऊ मिमत मुरारी ।

८० ।

परकीया नायिका ओ नायक सं प्रत्युत्तर ।

सुंदरि हे तों सुबुधि सेआनि । मरी पिआस पिआवऊ पानि ।
 के तों थिकाह ककर कुल जानि । बिनु परिचय नहिं देव पिढ़ि पानी ।
 थिकऊं पयुक्तजन राज कुमार । धनि के बिबोग भरमि संसार ।
 आबह बैसह पिय लह पानि । जे तों खोजबह से देव आनि ।
 समुर भैसुर मोर गेलाह बिदेस । खामिनाथ गेस कथि तनिक उदेस ।
 सासु घर आन्दरि नैन नहिं स्रभ । बालक मोर बचन नहिं बभ ।
 भनहिं बिद्यापति अपबय नेह । जेहन बिरह हो तेहन सिनेह ।

८१ ।

मैगा छत शिव बर्षन ।

घर घर भरमि जगम नित
 तनिकां केहन बिबाह ।
 से अब कारव गोरी बर
 ई होए कतय निबाह ।
 कतय भवन कत आगन
 बाप कतय कत माए ।
 कतऊं ठबोर नहिं ठेहर
 ककर रहन जमाए ।
 कोन कयल रह असुजन
 केओ न हिनक परिवार ।

जे कयल दिनक निबंधन
 छक थिक से पजिआर ।
 कुल परिवार एको नहिँ अनिका
 परिजन भूत बैतल ।
 देखि २ भुर होए तन
 के सहय हृदयक साल ।
 बिद्यापति कह सुंदरि
 धरऊ मन अबगाह ।
 जे अछि अनिक विवाही
 तनिकाँ सेह पै नाह ।

८२ ।

उमा सखी कृत शिव बर्षान विवाह समय ।
 आगे माई रहन उमत बर बैल
 हेमत गिरि देखि २ लगइह रंग ।
 रहन उमत बर घोड़यो न चढइक
 जेहि घोड़ रंग २ जंग ।
 बाघक छाल जे बसह पलानक
 साँपक भीरल तंग ।
 डिमिकि डिमिकि जे डमरू बजइन
 खटर २ कर अंग ।
 भकार भकार जे भाँग भकोसधि
 छटर पटर कर गाल ।
 चानन सेँ अनुरागल थिकाइन
 भसम चड़ाबधि अंग ।
 भूत पिसाच अनेक दल साजल
 सिर सेँ बहि गेण गंग ।
 भनहिँ बिद्यापति सुनिये मगाहन
 थिकाह दिगंबर भंग ।

TRANSLATION OF THE SONGS OF BIDYA'PATI JHA'KUR.*

CHAPTER I.

YOUNG LOVE.

(1.)

1. O pretty one, (haste and) bathe thyself. Lo, love searched for me and smote me on the heart.
2. The limp garments cling to thy body, and thou becomest as one who arouseth the passions of saints.
3. The water falleth down in rivers through the locks of thy hair, and it seemeth to me dark as a moonless night.
4. Thy bosom is like two fair *chakráś*.† Cover them, O cover them with thy lotus hands.
5. And if thou dread entangling them in the snare of thy arms, (fear not, but) hold them fast. (Else assuredly) will they fly away to heaven.
6. Bidyápati saith, a good husband will never be a fool.

(2.)

1. In the midst of thorns the flowers are blooming. The bee is confounded, and cannot distinguish the odours.
2. Though the bee wander, and sport everywhere; without thee, O jasmine, he cannot get rest.
3. Its life dependeth on honey, and thou art full of honey. Keepest thou the honey stored up within thy heart through modesty?
4. Consider well in thine heart; If the bee die, who will be guilty of his death?
5. Bidyápati saith, as long as it sip the nectar of thy lower lip, so long will it live.

(3.)

1. Who doth not do his own work? Who doth not serve his own master?
2. Every one seeketh his own interest; he is a good man who carrieth out his task to the end.
3. O friend, his life is precious, who willingly rendereth assistance to others.

* The following translations are not always so literal as the preceding; as all difficulties have been explained in the vocabulary.

† *Anas caurea*.

4. If one who is injured take refuge with thee, do not disappoint him as long as anything remaineth to thee.

5. (If thou disappoint him), he may perhaps obtain his desire from another, but still regret will remain in thy soul.

6. Bidyápati saith, do not proclaim thine indigence. Only the great can comply with great requests.

(4.)

1. O friend, O friend, speak not of aught else. Now Krishṇ daily desireth thy virtues more and more.

2. For no apparent reason he is continually coming near thee, and thou perceivest it in thine heart, though thou conceal it through shame.

3. Even when he is going elsewhere, he casteth a glance at thee; no one can turn aside a greedy eye.

4. He is full of devices, and so art thou; like two flowers tied upon a single stalk.

5. Bidyápati the necklace of poets saith, with one arrow Love hath smitten two hearts.

(5.)

Rádhá addresses Krishṇ at a river crossing.

1. "Catch my hand, and cross me over, I will give thee, O Kanhaiyá, a matchless necklace.

2. "All my friends went off before me, and left me alone. I know not by what path they have gone.

3. "I will not go with thee, but along the deserted bank of the river."

4. Bidyápati saith, O damsel, pray to God.

CHAPTER II.

THE COMMENCEMENT OF RÁDHÁ'S LOVE FOR KRISHṆ.

(6.)

1. The charming season of Spring is come. The southern wind bloweth gently.

2. In a dream a form said to me, "Remove the cloth from before thy face."

3. Even though the creator tried his best, the moon could not be equal to thy face (in beauty).

4. Though he cutteth (the face of the moon) several times, and shapeth (it) anew, still it cannot equal (thy) face.

5. The lotus could not obtain the excellence of thine eyes ; who in the world doth not know it.

6. Driven to shame by (the beauty of) thy lotus eyes, he went and hid himself in the water.

7. Bidyapati saith, hear O pretty one, such women are like Lakshmi in beauty.

8. I say this in the presence of king Sib Sib, Rúp Náráyañ, and Lakhimá, his queen.

(7.)

1. O Mádhab, appease the fair one.

2. What other damsel hath ever offered caresses such as she hath.

3 and 4. The clouds pour rain, and fill the earth with water, and the night is dark and fearful, still she remembered thy virtues, and hath come. There is no bound to what she will bear for thee.

5 and 6. She who trembleth at a picture of the king of serpents on a wall, hath come smiling to thee, sweet as she is, veiling her jewel face.

7. Thy beloved hath foresworn her husband's love, and come to thee in spite of all the censure of her relations.

8. The Lady is intoxicated with the sweet wine of thy love, and hence careth not for aught else.

9 and 10. Bidyapati, the wise poet and appreciator of the pleasures of love, hath sung this. When Desire and Love are together in a person's heart, what crime will he not commit.

(8.)

1. I saw the graceful form of the lotus-faced one. For awhile, how much love arose in her heart.

2. Her love is fresh and the shame thereof is great. Her affection is visible (on her face), still she trieth to conceal it.

3. Now she approacheth him, and now retreateth. She neither yieldeth to embraces with all her heart, nor doth she shew aversion.

4. Her eyes remain not steady, and when she is caught by her hand, she concealeth her face.

5. Bidyapati saith, I sing the pleasure of love ; the bride, by these actions, giveth others to understand her willingness.

(9.)

A Riddle describing Rádhdá's condition.

1. Add the third vowel* after the third one† to the vowel‡ which is

* ऊ

† र

‡ आ ; आ + ऊ = आऊ which means "come."

L

to the left of the third vowel. The body of the damsel hath become like the third* after three.

2. The blooming damsel uttering only three letters† hath at length become angered ; for Mádhab is like the third day‡ after the third one.

3. She uttered the three letters† and stood up. The witness of that fact is, O Mádhab, the third after the third day.‡

4. Bidyápati saith, the affection shown in all these 'threes' is that of a damsel for her love.

(10.)

1. O Mádhab, the pretty one can live no longer.

2. The beautiful girl hath made over everything to those from whom she took them.

(3 and 4.) Overcome by the pangs of love, she hath returned her moon-like face to the moon, the play of her eyes to the fawn, the locks of her hair to the *chámara*. §

(5 and 6). Her teeth to the seeds of the pomegranate, her speech to the cuckoo, and the form of her body to the lightning. I have learnt all this, and have come here.

7. She lieth upon the earth waking the whole night, and riseth uttering the name of Hari.

8. The damsel keepeth reciting thy love with all her heart, and only for this doth she live.

(9 and 10). Bidyápati saith, "Hear, O Mathurápati, do not longer delay, but make her drink the honey-like ambrosia of thy lower lip. Then only can she be restored to life."

(11.)

1. My Creator hath become pleased with me. Rám hath favoured me with a visit.

2. I saw his charming face, and the desires of my heart were fulfilled.

3. The five-arrowed God of Love awoke within my heart, and my wisdom could not remain in subjection.

4. Bidyápati singeth that a good husband will never drive his wife to extremities.

(12.)

1. Tell me, Sweet-heart : why conceal it ? I see thee adorned in costly garments.

* पाँच, 'five,' = पंचवान *i. e.* Kandarp the god of love.

† माधव the name of her beloved.

‡ दृश्यति = जीव which means her life.

§ Borassus Flabelliformis.

2. Thou hast scented thy limbs with musk. Who is the happy one to whom thou art about to yield thyself ?

3. Thou art continually rising, and gazing towards the west ; seeking to learn how far the day has gone, and when the sun will set.

4. Thou hast tied the tell-tale anklet, high above thine ankle (to prevent its tinkling being heard). Thou hast girded up thy raiment dark as the dark night itself.

5. With a smile dost thou rise, distilling nectar from it. O, the dark night is pleasant.

6. Bidyápati singeth, hear, O good Lady, keep patience and Murári will meet thee.

(13.)

1. Fair one, conceal not thyself.

2. If any one is so happy as to obtain thy love as the fruit of his former virtuous acts, great will be the accomplishment of his love to-day.

3. Thou hast anointed thy forehead with musk and aloes, and cunningly arranged thy nut-brown garments.

4. Thou art watching the eyes of thine elders, and, gazing towards the west, art wishing that the night may come.

5. Without a wherefore thou comest and goest in the house ; closing thy lotus eyes (in shame).

6. Thy body is quivering with excitement, smiles cover thy face without apparent reason ; and full of delight, hast thou arisen from thy couch.

7. Bidyápati the poet saith, her excuses are not probable to any one in his senses.

8. 'Rájá Síh Síh, Rúp Náráyaṇ understandeth the pleasures of every grade.'

CHAPTER III.

RÁDHÁ'S BEAUTY.

(14.)

1. O Mádhav, how shall I tell the beauty of the lovely one.

2. With great efforts the Creator hath adorned her, and I have seen her with mine own eyes.

3. Her feet are beautiful as a pair of lotuses, and her gait is stately as that of *Airávat*.*

* Indra's elephant.

4. (Her thighs are like) a golden plantain, over them he placed a slim lion's (waist), and over that a mount *Meru*.*
5. Over mount *Meru* he made two lotuses to bloom, and, though without a stalk, they overflow with loveliness.
6. Her diamond necklace is like the stream of the Gangá ; and thus those lotuses are not dried up.
7. Her lips are red like the *Bimbá* fruit, and her teeth like pomegranate seeds. The sun and moon† rise near them.
8. Ráhu‡ dwelleth afar, and doth not approach to devour them.
9. She hath eyes like a deer (*sáringa*), and the voice of the *koil* (*sáringa*), (and her brows are like) a bow (*sáringa*).
10. And over the bow appear ten bees§ (*sáringa*) who playfully sip the honey (of her brow).
11. Bidyápati saith, hear, pretty one, there is no other in this world so beautiful as she.
12. I say this in the presence of king Ś'ib Ś'ih, Rúp Náráyan, and Lakhimá, his queen.

(15.)

1. O friend, I saw a wise, and clever, and blooming damsel on the way.
2. O friend, the Creator made her like unto a golden creeper, and brought her here.
3. O friend, her gait was stately as that of an elephant, and she appeared like a princess.
4. He who will obtain one such as her for his bride, will have obtained all the four blessings, (*viz.*, wealth, virtue, desire, and salvation).
5. O friend, she wore a blue dress, and loosened the braids of her hair.
6. Over the loosened hair, O friend, a bee sat with open wings imbibing nectar
7. O friend, her waist is like that of a lion, and her eye like the lotus.
8. Bidyápati sang this, O friend, truly she hath gained every grace.

* Alluding to the stomach which has three wrinkles, and is therefore supposed to be rugged like a mountain.

† Her two eyes.

‡ The short hair of the forehead, personified as the demon of eclipses.

§ The short hair of the forehead.

(16.)

A Riddle describing Rádhá's beauty.

1. O Mádhab, I saw a fair one on the way.
2. Her gait is pleasing as that of the conveyance¹ of the father² of the friend³ of him⁴ who sits on Garuḍa
3. Like in beauty to the wife⁵ of the son⁶ of the sister⁷ of the husband⁸ of the fourth daughter⁹ of *Dakṣh*.
4. And on account of that more beautiful than the enemy¹⁰ of the husband¹¹ of the daughter¹² of the foe¹³ of the king¹⁴ of the Gods.
5. Her face is beautiful as that which comes fourth¹⁵ after the preceptor¹⁶ of the enemy¹⁷ of the sons¹⁸ of *Aditi*.
6. She hath arranged a necklace of the treasure of the children¹⁹ of the food²⁰ of the son²¹ of a pitcher.
7. The slimness of her waist is like that of the conveyance²² of the daughter²³ of the wife²⁴ of *Nand*.
8. Her breasts are round like the fruit²⁵ beloved by the lord²⁶ of the husband²⁷ of Kám Dhenu.
9. Bidyápati saith, hear, O fair ones, the tint of her form is wondrous.
10. By performing a penance like that of the father²⁸ of the wife²⁹ of the enemy³⁰ of Rábaṇ a man can attain to such as this.

(17.)

The Same.

1. O Mádhab, to-day I saw thy beloved.
- 2 & 3. "In her I see the resemblance of the son³¹ of the father³² of the wife³³ of the father³⁴ of the father³⁵ of the husband³⁶ of the daughter³⁷ of the son³⁸ of the king³⁹ of the earth.

¹ Airávat. ² Indra. ³ Arjun. ⁴ Krishṇ.

⁵ Rati. ⁶ Pradyumna, *i. e.* Kámdeb. ⁷ Rukmiṇí, *i. e.* Lakshmi. ⁸ Som. ⁹ Rohiṇí.

¹⁰ Kámdeb. ¹¹ Siva. ¹² Párvatí. ¹³ Himálaya. ¹⁴ Indra.

¹⁵ Monday, *i. e.* the moon. ¹⁶ S'ukra, *i. e.* Friday. ¹⁷ Daityas. ¹⁸ Gods.

¹⁹ Pearls. ²⁰ The sea. ²¹ Agastya.

²² A lion. ²³ Máyá, *i. e.* Durgá. ²⁴ Yasodá.

²⁵ The *bel* fruit. ²⁶ Siva. ²⁷ A bull.

²⁸ Janak. ²⁹ Sitá. ³⁰ Rám.

³¹ Moon. ³² Ocean. ³³ Lakshmi. ³⁴ Krishṇ. ³⁵ Pradyumna.

³⁶ Aniruddh. ³⁷ Ushá. ³⁸ Bápásur. ³⁹ Bali.

4 & 5. "The moon faced damsel hath adorned herself with the sixteen* (graces) and other (charms), and seeketh for thy fullest love. O Mádhab, thy beloved is of this nature.

6 & 7. This song is extremely complicated† in its meaning, and hence it is an object of study for the learned, and hard as a stone for the ignorant. Bidyápati saith, they are wise who can understand it correctly.

(18.)

The same.

1. "O Mádhab, I saw a fair damsel on the way.

2. "The spot of vermilion on her forehead was surrounded by a ring of silver stars, and her locks of hair were graceful as the *chámara*‡ and incomparable.

3. "Her face shone like the son§ of ocean, and her teeth were like a line of pomegranate seeds.

4. "Her breasts were like two *bel* fruits born upon a golden creeper, which God had created of varied hue.

5. "The sweet lady walked gracefully as the animal|| on which the enemy¶ of the son of the goat rideth.

6. "The pretty one adorned herself with the sixteen** graces, and went to her husband's house."

(7 & 8.) Kṛishṇ's gait (with excitement became devious) as that of the daughter†† of the enemy‡‡ of the son§§ of the king||| of the stars, and he bull-like searched for and gazed upon the damsel. The poet Bidyápati sang this.

* *i. e.* two, or half the number of Brahmá's four faces, being added to the numbers of the quarters of the earth and the vedas.

† See vocab. *s. v.* मोरच चन्दारी.

‡ *Borassus flabelliformis.*

§ The moon.

|| The lion.

¶ The goddess Durgá, to whom he-goats are sacrificed.

** There are seven oceans and nine planets.

†† The River Jamuná. ‡‡ चँड, which means both a swan, and the sun. §§ A pearl.

||| The moon.

CHAPTER IV.

MEETINGS.

(19.)

1. The clouds have become a demon of eclipse, and swallowed up the sun. We can hardly find our way even in the day-time.
2. "If it were not for the rain we should have no opportunity for love. Now none of the people of the town are moving abroad.
3. "Sweet one, haste and adorn thyself. To-day we can meet in the day-time.
4. "Put away all fear of thy elders and relations. A desire is never accomplished without courage."
5. In this world the one thing they yearn for is a meeting even for a moment: which is to them like a life-long love.
6. Bidyápati, the necklace of the neck of poets, saith, day-time caresses can never take place.

(20.)

1. Though there were boats to cross the river, I came secretly on foot. How many thousands of serpents clung to my feet.
2. The night demons came along with me, and it was but a happy chance that none of them caught me by the hand.
3. I threw away my life to come hither, and yet I did not see my Mádhav.
4. He hath not studied the ways of love. He hath believed the words of slanderers.
5. The messenger, and the two consorts are all foolish. Action and idleness are much opposed to each other.
6. Bidyápati saith, hear O good woman, keep patience, and Murári will meet thee.

(21.)

1. As she was coming out of the arbour Girdhári stopped her.
2. "O Mádhav, thou dwellest in one city with me, commit not high-way robbery.
3. "O Kanhaiá, let go the cloth that hideth my bosom. My new veil will be torn to pieces.
4. "Do not make me naked, the disgrace thereof will run throughout the world.
5. "My comrades have gone ahead. I am a woman and alone.
6. "The lightning is flashing and the night is dark.
- 7 & 8. Bidyápati saith, I sang this. Hear O sweet lady. Simple indeed thou art. There need be no fear in company with Hari.

(22.)

1. I heard with mine ears that Kṛishṇ was in the forest, but something else happened to me.
2. While searching for (Kṛishṇ), the enemy of Siva* seized me. What am I to say concerning his wisdom.
3. I wrote him seven† and five‡ in many varying terms.
4. But my lord agreed to five§, out of which he rubbed out two.||
5. I anointed my moon-like body with sandal, but it increased the excessive burning.
6. Tempted by my lower lip, (my hair like) a venomous serpent slipped down and wished to bite it.
7. Bidyapati saith, the minds of both are filled with joy; the bee coveting sweet honey, seeketh after amorous dalliance.
8. How could the tender damsel bear what was intolerable? Yet the night passed and gave her life.

CHAPTER V.

THE BRIDAL NIGHT.

(23.)

1. "Full of curiosity, I went, O friend, to the bridal chamber surrounded by ten (bride's-maids).
2. "In the midst, I, in my beauty, shone, (and thought), O my friend, that Murári himself would meet me in the house.
3. I adorned myself, O friend, with jewels and the sixteen (arts of love), and wore a dress of perfect colour.
4. "Looking at me the minds of all were filled with love, even, O friend, the souls of saints became disturbed.
5. "O friend, I covered¶ my body with blue garments, I had a *sári* for covering my head like a veil.
6. "When I first approached my husband, O friend, he closely clasped me in his arms.
7. "All the bride's-maids accompanied me to his house, and then returned without me.
8. "My husband caught hold of my hand, drew me near to him, and undressed me.

* The God of love.

† बिष खाय सरब, "I will take poison and die," see Vocab.

‡ नहिँ आएब, "will you not come," see Vocab.

§ नहिँ आएब, "I will not come."

|| नहिँ, "not."

¶ Lit. surrounded.

9. "Standing before me, the bridegroom spake in accents of desire.
10. "In the season of new pleasure, O friend, the minds of us both were filled with joy."
11. Bidyapati sang it, O friend, this is the way of tasting new pleasure.
12. The age of both, and their minds are the same, and the hearts of both are suited to each other.

(24.)

1. Happy are the consorts, now that their childhood has fled. The wantonness of their feet hath taken refuge in their eyes.
2. The eyes of both are become love's messengers. The fear, and the bashfulness of the damsel add a new ornament to her beauty.
3. He continually layeth his hand upon the cloth which hideth her bosom, and at the action, and in the presence of her bride's-maids, she hangeth her head in shame.
4. "Hear, hear, O Kṛishṇ, I have determined how I shall fight my fight. Do thou, my love, be careful of thyself.
5. "My eye-brows shall be my bow, strung with a line of collyrium; and the well feathered darts which will strike thee, will be the (glances of) my eyes."
6. Bidyapati the poet singeth a song of love, and Rájá Śib Śih understandeth it.

(25.)

1. Haste, haste, O lady, as if the day were propitious. Make no delay, for fear thine object be not accomplished.
2. The damsel was all distracted with fear, and her husband was tender. How could her friend comfort her and promise (a speedy) termination (to her woe).
3. Her friend comforted her, and seated her upon the couch; and her glad love arose, and took her in his arms.
4. "Nay, nay" she said, and her eyes flowed with tears; and she lay down to sleep at the further side of the couch.
5. Bidyapati saith, O Prince, there is no modesty so great as that of a down-cast eye.

(26.)

1. The beautiful one went to the house of her husband. All her friends caught hold of her hands, and surrounded her.
2. As she entered the house she felt the fear of love, even as the moon trembles in fear of Ráhu.

3. She had hardly entered the room before her necklace was broken, and her ornaments and clothing became disordered.

4. The collyrium of her eyes was washed away by her tears, and she wondered as the vermilion over her brow was rubbed off.

5. Bidyapati saith, I sang this. She gained pleasure through enduring pain.

(27.)

1. The damsel went for the first time to her love, and there was great shame and fear in her heart.

2. The damsel stood motionless ; like a golden statue she uttereth no sound with her mouth.

3. The husband caught hold of her two hands, and made her sit by his side. The damsel was displeased, and bore a melancholy face.

4. The bee uncovered her lotus face, and looked, but she covered it again ; and then he took the lotus-faced one into his lap.

5. Bidyapati saith, sweet one, pay attention ; for the monarch understandeth the delights of love.

(28.)

1. "O friend, take me not (to the bridal chamber). I am a child, and my husband is full of passion."

2. "She encouraged me with consoling words, and took me with her, and made me sit on my husband's bed.

3. "All my friends left the house one by one, and my husband fastened the door tightly.

4. "Then my glad husband became as it were aroused from sleep, and I caught hold of my clothes fearing that my life would be put to an end.

5. "I continued saying 'no,' 'no,' and tears flowed from my eyes ; but the bee commenced to struggle with the young lotus."

6. As the water on the lotus-leaf is trembling, so is the body of the damsel.

7. Bidyapati saith, hear, O great poet. If thou light fire, thou must put it to its use.

(29.)

1. "O Mádhav, the pretty one is like a *siris** flower.

2. "The clever bee tempted by (her sweetness) seizeth his opportunity ; and diving into, drinketh the new honey.

3. "The damsel is in her first youth, and the first meeting with (her husband) taketh place in the first watch of the night.

* *Acacia sirisa*.

4. "If the anxious husband is now so jealous (of her delay), what will he do when she admitteth him to enjoyment."
5. Hari caused her to sleep on his lap, and took off her clothes from every part of her body.
6. He pressed the lotus-like pretty one as in anger, and laid her on the earth.
7. She put one (hand) on her lower lip, and the other on her kirtle ; but two (hands) cannot be three.
8. How can she, therefore, conceal her breasts, on each of which arose five (finger marks like) moons.
9. Her speech was broken, her shrinking eyes were filled with tears.
10. Cupid caught a fish, (*i. e.* her eye swimming in tears) with his hook, and its body, (*i. e.* the eye) struggled (*i. e.* rolled about) in all directions.
11. Bidyápati saith, the minds of both are filled with joy ; the bee, coveting sweet honey, seeketh after amorous dalliance.
12. How could the tender damsel endure what was intolerable, yet the night passed and gave her life.

(30.)

1. She first showed anger, and then entreated, and finally agreed, and was persuaded by her friend to go to her husband's chamber.
2. The damsel slept with her face turned from her husband, nor did she smile upon him. No one can rally a defeated army.
3. The bridegroom is full of passion, and the bride is young. If thou wert to spend millions of gold, thou couldst not procure a union of these two.
4. Under the cover of her garments she concealed her face, as the moon is hidden under the cloud.
5. Though her elders and relations bid her not deny her beloved one ; she doth not dare to do so, for her treasury of love is still closed with a seal.
6. Bidyápati saith, Ráy Sib Sīh, and Lakhimá know this way of love.

(31.)

1. "When Hari snatched away my bodice, how I struggled with my limbs against him."
2. The story of that moment is untellable ; the sweet-faced damsel became silent through shame.
3. The light could not be put out as it was too far off from her hand. But still she did not die of shame, for maidens cling to life.

4. Who can bear such warm embraces. He strained the ribs over her tender heart.

5. Bidyápati the poet saith, no friend of hers was there to tell her that morning would come.

(32.)

1. "I tried to cover the orbs of my bosom with my hands, but thou canst not cover a mountain of gold with a lotus.

2. "With pleasure I gazed upon my face, and, delighted, my body assumed various forms of beauty.

3. "Hari then took away my veil, and the sweet lace of my bodice slipped down.

4. "Last night, O friend, I dreamt a dream, but my modesty forbideth my relating it.

5. "My eyes were filled with the tears of delight, and (watered by them) my seedling love hath put forth leaves."

6. Bidyápati singeth of love, and Rájá S'ib S'ih understandeth the pleasures of it.

(33.)

1. "How am I to tell, O friend, of his wantonness. My husband desired unlawful pleasure.

2. "He pretended that my twin breasts were two delicate mountains; and he laid his hands upon them, lest they should fall upon his heart (and crush it).

3. "I was intoxicated with love, and my modesty deserted me; (nor cared I that) my girdle of bells, and my anklets, kept continually tinkling.

4. "Beads of perspiration added an enhanced brilliancy to my face; like pearl-fruit forming on a golden lotus.

5. "I cannot tell the words that issued from my husband's lips. We gazed in each other's faces, and both our hearts laughed."

6. Bidyápati singeth sweet words. "Thou knowest, O damsel, that nectar which is chosen; drink it."

(34.)

1. "To-day, my friend, I see thee very melancholy, and that thy face is woe begone.

2. "Hath any one used reproachful words to thee? Thou dost not tell me any thing."

3. "Last night I passed in suffering. Kánh wickedly sported with me.

4. "He did not consider my good or bad qualities; but dimmed, like Ráhu, the circle of the moon.

5. "My lower lip he made dry, my hair he put in disorder, and perspiration washed away the mark over my forehead."*

6. The young damsel knew not how to enjoy dalliance (in moderation), and allowed the vermilion on her forehead to become besmeared.

7. Bidyápati saith, hear, O pretty woman, why should I not tell such things?

8. The present her husband gave her, she concealed in her garment, in the fear of being detected and ridiculed by her comrades.

(35.)

1. "O Hari, Hari, hear me patiently. Now is not the hour of dalliance.

2. "The stars which glittered in the sky, are no more to be seen; and the cuckoo uttereth his voice at her appointed time.

3. "The partridge and the peacock have already finished their songs, and are silent. The lip of the moon is growing dim.

4. "The village cows are wandering forth to graze upon the road. The bees are settling on the water-lilies.

5. "My lips stained red with betel have lost their brilliant colour. This is not the time for enjoyment."

6. Bidyápati saith, this is not a good action, the whole world will ridicule thee.

(36.)

1. The stars of the sky are set; still who careth to cease caresses.

2. What is another's, he pretendeth is his own; and lovingly presseth it between his hands.

3. Her necklace of pearls had been broken; and in the dim daylight the wounds of the love-conflict were visible.

4. She uttereth "Nay, nay, nay," but still he striveth to gain his object with ten million devices.

5. Bidyápati saith that amid the three (the lover, the damsel, and she who brought them together) the last is the cleverest of all.

(37.)

1. The fair bridegroom hath finished his caresses, and sleepeth with his hand upon her bosom.

2. It is as if he were worshipping a golden image of Śīb, and were covering the lotus which surmounted it with his hand.

* A तिलक can only be worn by a man. Hence the word here must mean the झंकार or other mark used by women on their foreheads.

3. O friend, such is the dalliance of Mádhab.
4. Like a bee which hath enjoyed the jasmine, he bendeth his head, and watcheth in the hope of further pleasure.
5. He approached his face to hers, and placed it on it ; as it were the moon upon a spotless lotus.
6. Both the bee and the mountain partridge are weary, after drinking the nectar of ambrosia.
- 7 & 8. Bidyápati saith, hear, O king S'ib S'ih, Rúp Náráyaṇ, and Pránbatí who is his necklace, the wondrous tale of Kṛishṇ and Rádhá.

(38.)

1. "In his warm embrace, blind with intoxication he gave me pain. I have escaped (from a great danger), through the virtuous actions of my former life.

2 & 3. "My necklace of pearls was broken and scattered, and my garments,* fell to the ground. My two breasts were torn with his nails, as a lion teareth the forehead of an elephant.

4 & 5. "When I see the marks of biting on my lower lip, my heart trembleth, as when Ráhu obscureth the circle of the moon. All night appeared to me like the fathomless ocean, and I asked myself when the sun would arise a friend to me.

6 & 7. "I shall not go again to my husband, if he thus cast my life away with love." Bidyápati saith, cast away fear and shame, for if thou once light fire, thou must put it to its use.

CHAPTER VI.

A COWHERDESS, A FAVOURITE OF KṚISHṆ,
OFFERS FALSE EXCUSES TO HER SISTER-IN-LAW, ON HER RETURN FROM
AN ASSIGNATION.

(39.)

1. "My friend, how can I satisfy my husband.
2. "At the birth of that† which (is to-day) I left my house, and did not return until its death.
3. "That‡ for which I went, came of itself ; and therefore I took shelter under a tree.
4. "When it ceased, I brought it home ; and am I therefore to be considered improper.

* See पनार in the Vocabulary.

† The sun.

‡ The water.

5. "As soon as I got (to the water) I broke the stem of a lotus, and wished to bathe.
6. "(When I bathed in) the pond, (the water) splashed, and the bees rushed forth and stung my lip.
7. "When I put the full jar (upon my head) I drew a long breath, and it fell slipping down my hair.
8. "Ten friends went with me before and behind, and (in the crowd) I was suffocated and could not speak."
9. Bidyápati saith, hear, pretty one, keep all these things concealed in thine heart.
10. Daily thy love for thy sister-in-law will increase, and thou shouldst speak so that these (secrets) should be never revealed.

(40.)

1. "O sister-in-law, thou suspectest me of being guilty, simply from my appearance.
2. "Do not say hastily that I have been faithless to my husband, nor make my mother-in-law angry.
- 3 & 4. "In sport I broke a lotus stalk, and wished to make an earring of it. Angered at this a bee flew at me from the lotus-bell and stung my lower lip.
5. & 6. "As I returned I did not see the thorn shrub on the road from the *ghát*; the path was narrow, and I missed my way and the thorns tore my bosom.
7. "The water jar was heavy, and I could not keep my head steady;—hence my dishevelled hair.
8. "I fell behind my companions, and hence my panting breath.
9. "On the way the slanderers cast reproaches at me, and I answered them on the spot.
10. "I am very foolish, and could not keep patience with them, and hence my words are broken."
11. Bidyápati saith, Hear, O damsel, keep all this secret.
12. "Conceal the ways of love from thy sister-in-law, and reveal not that which is concealed.

CHAPTER VI.

LOVEE'S QUARRELS.

(41.)

1. O Mádhab, act up to thy words.
2. Knowing thee to be mighty I took refuge in thee, and thought thou wast like ocean with all its lakes.

3. I wandered and wandered throughout the wide world, and every where heard of thy fame and greatness.
4. I have considered, myself, and have learnt from others concerning thy virtues and thy honour. Thy virtues cannot be even described by me.
5. At first every one speaketh of a man's gentleness. But not till the end will the fruit be known.
6. The words of a great man never change, even as the natural affection of the moon and the deer.
7. Bidyápati saith, hear, O good woman, this quality is not to be found in any excepting Mádhab.
8. I say this in presence of Ráy Sibai Sth, Rúp Náráyaṇ, and his queen Lakhimá Daí.

(42.)

1. A great man even when angered with one he loves, doth not give up his love for him.
2. The crow and the cuckoo are of the same kin. The beetle and the bee resemble each other.
3. Gold and turmeric are (alike in colour), but yet how different. I distinguish the good from the bad by their qualities, and not by their appearance.
4. Though a jewel be covered with mud, still its qualities are not destroyed.
5. Bidyápati saith, take it for granted, that a good husband will not drive his wife to extremities.

(43.)

1. I took him for a fragrant sandal tree, and serving him, thought, O friend, that all my desires would be accomplished.
2. I had a meeting with my love, and enjoyed his embrace, but in the end I find him out a *semal** tree, (without fragrance or fruit).
3. Though Mádhab dwelleth in the same village with me, he hath become the slave of the wives of others.
4. Though I am a damsel endowed with such excellent beauty, I have lost all my charms and my pride.
- 5 & 6. O friend, the fresh lotus flower (of myself), as it lieth in the basket made of the (bitter) *ním*† branches (of separation), is withered ; and yet (my rival) the (scentless) wild rice hath become sweet and blooming.
7. It hath chanced that my love should come to-day, after spending so many days there.

* *Bombax heptaphyllum.*† *Asadirachta Indica.*

8. Why shall I admit his embraces. My heart doth not believe in him.

9. Bidyápati saith, O friend, I sang what was proper. The appreciator of the good will come.

10. Arise, O friend, and feast to thy heart's content. To-day thy husband will come home.

(44.)

1. "Thine eyes are red; I know the great secret. They tell the grave scandal of a moonlit night.

2. "O Hari, make no excuse; go thou to her with whom thou hast spent the night.

3. "A bosom full and round as a *kumkum** hath left its impress over thy heart. It is as if love had painted thy dark skin fair.

4. "Thou wearest ornaments not thine own, betraying the tale that thou hast been with another."

5. Bidyápati saith, even speaking thus is forbidden. When a great man committeth an injustice, bear it in silence.

(45.)

1. Lotus loving bees are many in this world, but amongst all he is great who hath discretion.

2. "O proud lady, haste and yield to thy love's caresses. Opportunity is short, and the benefit is great.

3. "Thou gavest him no honey, though thou hadst no lack of it. Only that wealth is wealth by which others are benefited.

4. "Thou spakest rashly to him, and thereby didst put a flame to his heart which will only be extinguished with his death.

5. "It is not thou who art base, but thy actions. Evil communications corrupt manners."

6. Bidyápati saith, the messenger told her privately. One cannot gain one's own without another's loss.

CHAPTER VII.

SEPARATION.

(46.)

1. Happy are the days of youth and love. For a few days equal passion is seen in both.

2. Cruel fate turneth good to evil. What can it not cause to happen.

* See note to No. 76.

3. This determination of thine is not good. Be not obstinate, and depart not from thy former love.

4. Tell me the truth, whither do the eyes of thy hope gaze? Dost thou remember the meetings with thy beloved?

5. Thine eyes flow with tears. Thou payest no heed unto thy garments nor dost thou wear thy necklace.

6. Though the moon be a hundred thousand leagues away still the water-lily rejoiceth in it.

7. Mutual love increaseth the more distant the beloved ones are separated from each other.

8. Bidyapati the poet singeth, a good husband will keep his word.

(47.)

1. In what wood doth Mahes dwell? No one can tell me.

2. Mahes dwelleth in the forest of penance, and is undergoing fearful hardships.

3. With earring in his ear, and bow in hand my husband, O friend, is saying sweet things in that forest.

4. In the (dense) forest, where even reeds are motionless, doth my husband laugh and talk.

5. One single word came between us, and so my husband arose and departed.

6. Bidyapati saith, sing the actions of Radha and Krishna.

(48.)

1. Once on a time there was a young love, like the love of fish for water.

2. One word came between us, and my love smiled and did not even reply to me.

3. *Kanh* was on the same bed with me, but it seemed as if he were in a far country.

4. In the forest where none can move, doth my beloved laugh and talk.

5. I will don a hermit's weeds, and search for my love.

6. Bidyapati saith, a good husband will not drive thee to extremities.

(49.)

1. I came here searching for thee in remembrance of our love, but as I arrived thou satest with thy face turned away.

2. Thou didst not even reply to my first words, and with the glances of thine eyes thou tookest away my life.

3. O moon-faced damsel, be not too proud. I, like a bee, am uneasy in my heart.

4. Thou gavest me hope. Do not therefore disappoint me. Be gracious, and fulfil my desire.

5. Bidyápati saith, take it for authority, in the heart of both was born the arrow of separation.

(50.)

1. O proud one, shew not anger now.

2. Nature seemeth so lovely now, that it is as it were the God of love but just awakened.

3. The night is cool, and the moon shineth. No other season is comparable to this.

4. Only she who hath enjoyed them knoweth the delights of a husband's caresses at such a time.

5 & 6. Other damsels, with many smiles and caresses, and offering sweet draughts of nectar of their lower lips, have yielded themselves up to their husbands' embraces. I alone entreat and am hungry.

7. Thy navel resembleth the whirlpool at the union of the Ganges and the Yamuna, with three soft wrinkles for its waves. And (on the banks of the rivers) are thy breasts like two images (*lingas*) of S'iva.

8. Thy mourning husband yearneth for the gift. O sweetheart, bestow upon him them all.

9 & 10. Bidyápati saith, ye are a light and an (unlit) lamp: If ye come together, your hearts will no longer retain their calmness. Keep your patience under subjection. The pangs of pent up love are very pitiful.

(51.)

1. Mádhav did not consider this rightly.

2. Should he, whose wife is like love in beauty, indulge in debauchery?

3. I love him more than even my life, and value him like unto the necklace over my heart.

4. I never look on another man's face. What wisdom hath he when he doth so?

5. No one praiseth a miser* husband, and the whole world ridiculeth him.

6. Who while having his own wealth doth not make use of it, but hopeth (to use) another's wealth.

7. Bidyápati saith, hear, O Madhurápati, this is an improper action.

* One who being not satisfied with his own wife, looks after another's.

8. If the wealth obtained by begging from (others) be an everlasting one, of what use is our own ?

(52.)

1. "What fault have I committed to-day ? Why, O Hari, dost thou not cast even half a glance upon me ?

2. "On other days thou claspedst my neck, and broughtest me within the house, to tell me thy love in varied words.

3. "My husband was annoyed in his heart and slept. The heart of a husband should not be of this nature."

4. Bidyapati saith, hear words of truth. When love increaseth self-respect is lost.

(53)

1. O Mádhab, what can I say of thy wisdom ?

2. When I called thee "Dear husband" thou wast annoyed, and didst shut thine ears with both thy hands.

3. When the time of separation approached ; my sleep did not break, and so I could not ask him anything.

4. There is, O friend, no one so unfortunate as I. The precious jewel hath departed from my hand.

5. If I had known that my husband was so cruel at heart, I would have made my breasts mountains of gold.

6. And cunningly with the palms of my hands, and with my arms, like creepers, would I have bound him firmly and kept him here.

7. When I remember this, if I do not die, my heart can only be of stone.

8. The poet Bidyapati saith, O daughter of the Himálaya, keep the feet (of thy husband) on thine own heart.

(54.)

1. O friend what can I say of my folly ; I passed the whole night in pride.

2. When my heart was softened, the cruel dawn arose.

3. The elders awoke, how could I yield his caresses ? As I hid my body I was much confused.

4. I wished to shew my cleverness, and only made myself foolish. I tried to obtain my interest, and lost even the principal.

5. Bidyapati saith, it was a fault of judgment that at the time of love thou shewedst anger.

(55.)

1 & 2. O Mádhab, go not thou to a far country. Thou wilt take with thee all my happiness, and what wilt thou bring me in return?

3. As soon as thou enterest the forest thou wilt change thy mind, and thou wilt, O my lord, forget me.

4. I will not beg for a diamond, nor a pearl, nor for a ruby, but for thee, my love.

5. When thou, my love, didst depart, mine eyes were filled with tears, nor could I even see thee.

6. Though (he) dwelleth with me in the same city, my love is the slave of others. How will he fulfil my desires.

7. Fair women when with their husbands, like stars around the moon, are happy in their love.

8. Bidyápati saith, hear, O good woman, keep the True Essence in thine heart.

(56.)

1. My husband hath left me and gone to a far country, with whom shall I pass my young life?

2. My bed is soft and scented with flowers. How thirsty my bee must be where'er he dwelleth.

3. Remembering, remembering, my heart will not remain still, and my body is burnt in the fire of love.

4. Bidyápati the poet saith, Victory to *Rám*. What can a husband do when the fates are against him.

(57.)

1. The damsel, in her desolation, went to her bed-chamber, saying, "What hath God written in my destiny?"

2. She rose distraught, and sat with bended head, and looking round her, became ashamed.*

3. My beloved one hath gone; and I used to play with the two hands of my husband.

4. Bidyápati saith, O wondrous love! according to the length of separation is new love produced.

(58.)

1. My Mádhab wandered to a far country, and no one, O friend, giveth me any news of his welfare.

2. May his life be long, even though he remain a hundred thousand *kos* away from me; it is my misfortune, and he is not to blame (for this).

* *i. e.* awoke from a dream about her absent husband.

3. O God! my fate hath been reversed. My husband hath given up his former love (for me).

4. The grief of my heart is like an arrow, but how can one feel the pain borne by another?

5. Bidyapati the poet saith, Victory to *Bdm*. What can a husband do when the fates are against him?

(59.)

Rádhá enigmatically describes her woe.

1. O Mádhab, O Mádhab, be attentive (to my words). Separated from thee I will take poison.*

2. My face like the first, twenty-fifth, and twenty-eighth (letters),† hath been withered by snow.

3. The twenty-fifth, eighteenth, and twentieth (letters)‡ burn my body. The third§ after the son|| of earth taketh my life away.

4. Remember, O Mádhab, the affection of those days when the lion¶ went to the house of the fish.

5. Bidyapati saith, write the letters in alphabetical order. The wise can explain them.

(60.)

The same in the form of a letter.

1. "The grove is full of flowers, and I sit apart: I use the collyrium of my eye for dark ink.

2. "I write upon the leaf of a lotus with my nails these seven letters."**

3. First she wrote the first day of spring, secondly, she wrote that the third day was passed.††

* The number of भुवन or "worlds" is fourteen, and that of रितु or "seasons" six; and fourteen and six are equal to बीस "twenty" = विष "poison."

† कमल or "lotus."

‡ मदन "Love."

§ दृश्यति, see Vocabulary, s. v. देखर.

|| संगत.

¶ Any word commencing with स (here सक्त) is represented by the सिंह रामि; and any word commencing with प (here पद) is represented by मीन रामि. Hence the sentence means "when you put your head under my foot."

** कुसुमित कानन. There is here a play on the word कुसुमित, vide Vocabulary s. v. अमृज.

†† Cf. प्रथमेऽहनि चांडाली द्वितीये चर्मकारिणी.

द्वितीये रजकी प्रोक्ता चतुर्थे खानमाचरेत् †.

4. She could not write the one which followeth spring, for the first sentence was putting her life to an end (through remembrance of her husband).

5. Bidyápati saith, count the letters. Those who are wise can tell the purport.

(61.)

1. My mind is distraught, and my husband is in a foreign country. When I gaze upon the moon, flames rise in my body.

2. The pains of love penetrate to the bottom of my heart. To whom shall I tell my distress, for my husband is in a far country.

3 & 4. My kirtle remembering his love, and that he is not come home, and (hearing) the intolerable songs of the frogs and cuckoos, is slipping down to-day. My love is great, but I cannot find my husband.

5. Bidyápati saith, hear and take it for granted, King Rághab Síh can understand young love (*lit.* the five-arrowed one).

(62.)

1. My husband went away giving me the first and the eleventh (letters),* but it is many days since the term of the promise expired.

2. My age is the Pleasure of Love in visible form, and yet my husband hath not shown his face.

3. Now, O friend, my chastity can no longer remain safe. Day by day the arrow of love will become doubly strong.

4. I cannot even endure the light of the moon nor of the sun, even the application of sandal-wood seemeth to me like an intolerable arrow.

5. Bidyápati saith, hear, O good woman. Have patience and Murári will meet thee.

(63.)

An enigmatical letter from Rádhá to Kṛishṇ.

1. O Mádhab, I understand thee now.

2. Though thou madest a hundred thousand promises to return, of what effect are they ?

3. Take four† from forty and divide it by four, and my husband and I are the result.

4. The deceitful Kanhaiá doth not know how to enjoy caresses ; he hath brought my life to an end.

* ऋट = "promise" in Maithilí.

† 40 - 4 = 36. ३६ = 9 = नव which means also "new," "youthful."

5. Take ten* from sixty and then cut off the cypher, and that is that which laugheth at me.

6. I cannot bear the disappointment caused by my husband, and so I will add a cypher to two† and take it.

7. That‡ which followeth from writing nine cyphers preceded by nine, is like the life of my heart.

8. I cannot with pleasure look on my lotus face. Who doth not know the reason.

9 & 10. Bidyápati saith, hear, O good woman; if thou split a lotus stalk, it will give a lesson to others, and thereby give up its life. (For within the stalk is a slender filament which no one can separate into two parts, and which therefore is a model for true love.) Who can object to learn such a lesson?

(64.)

1. "Sandal-wood is now an intolerable arrow to me, and my ornaments a burden.

2. "Hari, the upholder of the mountain in *Gokul* doth not appear to me even in my dreams.

3 & 4. "Murári standeth alone beneath the *Kadamb*§ tree, and seeketh for the path (to me). Separated from Hari, my heart burneth, and my garments lose their brightness.

5 & 6. Speed thee, speed thee, O *Udhab*. Go thou to *Mathurá*. The moon-faced damsel can no longer live, and who will be blamed for her murder?

7 & 8. Bidyápati saith, hear me attentively, O good woman, to-day Hari will come to *Gokul*. Haste, and look for him on the path.

(65.)

1. The fearful cloud thundereth aloud in the sky, O friend. When will my husband come to me?

2. Love hath arisen, O friend, now my life hath no chance of safety.

3. What can I do; my youth hath become the cause of my death.

4. Bidyápati saith, O friend, have confidence in thy husband.

(66.)

1. "It was on the seventh day of the month of *Baisákh* that my love made a promise to me and went away.

2. "He touched my two breasts which are the incarnation of *Síva*, and smilingly promised me, and I believed him.

* 60 - 10 = 50; 5 = पंच, "an assembly of five persons," i. e. people in general.

† 20 = बीस which also means "poison."

‡ 9000000 = नव पद्म "a young lotus."

§ *Nanda orientalis*.

3. "The term of the pledge hath passed, and hope hath flowed away from my life."

4. Under the pangs of that separation the damsel will surely die. Hence how can the (burning hearts) of *Baisákhi* harm her.

5 & 6. Counting the moments I passed the days, counting the days the months, and counting the months the years. Now there is no hope of my life.

7. The mango trees were in flower. In the forest of my heart, the cuckoo was singing gently.

8. At such a tender age my husband went to a distant land, and drank the nectar of the flower.

9. Me even *kumkum** and sandal-wood burn, and yet there are people who call the moon cool.

10. My husband far from me (forgetteth me), and hath many loves. Truly in distress I learn those who are true and those who are false to me.

11 & 12. Bidyapati saith, hear fair damsel, adore the feet of Hari. Thy love is unwillingly in a foreign country, and therefore do not abuse him.

(67.)

Rádhá enigmatically threatens to be unfaithful to Kṛishṇ.

1. I will write the nineteenth† letter with the twenty-seventh. Then again I will put down with them the twenty-fifth.

2. That which my love, at the time of leaving me, entrusted to me, alas, hath fled; and I do not see it.

3. It is very unbecoming that another man should enter the house. But the man has come; and in search of it.

4. O Mádhab, do not blame me for it. How long shall I retain a hope of keeping it.

5. Bidyapati saith, count the letters. They who are wise can tell the purport of "it."

(68.)

1. Mádhab dwelleth in Madhupúr. O friend, we also will go to him.

2. He loveth Kubjá, and hath given up his love (for us) also.

3. How long may we look for his advent, O friend? He hath gone to the banks of the Jamuná.

4. Let him take up his abode there, but let him once come here, and shew his face.

5. Bidyapati saith, O friend, the beauty and form of the man are incomparable.

* See note to No. 76.

† 19th letter च, 27th र, 25th स. चरन "virtue" is the answer to the riddle.

(69.)

1. O friend, I planted the creeper of my hope, and watered it with the tears of my eyes.
2. The fruit is now ripe, nor can the cloth that covereth my bosom contain it.
3. My husband when he went away saw it while yet unripe. Doth he know that the mist hath been dispersed.
4. Day by day the fruit is ripening. My husband, O friend, doth not understand this in his heart.
5. All others' husbands, though they went to distant countries, came back and remembered their love ;
6. But my Lord is so void of mercy that affection never increaseth in his heart.
7. Bidyápati saith, O friend, I sang what was proper. The appreciator of the good will come.
8. Arise, O friend, and feast to thy heart's content. To-day thy husband will come home.

(70)

1. What can I say. In my first youth, O friend, my love left me and went to a far country.
2. O friend, I can no longer have patience, and bear the grief of separation.
3. The appointed time of his arrival hath passed away, the cloud hath covered the face of the sun.
4. The winter, the spring, and the summer have passed, and the rainy season hath set in.
5. The crickets are chirping all around, O friend. The cuckoo is singing his sweet song.
6. The god of love, O friend, hath inflicted with his arrow a mortal wound. How many of these (exciting songs) am I to hear with mine ear?
7. A bed of flowers no longer pleaseth me, O friend: even sandal wood and apparel appear like poison unto me.
8. The wind bloweth cool, and yet my mind, and my speech, have deserted my body.
9. Bidyápati saith, O friend, I say this. The damsel should rejoice in heart.
10. The husband will find a propitious day, and will come on it. Be not disappointed.

(71.)

1. The meeting between the two had taken place for the first time The night had passed away in obstinacy.
2. They were strangers and their love was fresh. Without previous acquaintance he had demanded pleasure.
3. "My husband went away when my breasts were small like nuts. Now my youth has become apparent.
4. "Now I can not live without my love. Now my life hath come to an end."
5. Bidyápati saith, the good husband is full of virtue.

(72.)

1. Her moon-like face hidden in her hands, shineth like a fresh lotus covered with its tendrils.
2. Day and night tears flow from her eyes. The bird-like* pupil is swallowed up, and tears fall from them like strings of pearls.
3. What can the moon-faced one do, and what can others say. For no fault of hers Kánh hath turned away his face.
4. Through the intolerable separation her frame hath wasted away. The flower hath withered, the scent only remaineth.
5. Such are her lamentations, that I fear she will not live. Love never alloweth any one to remain master of himself.
6. Bidyápati saith, hear O good woman, keep patience and Murári will meet thee.

(73.)

1. "At first when our love was new, thy soul wished to throw its life before it.
2. "Now that that love is daily growing old; thou thinkest thine own lotus withered, and another more fragrant.
3. "O friend, tell my prayer to Hari. He will not forget the love of former days.
4. "In the days of my love's caresses, he promised me many things, but hath not performed as much as I could tell with half my lip."
5. Bidyápati saith, Ráy Síh Síh, and his Queen Lakhimá know this love.

(74.)

1. O Mádhab, what am I to say of her? The sweet one desireth thy virtues and loveth thee.

* *वाकज* a species of wagtail (*Motacilla alba*).

2. Soiled apparel covereth her body, and under her lotus hand her eyes shed tears.
3. A nut brown braid of hair (hath fallen from her brow, and) lieth upon her bosom. It appeareth like a black bee attached to a lotus-bell.
4. One of her comrades gazeth at her heaving form, another fanneth her with a lotus leaf.
5. Some console her by saying "Hari hath come," and when thy name is called to her remembrances she faintly riseth.
6. Bidyapati, the poet singeth, she trieth to make the pangs of her separation known to her companions.

(75.)

1. O friend, to whose graces hath my love succumbed? Now I understand his virtues and his vices.
2. O friend, separated from him, Love maketh my heart to boil. The very moon of night burneth my body.
3. O friend, though the slanderers relate to me hundreds of his faults; still to me no one is like him.
4. O friend, though thou try with many efforts to rub it out, a line engraved on stone cannot be effaced.
5. O friend, though the wicked speak bitterly of him, my heart is not disturbed.
6. O friend, consider that the deer marks on the moon, even though obliterated (for a time) by Ráhu, never leave her face.
7. O friend, even though the sun dry up the water, the lotus doth not desert the mud.
8. O friend, to her who loveth her love, what can even an angry God do.
- 9 & 10. Bidyapati the poet sang, and Rájá Sib Sih, the beloved of Modabati Deí, is full of love and understandeth it fully.

(76.)

The messenger tells Rádhá's woes to Krishn.

1. O Mádhab, I saw a damsel separated from her beloved.
2. There is no smile on her lower lip, nor doth she sport with her comrades; day and night she murmureth thy name.
3. She uttereth sweet sounding words from a mouth, which is like an autumn moon (in beauty).
4. I have perceived and seen that the red lotus hath blossomed, and accordingly I am come.

5. The necklace on the heart of the pretty one hath become a burden, nor do her eyes cease shedding tears.

6. All the comrades meet and invite her to sport, and indulge in pleasure, (but) her heart doth not heed them.

7. She hath given up rubbed sandal, and musk and the *kumkum*,* and hath left all other pleasures in thy absence.

8. As a fish without water leapeth in pain, so doth she wake day and night.

9. He heard the words of the messenger and in his soul remembering (his wife), departed immediately.

10. Bidyápati the poet singeth, Rághab Síh, Lord of Modabatí, is the only refuge.

CHAPTER VIII.

REUNION.

(77.)

1. Kṛishṇ cometh and openeth the door of the house in which Rádhá liveth.

2. He lifted the cloth, and saw her lips and face, which appeared like a half moon.

3. "I put small pieces of camphor into the *pán* leaf, and arranged the sweetmeats.

4. "I passed the night sitting, and my pride was broken."

5. "I stayed in Mathurá, why didst thou not send a messenger to me?"

6. "I am one jewel here, and there are many jewels scattered about. And my husband slept there."

7. The Lord of Lakshmi kissed her lotus eyes, and pressed her to his heart with the strength of Kumbh Karaṇ.

8. Bidyápati, meditating on the feet of Hari, singeth the lament of Rádhá and Kṛishṇ.

CHAPTER IX.

MISCELLANEOUS.

(78.)

Prayer addressed to the Ganges.

1. How sweet are the boons I have obtained upon thy bank. As I leave thee mine eyes fill with tears.

* Kumkum is the sealing-wax sphere filled with red powder used at such festivals as the Holí, by the holiday-makers, to throw at each other.

2. With clasped hands I adore thy pure waves. Holy Gangá, may I see thee once again.

3. One fault of mine thou knowest, and wilt pardon. I have touched, O mother, with my feet, thy water.

4. Why need I perform silent prayer, or penance, devotion, or pious meditation. I look upon them as equally ineffectual, for my life hath been blessed by thee.

5. Bidyapati saith, my prayer to thee is this, forget me not in the hour of death.

(79.)

A comical song, in which a wife complains about the tender age of her husband.

1. My husband is a child, and I am a full blown damsel. (In a former life) what penance did I insufficiently perform, that I am as his mother.

3. My friend, I dressed myself in garments of the south ; but when I saw my husband my body became burnt up with disappointment.

5. I took my husband in my lap and went to market, and the market people asked "What is he to you?"

7. "He is not my husband's younger brother, nor is he my little brother. In my former life it was written that he should be my husband.

9. "O wayfarer on the road, you are my brother. Go on a message to my father's house.

11. "Tell my father to purchase a milch cow, that he may give his son-in-law milk to drink, and nourish him.

13. "I have no money, and no milch cow. How am I to bring up his little son-in-law?"

15. Bidyapati says, hear O woman of Braj. Have patience and Murári will meet thee.

(80.)

A song of Intrigue.

1. "O fair one, you are wise and clever ; I am dying of thirst, give me a drink of water."

2. "Who are you, and of what family? Without previous acquaintance, I give no man a seat, or water."

3. "I am a traveller, and a *Bájpút* ; and, separated from my love, I wander over the world."

4. "Come, and be seated, and drink water. Whatever you ask for I will give you.

5. "My father-in-law and brother-in-law are gone to a far country, and my husband has gone to search for them.

6. "My mother-in-law is in the house, but she is blind and cannot see. My child does not understand my speech."

7. Bidyápati says, O wondrous love! according to the length of separation new love is produced.

(81.)

SIVA'S MARRIAGE.

A friend of Umá laments her lot.

1. One who wanders in every house from the beginning of his life—
How can he be married?

2. We are going now to make him the bridegroom of Gaurí. How
can this be allowed?

3 & 4. Where is his house? Where is the courtyard thereof? Who
are his parents? He has no fixed home. Who will take him for a son-in-
law?

5 & 6. Who has settled this marriage (with Siva)? None is his
relation. The genealogist who fixed this marriage is a contemptible one.

7. He has neither a family nor relations. His dependents are ghosts
and demons.

8. Considering this my body burns, who can bear the thorn in my
heart?

9 & 10. Bidyápati says, O pretty one, keep this in your mind. He
who is destined to be your consort will become your husband.

(82.)

*A friend of Umá addresses her mother, on the occasion of Siva's coming to
marry her.*

1. O mother, such a wilful bridegroom have they brought, the
Himálay blushed as he gazed on him.

2. Such a fool is he that he cannot even ride a horse, even a fully
equipped one.*

3. He has spread a tiger's skin over a bull, and tied it with a snake
for a girth.

4. Patter, patter, goes his tabor, and rattle, rattle go the bones in
his body.

5. Gobble, gobble, he gorges himself with Indian hemp, and smack,
smack go his cheeks thereat.

* Mr. Fallon translates पञ्ज here by 'pace', but I do not find this meaning of the
word current in Mithilá. पञ्ज is elsewhere in Mithilá used to signify equipment.

6. He has painted himself with sandal-wood, and has smeared his whole body with ashes.

7. He has collected a great army of ghosts and goblins, and down from his head flows the Ganges.

8. Bidyápati says, hear Manáin,* it is the god Digambar Bhang.

Next follow a few poems by Harkh Náth, or Hārsha Nátha, a living poet. They are Vaishṇava poems in the same style as those of Bidyápati, and are in the modern Maithilí dialect.

॥ अथ हर्षनाथक गीत ॥

आइति देखलि नब नागरि रे नब कांचन रेहा ।
 चिभुवन विजय मनोरथ रे जनि रचल बिदेहा ॥
 तड़ित बेकत होअ निअ रचि रे परगासन कामा ।
 तसु तनु लखि लज्जित होअ रे पुनु २ गत धामा ॥
 लसत कुटिल कच लोचन रे के कह उपमाने ।
 मीन जुगल बनसी लय रे बेधल पचवाने ॥
 ललित कोर मुख पंकज रे क्वि देत बिशेषा ।
 जनि पूरन शारद शशि रे दामिनि परिवेषा ॥
 हर्षनाथ कवि शेर रे मन दय इहो गावे ।
 लक्ष्मीश्वर सिंह रसमय रे नृपवर बुभ भावे ॥ १ ॥

तड़ित लता सम सुन्दरि सजनी देखलि अति अभिराम ।
 लोचन जुगल जुड़ाओल सजनी लखि तसु तनु अनुपाम ॥
 बदन मनोरम राजित सजनी लोचन जुगल बिशेष ।
 जनि सरसीरह बैसल सजनी मधुकर जुगल सुबेष ॥
 चललि रोमानलि विधरि सजनी लोचन खंजन लोभ ।
 नासा गरुड़ देखि जनु सजनी कुच गिरि तट क्वि शोभ ॥
 चरख रबत नब नूपुर सजनो लागत अति अभिराम ।
 जनि सरसिज दल रब कर सजनी मदकल मानस धाम ॥
 जगत जननि पद सेवक सजनी हर्षनाथ कवि गाव ।
 रसमय लक्ष्मीश्वर सिंह सजनी नृप बुभ मनदय भाव ॥ २ ॥

* Mená the mother of Umá.

चकलि प्रयन गृह सुन्दरि सजनी नील बसन तनु साजि ।
 कनक लता जनि लुबधल सजनी अबिरल मधुकर राजि ॥
 खटिक बिन्दु अर सिन्दुर सजनी बिन्दु बिराजित भाल ।
 जनि पंकज दल रवि प्रशि सजनी ऊदित भेल एक काल ॥
 ललित दशन बचि के कह सजनी अधर नवल दल राज ।
 जनि बन्धुक कुसुम तर सजनी विकसित कुन्द समाज ॥
 चरख जुगल अनुरजित सजनी ललित जुगल उब शोभ ।
 गज जुग पाखि पसारल सजनी जनि नव पल्लव शोभ ॥
 जगत जननि पद सेवक सजनी हर्षनाथ कवि गाव ।
 रसमय लक्ष्मीश्वर सिंह सजनी नृप नृभ मनदय भाव ॥ ३ ॥

उपचित हृदय अनंग राजलि चकलि रमनि सखि संग ।
 मन्द मन्द परचार राजलि जनि आलस कुच भार ।
 आलस नयन लखि धोर राजलि जनि मद भरल चकौर ।
 बोल बधन हसि मन्द राजलि अमिय बरिस जनि चंद ।
 सुमरि सुमरि रति रंग राजलि कन कन पुनक्ति अंग ।
 हर्षनाथ कवि भाग राजलि मिथिलापति रस जान ॥ ४ ॥

माधव देखलि अपबन रामा ।
 देखहत जनम सफल काय मानलि पूरल लोचन कामा ॥
 तड़ित चपल बचि कठिन कनकमय बक्षी करि अविधाने ।
 निज कौशल परमासल कंजज तसु तनु करि गिरमाने ॥
 मदन धनुख हर नयन दहन तह स्यामल केसर शेषे ।
 हेरि चतुरानन भाग जुगल करि कर तसु भौंह विशेषे ॥
 मृग अंजन खंजन मद गंजन लोचन सम निज काँती ।
 मानल पंकज तेँ जनि कंजज निज पद देख तसु छाती ॥
 अमल कमल सुख हेरि रजनीकर अनतर श्यामल काँती ।
 कनक कुंभ कुच जुगल दंभ लखि बिदलित दाड़िम छाती ॥
 दाड़िम बोज दशन बन्धुक्रमय दशन बसन गिरमाने ।
 नृप लक्ष्मीश्वर सिंह नृभथि रस हर्षनाथ कवि भाणे ॥ ५ ॥

आज देखल एक कामिनि रे नव दामिनि रेहा ।
 नील बसन लखि अबतर रे जनि जलद सन्देहा ।
 बिशतं गिरिध नयनानल रे जनि लञ्जित चाने ।

तसु मुख हेरि गहि बर जन रे सह निश्च अपमाने ।
 अमल कमल दल गंजन रे लखि नयन बिलासे ।
 अनि ललित भय 'जन रे कर बिपिन निबासे ।
 जुब जन मानस हाटक रे अनुकून कर चोरी ।
 तँ अनि कुच जुग बान्धक रे दृढ़ कांचुक जोरी ।
 हर्षनाथ मनदय कह रे नागरि अनुपामा ।
 पुरब जनम तप देखल रे जोचन अभिरामा ॥ ६ ॥

सखि सखि कौन परि राखब धीरे ।
 देखह देखह सखि पऊ परदेश लखि, देह दह दहिन समीरे ।
 चान किरन, चंपक दल, चंदन, से सभ दुख दय बीते ।
 परम शिशिर जत देह दहय तत, बिनु पऊ केसवो न होते ।
 कुसुमित उपवन नयन दहन सन, सुति दह कोकिल गाने ।
 मदन बेदन तन असह सहब कत, कून कून निकसत प्राने ।
 आतप बिति गेल जलद समय भेल, चौदिस अचिरल मेहा ।
 रहन समय पऊ परदेश थिर रऊ, आजऊँ न आरल गेहा ।
 धैरज धय रऊ अचिर मिलत पऊ, होयत बिरह अबसाने ।
 ह्य लक्ष्मीश्वर सिंह बभूधि रस, हर्षनाथ कवि भाने ॥ ७ ॥

सखि सखि करिख एकर उपचारे ।
 रहत बिकल मन दहत सतत तन चान किरन दुरबारे ।
 कुसुद बन्धु, छिरसिन्धु तनूभव, कुन्द कुसुम सम धामे ।
 रहन चान तन दहत सतत कून असित हृदय परिनामे ।
 बड़वानल जक उदर गोह धर किख जलनिधि नहिँ चाने ।
 कालकूट सम जानि मदन हर किख न कयल तसु पाने ।
 राऊ अग्रन कर तहयो जिवन धर शशि बिरहिनि जिव मारे ।
 जे जन कुटिल कठिन दुखदायक से जन होख दुरबारे ।
 धैरज धय रऊ अचिर मिलत पऊ होयत सुशीतल चाने ।
 ह्य लक्ष्मीश्वर सिंह निदेशित हर्षनाथ कवि भाने ॥ ८ ॥

करिख न हृदय कठोर ।
 अबगुन परिहरि परसनि भय धनि पूरिख अभिमत मोर ।
 आनन मखिन निहार तोहर धनि सुमय फिरय सभ ठाम ।
 तुख मुख चान चकौर मोर मन कतऊँ न कर बिसराम ॥

चान किरण, चम्पक दल, चन्दन, कौकिल पंचम गाने ।
 तुष्य विगलित मन हेरहत अगुह्यन लगइहि अगल समाने ।
 जाचक जन नहिं करिष्य बिसुख धनि मन गुनि बुभिक्ष खेयानि ।
 मधु तेजि मधुकर फिरय कन्टक डर फेतकि काँ धिक हानि ।
 जाभिनि बिति गेल मोर समय भेल आवऊ तेजु धनि मान ।
 नृप लक्ष्मीश्वर सिंह बूमथि रस हर्षनाथ कवि भान ॥ ९ ॥

किन्ध बैसलिह मुख धेरि ।
 मुख सँ चीर दूर करि सुन्दरि हरवि हेरिष्य एक बेरि ।
 परिहरि दोष बचन एक भाखिष्य न करिष्य बदन मजान ।
 अनुगत नागर न कब निरादर करिष्य अधर रस दान ।
 तुष्य परिहरि धनि कतऊ न हून भरि बिलमय मानस मोर ।
 कोटि जतन कर तथिऊँ न बदलय कुलिश कठिन पित तोर ।
 मोर अपराध पढ़ल जँ सुन्दरि किन्ध परितेजिष्य हार ।
 खानक दोष खान परितेजिष्य के कह रह्यन बिचार ।
 जाभिनि बिति गेल मोर समय भेल आवऊँ तेजु धनि मान ।
 नृप लक्ष्मीश्वर सिंह बूमथि रस हर्षनाथ कवि भान ॥ १० ॥

सुरग, गज, रथ, कनक, मानिक, रतन, सुकता माथ खो
 पावि नट मट गबक चटपट भेल सकल सनाथ खो
 सुर गब सहित पुरन्दर करि शुभ डम्बर रे
 देखल यदुकुल सुन्दर आर्यल अम्बर रे
 बरिस सुरगब कुसुम परसन मुदित पुनक्ति अंग खो
 देब दुन्दुभि बजत अम्बर छैत मंगल रंग खो
 गारि छिनाखोन दगरिनि कत धन पाखोल रे
 हर्षित गोप बधू जन होहर गाखोल रे
 हरवि गावहिं नगर नागरि हरहिं सुर नर खान खो
 सुनत खग नृप रहत निखल कुटत मुनि जन ध्यान खो
 हर्षनाथ मन मनदय हरि परसन भय रे
 करधु नृपति लक्ष्मीश्वर धन जन उपचय रे
 हर्षनाथ सनाथ करि यदुनाथ त्रिभुवन धाम खो
 पुरधु मिथिला नगर नायक सफल अभिमत काम खो ॥ ११ ॥

मन अन्धकारि उपाय करिष्य धनि पङ्कल हृमर अँ दोष ।
 दृढ़ कय बाहुलता कय बान्धिस्य करिष्य न अतिशय रोष ॥
 कुलिश समान बान करि खोचन अभिनव भौंह कमान ।
 करि समधान अचानक बधिस्य करिष्य मान अन्धसान ॥
 कुच जुग कनक महीधर कय धनि करिष्य हृदय अभिघात ।
 निश्चित दशन कय अधर विदारिष्य न कर नयन जल पात ॥
 तुष्य विपरीत करव नहिँ कहिष्यो जदि संशय होय ताहि ।
 कुच जुग शंकर परस कराविष्य बुभु धनि मन अन्धगाहि ॥
 जामिनि बिति गेल भोर समय भेल अन्ध तेज धनि मान ।
 त्रप लक्ष्मीश्वर सिंह बुभुधि रस हर्षनाथ कवि भाग ॥ १२ ॥

तड़ित विनिन्द सुन्दर बेश । गजगामिनि कामिनि परबेश ॥
 अलक कलित आनन अभिराम । जनि घन बलित विमल हिमधाम ॥
 अधर कलित नाशा अति शोभ । कीर बैसल जनि विम्बक लोभ ॥
 निरखि जुगल कुच पंकज काँति । चलाजि रोमानलि मधुकर पाँति ॥
 अलकल नूपर किंकिरि राव । मदन बिजय जनि सामग गाव ॥
 हर्षनाथ कवि मनदय गाव । त्रप लक्ष्मीश्वर सिंह बुभु भाव ॥ १३ ॥

समय बसन्त पिशा परदेश । असह सहब कत बिरह कलेश ॥
 सुमरि सुमरि पङ्क न रहय धीर । मदन दहन तह दग्ध शरीर ॥
 मधुकर गुंजित कुसुमित कुंज । लाग नयन जनि पावक पुंज ॥
 शीतल पंकज चम्पक माल । हृदय दहय जनि विषधर जाल ॥
 अन्ध दहन कौकिल कल गान । चान किरण तन अन्धक समान ॥
 हर्षनाथ कवि मनदय गाव । त्रप लक्ष्मीश्वर सिंह बुभु भाव ॥ १४ ॥

कि कहव दुःखक प्रथम अनुराग ।
 प्रथम विखोकरन अन्धि दुःखक मन कत अनुहन रस जाग ॥
 मदन विषम सर दलित दुःखक तन दुःख मन बस एक काज ।
 दुःखक मिथित मन रहत सतत हन आँतर मय रङ्ग काज ॥
 मदन दहन कत विषम पराभव हृदय धरिष्य जनि गोइ ।
 परबश जुबति निरत जन चंचल नयन बेकत तत होइ ॥
 रुजय पवन, शशि किरन, नजिनि दल परस दुःखक तन हीन ॥
 असह सहत कत रहत बिकल नित एकथो न अपन अधीन ॥

निश्च अभिमत नहिँ कहय एकओ तहि दुऊ मन कर अभिमान ।
 उप लक्ष्मीश्वर सिंह ब्रूभाधि रस हर्षनाथ कवि भाने ॥ १५ ॥

सखि र अनुगत भेष ऋतु राजे ।
 पिक्र कुल कल अनुरजित नव दल कुसुमित उपवन छाजे ॥
 अखि कुल कलित कलित कुसुमाकुल बिलसत बलि अनेके ।
 रहन समय पऊ ओतहि निचित रऊ कि कहय तनिक बिबेके ॥
 उपति जुबति पति, पशुप जुबति रति कौन परि कर जदुवाले ।
 गोप सुता छत रहधि तिमिर नित व्यतीत भेल से कासे ॥
 तेजि गेल जदुपति उचित कयल सखि असित हृदय थिक वा के ।
 कोकिल निज हित अनुदिन परिचित नव दल तेजधि काके ॥
 घैरज घय रऊ अचिर मिलत पऊ होयत बिरह अबसाने ।
 उप लक्ष्मीश्वर सिंह ब्रूभाधि रस हर्षनाथ कवि भाने ॥ १६ ॥

TRANSLATION OF THE SONGS OF HARKH NÁTH.

The messenger describes the charms of Rádhá.

1. I saw a young damsel, slender as a line of gold, upon the way. It was as if the god of love had formed a desire for the conquest of the whole world.

3. The lightning flashed with its own peculiar brilliancy, and displayed its loveliness; but, when it saw her matchless beauty, it became ashamed, and again and again returned to its own abode.

5. Who can liken what to the loveliness of her curling locks, and of her eyes. They were as if Cupid himself had caught two fish with his hooks.

7. The charming boundary of her lotus face, gave her a peculiar brilliancy. It was like the full autumn moon surrounded by lightning. Harkh Náth the chief of poets, lendeth his heart and singeth this and King Laksh-míshvar Síh* understandeth its nature.

(2.)

A cowherdess relates to her friend the charms of a lady.

1. I saw a sweet damsel, O friend, radiant as a flash of lightning. My eyes were satisfied as I gazed upon her matchless form.

* The present Mahárájá Bábódúr of Darbhanga.

3. Her lovely face shone, and still more her two eyes. They were as it were a pair of beauteous bees, resting upon a lotus.

5. From below her navel there came a serpent line of hair as if desiring to devour her bird-like* eyes. But when it saw her nose (standing watch over her face) like *Garuṣ* the enemy of serpents, it stopped like a lovely picture at the foot of the mountain of her bosom.

7. New anklets tinkled on her feet, and sweet they were to hear. It was as it were an intoxicated soul-abiding bee, humming o'er a lotus leaf.

9. Harkh Náth, the worshipper of the feet of the mother of the world sang this, and King Lakshmíśvar Śih understandeth its nature.

(3.)

One cowherdess relates to another the beauty of Rádhá.

1. The fair damsel went to her bridal-chamber, attired in a dark blue garment. She appeared brilliant like a golden creeper, desired by many clustering bees.

3. A spot of chalk, and another of vermilion shone over her forehead, like the sun and moon risen at once upon a lotus leaf.

5. Who can tell the charming brilliance of her teeth or the fresh lotus of her lower lip. 'Twas like a meeting of innumerable white *kund*† flowers, beneath a blossom of the red *bandhuk*.‡

7. Her two feet were painted, and o'er them shone a charming pair of thighs; which resembled the trunks of two elephants extended eager for two fresh lotus shoots.

9. Harkh Náth, the worshipper of the feet of the mother of the world sang this, and King Lakshmíśvar Śih understandeth its nature.

(4.)

The messenger describes the charms of Rádhá.

(She shone.) (*Refrain.*)

1. With love filling her heart, the sweet bride went along with her friends.

2. Slowly, slowly she progressed, as if wearied with the weight of her bosom.

3. Her eyes half-closed, she hardly saw clearly, like a *chakor*§ full of intoxication.

4. Gently she spake and laughed, as it were the moon raining nectar.

5. When I remember those delights, my whole body thrilleth.

6. The poet Harkh Náth telleth, and the King of Mithilá knoweth its essence.

* The *Khanjan*, *Motacilla alba*, is a bird to which eyes are frequently compared.

† *Jasminum grandiflorum*.

‡ *Pentapetes phoenicea*.

§ The Greek Partridge, *Pardix rufa*.

(5.)

The messenger relates the charms of Rádhá to Krishn.

1. O Mádhab, I saw a matchless beauty. When I saw her I knew that my birth had obtained its fruit, and that the desires of my eyes were fulfilled.
3. I forbid the lightning (to compare itself to her), for it is fickle in its brilliancy, and the golden creeper, for it is hard. When he formed her body, Brahmá at length exhibited his full skill.
5. When Love's bow was burned by the eye of Siva, and only a filament of ashes remained, Brahmá searched for them, and divided them into two, and out of them he formed her eyebrows.
7. Her eyes, equal in brilliancy, destroy the pride of the *Khanjan*,* and of the dark eye† of the deer. Brahmá‡ loved the lotus, and laid his foot upon her bosom, (and took up his abode there).
9. When it saw her spotless lotus face, the brilliancy of the nightly moon became dimmed: and when it gazed upon the pride of her two golden orbs, the pomegranate broke its heart.
11. Brahmá formed her teeth of pomegranate seeds, and (her lower lip), which concealed them, of the *bandhuk§* flower. King Lakshmísva Sîh understandeth her charms, and Harkh Náth singeth them.

(6.)

The Poet describes the beauty of a lady.

1. To-day I saw a fair one; and lo, when it beheld her dark garments so like dark clouds, a sudden flash of lightning played around her.
3. The moon though shining amid the fire of Siva's eye became ashamed, when gazing on her face. For a great man cannot bear to be disgraced.
5. When the *Khanjan* saw the play of her eyes, which put to shame the leaf of the spotless lotus, it became ashamed itself, and took up its abode in the forest.||
7. She knoweth that young lovers would continually steal the gold above her heart, and so she hath tightly bound her twin bosom 'neath a bodice.
9. Harkh Náth declareth with all his heart that the lady is matchless. "When I saw her beauteous eyes, I knew I had done so as the result of penances performed in former births."

* The *Khanjan* Motacilla Alba, is a bird to which eyes are frequently compared.

† Lit. collyrium.

‡ Brahmá is said to have been born in a lotus.

§ Pentapetes phœnicea.

|| The poet fancifully attributes the wildness of the *khanjan* to jealousy caused by the play of her eyes.

(7.)

Rádhá laments her separation from Krishna, and charges the seasons with adding to her pangs.

1. Friend, friend, how can I keep my patience? See, see, how the southern wind hath watched till my Lord had gone to a far country, and now consumeth my body.

3. The rays of the moon, the leaf of the *champak*,* and sandal, have given me sorrow, and passed away. Even the winter consumeth my body entirely; no one is friendly to one whose husband is away.

5. A flowery grove consumeth mine eyes, and the voice of the cuckoo mine ears; How can I bear the unbearable pangs of love;—Every instant my life departeth from me.

7. The hot season hath passed, and the rains have begun. On all sides the clouds are piled: at such a time as this my lord remaineth steadfastly in a foreign country, and to-day hath not returned to his home.

9. Be firm. Before long thou wilt meet thy lord, and the (sun of) thy separation will set. Harkh Náth the poet singeth, and king Lakshmiśvar Sīh understandeth the meaning.

(8.)

Rádhá laments her separation from her beloved to her friend, and accuses the moon of aggravating her pangs.

1. O friend, O friend, help me against them, else my soul will be distracted, and my body continually burned; for the moon-beams are irresistible.

3. The moon is beloved of the water-lily, and was born in the milky ocean; it and the (pure-white) jasmine flower have the same effect. But still it continually consumeth my body and of a truth I find that its heart is black.

5. Why did not the ocean conceal it in its bosom, as he doth fire† in his heart. Why did not the god of love drink him off, as Siva swallowed the deadly *kálkút*.‡

7. Even though Ráhu, the demon of eclipse, swallow him, he still surviveth and woundeth the heart of her who is far from her Lord; behold, the ill-natured, cruel, pain-giving one, is he who is irresistible.

9. Be firm. Before long thou wilt meet thy lord and the moon will be sweetly cool. Harkh Náth the poet singeth what hath been revealed unto King Lakshmiśvar Sīh.

* *Michelia champaca*.

† Allusion to sub-marine fire.

‡ A deadly poison swallowed by Siva at the churning of the Ocean.

(9.)

Krishn entreats Rádhá to relent.

1. Let not thy heart be hard. Forgive my faults ; be pleased with me, O lady, and fulfil my heart's desires.

3. When I beheld thy face mournful, lady, I wandered restlessly o'er the world. Thy face is like the moon, and my heart like the *chakor*,* which findeth not surcease of woe therein.

5. As I searched for thee, my heart melted ; for even the moon-beams, the *champak*† leaf, sandal, and the music of the cuckoo in the fifth scale, were as fire unto me.

7. O wise one, think well and turn not aside thy face from a suppliant. If the honey-loving bee desert the honey and turn back in fear of thorns, the loss is that of the *ketkít*‡ flower.

9. The night is passed and dawn hath come. Even now, lady, give up thy pride. King Lakshmisvar Sīh understandeth her charms, and Harkh Náth singeth them.

(10.)

Krishn entreats Rádhá to relent.

1. Why sittest thou with averted face ? Put aside from it thy veil, my pretty one, and with pleased heart cast one glance upon me.

3. Put aside my faults, and utter but one word. Let not thy face be melancholy. Scorn not thy devoted love, but bestow upon him the nectar of thy lip.

5. Without thee, lady, my heart is never for a moment at rest ; yet in spite of ten thousand endeavours, thy heart, hard as adamant, doth not change.

7. If the fault is mine, pretty one, why hast thou put aside thy necklace ? Who would decide that one should suffer for another's fault ?

9. The night is past and dawn hath come. Even now, lady, give up thy pride. King Lakshmisvar Sīh understandeth her charms, and Harkh Náth singeth them.

(11.)

Congratulations sung on the birth of Krishn.

1. The dancers, warriors, and astrologers, all at once obtained their desires in the shape of horses, elephants, chariots, gold, rubies, jewels, and pearls upon their heads.

* The Greek Partridge, *Perdix rufa*, said to be enamoured of the moon, to subsist upon moonbeams, and to eat fire at the full moon.

† *Michelia Champaca*, a tree bearing a fragrant yellow flower.

‡ *Pandanus Odoratissimus*.

3. Indra with the gods appeared in the atmosphere with glorious pomp, and saw the Loveliness of the house of Jadu.

5. The gods, pleased at heart, and their limbs thrilling with joy, rained flowers, and in the sky played propitious melodies upon the drum.

7. Great was the wealth given to the midwife who cut the navel cord : and the wives of the cowherds in their joy sang the *sohar*.*

9. In joy the fair ones of the city sang, and captivated the minds of gods and men ; when birds and beasts heard them they became motionless, and even saints desisted from their contemplation.

11. & 12. Harkh Náth saith with all his heart, May Hari be propitious, and bless king Lakshmíśvar Síh with increase of wealth and subjects.

13. May Jadu Náth, the refuge of the three worlds, satisfy Harkh Náth's request, and fulfil the heart's desires of the Lord of Mithilá.

(12.)

Krishn implores Rádhá to relent.

1. Show not exceeding anger, love ; but think, and find some means (of forgiving me). If I am guilty, bind me tightly with the creeper of thine arms.

3. Let (the sun of) thy pride set, and drawing the bow of thy fair young brows, strike me suddenly with the adamantine arrows of thy eyes.

5. Take the golden mountains of thy bosom, and cast them on my heart and crush it : with sharp teeth rend my lower lip, nor shed a tear drop (in pity) as thou doest it.

7. Ne'er will I disregard thy words, my love ; and if thou doubt this, cause me to place my hand upon the S'iva image of thy bosom (that I may swear thereby).

9. The night is passed and dawn hath come. Even now, lady, give up thy pride—King Lakshmíśvar Síh understandeth her charms, and Harkh Náth singeth them.

(13.)

The messenger describes the charms of Rádhá.

1. A lovely brightness putteth the lightning to shame, as the damsel moving stately as an elephant, entereth.

2. Her charming countenance is adorned by curls, as the moon, the spotless abode of snow, is surrounded by clouds.

3. Her lower lip is playful, and her nose of exceeding beauty ; resembling a parrot sitting over and desiring a red *bimba* fruit.

4. When it saw the glory of the lotus of her twin bosom, a line of hair sprang up towards her navel, like a line of bees.

* A congratulatory ode at birth, such as the present song.

5. Continually her ankles tinkle, like Sáma Vaidik priests singing the victory of love.

6. Harkh Náth the poet singeth with all his heart, and king Lakshmiśvar Sīh understandeth the meaning.

(14.)

Rádhá laments her separation from Kṛishṇ.

1. The time is spring, and my love is in a far country. How much intolerable agony of separation must I bear.

2. When I bring my Lord to remembrance, I cannot contain myself; for my body is consumed by love's fire.

3. The flowery grove humming with its bees, seemeth to my eyes like a heap of fire.

4. A cool garland of lotus and the *champak** flower consumeth my heart, like a mass of poisonous serpents.

5. The soft, low song of the cuckoo burneth my ear; even the beams of the moon are like fire to my frame.

6. Harkh Náth the poet singeth with all his heart, and king Lakshmiśvar Sīh understandeth the meaning.

(15.)

The first love of Kṛishṇ and Rádhá described.

1. Can I tell their first loves.

2. Until they gazed on each other for the first time, how many varied pleasures continually awoke in the heart of each;

3. But when once the cruel arrow of love had pierced their bodies, but one desire dwelt in both their hearts.

4. When their hearts are united, they will remain so for ever; now only shame separateth them.

5. Conceal not in your hearts the cruel defeat sustained through the fire of love.

6. For the trembling eyes of both declare that the damsel is no longer mistress of herself, and that the youth is devoted to but one object.

7. Both their bodies are wasting away under the touch of the breeze of Malaya, the beams of the moon, and the lotus leaf.

8. How long will they bear the unbearable? will they remain thus agitated for ever? neither is master of himself.

9. Neither telleth the other his desires, for the hearts of both are proud.

10. Harkh Náth the poet singeth, and King Lakshmiśvar Sīh understandeth the meaning.

* *Michelia champaca.*

(16.)

Rukmiñí, wife of Kṛishṇ laments his absence in the spring time amid the cowherdesses.

1. O friend, O friend, the king of seasons hath arrived.
2. The groves are adorned with the soft low song of the cuckoo and blooming with fresh lotuses.
3. Many are the brilliant creepers with their wanton flowers made tuneful by the swarms of bees.
4. At such a moment my lord remaineth far away careless (of love).
What can I say for his wisdom?
5. How can Jadubál (Kṛishṇ), lord as he is of the daughter of a king, sport with the damsels of the cowherds.
6. Is that darkness in which he was enveloped by the daughters of the cowherds everlasting? Surely those days are passed.
7. Jádupati (Kṛishṇ) hath deserted me, and hath done what might have been expected of him, for (as his complexion is dark) so must his heart be.
8. The (dark) cuckoo deserteth its own dear ones, and the (dark) crow deserteth the young leaf, even though it has known it long.
9. Be firm. Before long thou wilt meet thy lord, and the (sun of) thy separation will set.
10. Harkh Náth the poet singeth and King Lakshmíśvar Síh understandeth the meaning.



PREFATORY NOTE.



This Vocabulary does not pretend to be a complete dictionary. It contains, I believe, every word and form occurring in the Chrestomathy, and, besides a large number of words collected by me in the country and in Court and not hitherto found in dictionaries, a great many indigenous proverbs. It may claim to be entirely original, and in no way a compilation, not a single meaning having been taken from any dictionary, other than the mouths of the people themselves. At the same time it must be admitted that it is for this very reason liable to many errors, from which a mere compilation would be free. Consideration is asked for such as exist.

Nouns are given in their Nominative form, and Verbs in their Root form. Under the latter will be found many colloquial, poetical, and archaic forms not given in the grammar.

अ

अंश, a share, portion.

अकरार, (اقرار) a written bond or agreement.

अकस्मान्, *adj.* unlucky.

अकसक, *adj.* gorged so that one can not rise from his seat.

अकास, a famine.

अकासी, *adj.* belonging to, or connected with, a famine.

अकामिक, *adj.* and *adv.* without cause or reason.

अकाश, the sky.

अकिल, (عقل) wisdom, knowledge.

अकुली, (*fem.* अकुलिनि), *adj.* of no, or bad family; *prov.* अकुलिनि निवासी, कुलक उपवास; if you

marry a woman of bad family, discredit will fall on your own.

अखबार, (اخبار) *plu.* newspapers.

अगङ्गाही, a forest conflagration.

अगरेज, *adj.* English.

अगा, *adv.* before.

अगुचा, *v. n.* to go ahead, or in front.

अगुचाएव, the act of going in front.

अगुता, *v. n.* to be sick, pained, afflicted.

अगतारव, sickness, pain, affliction.

अगोर, *v. a.* to watch, to guard.

अगोरव, the act of watching, or guarding.

अग्नि, fire.

अचाव, *v. a.* to satiate, disgust.

अंकन, the bosom, lap; अंकन भर,

to fill one's lap, to take a person in one's lap. 2. the whole body. (Vid. XXIII, 6).

बंकर, a sprout, a shoot. Hence (*vulgarly*) fate, (Sal. XV).

बंग, the body: a limb, a member.

बंगन, बंगना, the court-yard of a house.

बंगरिणा, a finger.

बंगैठी, a yawn. बंगैठी कर, to yawn.

बंगोहा, a man's body-cloth = बनहा.

बंगोर, charcoal, coal.

बबंभा, *adj.* wonderful, astonishing.

बबरा, (*Instr.*, amongst women, बब-रहि), the body-cloth which covers a woman's bosom, which a woman is not supposed to uncover in the presence of any man, until her marriage.

बबल, *adj.* firm, immoveable.

बबला = बबरा.

बबानक, *adv.* suddenly.

बबिर, *adv.* soon.

बबन, whole grain, presented at religious ceremonies, such as a marriage; *prov.* बुद्धक बर के कुरघौ बबन, a foolish bridegroom gets only vetch for his *achchhat*.

बबर, a letter of the alphabet.

बब, *verb substantive*, to be. See Grammar.

बबरत, *irregular for बबैत, pres part.* of बब, being. Vid. III, 4.

बबर, *irregular for बबि*, he is. Vid. XLV, 1.

बबि, see बब.

बबैत, (*fem.* बबैति), *pres. part. of* बब, to be.

बबोर, *v. a.* to snatch.

बबोरब, the act of snatching.

बबोना, a bed.

बबब, (بجب) *adj.* wonderful.

बबस, infamy.

बबोषा, a he-goat. In Vid. XVIII, 5, "a he-goat's son" means "a he-goat." He-goats are sacrificed to *Debi*, who is hence considered their enemy.

बबल, a veil, a woman's body-cloth, = बबरा

बब, *v. n.* to roam: to be hindered, stopped.

बबब, roaming: hindrance.

बबक, *v. n.* to cease, remain, stay in a place. बबक रब, to abide anywhere.

बबकब, the act of staying.

बबकाब, *v. a.* to stop, prevent, hinder.

बबकारब, the act of stopping.

बबकाषो, the act of stopping.

बबठारब, twenty-eight. In Vid. LIX. 2, the word means the twenty-eighth consonant, *viz.* ख. See प्रबब.

बबठारब, eighteen. In Vid. LIX. 3, the word means the eighteenth consonant, *viz.* इ. See पबोष.

बबोगर, a bracelet made of flour pounded by eight men (including the bridegroom) wrapped up in mango leaves, and worn by him; *prov.* बर कन्वा के भँड बबि बबोगर छै मारी, the bridegroom has not yet met the bride, and yet they are fighting about the *aphagar*, (of a causeless fight).

बबडाब, *v. a.*, to restrain, hold back.

बबडारब, the act of restraining.

अङ्घ्रियान्, the act of seeing a guest off.
अङ्घ्रि, a pool in gambling : a rendezvous where men or carts meet.
अङ्घ्रि, the jujube tree ; a very mean-looking shrub. *Prov.* जँभर माह नहिं बूह, तँभर अङ्घ्रि महा पुबह, where there are no other trees, the jujube is thought a lot of.
अङ्घ्रितया, a commission agent, a broker.
अङ्घ्रिवा, a brazen vessel containing 2½ sers.
अंडा, an egg.
अति, *adv.* very, exceedingly.
अतिशय, *adj. & adv.* very much, exceedingly.
अत्यंत = अतिशय.
अथ, *adv.* here, (in titles) here beginneth.
अथल, a jingling word of no meaning, used with पथल, *q. v.*
अथाह, illimitable, unfathomable.
अदंकर, surprise, अदंकरि, *old Maithili* for अदंकर सै, surprisingly ; to a person's astonishment.
अदालत, (عدالت) a civil court.
अदिति, the mother of the gods, *who are hence (Vid. XVI. 5.) called her sons. See तमय.*
अदना, (ادنا) *adj.* low, mean.
अदबुद, *adj.* wonderful, extraordinary.
अडा, अदि, *adj.* half = आष, *q. v.*
अधर, the lower lip. अधरऊँ, *old Maithili* for अधर सै ; also *emphatic* for अधर, even a lip.
अधलाह, (*fem.* अधलाहि), *adj.* bad :

the usual word in Maithili in contradiction to नीक, good.
अधलाह, breathing downwards ; hence breathing in, as opposed to उर्ध्वलाह, *q. v.* breathing out.
अधिक, great, much. *With abl.*, more than.
अधीन, *adj.* obedient.
अध्याय, a part of a book, a chapter.
अनगुनाह, *adv.* early in the morning.
अनंग, the god of Love, Kámdeb.
अनचिन्ह, *adj.* unrecognized, unacquainted, unknown, strange.
अनतऊँ, *adv.* to another place.
अनदेशिवा, *adj.* belonging to another or foreign country. A stranger.
अनंदा, joy, rejoicing. अनंदा कर, to rejoice.
अनय, injustice ; infamy.
अनवाह, a tender of plough-cattle, when they are not in the plough, but are waiting their turn to be yoked.
अनसोधान, displeasure, disgust.
अना, an anna.
अनाहत, *adv.* unwillingly.
अनाज, grain, food.
अनाहर, disgrace, disrespect. अनाहर कर, to defeat.
अनार, a pomegranate.
अनुक्षण, every moment, continually.
अनुगत, a follower : entreaties (*Vid. XXX. 1*) : one who has arrived.
अनुचित, improper, unbecoming.
अनुहन = अनुसन, *q. v.*
अनुज, a younger brother. *In Vid. LX. 4.* बंदन, "spring," means the time when flowers (कुसुम) appear.

कुरुम also means "a woman's courses," and hence वसंत means the three days during which a woman is ceremonially impure. The younger brother of वसंत is therefore the fourth day when she may admit her husband.

अनुताप, repentance.

अनुतापक, a cause of sorrow or repentance.

अनुदिन, adv. daily, always.

अनुनय, anger.

अनुबंध, devotion, service, devoted attendance.

अनुपास, adj. matchless.

अनुभव, v. a. to consider, note, think upon.

अनुमन, adj. (fem. अनुमनि) melancholy.

अनुमान, v. n. to consider, to come to a conclusion.

अनुमानन, the act of considering.

अनुरंजित, adj. coloured, adorned.

अनुराग, love, affection. In Vid. LXXIII, 1. अनुरागे for the sake of metre.

अनुरागस्त, adj. coloured, smeared with colour, besmeared with.

अनुरोध, compliance with a request.

अनुरोध, adj. (fem. अनुरोधि) compliant, acting in conformity with requests.

अनुसर = अवसर, an opportunity. In Vid. XXIX, 2. अनुसर = अनुसर मै, and means, at an opportunity, and hence, seizing the first opportunity.

अनुकूल = अनुकूल, q. v.

अनुप, adj. unequalled: Hence superior to. In Vid. XVI, 4. अनुपे for sake of metre.

अनेक, adj. many, innumerable.

अंत, (Vid. XXXIX. 2, and XXVIII. 4, अंते for sake of metre). End, conclusion, termination. Hence, the innermost part, or bottom of any thing: the time of death. Vid. XXVIII. 4, जिउ भेल अंत, my life came to an end.

अंतकाल, the time of death.

अंतर, or अंतय, adv. in another place, elsewhere.

अंतर, an intervening space, distance.

Hence adverbially चारि कोस अंतर, at a distance of four kos.

अंदरान, (اندرات), the inner rooms of a house; where the women reside.

अंदेश, (انديشه) solicitude, apprehension.

अंधकार, darkness.

अंधार, adj. dark. (In Vid. 1, 3. अंधारे, for the sake of metre).

अन्न, grain, corn, food.

अन्धार, adj. (fem. same as masculine) not capable of discrimination, giddy (of a woman's conduct). Lit. unjust.

अन्धरा, adj. blind, deprived of sight.

अन्धरिषा, adj. dark, see राति.

अन्धरौह, adj. darkish.

अन्धार, adj. (fem. अन्धारि, which in Vid. XXI, 6, is altered to अन्धारौ for the sake of metre), dark. Also substantive, darkness.

अन्धेर, continued bad fortune: hence injustice.

अपकीर्ति, disgrace, infamy.
अपजस, disgrace, infamy.
अपन, or **अपने**, for **अप्यन** genitive of **अपनि** self. One's own. **अपन इच्छा**, or **अपन मन**, wilfulness.
अपनऊँ, old *Maithili*, or emphatic, for **अपना सै**, *abl. sing.* of **अपनि**, self.
अपना = **अप्यन**, *gen.* of **अपनि**.
अपनि, reflexive pronoun, self. See *Grammar*.
अपमान, shame, disgrace. *In Vid.* VI, 6, **अपमाने**, for the sake of metre.
अपराध, fault, crime, sin. *In Vid.* LII, 1, **अपराधे** for the sake of metre.
अपरप, or **अपुप**, *adj.* (**अपूर्व**), unsurpassed, matchless, wonderful, costly.
अप्यन, see **अपन**.
अप्रिय, *adj.* unpleasant, painful.
अव, *adv.* now.
अवगाह, (1) *adj.* certain, concerning which there is no doubt.
अवगाह, (2) *v. n.* to take for certain, to believe to be true. *Vid.* LXXXI, 9, & II, 4, **अवगाह** and **अवगाहे** for **अवगाहि**.
अवगाह, (3) *v. a.* to plunge into, to bathe in. *Vid.* XXIX, 2, **अवगाही** for **अवगाहि** for the sake of metre.
अवगाहव, (1) the act of taking for certain.
अवगाहव, (2) the act of plunging into.
अवगुण, a bad quality, defect, vice.
अवतंस, an ear-ring, an ornament.

अवतर, *v. n.* to become incarnate, to take visible form.
अवतरव, the act of becoming incarnate.
अवतार, an incarnation of deity.
अवध, a period. Hence, a limited or fixed time : a promise, stipulation.
अवधान, (1) care, caution, attention.
अवधान, (2) (**अवधारण**), the act of settling or determining.
अवधार, *v. a.* to settle, determine. *Indeclinable Participle* (**अवधारि**, but *Vid.* XVII, 7, **अवधारौ** for sake of metre) is used adverbially to mean, correctly, accurately, truly.
अवधारव, the act of settling, or determining.
अवधि = **अवध**, *q. v.*
अवलंब, *v. n.* to hold fast, to take refuge. *Lit.* to hang down.
अवलंब, the act of holding fast, or taking refuge in.
अवला, a girl, a damsel, a woman.
अवसर, time, opportunity, proper season. **वेदि अवसर**, then.
अवशेष, **अवशेष**, (1) end. Usually adverbially, finally, at last.
अवशेष, (2) (**अभिषेक**), the act of bathing. *Vid.* XXXIX, 5, **अवशेषे** for the sake of metre.
अवश्य, *adv.* certainly.
अवसान, end, termination : the setting of a heavenly body.
अविरल, *adv.* continually, incessantly.
अविधान कर, to forbid.
अविरल, *adj.* & *adv.* continual(ly). uninterrupted(ly) : crowded, in clusters.

अविशेष, *adv.* without making any distinction, at random. *Vid* XXIX, 5, **अविशेषे** for the sake of metre.
अवेकत, *adj.* invisible.
अबोध, *adj.* witless, foolish.
अभय, a coward. *Also adj.* Random, confused, unintelligible, (*as English is to a native who does not understand it*).
अभरण, ornaments, jewelry, fine apparel.
अभागल, (*fem.* **अभागिनी**), *adj.* unfortunate, unhappy.
अभिघात, the act of casting, or throwing.
अभिनव, young, new, fresh.
अभिप्राय, intention, meaning.
अभिमत, (1) desire, wish.
अभिमत, (2) desired, longed for.
अभिराम, *adj.* beautiful, pleasing. *Vid.* XVI, 2, **अभिरामा**, for sake of metre.
अभिलास, desire, longing. *v. a.* to desire.
अभिसार, an assignation, caresses, dalliance, sexual pleasure. *Vid.* XXXVI, 1, **अभिसारा** for metre.
अभेला, *adj.* careless, heedless; *Prov.* **अभेला विशाह, कनपट्टी सेनुर, see** **हड़बड़ौ.**
अभरख, *adj.* foolish, silly.
अमल, *adj.* clean, spotless.
अमला, (अमल) court officials.
अमहाह, *adj.* warm, tepid.
अमा, **अमाँ**, a mother.
अमिष, ambrosia.
अमृषा, a mango (fruit or tree).
अमौट, mango conserve.

अंबर, God.
अयना, (अयना), a mirror.
अयलउँ, for **रेलउँ**, *past tense of वा, q. v.*
अरतल, refuge, shelter, protection.
अरविंद, a lotus.
अराचौ, large cardamums.
अरख, *adj.* red, tawny: the dawn: vermilion. **भाल अरख उमि मेठ** (*Vid.* XXXIV, 6,) vermilion (compared to the dawn) rose on her forehead, *i. e.*, her forehead became smeared with vermilion. *The vermilion patch on a woman's forehead, called टिकुली, is surrounded by a ring of small silver stars called वेनी.*
अरि, an enemy. *The enemy of Indra was the Himálaya, see सुरपति. The enemy of Ráman was Rám, see रावख. The enemy of ho-goats is Debí, see अजेचा.*
अरोष, *v. a.* to pray to, entreat.
अर्घ, an oblation.
अर्थ, meaning: wealth.
अलगाव, *v. a.* to lift up, raise.
अलप, speech, talk.
अलसाव, *v. n.* to be wearied.
अलसारख, the condition of being weary, weariness.
अलि, a bee; *hence metaphorically, a lady.*
अल्हा, one of two famous brothers, **अल्हा** and **बदल**, whose exploits are sung by *Nafs*.
अवत, **अवैत**, see **वा**.
असधै, pride, fine airs.
असंख, *adj.* innumerable.

असन, food. The food of Agasti (*see कुंभ तनय*) was the sea, and the children of the sea are pearl oysters. (*See तनय*.)
असनान, **असननसा**, bathing. *Vid.* I, 1, **असनाने** for *metre*.
असपर्श, touch, the act of touching.
असमसान, a burial-ground.
असमान, (أسمان), the sky.
असरफ़ी, a gold coin. *Prov.* **असरफ़ी हूट, कोदरला पर हपा**, his gold mohars are not taken care of, and his charcoal is sealed up; penny wise and pound foolish.
असरेष, **Asleshá**. The ninth *nakshatra*, or lunar mansion of the rainy season.
असल, (اصل) **असलाह**, (*fem.* **असलाहि**), *adj.* true, real.
असह, intolerable, unbearable.
असावरि, name of a goddess, who was the special object of adoration to Chuhar Mál, and Salhes.
असित, *adj.* dark: the dark half of the lunar month.
असीस, the act of benediction, or blessing.
असुजन, (असजन), one who is not a near relation. In *Vid.* LXXXI, 5, means an **असुजन पत्र**, i. e., a certificate given by a *Panjyár* or hereditary genealogist, that there is no near relationship between a pair who are to be married.
असूल, (وصول) *adj.* realized (*of money &c.*).
असोक, an *Asok tree* (*Jonesia asoka*).
असूति, praise.

असुरा, (اسمورا), a razor.
असान, bathing, a bath.
अस्यर्ष, touching, the act of touching.
अस्मिति, memory, remembrance.
अहनिमि, *adv.* day and night; continually.
अहसाद, joy.
अहं, **अहं**, *respectful pro.* you. *See Grammar.*
अहिद्रा, the goddess of sleep.
अहि, *3rd sing. pres. of the defective verb अह*, to be, used only in this form.
अहे, *interj.* ah.
अहोनिमि, **अहोनिमि**, = **अहनिमि**, *q. v.*

आ

आ, *v. n.* This verb being of common occurrence in Maithili is very irregular. There are besides many ways of spelling the different forms. The following are selected specimens of the various forms more commonly used. *Inf.* **आएव**: *Pres. Part.* **आवैत**: *3rd simple Pres.* **आव**, **आए**, **आये**, **आवय**, **आवयि**: *2nd Imperat.* **आवह**: *1st Fut.* **आएव**: *2nd Fut.* **रेवह**: *3rd Fut.* **आओत**, **आवत**, **आताह**: *1st. Past.* **आयलउँ**, **रेलउँ**, the latter being considered the more correct form. *3rd Part.* **आयल**, **आरल**, the latter being considered the more correct form: *fem.* **आरलि**: *hon. masc.* **रेलाह**, *Irregular fem.* **रेलौ**: *Indeclinable part.* **आवि**, & **आय**. *Past. Part.* **आरल**. *fem.* **आरलि**. To come, to arrive: *Prov.* **रेवह**, त जेवह कर्हाँ,

if you come, how will you go?
i. e., if you enter a trap you will
be caught; *cf. Lat. Vestigia nulla*
retrorsum.

आर, *adv.* to-day.

आर नार, near relations, mothers and
the like.

आरहि, *see* आ.

आरल, *see* आ.

आरव, (1) *see* आ.

आरव, (2) the act of coming.

आरोत, *see* आ.

आरोत, the act of coming, arrival.

आरोर, *conj.* and.

आरुग, a seedling, a shoot.

आरुच, a hooked spike for guiding
an elephant.

आरुि, an eye; *hence* vision, sight.

आरु, a limb; the body generally.

In Vid. XXVII, 2, आरुि emphatic,
even a limb.

आरुन, the inner court-yard of a
house.

आरुि, a woman's jacket.

आरुुर, a finger.

आरुवर, a woman's body-cloth =
अवर *q. v.*

आरुटा, wheaten flour.

आरुटी, a bundle of grain divided at
the end of a day's work between
the reaper and his master: *Prov.*
of an over-paid man, कोहि कटनि-
हारके सुगर सन आरुटी, a lazy
reaper has an *ā'ī* as thick as a
pestle.

आरु, a testicle.

आरुतर, (1) *adv.* within.

आरुतर, (2) a sub-division of a field

for the purpose of ploughing:
the land contained within a plough
circuit: distance between two
objects.

आरुि, a kind of scurvy.

आरु, (अरु) the sun.

आरुप, an embrace.

आरुकार, form, appearance, shape.

आरुकार, the sky.

आरुच, *adj.* confused, agitated, dis-
tressed; *hence (of speech)* broken,
(*of a lover*) passionate.

आरु, a letter of the alphabet.

आरुि, (अरुि) *adv.* at last, finally.

आरु, *Hindi form of आरुि, q. v.*

आरुन = आरुन, *q. v.*

आरुन, approach.

आरु, (*fem.* आरुि), *adj.* wise, cle-
ver, intelligent.

आरु, *adv.* before, at first: used with
little or no meaning at the com-
mencement of the subject-matter
of a letter or document; *in such*
case it may be translated more-
over.

आरुि, fire. आरुि सनाव, to set on fire,
to burn. आरुि ताप, to sit over a
fire; आरुि तपैत रही, I was sitting
over the fire.

आरु, *adv. & prep.* before.

आरु पाहु, *compound adv.* before and
behind: in single file.

आरु = आरु, *q. v. as in the saying,*
दखिन कन्या कन्या कुमारी, आरु बर
बर पीहु भारी; the pretty lasses
of South Tirhut, are pendent in
front, and heavy behind.

आरुि (1) = आरु, *q. v.*

बाने (2) *interj.* = ने, *q. v.*
 बाबर, = बाँबर, *q. v.*
 बाही, *interj.* fie!
 बाज, *adv.* to-day, now.
 बाज, *adv.* to-day, now. *Declined*,—
 बाजुक रैन, last night, (*lit.*) the
 night of to-day.
 बाजुड, *adv.* till to-day.
 बाजे, = बाज, *q. v.*
 बाजा, an order, a command.
 बाठ, *num.* eight. बाठन, the eighth.
 बाड़, a boundary between two fields,
 (*Bangálí* बारड), = डराड़, *q. v.*
 the more usual form is बारि, *q. v.*
 बाड़ंबर, majesty, splendour.
 बाड़, = बाड़, *q. v.*
 बाड़त, brokerage, commission.
 बाध, = बाड़, *q. v.*
 बातप, heat, the hot season.
 बातन, one's self.
 बादनी, (بَدْنِي), a man : a human
 being of either sex.
 बादर, respect, reverence paid to any
 one.
 बादि, the beginning of any thing ;
 at the end of a compound, begin-
 ning with ; hence et-cetera.
 बाध, बाधा, *adj.* half. बाधा बाधा,
 बाधा बाधौ, बाधे बाधि, or बाधा
 बाधि half-and-half.
 बाधि, (1) बाधौ, = बाध, *q. v.*
 बाधि, (2) *adj.* more, excessive.
 बाधे, बाधे = बाध. *In Vid.* XVII, 4,
 बिधि मुख बाधे refers to the four
 faces of Brahmá. Half of this
 number is two.
 बान, (1) *pro.* other, another, some-
 one or something else, anything

else. बान बान, one
 another. बानक बान someone or
 something else. This word is fre-
 quently written बाने for the sake
 of metre.
 बान (2) *v. a.* to bring, to offer.
 बानदेश, *adj.* belonging to another
 country, foreign.
 बानन, face, countenance.
 बानंद, rejoicing, joy ; the pleasures
 of love.
 बानव, the act of bringing or offering.
 बानि, (1) *Indecl. Part. of* बान (2),
q. v.
 बानि, (2) pride, self-respect, ambition.
 बानू, *2nd Imperat. of* बान (2) *q. v.*
 बाने, see बान, (2).
 बान्हर, *adj.* (*fem.* बान्हरि), blind,
 sightless ; *Prov.* बान्हर कुकुर बसान
 भूचे, a blind dog barks at the
 wind.
 बाप, (1) *v. a.* to place, put, lay,
 deposit. *In Vid.* XXXVII, 1,
Indecl. Part. बापौ instead of
 बापि, for the sake of metre.
 बाप, (2) बापु, बापे, *Ref. Pron.* self.
Prov. बापे कूटे बापे चार, घर मेहर
 नहिं धाजन मार, जैसे लसर में लोटे
 मरदा, बाना नाथ न पौषा पनदा :
 himself he grinds his corn, alone
 he eats, in his house there is no
 wife nor in his court-yard a mo-
 ther : like an ass who wallows on
 barren land, he has neither nose-
 ring in front, nor hobble behind ;
 said of a man who is disowned by
 his people, or who has no friends.
Cf. नाथ.

बाब, *adv.* now, at this time.
 बाम, a mango, (fruit, or tree). *More usually* बमबा. *बाम is Hindi.*
 बामिल, acidity. *Especially*, dried chips of the mango fruit, used as a conserve. It is of two kinds, दड़िमी and बोरबा. The first is made from small immature mangos (टिकुला), and the second from large mangos.
 बाय, बायल, *see* बा.
 बाय तुहारलि, *see* तुलाव.
 बार, enmity.
 बारत, बारति, (*fem.* बारति) *adj.* grieved, pained, anxious, aggrieved, (*of a lover*) eagerly desirous.
 बारदरा, Ardra, the sixth *nakshatra*, or lunar mansion of the rainy season.
 बारि, बारी, the boundary line of a field. *Cattle are sometimes grazed on these lines, and trespass thence into the fields themselves, which gives rise to many disputes; hence the proverb, बारी जाद त कपार हावी, बीच बंग्रा चरवाची, if you go on an ári, have a stick for your head, (and then you may) graze your cattle in the midst of a cotton-field: i. e., when you take your cattle to graze on an ári, take care and be well-armed:*
 बारिक चुक, *Idiom.* to lose the crops of one's field.
 बाखय, a house.
 बाखय, weariness, laziness, idleness.
 बाख्ता, a word not used by itself, but frequent as a termination of compound words, meaning a

house, *e. g.* सिवाहा, "a temple of S'iva."
 बाखीबाखी, worthless things; *Prov.* बार छै बाखीबाखी देख लखवे छै तीन तीन माखी, *of a woman who is poor but makes display*, she eats worthless things, and has three Málins (maid-servants) to apply oil to her body.
 बाखु, or बार, a potato.
 बाब, बाबधि, बाबव, बाबव, and बाबि, *see* बा.
 बामीच, बामीच, a blessing, well-wishes.
 बाबरज, बाबरज, *adj.* wonderful, astonishing.
 बाब, hope, desire. *Frequently* बाबे *for the sake of metro.*
 बासन, a seat, abode. इंद्रासन, *the abode of Indra*, heaven.
 बासरा, a retreat or refuge.
 बासा = बास, *q. v.*
 बासिन, the month *Ásvin*, (September—October). बासिन कार्तिक = autumn.
 बाब, बादि (*Vid.* LXVII, 2), and बाबे *interj.* Alas! O!

इ

इ, *for ई*, this, *q. v.*
 इबार, (بار), a friend.
 इबा, a wish, desire. अपन इबा, willfulness.
 इजति, (عزت), chastity, female virtue.
 इजलाह, (اجلاس) a court of justice.
 इंजात, light (natural or artificial).
Prov. चोर कतउं नहिं सखय इंजात, a thief can never bear the light.

रंजोरिषा, moonlight, moonshine, a moonlight night.
 रत, *adv.* here.
 रत्नाम, (रत्न), a present, a gift, reward.
 रत्नार, a large masonry well.
 इंद्र, इंद्र, Indra, king of the subordinate gods.
 इंद्रासन, the seat *or* abode of Indra : heaven.
 रसारा, (رشار), a sign, a hint, a knowing sign.
 रसटौसन, (*English*), a railway station.
 रस्त्री, a woman : a wife.
 रसो, *pro.* this (*emphatically*).

ई

ई, *pro.* this. *See grammar.*
 ईंटा, a brick ; *Prov.* मन में बान, मनस में ईंटा, (pretending to have) something else in one's mind, and having a brick under one's arm (to throw at a person).
 ईश्वर, Lord, God.
 ईसन, *plur. pro.* these.

उ

उक्त, उक्ति, speech, a word, a fact, उक्ति बेकत भेस, the fact was discovered. 2, Skill.
 उज्जा, a torch.
 उखड़, *v. n.* to be pulled out *or* up, (of bones) to be strained, उखड़ि जा, to be torn out. चार उखड़ि भेस, the bones were strained.

उखड़व, the being pulled out *or* up.
 उखस, the hot season. The months called जेठ and आषाढ़, (*Jeth and A'khárh. May—July.*)
 उखाड़, *v. a.* to pull up, dig up ; to strain (a bone, *or* joint).
 उखाड़व, a pulling up.
 उखेर, a wooden vessel for pounding grain, a mortar.
 उगत, उगधि, उगल, & उगलन, *see* जन.
 उगल, उगिल, *v. a.* to vomit, spit out.
 उगलन, a vomiting.
 उघार, *v. a.* to uncover, to take off (clothes) ; to unveil, undress, make naked. *Indecl. Part. Vid. XXIII, 8, उघारी for metre.*
 उघारन, उघारी, the act of undressing, *or* making naked.
 उचकपन, knavery, sharper's tricks.
 उचका, a sharper, a pick-pocket.
 उचार, *v. a.* to ask for, demand. (*Lit.* to speak.)
 उचारन, a demand.
 उचारे, the act of asking for, a request. (*Lit.* speech.)
 उचित, *adj.* proper, right, suitable. *Also adv.* in a proper manner.
 उचीति, propriety, mutual fitness. *Vid. XXIII, 12, उचीती for sake of metre.*
 उहट, *v. n.* to jump, bounce ; *Prov.* घेव बल दोरा, उहटि गेह दोरा, you had a goitre, but it has jumped to my (neck).
 उजरका, (*fem.* उजरकी), उजरा, (*fem.* उजरी), *adj.* white, brilliant.
 उजरकारी, *adj.* white and black, black and white.

उजरीम, उजरीम, *adj.* rather white.
 उजामर, (*fem.* उजामरि), white, brilliant, shining, moonlit (of a night).
 उजाड़, *v. a.* to destroy.
 उजाड़व, destruction.
 उजाड़ू, a destroyer.
 उज्जर, (*fem.* उज्जरि) *adj.* white, brilliant.
 उंच, *adj.* high, good. उंच नीच, the good and bad.
 उंचाई, highness, height.
 उठ, *v. n.*, the following forms may be noted. 3rd simple present, उठसि: 2nd Imperat. उठ, उठु, and उठू (Irregular ऊठू), 3rd past. उठल (*fem.* उठलिसि, उठलीव or उठलि) Indecl. part. उठि, (or Irregular ऊठि): Note also the pseudo-Sanskrit forms used by Vidyapati (XII, 5,) उठसि, thou risest, and (X, 7,) उठसि, she riseth: to rise, arise.
 उठव, the act of rising.
 उठाव, *v. a.* to raise.
 उठारव, the act of raising.
 उठान, the power of rising; उठान वार, to be so weak as not to be able to rise or move from one place to another.
 उठौना, the custom of taking any thing from the seller at regular intervals, and paying for it in lump sums at longer intervals.
 दूध उठौना, taking milk daily and paying for it at the end of the month.
 उड़, *v. n.* to fly (as a bird), to fly away.

उड़व, the act of flying, flight.
 उड़ाव, *v. a.* to cause to fly, to let fly.
 उड़ार दे, *id.*
 उड़ारव, the act of letting (a bird) fly.
 उड़ार्क, उड़ाक, a flier, a good flier.
 उड़रौ, a woman with whom a man has eloped, or whom he has carried forcibly away: the wife of a runaway marriage.
 उत, *adv.* there: *Prov.* उत नव, इत बी, what were you there then, and what are you here now? (*of a double-faced hypocrite*).
 उतपान, a portent, a prodigy, a miraculous warning.
 उत्तर (1) a reply, an answer. *In Vidyapati, frequently emphatically उत्तरौ.*
 उत्तर (2) the north; *adj.* northern.
 उत्तर (3) *v. n.* to be freed from.
 ठेही उत्तर, see ठेही.
 उत्तरव, the act of being freed from.
 उत्तरा, the twelfth nakshatra or lunar mansion of the rainy season, known as उत्तरफाल्गुनी.
 उत्तरावा, an inhabitant of the north.
 उत्तरौ, an outer garment.
 उतार, *v. a.* to free from, to take away, to take off (clothes, &c.), to take down.
 उतारव, the act of taking away, or off.
 उत्तम, best, excellent.
 उत्तर, (1 & 2) = उत्तर (1 & 2) *q. v.*
 उत्तिस = उत्तम, *q. v.*
 उत्पनि, origin, creation.
 उत्पान, = उत्तपान, *q. v.*
 उत्सव, a feast, a festival.

असुक, *adj.* regretting, regretful.
 अहमत्, intoxication, senselessness,
 charming by magic. अहमत् जगार
 दे, to charm by magic.
 अदास, longing, disappointment, me-
 lancholy, sorrow, grief. अदास हो,
 to wither, to waste away.
 अदिन, *adj.* arisen. अदिन हो, to arise.
 अदेस, searching for, search.
 अनटा, *adv.* in a reversed manner.
 अनटा बाँध, a peculiar way of tying
 up a prisoner with his hands be-
 hind his back.
 अनेस, *num.* nineteen. *In Vid.* LXVII,
 1, = the nineteenth consonant, = ञ.
 अपकार, obligation, help, benefit, ad-
 vantage.
 अपगत, *adj.* near. *Hence*, apparent,
 manifest.
 अपव्यय, increase.
 अपचित, *adj.* collected, piled up.
 अपह, *v. a.* to throw up water or
 earth, (*in irrigation or in making
 roads*). *In F.* 41, अपहै मै जेह,
 it became their lot to throw up
 earth: *as if for* अपहै जामह.
 अपहव, throwing up earth or water.
 अपज, *v. n.* to come into existence,
 to grow, to sprout, to arise.
 अपजव, birth, sprouting.
 अपट, *v. n.* to be uprooted, or de-
 stroyed.
 अपटव, uprooting, destruction.
 अपदेस, advice, counsel, *hence* any
 thing said.
 अपवन, a grove.
 अपभोग, *v. a.* to enjoy, (*e. g.* wealth,
 or a woman).

अपभोगव, enjoyment.
 अपमा, अपमेय, *adj.* like, resembling,
 equal to.
 अपर, (1) *adv. & prep.* over, above.
 अपर, (2) *v. n.* to be torn up,
 plucked out, uprooted.
 अपरक, *adv.* over, above. अपरक फेक,
 to toss up, to throw up.
 अपसम, tranquillity, peace.
 अपहास, अपहास, laughter, laughing
 at, ridicule, an object of laughter.
*Frequently in Vidyapati अपहासे
 for sake of metre.*
 अपा, a small kind of sandfly. *See*
 नोनचट.
 अपाति, a basket of food, given as a
 complimentary present to a
 friend; *Prov.* बास नहिं पावी, अपाति
 छै नारौ, you haven't even got
 leave to stay, and you are fight-
 ing for a complimentary present
 of food.
 अपामा, अपामे, = अपमा, *q. v.*
 अपार, *v. a.* to tear up, pluck out,
 uproot.
 अपारव, अपारन, the act of tearing
 out, or pulling out.
 अपेह, *v. a.* to throw. *Vid.* XXIX, 6,
 अपेहो *for Indecl. part. for sake
 of metre.* अपेह दे to throw
 down.
 अपेहव, the act of throwing.
 अपाय, means, pretext.
 अपास, a fast: *adj.* fasting, hungry
 and thirsty, *with gen.* मोर अपास
 thirsting after me.
 अपवट *v. a.* to miss, or lose. बाट अपवट
 to lose one's way.

उबटव, loss.

उबर *or* उबरि जा, *v. n.* to escape.

उबरव, an escape.

उबव, *v. a.* to carry. *F. 3, उबवत दे, Kanauji for उबवैबहि.*

उबवनि, the rope for raising the bucket (ढोला) of a well; *see* ढोला, हीप, खंभा, and डेकुल.

उबवव, carrying.

उमत, wilful, obstinate.

उर, the chest, breast, bosom. *Vid.*

XXXIX, 7, उर मासलि I tightened up my chest, *i. e.* I drew a long breath.

उरज, Born on the chest, *i. e.* the bosom.

उरख्खास, *lit.* breathing up: *hence*, breathing out. *cf.* अख्खास, breathing down; *hence*, breathing in. *In Vid.* XXXIX, 8, the word means suffocation, *supply* होरत अहि, suffocation takes place.

उरख्खन, blame, reproach.

उसर, (1) *adj.* saline: barren, unfertile.

उसर, (2) *v. n.* to retreat, disappear.

उसरि जा to disappear, to be lost.

उसरज, उसरजि दे, *v. a.* to scatter.

उसरव, retreat, disappearance.

उसास, comfort, consolation, solace.

ज

जंब, (*fem.* जंबि) *adj.* high, lofty; *Prov.* जंब दुकान, फीका पकवान, a high shop and tasteless sweetmeats; *i. e.* great cry and little wool.

जंठ, a camel.

जक, a torch.

जकर, जकरि, a wooden vessel for pounding grain, a mortar.

जखि, sugar-cane.

जम, *v. n.* 3rd *sim. pres.* उमचिक्, 3rd *past.* उमल्ल *or* उमल्ल, उमल्लिहि.

3rd *fut.* उमत, *or* उमत. *Indecl.*

part. उमि *and* उमि. To rise, to come into being. To rise (*of the heavenly bodies, or the dawn*). *Vid.*

LXXVII, 2, खान उमल्ल हनि आवा, a half-moon arose, *i. e.* Her half-

uncovered face appeared like a half-moon rising. *Vid.* XXXIV,

6, मास अरव उमि मेला, *see* अरव.

जमव, coming into existence.

जमरकारी, = उजरकारी, *q. v.*

जठि, जठ, *see* उठ.

जह, an otter.

जखव, name of a cowherd, *whom Krishna sent from Mathurá to Brindában, with messages to the Gopis, and whom the Gopis entrusted with messages to Krishna.*

जम, wool.

जपर = उपर, *q. v.*

ख

खतु, a season. *See* रितु.

खतुराज, the king of seasons, *Basant or Spring.*

ख

ख, *interj.*, O!, Ah!

खँ, *irregular instrumental of the pronoun* खँ, this, *q. v.*

एक, *num. adj.* one, एक बेरि, once ;
2. the same, एक रंग, of the same
colour, एक मत हो, to be of the
same opinion ; 3. a, a certain.

एकडा, *num. adj* (affix डा added to
give distinction). One; a, a certain.

एकट्टा, *adv.* together, एकट्टा कर, to
collect, bring together.

एकदम सँ (یک دم سے) (*Sal.* 20) at
once.

एकरार, (اقرار) an admission, confes-
sion.

एकसर, *adj. & adv.* alone.

एकहिं. only one. The same. *Vid.*
LXXVIII, 4, एकाहिं समजि, they
are all as one, but the passage is
obscure.

एकादश, *num.* eleven. *Vid.* LXII, 1,
The eleventh consonant, ड, which,
preceded by क (the first conso-
nant), becomes कड, a promise.

एकसि, *num. adj.* eighty-one: *Subst.*
'81, the *Fasli* year 1281 (A. D.,
1873—74), in which the *Tirhut*
famine occurred

एखन, एखनु, *adv.* now. एखनुक, of this
time.

एको, only one, even one ; एको न not
one, none.

एगारह, *num.* eleven.

एत (1), एतकय, एतना, *adj.* this much,
so much ; this many, so many :
एत दिन, so many days, so long.

एत (2), एतय, *adv.* here.

एतना = एत (1) *q. v.*

एतहिं, *adv.* here.

एतेक, एतेक, *adj.* this much, = एत (1)
q. v.

एने, *adv.* hither. एने आबए, come here.

एलौ, *irregular for* ऐलौए, *see* आ.

एए, एए, *pro.* this, = ईं.

एएन, (*fem.* एएनि), एएन सन, *adj.*
such, so.

एएहि, *see* एए.

एएन, = एएन.

एएो, *pro.* this (*emphatic*), = एओ.

ऐ

ऐठ, *v. n.* to turn aside, twist one's
body round.

ऐठ (1), the leavings, or remains of
a dish.

ऐठ (2), *v. n.* = ऐठ *q. v.*

ऐठल, *adj.* wilful, obstinate; twisted.

ऐना (آینه), a mirror, a looking-
glass.

ऐरावत, Airavat, Indra's Elephant.

ऐलऊं, ऐलाए, ऐलौए *see* आ.

ऐसन (*fem.* ऐसनि) *adj.* such.

ऐए = एए = ईं, this, *q. v.*

ओ

ओ (1), a suffix frequently added to
words, and having the meaning of
even, at all, also ; *e. g.* सेओ, even
that, किहिओ, anything at all.

ओ (2), *pro.* he ; that.

ओ (3), *interj.* O !

ओआ, for *Braj* वा, *oblique form of*
ओ (2). *e. g.* ओआ पर, on it.

ओआकिफ, (واقف), acquainted with,
versed in.

ओँ, *conj.* and.

ओकर, *gen. sing of* ओ, (2).

बोझाव, *v. a.* to spread (a cloth, or a bed).
 बोझारव, the act of spreading.
 बोझर, (**وجوه**), reason, cause.
 बोझराव, *v. n.* to be put in disorder, (of hair) to be dishevelled.
 बोझरारव, disorder, disarray.
 बोझा, a magician, a charmer; a tribe of Bráhmans. *Prov.* बाझा बिबाव कैल, मासक दुख छा (of one who wedded an abandoned woman) the ojhá married for the pleasure of the village.
 बोझार, incantations.
 बोँठव, *v. n.* to rest or lean upon. *also* बोँठवि बैस.
 बोठ, the lip.
 बोत (1), a screen, a curtain, any intervening object which obstructs the view.
 बोत (2), बोतय, बोतरिं, बोतउं *adv.* there, in that place: *hence* "then and there".
 बोताव, *see* बा.
 बोदार, *v. a.* to skin, to flay. *Also* बोदारि दे.
 बोदिन, *adj.* relating to that day. (बो, that, and दिन, a day).
 बोन, *adj.* own, peculiar. बोनके बोन, in proper shape. (*Sal. VII.*)
 बोना, *adv.* otherwise.
 बोर, limit, end, side, direction; *hence*, the other side, or end. *In Vid. XXXVIII, 5, the night is represented as the Ocean, of which she could not see the other side: 2. a face, an eye. Often* बोरा *and* बोरे *for metre.*

बोरसिबर, (*English*) an overseer.

बोसारति, (**ولائتي**) *adj.* English, European.

बोसामा, reproach, chiding.

बोसरवा, बोसारा, the outer veranda of a house.

बोसि, *pro.* = बो that.

बोसो, *emphatic for* बोसि, *q. v.*

बो

बो (1), *conj.* and.

बो (2), for बो (2) *q. v.*

बोँचाव, *v. n.* to be sleepy, to doze.

बोँचारल sleepy.

बोँची, sleepiness, dozing.

बोँचव, a drug, medicine. (*Vid. II, 10, बोँचधो, even from medicine.*)

बोँचट, *adj.* deserted. (*Vid. V, 3.*)

बोँताव, *see* बा.

बोँह, *v. a.* to cover, to conceal; बोँह पड़व, *see* पड़व.

बोँहौ, a toe-ring with tinkling ornaments attached.

बोर, *conj.* and, also.

बोरा, (बासलक), Emblic Myrobalan, the name of a tree.

बोवव, = बोवव, *q. v.*

क

कर, करल, *see* कर.

कबो, *pro.* any one, some one. कबो न, no one.

कबोन, *inter. pro. Adjectival, and Substantival, who? what?*

कंबल, a lotus.

ककड़ौ, a cucumber.

ककर, ककरा, ककरै, *see* के.
 ककरऊँ, ककरो, *pro.* any one, some one, also *genitive of* केषो, any one, some one.
 कका, a paternal uncle.
 ककन, ककने, *adv.* when ?
 ककता, (ككٓت), paper.
 ककनिसा, the elevated bank of a river.
 ककवा, = काम, *q. v.*
 कंक, a beggar.
 कंकक, कंकन, gold; a bracelet, an anklet. *Prov.* बर सरि मेस, कंकन ठामै, the bridegroom is dead, but the bracelets are still (worn by his widow).
 ककचरौ, an office, place of business, "cutcherry".
 कके, कका, (*fem.* ककी), *adj.* immature, unripe; false, untrue.
 ककी मेस, a falsehood.
 ककल्लि, collyrium, a black dye for the eyes, *more usually* काजर, *q. v.*
 कंकन, gold. कंकन गिरि, a mountain of gold.
 कंकु, कंकुक, a woman's vest, or bodice.
 कंकन, born in a lotus, Brahmá.
 कट (1), a promise. *In Vid.* LXII, 1, it is said to be composed of the first (क) and eleventh (ट) consonants.
 कट (2), *v. n.* to be cut. *The active form of this verb is* काट *or* कटाव *qq. v.*
 कटनिहार, one who cuts, a reaper.
 कटनी, the act of cutting. The quantity cut at one time, or in one task.

कटसरि, a necklace, a necklet.
 कटहर, the jack-fruit tree; *Prov.* गह कटहर खोट देस, *in order to eat jack fruit properly, the lips have to be oiled; here, a man is alluded to, who is counting on his chickens before they are hatched, and the proverb means, the fruit is still on the jack-tree, and yet he has already oiled his lips.*
 कटाव, *v. a. 3rd past, कटोलक, or (Musalmán) कटोलके: cf. कट (2):* to cut, to divide.
 कटारव, the act of cutting.
 कटाव, an ogle, a side-long look, a glance.
 कटार, a knife, a dagger.
 कटि, the loins, waist, hip; *Prov.* नव जोमी कँ कटि नँ जटा, a new ascetic carries his matted hair on his loins, *i. e.*, does not know how to dress himself; कटि नहिँ चलैन्हि, केराक भार, he can't move on account of the (weight of his own) loins, (and yet he attempts to carry a) load of plantains.
 कटिदे, कटैत, *see* काट.
 कटु, *adj.* bitter; *subst.* a bitter saying.
 कटोलके, *see* कटाव.
 कट, hard, difficult; कट जीव, hard to kill, *lit.* hard-lived.
 कटिन, hard in substance: hard, difficult: (*of embraces*) strong, warm: distressed, in affliction.
 कडड़ा, cow-dung, found in the forest, and not made into cakes, used for fuel. *See* मोहटा, मोरहा, चिपरौ.

कड़रि, a plantain, a plantain tree :
noted for its softness, hence prov.
 कड़रि माह घर सिनुषा चोक, even a
 scraping shell is sharp enough to
 cut a plantain tree = kick a man
 when he's down.

कड़हर, (Skr. कण्ठार), the water-lily.
 कड़, (fem. कड़ुर) *adj.* bitter, harsh :
 कड़ुर बैन, a harsh saying.

कंडक, a thorn, a spine. कंडक माँह,
 in the midst of thorns.

कंड, the neck.

कंडहार, a neck-lace.

कत, (1), *adj.* how much ?, how
 many ?, how great ? ; *hence* many,
 various, different.

कत, (2), *see* कतय.

कतर = कतय, *q. v.*

कतय, *adv.* where ? *In poetry, when*
there are more than one कतय, in
one sentence, all but the first may
become कत. Also indefinite, some-
where, anywhere.

कतरवाच, one who cuts sugar-cane
 into small pieces, to feed a sugar-
 press.

कतऊ, कतऊँ, *adv.* anywhere, some-
 where.

कते, कतेक, कतेकौ, *adj.* how much ?, how
 many ?, *hence*, much, great many.

कते गोटे, *adj.* which of (two, or
 more) ?

कथा, a word, a story : a song.

कथौ, कथौँ, कथौला, कथौसे, कथौलय,
see कौ.

कदम, कदम, a *kadam* tree.

कदहौ, a plantain, a plantain tree.

कदवा, mud, filth.

कनक, gold, कनक निरि, a mountain
 of gold : *also adj.* golden.

कनची, a side-long glance, a leer,
 ogle ; *Prov.* बुद्धक रसिया, कन्हार
 घर कनची, he is a fool of a lover ;
 he ogles his sweetheart in a dark
 room.

कनगुरिया, the little finger.

कनडेरिया, (कान one-eyed, डेढ़ one and
 a half), *adj.* having half-closed
 eyes. *Instr.* कनडेरिई, *adverbially* ;
 with half closed eyes.

कनपट्टी, the temple of the head.

कनवा, a narrow drain or channel for
 leading water from a main chan-
 nel or पैनि.

कनसुपडी, a square winnowing bas-
 ket, with only three sides : the
 grain to be winnowed falling
 through the open side.

कनहार, (fem. कनहौ) *adj.* one-eyed :
Prov. कनहौ बिलार क घरे बिकार,
 a one-eyed cat must hunt at
 home, *i. e.* those who can't go
 out of doors, must work at home.
 कनहौ माय क बिन बथान, a one-
 eyed cow seeks a separate enclo-
 sure, *i. e.* those in misfortune
 seek to be alone ; कन्हारा न कनहा
 राजा, a one-eyed man is king
 amongst the blind.

कनिरक, *adv.* for a short time.

कनिक (1), *adj.* a little, small.

कनिक (2), कनिका, कनिक, *see* के.

कनिसार, a furnace for parching
 grain, (सार = छाछा). *There are*
generally one or two in a village,
and the owner charges for the

labour of parching; hence the
prov. जौ जरि गेह, मार ला बान्हल
ही, the furnace owner has over-
burnt my barley, and has tied me
up for the fee, *i. e.*, adding in-
sult to injury.

कनौक, कनेक, = कनिक (1), *q. v.*

कनेक चलव, throbbing.

कनेबाँ, a damsel, a bride.

कने, कनेत, &c. *see* कान, to weep.

कण्ड = कंड, *q. v.*

कन, a beloved one, a lover, a hus-
band : *adj.* darling, beloved, love-
ly. *Frequently* कने for metre.

कंदर्प, the god of love.

कन्या, a damsel, a girl.

कन्हा, the shoulder.

कन्हैया, *Braj.* a name of Krishna.

कपटौ, deceitful, treacherous.

कपडा, cloth : clothes, a suit of
clothes (*consisting of five articles.*
See Chrestomathy, p. 19, note.)

कपाव, *v. a.* to cause to tremble; *Prov.*

घर पैसव, जाँव कपारव, you would
commit house-breaking (*Lit.* enter
a house), and you have your legs
trembling under you.

कपार, the forehead : fate.

कप्या, a small kind of cloth worn by
the poor round the waist.

कपस, phlegm.

कपज (قبض), possession : a writing
of receipt, a rent receipt.

कवच, a headless trunk.

कवड, कवडँ, *adv.* ever, at any time.

कवड न never.

कवि, a poet.

कविस, कविस, a poem.

कविराज, a king of poets. (*Vid.*
XXVIII, 7. कविराजे *for sake of*
metre) : a doctor.

कबूल, (قبول), the act of confessing,
confession.

कसर, the waist.

कसरसायर, a carpenter's shop, in
which both iron and wood-work
are done.

कसरिया (1), a blanket; *Prov.* इन
होड़ी, जौ कसरिया होड़े, *a man was*
once bathing, and was caught by
an alligator by his blanket, his
friend called out to him to let go
the blanket, but he could not as
he was entangled in it, hence he
exclaimed, I'll let go the blanket,
if it will let go me.

कसरिया (2), one who wears a blan-
ket, a labouring man.

कसरौ, a blanket : the fibrous sub-
stance of a jack fruit, in which
the edible seeds are embedded.

कसल, a lotus. *The flower-bell of*
this aquatic plant is supposed to
be continually haunted by bees.
It is also supposed to only open
in the day and to close itself at
night, being thus the reverse of
the कुसुम or Waterlily. Bees are
supposed to be frequently impri-
soned in the closed lotus bell
during the night. It is frequently
compared to a woman's eyes, face,
hands, or feet. Common com-
pounds are कसल कौच, or कसल
कौच, a lotus bell. कसल जयन,
(applied to a woman) lotus-eyed.

कमल मूषि, (*fem. applied to a woman*) lotus-faced. कमल भ्रमर, the lotus-bee, *i. e.* the lotus loving bee. *In Vid. XLIII, 5, Rádhá compares herself to a lotus flower withering in the bitter Ním basket of separation.*

कमला (1), Lakshmi, the consort of Vishnu; the latter became incarnate as Krishna.

कमला (2), the river Kamlá in Tirhut.

कमलापति, the Lord of Lakshmi (*see कमला*) (1), *i. e.* Krishna.

कमवाच, *v. a.* to get weeding done: (*doubly causal*), to have a field weeded.

कमवारण, the having a field weeded.

कमज्जर, (*English*) a Commissioner.

कमवलाह, (*fem. लालि*), (كَمْ صَلا), untrue, not genuine.

कमाव, *v. a.* to weed a field: to serve.

कमारण, the weeding of a field.

कमान, a bow, (the weapon).

कमार, a blacksmith.

कमाद्युत, a working member in a family, a bread-winner.

कमैनी, the act of weeding a field: a job of weeding.

कंपनी, (*English*) "the Company," the Government of India.

कंबल, कम्बर, कम्बल, a blanket. *Prov.* ज्यों भीजे त्यों कम्बल भारी, the more a blanket is allowed to become moist, the heavier it gets, *i. e.* delays are dangerous.

कय (1), *pro.* several, many.

कय (2), कयल, कयलानि, कयलन्हि, and कयलि, *see कर* (1).

कर (1), *v. a.* The following forms are found. 1 *Simp. Pres.* करै: 2 *do.* कर and (*Pseudo-Skr.*) करसि: 3 *do.* कर, करे, करय, कर, and करसि: 2 *Imperat.* कर, करव (*Fem.* करसि) करउ, कर, कर, करिए, करिरे, and करिस: 3 *do.* करयु: 1 *Fut.* करव: 2 *do.* करव, करवै: 3 *do.* करत, करताव: *Pres. Part.* करैत (*Fem.* करैति), and कररत, (*F. 67, gives the Kanauji करत*): 1 *Past.* कैलउं, and *vulgarly*, कैली: 2 *do.* कैलए, कैलउं, कैल, &c.: 3 *do.* कैल (*Fem.* कैलि), कयल, करल, कैलन्हि (कय०, कर०, &c) and कैलनि (कय०, कर०, &c.) *Indecl. Part.* करि, करी, करिए, कै, कय, कर, कै, कैक, &c.: To do, to act, कि करवअप (*Vid. LXXVIII, 4*) what shall I do with silent prayer, *i. e.*, such prayer is useless, दैस कर, to bite, मन कर, to desire: to commit (a crime): to make, षडि कय (*Vid. LI, 3.*) making more, hence honouring, *cf. English* "to make much of a person": to put, to take, मोद कर, to take in one's lap, दूरि कर, to put aside: to say, नाचें नचिं कर, (*Vid. XXVIII, 5*) to say "nay, nay". इन इन कै कै, moment by moment. करै or करव चाह, to wish to do. करै or करव छान, to begin to do.

कर (2), (*old. Instr., Vid. XXXII, 1,* करि) the hand. कर धर, to take the hand, (*as of a blind man*) कर तल, the palm of the hand, also under the hand: कर जोर to clasp the hands in submission, *or*

- reverence : a tax : the hollow stalk of the *Munji* plant.
- कर, (3) *sign of the genitive case.*
- करहत, *see* कर (1).
- करजा, (قرض), a loan, debt.
- करत, करति, करति, करतु, *see* कर (1).
- करधनी, a girdle.
- करमैल, (*English*) a Colonel.
- करपूर, camphor.
- करव, (1) the act of making.
- करव, (2) करवे, *see* करव.
- करम, an action, a good action ; fate, *F. 25*, करम भेल निखहु, fate became intolerable ; *Sal. VIII*, करम करम नहिं वचतै, (our) fair fame will be destroyed, *lit.* faith and fate will not escape : करम करम सँ, a form of oath, by my faith and fate : करम में लिखल अदि, it is written in my fate.
- करमहिन, करमहीन, *adj.* abandoned by fate, unfortunate.
- करव, *see* कर (1).
- करववह, *see* कराव.
- करसि, (1) *see* कर (1).
- करसि, (2) dried cow-dung.
- करह, करहि, *see* कर (1).
- करार, (قرار), a promise.
- कराव, *v. a. (causal).* The following forms may be noticed. 3 simple *Pres.* करावे : *Pres. Part.* करवैत : 2 *Fut.* करववह, करैवह : *Past Part.* कराबोल. To cause to do.
- करि, करिष, *see* कर (1).
- करिषा, *adj.* black ; dark ; darkblue.
- करिष, *see* कर (1).
- करिषान, करिषाह, *adj.* blackish.
- कारका, *adj.* black.
- करिमवाह, one who irrigates with a *Karín* ; *see* करीम.
- करौ, *see* कर (1).
- करौन, a spoon-shaped lever for irrigating fields.
- कर, कर, *see* कर (1).
- करवारि, a rower.
- करव, *adj.* pitiful ; mournful.
- करकरस = करव.
- करे, करै करैत, करैति, *see* कर (1).
- करैक, *F. 26*, *gen. sing. of करै oblique, verbal noun of कर (1), q. v.*, भोजन करैक चारौ, plates for eating, *lit.* of doing eating.
- करौड, *adj.* lying on the side, or arm. करौड बस, to fall sideways.
- करनफूल, कर्णफूल, a plant, the *Mimosa sirisha* : an ear-button.
- कर्तव्य, *adj.* necessary to be done, proper.
- कल, a hand = कर (2), *q. v.* ; कल जोरि, with hands clasped in submission or reverence.
- कलकत्तेवाले, *adj.* of or belonging to Calcutta.
- कलहर, (*English*) a Collector.
- कलम, (قلم), a pen.
- कला, beauty, brilliancy. *adj.* beautiful.
- कलावत, (*fem.* •वति), *adj.* possessing beauty, beautiful.
- कलास, a dealer in spirits.
- कलित, *adj.* adorned.
- कलौ, a bud, a young shoot.
- कलेस, pain, trouble, suffering, a pang.
- कलौल, a wave : joy, happiness : a noise.

कलौ, a meal: the main meal of the day: dinner.

कलर, a beggar.

कवारत, (قوارت), parade of an army or regiment.

कर, *v. a.* to tie, to tie tightly, to bind.

करब, the act of tying, a tie.

करनि, a woman's bodice.

करनिन, करनी, करनीन, (کسبئی), a strumpet, a harlot.

कररेस, a miser.

कर, *v. a.* This verb is nearly regular. The following forms may however be noticed. Pres. Part.

करैत & कररत: Past Part. करल:

3 simple Pres. करयो: 2 Imperat.

करिउन for करल्लि, कउ, & कल्ल, Indic. Part. कहि To speak, to say, to tell. Vid. XXXI, 2,

कहिच न जार for करल न जार, it has not been said, is untellable. Vid. XXXIII, 5, कहिच न पारिच, I cannot tell. कहिच is an old form of the past participle closely connected with the Prākṛit ppp.

कहिचो: it is here used in the sense of a verbal noun. In Vid. XXXIV, 7, ताहि कहय किच बाधे, what hindrance is there in telling it, कहय is for the oblique verbal noun कहे in the locative case. See gram. § 189.3. Sal. XIII, चोरीक

हाल कहि देब, I will tell the facts of a theft, कहि दे, meaning to tell, cf. id. XXI, जबाब कहि दे, to answer. कहे लाम, (id. XIV,) to begin to say.

कररत, Pres. part. of कर, for करैत Vid. XXXII, 4, कररत, Instr., by relating, or betraying (a secret)

करन, the act of speaking, speech, a saying.

करय, see कर.

करल, the act of speaking. Sometimes emphatically कहेलो even the telling.

कराँ, adv. where? कराँ जामि, how far?

कहिच, see कर.

कहिचो, कहिचो बेरि, adv. ever. कहिचो न, never.

कहिनी, speech, a saying; a word, a tale: news.

कहिउन, see कर.

कउ, see कर.

कऊँ, old and poetical sign of the accusative, as in F. 8.

काँ, old case sign of the accusative.

काँकरि, a cucumber. Prov. ए हायक काँकरि, नौ हायक बीबा a cucumber only one cubit long has an offspring nine cubits long, (cf. the parable of the seed of mustard).

काँच, the armpit.

काँचे, काँचे (Sal. 2, & 16), immature, unripe, raw; fresh, green.

काँचन, gold.

काँचो, the mucus of the eye.

काँड, a thorn, a spine.

काँटी, a peg, spike.

काँति, beauty, (= कानि *q. v.*)

काँध, the shoulder.

काँप, *v. n.* to shake, to tremble.

काँपन, the act of shaking: trembling.

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काँध, the shoulder.

काँप, *v. n.* to shake, to tremble.

काँपन, the act of shaking: trembling.

काँपव, = काँपव, *q. v.*
 काम, (*fem.* कामि), or कामवा (*fem.* कामिवा), a crow, which is in poetry taken as the type of a black bird with a harsh voice; in contradistinction to the Koil. See कोरल.
 कामज, (کاج), paper; a written paper, a document.
 कामा (*Mars.* 1,1) = काम, *q. v.*
 काच, काच कौच, mud, filth.
 काह (1), *v. n.* to make excuses, to excuse oneself.
 काह, (2) a small cloth worn tightly round the hips and, passing between the legs, tucked in behind. *Sal.* 17, & 20, काह लगना, to tie such a cloth.
 काह, a tortoise.
 काज, (*frequently* काजे *for the sake of metre*), what must be done, duty, नीक काज virtue; the necessity of using, business, *Vid.* XXXVIII, 7, आगिक काज, fire must be used, there is work for fire to do; object, desire, *Vid.* XXV, 1, नहिँ होर काज your object or business will not be accomplished: reason, *Vid.* IV, 2, बिनु काज, without reason: use, usefulness, कोन काज, of what use? कोना काज, of any use: work, action, *Vid.* XXIV, 3, काज सखी सँ on account of the action and her friends, on account of the nature of the deed and the presence of her friends.
 काजर, soot, lampblack: collyrium, a dark unguent for enhancing the brilliancy of the eyes.

काजुल, a working member in a house; a bread-winner.
 काट, *v. a.* *The regular pres. part.* would be काटैत, *Sal.* however gives (XI) कटैत, & curiously enough (XX) the Bangálí कटिटे, which is so far as I am aware an isolated example of the form, to cut, divide: to cut off: (*in Arithmetic*, to deduct, subtract, *Vid.* LXIII, 3, चलिख काटि चारि, having deducted four from forty: *id.* 5, सठि काटि दस, having deducted ten from sixty. *Sal.* XI, सेन्ह काट, to dig a burglar's mine or hole. *id.* काटै लगन, to begin to cut.
 काटव, the act of cutting, &c.
 काटा, *adj.* bitter, astringent.
 काठ, wood; a plank.
 काङ्गा, an anklet.
 काढावना, (*Skr.* कथ), *v. a.* to boil, stew, digest.
 काढावनाएव, the act of boiling, &c.
 कात, a side, a direction: a border, a margin.
 कादव, कादो, कादो, mud, filth.
 कान, (1) *v. n. Pres. Part.* कनैत, to cry, to weep.
 कान, (2) the ear. *Vid.* XXII, 1, कान सुनलि *for* कान सँ सुनलि, I heard with my ears. *Vid.* LIII, 2. काने, *for sake of metre.*
 कान, (3) *adj.* one-eyed, blind of one eye. *cf.* कनहा & काना.
 कानन, a wood, a grove. *Vid.* LX, 1. कुसुमित कानन, the wood is full of flowers; where Rádhá compares herself to a flowery grove; see कुसुमित.

कामच, the act of crying, or weeping.

काना = कान, (3) *q. v.*

कानि, anger.

कान्ति, beauty, loveliness.

कान्द, (1) a name of Kṛishṇa : *Hence in general*, a beloved one.

कान्द, (2) the shoulder.

काम, *Instr.* कामे, love, desire : the god of love, *who is considered a model of manly beauty.*

कामदेव, the god of love, *see* काम.

कामधेनु, a fabulous cow, supposed to milk whatever the milker desired. (*Vid.* XVI, 8), *her husband is the bull which S'iva rides, see* पति, ता पति, & फल.

कामिनि, a lovely woman ; a pretty girl : a darling.

कायच, a man of the Kayasth class.

कार, कारज, a deed, action ; business.

कारन, a reason, a cause ; कोन कारन, why.

कारनी, a patient. a sick man. *Prov.* वैदक घोड़ कतउं वे कारनी चसे, does a doctor's horse move unless there's a patient ? [ugly.]

कारि, *adj.* black, dark, dark-blue ; कारिकंठ, कारीकंठ, or कारी कंतु one having a dark blue neck, *an epithet of S'iva* : the name of the nephew of Salhes (*Sal.* XX.)

कारि कमल, कारी कमल, a kind of lotus having a dark-blue flower. (*Skr.*

नौलोत्पल.)

कारी = कारि, *q. v.*

कार्तिकेय, a name of Skanda, the god of war.

कास, (1) time, death, destruction.

कास, (2) (*F.* 19), = फकास, a famine

कास झूट, name of a deadly poison swallowed by S'iva at the churning of the ocean.

कासिह, *adv.* to-morrow, yesterday.

कासिह, कासौ, *see* के.

काड, *Pro.* any one, some one.

कासे, *see* के.

किक, *see* कौ.

किच, *adv.* why ?

किर, *Inter. pro.* what ? = कौ, *q. v.*

किरेक, *adv.* why ? किरेकतं, because.

किंकिरि, that which tinkles, *i. e.*, a girle of bells : an anklet.

किंकिरि, *pro.* anything at all.

किहु, *pro.* anything, something.

किहु न, nothing.

किन, *v. a.* to buy, to purchase, *but see* कौन.

किनव, the act of buying, or purchasing, *see* कौनव.

किरन, a ray, (of the sun or moon).

किरपा, pity, mercy.

किरपास, *adj.* pitiful, merciful.

किरिषा, an oath ; *a most solemn oath is on one's son's head, and a liar will only take this oath when he has no son, hence the proverb, घर नें बड न, बाहर बेटा किरिषा, He hasn't even a wife in his house, and, abroad, he swears by his son's head*

किरिषामंत, *adj.* performing all necessary religious actions, *hence* reputable, of good repute.

किरिन = किरन, *q. v.*

किल्ला, किलय, किल्ले, *see* कौ.

किसी, a door-bolt : a wedge.
 किनस्य, a sprout, a shoot : a tendril.
 किसान, a cultivator : a field labourer.
 की, कि, or किर, (1) *interrogative pronoun, adjectival & substantival.* As a substantive, it has a declensional or oblique form कसौ, whence are forms like the instrumental कसौ, and ablative कसौ सँ. With the preposition ला, से, or लय, properly the indeclinable participle of ले, to take, it forms a dative किला, किलै, किलय, बीला, बीलै, बीलय, कथौला, कथौलै, or कथौलय, meaning why? which is the usual form of this adverb in Maithili: What?
 की, or कि, किर, (2) कौषा, or किरैक, *q. v., adv. why? also used as a simple particle giving an interrogative force to a sentence.* E. g. तैँ कि तनिक गन जार, are therefore his good qualities lost? Vid. XLII, 4.
 की, or कि, (3) *conj. either : or.* कि ... कि, either or, नहिँ कि नहिँ, neither nor.
 की or कि, (4) *conj. that : often used after a vocative expectantly, introducing a direct statement ; the words " I say " being understood.* In this sense usually not translated. E. g. रे बडोहिषा कि तेँचीँ नोर भार्द, O wayfarer, you are my brother, Vid. LXXIX, 9.
 कौषा, (1) *adv. why?*
 कौषा, (2) a box for holding vermilion.

कौष. कौष, mud, filth = काच, काच कौष, *q. v.*
 कौड़ा, a worm.
 कौन, *v. a. to buy, to purchase.* Vid. LXXIX, 11 कौनय = कौनै, (tell him) to buy.
 कौन्ड *Braj.* for कौलन्डि, see कर (1).
 कौर, a worm ; a parrot.
 कौरत, fame. glory.
 कौरा = कौड़ा, *q. v.*
 कौरिँ, = कौरत, *q. v.*
 कुरवाँ, a well.
 कुँड, a pot : वेल् कुँड (*Letter*) oil and pots, hence means of subsistence, necessaries of life.
 कुकर, a dog : *Prov. कुकरक पेट घी न पचे, ghi will not digest in a dog's stomach, (but is thrown up), i. e., never trust a secret to a fool.*
 कुँकुम, a hollow globe of Sealing-wax filled with red powder, which Hindus throw at each other during the *Holi* festival. On striking any one they burst, & cover him with red powder. *A woman's breasts are frequently compared to them.*
 कुच, a woman's bosom or breasts, compared frequently to cocoa-nuts, golden mountains, or the *Kunkum*, see कुँकुम.
 कुँज, an arbour, a bower : hence (*Vid. LX, 1*) a lonely place : (*a woman in her courses abstains from any kind of intercourse with men, being unclean.*)
 कुँजी, a key.
 कुड, or कुद, *v. a. to pound, grind ;* *Prov. घर सँ धान नहिँ बाँबो कुडतौह*

बूझा, she has not even paddy in her house, and the lady would pound (expensive) *chúra*, i. e., do an impossibility.

कुटकौ, a small kind of sandfly = नोन चट, *q. v.*

कुटान, the act or profession of pounding grain; *Prov.* माय करैन्हि कुटान पिसान, बेटाक नाचौ दुर्गादत्त, the mother gets her living by pounding & grinding grain, and has called her son Durgádatta (a name only affected by rich people).

कुटिया, a slice, a portion.

कुटिल, *adj.* twisted: curling.

कुड़िया, *v. n.* to itch.

कुड़ियारव the itch, itching.

कुड़ियारल, itchy.

कुदरा, कुदुर, a mouthful: the act of rinsing the mouth.

कुडल, an ear-ring.

कुंद, a shrub with a small white flower, the double Jasmine.

कुवजा, कुवजि, name of a hump-backed woman, befriended by Krishna.

कुवड़, कुवड़ाच, *adj.* (*fem.* कुवड़ि, कुवड़ाचि), hump-backed.

कुमकुम = कुंकुम, *q. v.*

कुनरि, a daughter = कुमारी.

कुमार, a boy, a son, a prince राज-कुमार, a Rájput.

कुमैटौ, (*English*) a committee.

कुमारि, कुमारी, a girl, a daughter, a princess.

कुमुद, कुमुदिन, कुमुदिनि, the water lily. *A flower which is supposed to open only under the rays of the*

moon, and to remain closed during the day time. It is hence frequently contrasted with the lotus, see कमल.

कुंभ, a water jar: the forehead, गज कुंभ, an elephant's forehead.

कुंभकरच, कंभकरण, Kumbhakarna, the brother of the demon Ravana.

कुंभतनय, *Lit.*, the son of a pitcher. Name of the celebrated saint Agasti, or Agastya. *He is said on one occasion to have swallowed the ocean, which is hence called his food. (Vid. XVI, 6).*

कुम्ड़, कुम्ड़ा, the sweet pumpkin.

कुम्हरा, a man of the Kumhár or potter caste; *Prov.* निचिंत खुटे कुम्हरा, मटिया न से जाय चोर, a potter sleeps secure, for no one will steal clay, i. e., *Vacuus viator.*

कुम्हार, (*Fem.* कुम्हेनि) a potter: *Prov.* तेसौ बैल खा कुम्हेनि सत्तौ, for the sake of the oilman's ox the potter's wife becomes *suttee*, i. e., she interests herself in other people's affairs. See कुम्हरा.

कुम्हिलाच, *v. n.* to blossom.

कुम्हिलारव, the act of blossoming.

कुरथौ, a kind of pea or vetch which seeds in December; (*Dolichos biflorus*).

कुरौ, the act of rinsing or washing the mouth: *cf.* कुदुर.

कुल, a family, a race.

कुलजानि, *adj.* born in a family. (*Vid. LXXX, 2*) ककर कुलजानि, born in whose family?

कुलिम, the thunderbolt: adamant.

कुस, the *kus* grass.

कुशल, *adj.* in good health. *More usually subst.* welfare; (*Letter*)

कुशल हेम, welfare.

कुसिन्धार, the sugarcane.

कुसुम, a flower, a blossom: a woman's courses.

कुसुमाकुल, a collection of flowers.

कुसुमित, flowery: (*of a woman*) in courses. *In Vid.* LX, 1, there is a play on the double meaning of the word, see कुंज & कानन.

कुशोचर, *v. n.* to spread *kus* grass.

कुशोचरि दे to make a bed of *kus* grass by the side of some sacred spot, vowing not to leave it until one's boon is granted by the gods.

कुस, mist, fog.

कुंजि = कुंजी, *q. v.*

कुड, *v. a.* to grind, pound, see कुड.

कुद, *v. n.* to leap, jump; *Prov.* बैल न कुदे, कुदे तंजी, a bullock does not leap, but his load does.

कूप, a small dug well with no masonry about it; *Prov.* गंगा बहैति कूपक दोहारा, when he has the Ganges close to him, he bewails the want of a well, *i. e.*, the more we get the more we want.

कूर, a heap of dried grass: sweepings, dung.

कुरी, gargling; *cf.* कुदुर, कुरी.

कुल, a family = कुल, *q. v.*

कृतार्थ, *adj.* having one's wishes satisfied.

कृपा, pity, mercy.

कृपामति, epithet of *Rām*, the path of mercy.

कृष्ण, the god *Kṛiṣṇa*, whose amours

with *Rádhá* are described by *Vidyápati*.

कृपिन, a miser. *Prov.* कृपिन कोटली, खानभग, दूजू एक समान-उलैत में सुख लपकात, बैचत निकसत प्राण, which will not bear translation.

कृषि, cultivation; a field.

के, (1) *interrog. pronoun.* (*nom.* के, *acc.* कनिका, काहि, ककरा, or केकरा; *Instr.* कनिके ककरे, or केकरे; *gen.* कनिका, ककर, or केकर; कहे is sometimes found for काहि): who? काहि *adverbially*, why?

के (2) for क, *q. v.* [*of केषो.*

केषो, even any one *emphatic form* केषो, केन, केदुड, *indef. pro.* some one, any one, सभ केषो, every one, all, केषो न, no one, (*Vid.* XIII, 2) पुरब सुहत फल केदुड पाषोत, (if) any one will obtain the fruit of former virtuous acts: some one, a certain one, (*Vid.* LXVI, 9) केषो कहेचीतल चंदा, there are some who call the moon cool: केषो केषो, some others: one another.

केषोरौ, the bed of a garden.

केषोला, name of king *Bhím Sain's* fort, (*Sal.* XIX.)

के, sign of the accusative case.

कत, a whipping, flogging, caning.

केतना, (*Hindí* कितना) *F.* 30, how much?

केदली, a plantain fruit, or tree, see कदुरि.

केदुड, some, any one; see केषो.

केन, (1) *adv.* why.

केन, (2) *interrogative indefinite pronoun*, any one ?

केवल, *adv.* only.

केर, sign of genitive case.

केरा, a plantain, *see* कड़रि.

केर, *v. n.* to play, sport ; to caress, to dally.

केरल, dalliance.

केला, a plantain, *see* कड़रि.

केलि, (1) play, sport ; caresses, amorous dalliance.

केलि, (2) *Indecl. part. of* केर, *q. v.*

केवाड़, केवाड़ौ, a door, *as distinct from* दुधार, a doorway. *The word for door is* केवाड़, *and never* द्वार *or* दुधार. (*Vid.* XXVIII, 3) बजर केवाड़ लगार दे, to fasten a door tightly ; (*Vid.* LXXVII, 1) केवाड़ खोड़ारल, he opened the door ; (*Sal.* XIII,) केवाड़ खोलि, having opened the door.

केवल = केवल, *q. v.*

केस, केस, hair. केस पास, केसक पास, a head of hair, locks of hair.

केसर, a fragrant kind of flower : a filament, hair.

केसन, *adv.* what like : how, why ; (*Vid.* LXXXI, 1) तनिकः केसन विवाह, how can there be a marriage to him, how can he get married.

केडनौ, the elbow. केडनौक नीचा the forearm.

केडेन = केसन, *q. v.*

केरि, a lion.

कै (1), the sign of the accusative case.

कै, (2) *adj.* how many.

कै (3) *see* कर (1).

कै, the sign of the accusative case.

कैची, a pair of scissors.

कैतुक, curiosity, interest.

कैनिहार, a doer.

कैल, कैलकै, कैलहि, कैली, *see* कर (1).

कैरे, *adv.* how ?

का (1) (*F.* 59, &c.) sign of accusative (*Hindí*).

को, (2) (*F.* 35, &c.) *Hindí inter. pro.* = के, (1) *q. v.*

कोर, *pro. indef.* = केचो, (*for Hindí* कोर).

कोरतौ, (*fem.* कोरतिनि) a man of the *Koirí* caste ; *Prov.* कोरतौ कुम्हार बास न पावे, बामन चाँडामन, a *Bábhān* demands (and gets) wheaten flour, in a house where a *Koirí* or a *Kumbár* will not get even a lodging ; ब्राह्मन नाचै कोरतौ देखै, a *Bráhmān* dances, and a *Koirí* is looking on, *i. e.*, things are topsy-turvy.

कोरल, (*fem.* कोरलि) the Indian cuckoo. *The song of this bird is supposed to be an incitement to love, cf.* काम

कोरला, charcoal.

कोउ, *indef. pro.* any one, some one.

कोकिल = कोरल, *q. v.*

कोष, a treasure, (*Vid.* XVI, 6), *the treasure of the pearl-oyster is the pearl. See* तनय, असन, and कुंभतनय : a receptacle : *cunus* : the womb : the bell of the lotus.

कोटि, a *kror*, ten millions, 10,000,000 : *hence*, innumerable :

कोटिई, even by ten millions.

कोठौ, a grain-chest.

कोड़, *v. a.* to dig. *Prov.* खेत भाड़े चारि कोड़ी, the field is flooded, cut its boundary embankments, *i. e.*, passion must have a vent.

कोड़ि, a leper : *adj.* lazy.

कोड़िया, leprosy ; a leper : lazy.

कोड़ी, leprosy. *Also adj.* leprosy.

कोतवाख, a watchman, a *chaukidár*.

कोतवाली, the beat of a *chaukidár*, the district for which a *chaukidár* is responsible : the office of a *chaukidár* or watchman : the pay of a *chaukidár* : the subscription or tax paid by the members of a community to pay a *chaukidár*.

कोदरिवाच, a worker with a *kuddálk*, (*see* कोदारि) a digger.

कोदार, कोदारि, a *kuddálk*, a kind of hoe or mattock used for digging.

कोदा, a small cereal grain, *Paspalum scrobiculatum*, which ripens in the autumn.

कोन, *interrog. pro.* (usually *adjectival*) what? who?

कोना, *adv.* how?

कोने, *pro.* any.

कोप, anger, rage. (*Vid.* XLII, 1), कोपऊँ, even in anger. [ful, delicate.

कोमख, *adj.* tender, youthful, grace-
कोमखै, youthfulness.

कोर, a boundary line : the lap ; *Prov.* कोर संनेना, नगर संखोर, the boy is in his mother's lap, and they are crying search in the city.

कोरठ, (*English*) the Court of Wards.

कोरा, the sloping bamboos which form the main body of a roof, crossed and held together by horizontal *battis* (*see* बत्ती).

कोखा, a plot of land, a subdivision of a field. कै कोखा कैक, how many plots are there (in that field)?

कोख, an oil-press ; *Prov.* देख खरी बाय नहिं बरदा, कोख चाटे जाय, the bullock won't eat oil-cake, when it is given to it, and yet goes and licks the oil-press ; stolen goods are sweet.

कोस, a *kos*, two miles : *Prov.* कोस खा मारि, (men dispute) about (the distance in) a *kos*, (and come to) blows, *i. e.*, what dire events from trivial causes spring : (*Sal.* XI) दुर चारि कोसक बोच सं, from a distance of two or four *kos* : (*id.* 12) चारि कोसक तर दे, having passed over four *kos*.

कोष = कोच, *q. v.*

कोच, a pond, a tank. The water of a tank : *an old word not used now-a-days except in women's talk.*

कोचवर, a bridal chamber.

कोचा, (1) a kind of small earthen pot.

कोचा, (2) *v. n.* to splash (*of water*).
An old word, not used in common talk.

कोचारख, a splash.

कोषा, a crow (the bird) : कोषा उड़ान, the flying of a crow, a straight line, "as the crow flies."

कोखन, *adv.* at any time.

कोड़ि, a cowrie, a small shell used as money : money.

कोतुक, joy, pleasure, enjoyment.

कोन = कोन, *q. v.*

कोनि परि, on whom?

कोने, *adj. pron.* = कोन, *q. v.*

कोर, (*Skr.* केवळ), a mouthful.
 कोसल, skilful, clever.
 कोसुम, a marvellous jewel, produced
 at the churning of the ocean, and
 suspended on Kṛishṇa's breast.
 का, (*F.* 59) (*Hindī*), why?
 कोट, a man of the Kaivarta or fisher
 caste.
 क्षिपा, mercy, pity.
 क्षिपाक, *adj.* merciful, pitiful.
 क्रीडा, sport, play: sexual inter-
 course.
 क्व, a moment, an instant.
 क्व, a wound.
 क्षति, loss, damage.
 क्षय, destruction.
 क्षेम, *v. a.* to pardon; *cf.* क्षेम.
 क्षेमन्, the act of pardoning, pardon.

ख

खरषा, *oblique form of* खारष, *q. v.*
 खचड़ी, chaff.
 खन, a bird: a star.
 खनपति, the lord of birds, Garuḍ: the
 lord of stars, the moon; the son
 of the moon (*Vid.* XVIII, 7) is
 the pearl.
 खनी = खनी, *q. v.*
 खनन, a small kind of wagtail
 (*Motacilla alba*), to which the
 pupil of the eye of a beloved one is
 frequently compared.
 खटुपच, *adj.* slightly acid: sour-
 sweet.
 खटर, a rattling sound.
 खटार, acidity: dried unripe mango
 chips.
 खटाक, *adv.* immediately, on a sudden.

खटिषा, a small bed, a cot; a bed, a
 couch.
 खटक, chalk.
 खटा, *adj.* acid, sour.
 खटुची, a long stiff kind of grass,
 used as the substratum for
 thatches.
 खट, खट, any kind of grass, more
 especially a long kind of thatch-
 ing grass.
 खंड, a division, a piece: a country, a
 continent. *Added to numerals*
expletively, e. g., एक खंड, one. सात
खंड, seven (Sal. XII).
 खंडित, *adj.* divided, broken.
 खणा, a hole; a ditch, a moat.
 खदा, खदी, a ditch; *cf.* खावि.
 खन, a moment: a time. *Frequent-*
ly added to form adverbs of time,—
e. g., खनन, when, तखन, then:
used adverbially, खन खन, at
one time at another time.
 खनती, a hoe;—*an instrument com-*
monly carried by nats, (Sal. XVII).
 खंचक, (خندق), a pit.
 खपटोरषा, the skull, a skull.
 खप्पा, a cover. [sage.
 खबरि, खबरिषा, (خبر), news, a mes-
 संगा, a pillar, a post, the post of
 the lever of a well, *see* डोस,
 उववनि, हीप, and डेंकल.
 खन्ना = खन्ना, *q. v.*
 खन्नेली, (*dim.* of खन्ना), a small post.
 खरची, (خروج) money for expenditure;
Prov. घर खरची त खनी निचिंत,
 when there is money in the house,
 you may sleep without care.
 खराची, खराचीनि, खराम, a wooden
 slipper, a patten.

वरिषा, *adj.* salt.

वरिद, (ख़रिद) *adv.* bought, purchased.

वरिदान, a threshing-floor.

वरी, chalk.

वरेहा, a hare.

वहिया, *adj.* empty; *Prov.* वहिया हाथ मूँह नहिँ पैस, a man does not lift an empty hand to his mouth.

ववास, (ख़वास), a male servant; *Prov.* चोरक संग चोर, पहरक संग ववास, with other thieves he is a thief, but in the presence of the watchman, he is simply a servant.

वस, *v. n.* to fall, to fall down, to stumble. *The usual word for "to fall," in Maithilī with or without पर or पड़., e. g., वसि पड़व, "to fall down" = the Hindī निर पड़ना. The Past Part. is used idiomatically in the phrase वेर वसल, it is the afternoon.*

वसन, वसव, a fall, the act of falling; *Prov.* वसन न लाजाय, वसन लाजाय, a man is not put to shame by falling, but by being laughed at.

वसा, a kind of coarse muslin.

वसाव, *v. a.* to cause to fall, to knock down: to toss about: to pitch a tent, डेरा वसाबोल (Sal. X), डेरा वसार देल (id. 18).

वा, *v. a. Past Part.* वारल, वाबोल is rare and incorrect; 1 *retro. cond.* वैतडै: to eat; to receive (punishment, abuse, &c.); to enjoy.

वारव, (*obl.* वारवा) the act of eating. वारवाक जोम, fit to eat.

वाक, an eater.

वारल, *Past Part. of वा*, eaten.

वाँची or वाँची, a basket.

वाँची, a net for holding mangos or other fruit.

वाकी, a beggar.

वागि, lack, want.

वाड, a bed, a couch.

वाडी, a staircase.

वाता, a ditch, a moat.

वातिर, (ख़ातिर), *prep.* for the sake of.

वाधि, a pit, a ditch; *cf.* वधा.

वाधुर, a heavy eater.

वान, a heap; *often used in the sense of the indefinite article, e. g. (F. 49) कौन्ड कुमैटी वान, they made a committee.*

वानातलासा, (خانه تالاشی), a house-search: the searching of the house of a suspected thief by the police.

वाजि, an excavation, a mine.

वाप, a cover: a tenure of land in which rent is paid in money.

वापरि, half a broken pot, used as a platter for eating from, or for parching grain.

वागिनि, (ख़ाوند) a mistress.

वान्द, वान्दी, a pillar, a post.

वाव, (*oblique verbal noun 3rd form of वा*) the act of eating; *Prov.* मुड़क मीचाँ, वकी वाव नै राकव, the Mīyā' is a fool, he gobbles goat-flesh like a goblin.

वास, वासा (F. 69), (ख़ास), special: chief, preeminent.

विविर, a fox; *Prov.* लोट विविर के लोट नागड़ि, small foxes have thick tails.

विचड़ौ, (*Skr.* छत्र, *Pr.* विचरो) a vegetable pottage.

विदाव, *v. a.* to spread, to extend;

नजरि विद्याव (*Sal.* VII), to extend one's vision, *i. e.*, to gaze in all directions.

विद्वारव, a scattering.

विद्य, *adj.* wasted away; thin, lean.

विसिवा, *v. n.* to be fretful; to be enraged; to be angry.

विसिवाएव, fretfulness; rage.

विसिवाएव, (*Past Part. of विसिवा*), fretful, angry.

विसिवाए, (*fem. •वादि*) *adj.* ill-tempered, fretful, peevish.

वीचदि = विचड़ी, *g. v.*

वीरि, rice-milk.

वीच, anger.

वुनख, *adj.* open: (*of a sword*) drawn (*Mars.* I. 4).

वुडा, a peg, a post; *Prov.* बुडाक बल पड़ु विकर, the buffalo calf lows on account of the firmness of the peg (to which he is tied).

वुन, *v. n.* to be engaged.

वुनखरनि, (खربمुरनि), beauty.

वुरी, the hoof of an animal: *cf.* वूर.

वुसी, *adj.* (خوشي), delighted, glad, happy: contented = वूमौ.

वुचरी, splinters of wood for fuel.

वूँटी, वूटी, an ear-ornament.

वुब, (खुब), *adv.* well, very, very much.

वूर, the hoof of an animal: *cf.* वुरी.

वूमौ, (خوشي) *adj.* pleased.

वेङ्गौ, वेङ्गौ, *Mung* (*Phaseolus mungo*), a kind of kidney-bean which ripens in the spring.

वेत, a field: husbandry, *Hindí* *Loc.* वेतचिं, in the field (*F.* 12.)

वेतमाच, वेतमाख, (*Sk.* माच), a kind of bean (*Phaseolus radiatus*).

वतचिं, *see* वेत.

वेद, वेव, pain, suffering.

वेप, (1) *v. a.* to cause to pass by: to pass (one's time or life).

वेप, (2) a trip, or journey. The weight of luggage which can be carried at one time.

वेवनहार, वेवनिहार, the punter of a ferry boat, *i. e.*, the man who punts: a rower.

वेलाव, *v. a.* 3 *fut. fem.* वेसौती, (*Ná.* 1), to cause to play, or sport, to play with: to dally. वेलाव चमावर (*Sal.* VII.) they sported madly.

वेलाएव, play, sport: dalliance.

वेलाखोन, वेसौना, a plaything, a toy.

वेवनहार = वेवनहार, *g. v.*

वेसाड़ी, वेसारी, a kind of grain on which bullocks are fed, *hence* *Prov.* तुबक तारी, वैल वेसारी, बामन बाम, काबब काम, toddy is necessary for a Musalmán, *khesári* for a bullock, mangos for a Bráhmaṇ, and service for a Káyasth.

वेवा, वेवाह, ferry hire.

वेवार, *v. a.* to pursue; वेवारने^० विर, to continue pursuing.

वेवारव, pursuit.

वे, a pit, a trench.

वेक, a hedgehog.

वेच, *v. a.* to pull, to draw, to drag.

वेतऊं, *see* वा.

वेरान, (खिरात), alms.

वेलाए, (*fem. •वादि*) *participial adj.* eaten.

वेरावा, a kind of conserve made from large dried mangos; *see* बामिख.

बौरा, the bark of a tree; a pocket, or bundle made by tying up the lower edge of a wearing cloth; *Prov.* बुद्धक कनेषाँ के नी चाना बौरा, a foolish bride takes only nine annas away in her pocket (as a present) (*Sal.* IV) बहना बौरा बाँधलि, she tied up her ornaments in the hem of her garment.

बौरा, a bird's nest.

बौरा, a house, hut; a nest.

बोस, the breast-bone.

बोसो, the sound produced by clearing the throat.

बोज, *v. a.* to seek, to search for.

बोजव, a search.

बोद्ध, *adj.* sixteen; (*Vid.* XXIII.

3), there are sixteen śringāras or graces, see शृंगार.

बोनाठ, hot ashes; *Prov.* बोनाठे पोखरि बसबाब, can you warm a tank by throwing hot ashes into it?

बोपड़ी, (*dim.* of बौरा) a hut.

बोर, a heap of grain.

बोल, *v. a.* to open, unloose, बोल दे, to release.

बोलाव, the act of opening, or unloosing.

बोलाव, *v. a. (causal)*, 1 *past fem.*

बोलाबोलि, 2 *past fem.* बोलाबोलि (*Sal.* XVII), to get a person released.

बोबा, one who eats much.

बोनी, a severe kind of fever.

ग

गर, (1) *interj.* usually applied to women; lo!

गर (2), the body; *Vid.* XIX, 3, गर साज, adornment of the body.

गर (3), *Hindī* for गेह, (*F.* 59), see जा.

गरन, the sky, atmosphere. *Vid.* XXXVI, 8, (*cf. id.*, XXXV, 2, गरन नकत) गरन तारा, the stars of the sky.

गंगा, the river Ganges. *Vid.* LXXVII. 2, *Skr. Voc.* गंगे, O Ganges.

गहबाह, a man who climbs trees.

गहिबा, a tree.

गज, an elephant.

गजबजाहटि, confusion.

गजराज, a name of Airāvata, the elephant on which Indra rides, and which is therefore the king of elephants.

गजबाह, a netter of fish with a गज, or horn-shaped basket.

गंजन, a destroyer, one who destroys.

गड़, *v. a.* to fall, to be thrust into: *Prov.* कानक हसे चाँदि में गड़ुल काँटी, I was about to cry, when a peg was thrust into my eye, *i. e.*, I got something to cry for.

गड़बड़ाहटि, confusion.

गड़ाँस, a halbert, a pole-axe.

गड़िबाह, a *Gáriján*, or cartman.

गड़, (1) a fort, a fortress, a castle.

गड़, (2) *v. n.* to melt, to be melted; *v. a.* to melt, to dissolve.

गड़व, melting, dissolution.

गड़ाव, *v. a.* to have melted, to cause

to be melted; to have cast (*of ornaments etc.*), (*Sal.* III) **जहना जहाब**, to have ornaments made.
जहार, hire for making gold or silver ornaments.
जहारब, the act of getting anything melted, a melting.
जहब, an astrologer.
जत, *adj.* gone.
जतर, a limb (of the body).
जति, gait, a manner of walking: a refuge.
जता, a pair of boards, or sheet of paper, for containing manuscripts.
जदजद, inarticulate utterance; sobbing; broken language.
जदरि, a kind of autumn rice.
जदवा, **जदवा**, an ass, a donkey.
जदहिचा, a donkey-keeper; *Prov.* बाप जदहिचा, पुत जह्यचारी, the father is a donkey-keeper, and the son a saint.
जहा, a club, a cudgel.
जही, *see* जही.
जहद = **जदजद**, *q. v.*
जह, prose; *as distinct from* पद *or* पद्य, *verse.*
जही, **जही**, a cushion, a seat; a throne.
जम, **जम्**, a number, a mass: a sign of the plural, *e. g.*, (*Vid.* XVIII, 27)
जारा जम, the stars.
जनी, (جنی) *adj.* rich, (*F.* 72).
जप्पा, a tattler, a gossip.
जब्य, cow's milk.
जमन, the act of going, going.
जनाब, *v. a.* 2nd *Past.* **जसौख**; to cause to go, to pass (time &c.), *e. g.*,
राति जमारब, to pass the night.

जमारब, the act of passing (time &c.).
जमार, **जमारी**, **जमाब**, *adj.* inhabiting a village: rustic: a fool, foolish.
जमैचा, living in the village, tame (*opposed to* जमैचा, wild); *also* **जमार**.
जसौख, *see* जमाब.
जमकी, an early kind of winter rice, which ripens in sixty days (*hence also called* चाडी), "*gumree.*"
जर, (1) *v. n.* to melt; to flow down.
जर, (2) the neck = **जरा**, *q. v.*
जरख, *v. a.* (*Kanaujī 3rd Pres. F. 3*, **जरखत** जे), to roar, to bellow, to thunder.
जरखब, a thundering noise.
जरखचा, putting the hand on the neck = **जरदजिचा**, *q. v.*
जरह, noise; outcry.
जरदजि, (گردجی), the neck.
जरदजिचा, the act of a thrusting a person away by the nape of his neck.
जरहा, (گرد), dust.
जरब, a flowing.
जरबैती, (*fem.* **जरबैतिनि**) *adj.* proud (*Nā.* 3).
जरबंजन, the charmed ligature applied to a limb in a case of snake-bite.
जरम, a womb: a foetus: pregnancy.
जरनी, warmth: the hot season: venereal disease.
जरल, *adj.* lean.
जरस, *v. a.* to swallow.
जरसब, a swallowing.
जरब, a planet. (*Vid.* XVIII. 6.) there are nine planets, and this

number added to the number of the oceans,—seven, makes up the number of the graces—sixteen : see षोडश.

गरा (1), गर, the neck ; *Prov.* न कचेत गरा दाच, he told his servant to put his hand on so and so's neck and turn him out, but before he had got further than the न of गरा, the attacked one came and put his hand on the other's neck, and turned *him* out, i. e., the biter bit : *lit.* as he said "न," he found a hand on his neck.

गरारव, a swallowing, a devouring.

गराव, to swallow, to swallow up, devour.

गराच, devouring, eating. (*Vid.* LXIII, 6 &c. गराचे for sake of *metre*).

गरीब, (غریب), *adj.* poor, wretched.

गरबा, *adj.* heavy, weighty. *Subst.* any thing weighty : a serious fact : a weighty scandal (*Vid.* XLIV, 1).

गरुड, name of a fabulous bird on which Vishnu rides.

गरुडासन, he who sits on the bird Garuda ; Vishnu, who became incarnate as Krishna.

गरुडारि, *adj.* (*fem.*) pregnant.

गर्द, see गरद.

गर्दनि, गर्दनिषा, see गरद.

गर्दनि = गरुडारि, *q. v.*

गर्वेया, a singer, a minstrel.

गल्ली, a narrow road, a lane.

गवदा, (گواہ), a witness ; *Prov.* चोर के गवदाक गरिं चाच, a thief puts no trust in witnesses (to get him-

self off, but in the speed of his limbs).

गवेत, see गा.

गस, *v. n.* to be tight, see गसच.

गसच, the state of being tight.

गस, *v. a.* to catch, to grasp : to embrace.

गहना, ornaments, jewelry.

गहच, the act of catching, or embracing.

गहवर, a thicket, a forest.

गहिकी, (*fem.* गहिकिनि) a buyer, a customer ; कोरिनिनिक चेच, गहिकिनिनिक चनसोदात, the goitre of the Koiriní disgusted her customer.

गहिक, गहिक, *adj.* deep, profound.

गहस, wheat.

गार, गार्, a cow.

गाडनि, a songstress.

गारच, the act of singing, a song.

गाचोस, see गाच.

गार्, a small village.

गाँवो, a village, a town = गाम, *q. v.*

गाँज, गाँजी, a horn-shaped basket for catching fish.

गाँजा, an intoxicating drug, Indian hemp.

गाँड, the anus.

गाँतो, a small child's cloak ; *Prov.*

गाँतो के गाँती न, बिहार के जना, the grandson hasn't even a little cloak, while the cat has a court dress.

गाँच, *v. n.* to be tied, to be knotted.

गाँचच, the state of being tied.

गाख, a tree.

गाखी, a grove, a wood.

गाड, *v. a.* to bury.

गाडच, a burying.

गाडा, a cart

माद्री, a cart.

मादि, = मादि, *q. v.*

माड, *adj.* deep, profound.

मान, the body; a limb.

मादि, sediment of foul water.

माव, the act of singing, a song.

माव, the womb (of inferior animals, not of men).

माभिनि, माभौनि, a pregnant female.

माव, a village, a town: *Prov.* ई
बुरिबक मान कबैताव, कनिका रवान
न बडुवा, this fool (of a carpenter)
would serve the village, where he
has neither chisel nor adze: *said*
of one who undertakes to do a
thing without possessing the
means; cf. मॉषी.

मार, *v. a.* to wring (*clothes &c.*),
Prov. नाड नहायत मारत मौ, when
a naked man bathes, what can he
wring dry; *i. e.*, it is of no use
taking blood from a stone, *or* fining
a beggar.

मारत, (*English*) a guard, barracks;
a prison.

मारौ, abuse, reviling.

मास, the cheek.

माव, *v. n.* (*old Eastern Hindi* 3 *Pres.*
मावर्दि) *Pres. Part.* मवैत, *Past*
Part. मावोह, 2 *imperat.* माव, मावह
&*c.*, to sing; मावै खाम, to begin
to sing; मौत माव, to sing a song,
hence idiomatically, to have
nothing to do, to sit idly; *Prov.*
बाहरवासा खा मेल, घरक मावे मौत,
the visitors have eaten and gone,
and the family of the house sits
idly (*i. e.*, sits hungry, the visitors
having eaten everything).

मावधि, मावधिं, मावे, *see* माव.

माव, *v. a.* to tighten, to contract.
(*Vid.* XXXIX, 7) उर माव, to
tighten the chest, to draw a long
breath.

माव, *v. n.* to sing, = माव, *q. v.*

मिा, a song = मौत.

मिदर, a jackal = मौदर, *q. v.*

मिष, a vulture = मौष, *q. v.*

मिरनिड, a lizard.

मिरबादि, *fem.* of मिरबस, a mistress
of a house, a lady: in *Sal.* XIX,
मिरबारन.

मिरघाटौ, (*Vid.* XXI, 1.) the upholder
of the mountain; a name of
Krishna who upheld the mountain
Govardhana, and sheltered the
cowherds beneath it from Indra's
wrath.

मिरबस, मिर्बस, (*fem.* मिरबादि) a
householder, a family man.

मिरि, a mountain.

मिरिब, the Lord of mountains,
Śiva.

मिर्बस = मिरबस, *q. v.*

मिष, *v. a.* to swallow, to devour.

मौत, a song.

मौदर, a jackal = मिदर, *q. v.*

मौष, a vulture. मिष *q. v.*

मौह, *adj.* wet, muddy: benumbed.

मुष्, मुष्ठा, a bunch: a posy, a nose-
gay, a bunch of fruit.

मुखर, (گذر) a means of living.

मुखरान, the country of Gujarāt.

Any wealthy and populous city
such as that of Dauná Málin (*Sal.*

IV) is called by this name.

मुखरौ (*Vid.* V. 4.) a damsel.

मुंजित, *adj.* humming.

मुड़, molasses; given to children in order to induce them to do something, or submit to something, hence Prov. ईं मुड़ खेने कान बेदीने, you must eat this molasses, and your ears must be bored, spoken of an obstinate man who refuses to do a thing willingly, and who will have to be compelled; cf. गूड़.

मुष, a quality: a virtue, a good quality: a woman's charms.

मुषसंत, *adj.* (*fem.* मुषसति), possessing good qualities, virtues.

मुन, (1) *v. a.* to count, to consider; to remember, care for.

मुन, (2) a rope, a string, a tow-rope, a bow-string: a quality; a virtue, a good quality; a woman's charms: multiplication, so many times, दस मुन, ten times: (*Vid.* LXIII, 2) $5 \times 2 \times 10 \times 10 \times 100 = 1,00,000$.

मुनव, counting, consideration.

मुनवत, (*fem.* मुनवति), मुनसंत, (*fem.* मुनसति), = मुषसंत, *q. v.*

मुनवाह, the man who tows a boat.

मुपत, *adj.* hidden, secret.

मुमनाम, (مک نام), *adj.* anonymous: मुमनाम दरखास्त, an anonymous petition.

मुपवा, (مغری), poor people, the poor.

मुरिषा, a bead.

मुद, (1) *adj.* heavy, weighty: cf. मरुषा.

मुद, (2) a person of importance: an elder: a spiritual preceptor: (*Vid.* XVI. 5.) *The preceptor of the Daityas, who were the enemies of the Gods (see चैतै) was S'ukra, who*

gave his name to the fifth day of the week,—Friday (शुक्रवार).

मुदजन, the elders, or senior members of a family.

मुदतर, *adj.* very heavy.

मुलमुलाहटि, whispering, a whisper.

मुलेतौ, a bow for shooting pellets of earth.

मुँघ, *v. a.* to tie, to bind, (*e. g.* a nosegay as in *Sal.* X).

मुड़ = मुड़ *q. v.* Prov. मुड़क मफा चूटी खैलक, the ants ate the profit derived from the molasses,—small profits quickly go.

मूर, a wound, a sore.

मूस, the neck.

मूसवार, a neck-lace.

मूह, a house.

मै, *Interj.* applied only to females; ho!

मेचान, knowledge, understanding, wisdom. (*Vid.* LI, 4, मेचाने, locative).

मेठरी, a bundle, a parcel.

मेडुली = वेडुली, *q. v.*

मेन, a ball, sphere.

मेना, name of a flower.

मेन्दारी, name of a flower.

मेस, मेसऊं, मेसा, मेसाह, मेसि, मेसी, मेसँ, see जा.

मेह, मेहा, a house.

मै = मे, *q. v.* also lo!

मैची, a kind of fish.

मैवाह, a tender of cows.

मो, *v. a.* to hide, conceal. *Indoel.*

Part. indifferently written मोर,

मोई, and मोर by *Vidyapati*, as it

suits his metre. मोर or मोर घर,

to conceal. मोर is often used adverbially, meaning secretly.

गोषार, (*fem.* गोषारिन) a Gowálá.

गोरठा, dried cow-dung cakes used for fuel; see कड़ड़ा, गोरठा, चिपरी

गोर, see गो.

गोरेंड, गोरेंडा, see घाघ.

गोकुल, name of a country, where Krishna spent his boyhood.

गोचर, range, scope. नयन गोचर, the range of the eyes.

गोट, *affix denoting number, with an idea of uncertainty, e. g., कै गोट,* about how many? गोट पाँच रक, about five or so: गोट गोट, one by one.

गोट, a posture of sitting on the haunches, or "hunkers," with the feet crossed, *cf.* चुकौमाही. *A position adopted by respectable people.*

गोट मार, to sit in this position.

गोटल, a shed set apart for keeping dried cow-dung in.

गोड़ the leg.

गोड़घरिचा, the foot board of a bed,—the end where the feet lie.

गोड़ैत, गोड़ैतवा, a village servant, the Gorait, the officer whose duty it is to carry out orders issued by Government to the zamindár.

गोद, lap; गोद करि ले, to take in one's lap, *cf. Vid. LXXIX, 5.*

गोन, gum.

गोनर, a dung-hill. *Prov.* गोषारक गोनर दुऊ दिअ चिकन, a Gowálá's dung-hill is neat on both sides. *i. e.,* every man does his own caste business well, to the smallest particulars.

गोबर, cow-dung.

गोर, (*fem.* गोरि) *adj.* fair, pale; *this complexion is considered a beauty in a woman; hence Prov.* गोरि माग गोरबे चान्हरि, a fair woman is blinded by pride.

गोरखघन्हारी, a labyrinth: anything much confused in its meaning. गोरख was a celebrated saint or prophet of the time of Kabír, otherwise known as गोरखनाथ; a घन्हारी is a place for keeping wealth (घन),—and hence any private receptacle for receiving a hoard. Hence it comes to mean a habitation as it does here. गोरखनाथ built for himself a celebrated house (a kind of maze), with so many winding passages that no one could find his way into it. गोरखघन्हारी hence means anything complicated, such as the poem (*Vid. XVII.*) in which the word occurs: it also means a "puzzling," which can be taken to pieces, and put together with difficulty, and which most Indian *sonárs* can make under that name.

गोरठा, a long flat cake of cow-dung used as fuel. See कड़ड़ा, गोरठा, and चिपरी.

गोरा, an English soldier, as distinct from a तिलंग or native soldier.

गोरौन, गोरौन्ह, *adj.* rather fair coloured, fairish.

गोस, *adj.* round, circular, globular: *Hence subst.* a heap, a mass; an ascetic's bowl carried by votaries of S'iva.

गोसा, a warehouse: a granary.

बोली, a ball, a bullet; *Prov.* बोली कतउं जाय, महीना सँ कान, his bullets fly (wildly) in all directions, (but the soldier does not care), his business is to draw his monthly pay, *i. e.*, never mind how you do your work, so long as you get paid for it.

बोलीन्ह, globular.

बोसँबा, बोसँर, (*fem.* बोसाउनि), a man who has mastered his passions: a hermit, an anchorite: a god: a family deity: the sun, or moon, a common phrase is बोसँर सुकभुक करैबधि, the sun is about to set: a lord, a master.

बोसाउनि, (*fem.* of बोसँर), a family goddess.

बोधि, an alligator.

बोधाँ, *adj.* belonging to a village; *subst.* a village.

बोधि, dry dung.

बोन, cattle-urine.

बोनिहार, a singer.

बोरनख, (*English*) a Governor.

बोरसिंह, (*English*) Government.

बोर, (*fem.* बोरि), बोरा, (*fem.* बोरौ or बोरिबा), *adj.* fair, pale.

बोरब, respectability: honour, sense of honour, (*Vid.* XLI, 4): pride, (*Vid.* XLIII, 4.)

बोरौ (1), the goddess Durgá.

बोरौ (2), *see* बोर.

बोसौ, *adj.* belonging to a village.

बोसस, the hot season.

घ

घट, *v. n.* to happen, occur.

घटब, an occurrence.

घटा, a cloud (*colloquial*).

घटिबा, a Bráhma who attends at a *ghát* or landing-place.

घड़ी, deficiency, lack.

घड़ी, a division of time. *In Mithi-ld*, 4 *gharís* = 1 *pahar* = 3 hours.

घड़ेर, (*F.* 33) confusion, entanglement.

घमाघ, (*fem.* •घाधि) *adj.* cunning, deceitful.

घसा, a device, stratagem.

घन, a cloud.

घनघमाघदि, a great noise or disturbance.

घबहा, *adj.* full of sores or wounds.

घमँइ, respectability: a feeling of respectability, pride.

घमसा, an earthen water basin.

घमारख, *adj.* perspiring.

घमौरि, a plant producing bead-like seeds. घमौरिक दाजा, the seeds of this plant: a seed necklace.

घमौरौ, "prickly-heat."

घर, a house, a home: a room, सुवन

घर, a sleeping chamber. घर घर में, or घरे घरे (*locative*), in every house, from house to house: घर

घप्यन जाघ, go home: a wife; *Prov.*

ओभा मेलाघ, घर बाय बिहाय के घर, the Ojhá has gone away, and left his wife to the care of many,

spoken of a wife who is unfaithful in the absence of her husband;

of. ओभा.

घरदि, the mistress of a house, a wife; (*Vid.* XVI, 7) *the wife of Nanda*

was Yaśodá, who was mother of Mâyá, or delusion, an incarnation

of Durgā, *see* तनया: (*id.* 3) *the wife of Kāma Deva, who took bodily form as Pradyumna, was Rati, the goddess of sensual delight and love; see* तनय, भगनी-पति, सुता, *and* दम्ब.

घरवाला, a master of a house: a householder.

घरवा, a house.

घरैया, *adj.* belonging to a house, domesticated, tame.

घापो, a wound, a sore.

घाट, a landing-place: a defile: the bank of a river at a crossing (*Sal.* XVIII), घाटे घाटे, (*locative*) at every *ghāt*: a ferry: *adj.* less, inferior to.

घाटि = घट्टी, *q. v.* [cold.

घाङ्गी, shivering, *or* contortion from घानौ, (*fem.* घातिनि) one who wounds, a robber, a murderer.

घानी, the quantity of grain thrown into a pot at one time to be parched.

घाम, घामा, heat: perspiration, घाम बिन्दु, beads of perspiration.

घिना, *v. n.* to be disgusted, nauseated.

घी, *ghi*, clarified butter.

घीच, *v. a.* to draw, drag.

घुघुर, a kind of anklet, with bells attached.

घुङ्गी, the ankle; *Prov.* मारी घुङ्गी, फुडे लिहाइ, (he says) he was beaten on the ankle, and his forehead is cut, (*of a false complaint*).

घुङ्गवाच, (*more properly* घोङ्गवाच) one who takes care of horses, a groom.

घुम, *v. a.* to turn, to make go round.

घुमच, a turning, a whirlpool.

घुर (1), *v. n.* to turn, revolve: घुर, *or* घुरि जा, to return, (*Sal.* III) बिचा चारि घुरब, I shall return broken-hearted; *cf. id.* VIII.

घुर (2), a turning.

घुरची, a twist, tangle; entanglement.

घुरम, *v. n.* = घुर, *q. v.*

घुरमा, a sweetmeat prepared in honour of Satya Nārāyan.

घून, the wood-worm, a weevil; *Prov.* जबक साथे घून पिसाई, with the barley he grinds the weevils, *i. e.*, a great man in trouble carries with him in his fall a number of small ones: (*F.* 6) तनिकडेँ जाजल घून, he was attacked by the wood-worm.

घूर, a fire of cow-dung; *Prov.* घर करैन्ह घूर बुताच, when his house is on fire, he puts out the *ghūr*, *i. e.*, in many difficulties he grapples with the least.

घुलल, *adj.* over-ripe, too ripe.

घैच, an aquatic plant, whose white stalk is eaten by the poor.

घेच, goitre.

घेर, *v. a.* to surround (*Sal.* XIII), घेरल चार दीस डेउदी, they surrounded the house on all sides: to stop, to hinder, घेर, घेर ले, to surround, collect, *e. g.*, a herd of cattle.

घेरब, a surrounding.

घेङ्ग, = घेर, *q. v.*

घेङ्गब, a surrounding.

घैर, a bunch *or* cluster of fruit, *such as* plantains.

घैल, a water-jar.

घौच, the ankle.

घोषट, a veil, a covering for the face :
 घोषट मार, to cover the face (*as is done by women when meeting a stranger*); *Vid.* XXIII, 5, सिर खेसि घोषट सारी.
 घोषी, a kind of cloth used like a cloak.
 घोड़, a horse, (*Vid.* LXXXII, 2), घोड़वा, even a horse.
 घोड़वाह, *see* घोड़वाह.
 घोड़घार, a horse's stable.
 घोड़बिचा, a horse-dealer.
 घोड़ा, (*fem.* घोड़ी) a horse = घोड़, *q. v.* (*said to be borrowed from Hindi*).
 घोर, *adj.* frightful, fearful, dreadful : dark, black.
 घोरपा, damp, moist : (*Sal.* XIV), *it is the custom among athletes, to besmear their bodies, when covered with perspiration, with dry earth which, owing to the body being moist, adheres. Imitators, however, who do not exert themselves, but who wish to pass themselves off as muscular men, have to smear their bodies with moist earth : घोरपा मॉटी देव में लगाव, to apply moist earth to the body, cf. id.*
 XVII.
 घोल, a great bustle, *or* noise.
 घोषा, *adj.* covered with sores.
 घोर = घेर, *q. v.*

घ

घघोर, the tail of the *Borassus Flabelliformis* used as a fly-flapper, a "chowry."
 घक, a circle : a paste-board : = चाक, *q. v.*

चकमाउर, the act of flying in circles like a hawk.
 चकमक, brilliancy, glitter. *adj.* brilliant, shining.
 चकराई, breadth, extent.
 चकरी, a millstone.
 चकला, a paste-board, = चाक, *q. v.*
 चकवा, the Bráhmáni duck, *Anas casarca*, a bird of a snowy white colour.
 चक्री, a millstone.
 चकू, (چاقو), a knife : *esp.* a knife for cutting betel-nut.
 चकेवा = चकवा, *q. v.*
 चकोर, the mountain partridge, *Perdix rufa*. *Said to be enamoured of the moon : also to have a graceful gait and beautiful eyes, to each of which, either of these of a woman is often compared : hence used to signify a beloved woman.*
 चकरा, a kind of vegetable.
 चंचल, *adj.*, (*Fem.* चंचला, and चंचलि). unsteady, tremulous : fickle.
 चटकव, (चाट), the palm of the hand.
 चटपट, *adv.* at once.
 चटसाळा, (*Skr.* चेट), a school.
 चटिचा, a student.
 चहूँ, a place where carts meet to sell grain, a small market, a "chutty."
 चढ़, *v. a.* and *v. n.*, (3 *Simp. Pres.* (*Vid.* LXXXII, 2) चढ़क for चरैक, *see Gram. App.* § 104 : *Sal.* XXI, चढ़ेक for चढेक, *genitive of the third oblique form, of the verbal noun*), to rise, to mount, to mount a seat, to sit, to approach.

चढ़ती, a rise in price.
 चढ़व, the act of rising.
 चढ़मुतवाह, (one who makes water standing up) a slang term for a European.
 चढ़ारव, the act of causing to mount.
 चढ़ाक, a rider, one who is fond of riding on, or mounting things, (such as trees, &c.)
 चढ़ाव, *v. a.* to cause to mount; to put: to fasten in any position; to tie: to apply (an unguent or ashes).
 चतुर, *adj.* clever, dexterous, wise.
 चतुरता, cleverness, dexterity.
 चतुरपन, = चतुरता, *q. v.*
 चतुरार्त, चतुरै, = चतुरता, *q. v.*
 चतुरानन, he who has four faces, Brahmá. [fortnight.
 चतुर्थी, the fourth day of a lunar
 चतुरदशी, चतुर्दशी, the fourteenth day of a lunar fortnight.
 चनचनाहदि, speaking loudly, vociferousness.
 चनदरना, चनरना, the moon.
 चनवा, expansion, breadth.
 चंद, चंदा, चंद्र, चंद्रमा, the moon.
 चंदन, sandal-wood: (*Ná.* 4) चंदनक
 मलिखा, a sandal-wood grove or tree.
 चंद्रहार, a necklace.
 चपल, *adj.* fickle.
 चपलता, fickleness, wantonness.
 चपेटा, the palm of the hand, a blow with the palm of the hand, a slap.
 चमचा, a small pond or tank.
 चमड़ा, (*dim. of चाम*), skin, leather.
 चमेडा = चपेटा, *q. v.*
 चमेली, a kind of flower which yields a fragrant scent.

चमोटी, a strip of leather.
 चंपक, name of a tree, or its flower.
 चर, *v. n.* to feed, to graze (of cattle).
 चरव, चरन, the foot.
 चरना, a small cloth tied tightly round the waist: (*Sal.* XI) चरना
 चढ़ाव, to put on this cloth.
 चरक, the act of grazing.
 चरवाह (1), a slave, a servant.
 चरवाह (2), चरवाही, a tender of cattle.
 चरार्ह, the wages of a herdsman: the grazing of a field: चरार्हक मोकरना, a cattle trespass case.
 चरारव, the act of tending cattle.
 चराव, *v. a.* to tend, or graze cattle.
 चरित, actions, deeds: the tale of a person's deeds.
 चर्चाक, a gossip.
 चल, *v. n.* to move: to go: to hasten (*Sal.* XXI) चलवै, *instr. of 1st form of verbal noun* by going.
 चलि हो to go out, चलि भेलि (*Vid.* XXI, 1), she went out. चल or चलि आ, to come away, चल or चलि जा, to go away, (*Sal.* XI) to arrive.
 चलव, going, travelling: speed, rate of speed.
 चलती, increase in reputation or fame.
 चलाना, *adj.* despatched; *esp.* sent up for trial (*e. g.* *F.* 44).
 चलित, *adj.* set in motion, agitated.
 चउ, *def. num.* the four.
 चउ दिशि, *adv.* the four directions, on all sides.
 चाउड़, ashes.

बाडर, rice : *Prov.* बाडर ताडर हे नहिं
 कनिवार विपार, you have no rice
 &c., and yet you are having the
 parching-furnace lit.

बाँही, a kind of cattle food, com-
 posed of spring crops cut before
 they are ripe, and then dried.

बाँडी, a prop, a support, a tempo-
 rary pillar.

बाँद, the moon: बाँद मंडळ, the
 circle of the moon.

बाँप, *v. a.* to press, squeeze.

बाँपव, the act of pressing.

बाक, a cart wheel: a potter's wheel:
 a paste-board on which flour is
 rolled with a वेळना or rolling pin.

बाकर (1), *adj.* broad, wide.

बाकर (2), a paid servant, *opposed*
 to चरवाह (1), an unpaid servant.

बाकू, (چاقو), = चकू, *q. v.*

बाट (1), *v. a.* to stroke, to lick.

बाट (2), the palm of the hand:
 a slap, a blow.

बाटी, a slap, a blow.

बान, the moon: बान बाग, a moon-
 like body: *at the festival called*
Chaur chandá, food and sweetmeats
are not eaten until the moon rises,
hence the proverb, ऊग्र बान,
की छपकर पूडो, let the moon rise,
that you may snatch at the cakes,
used with reference to one who
is impatient.

बानन, sandal-wood: an unguent of
 sandal-wood paste, *whose appli-*
cation is said to be very cooling
to the body: it is noted for its
fragrancy, and hence is contrast-

ed with the सीमर tree which has no
fragrancy, and bears no fruit, but
which has a beautiful flower.

बाननी, moon-light, moon-beams.

बानी, silver.

बाबा, the sister of Fátimá the
 mother of Hassan and Husain.

बापी, or बाफी, a lake.

बास, skin, leather.

बासर, the tail of the *Borassus fla-*
belliformis; a fly-flapper, a
 "chowry."

बार, a thatch.

बारि, *adj.* four.

बारिम, *adj.* fourth. (*Vid.* XVI, 5).
The fourth day after Sukrabár
(Friday) is Sombár (Monday),
see गुरु, वैरी. The fourth after
Sukra, the Guru or preceptor of
the gods is therefore Som, or the
moon. Som married the fourth
daughter of Daksha, viz. Rohini.

बार (1), *def. num.* the four.

बार (2), बार, *adj.* tender, delicate:
 exquisite.

बार, a calling; (*Sal.* XX.) बार कर,
 to call out.

बारनि, a sieve: *Prov. concerning a*
man who is extravagant: कोन
पुरक क भेळुं माय, बारनि ले
हुवावे आय, of what man have I
become the cow? he has brought
a sieve to milk me. Cf. छप.

बासी, an intestinal worm.

बासीस, *adj.* forty.

बाह, *v. a.* and *v. n.* to wish for, to
 desire: to wish, *forming a desidera-*
tive with the third oblique form of

the verbal noun of another verb :
see gram, § 190, e. g. करै चाह, to wish to do, करै चाह, to wish to seize : to be about to, to be on the point of, forming a compound verb in the same way.

चिकन, *adj.* slippery ; polished : shining.

चिकनिचा, one who is always shining and clean : a pretty person.

चिकर, *v. n.* to cry, shout ; (*of an animal*) to low, &c.

चिकुर, hair, locks of hair.

चिह्न, = चिकन, *q. v.*

चिड़चिड़ी, a kind of tree.

चिड़िया, a bird ; *Prov.* चिड़ियाक जी जाय, छड़ियाक खेला, the bird is a plaything for a child, but loses its life thereby, i. e. what's one man's meat, is another man's poison.

चिन (1), *adj.* having the face downwards, see पढ़व.

चिन (2), mind, intellect : senses ; heart.

चिंतन = चिन (1), *q. v.*

चिनरा, the fourteenth *nakshatra* or lunar mansion after the commencement of the rains.

चिन्ना, a leopard, a "cheeta."

चिन्ता, thought, meditation : चिन्ता करव, to meditate.

चिन्ह, *v. a.* to know, to recognize. (*Vid.* LXVI, 10) चिन्हरे I recognize : चिन्ह जान, to be acquainted with a person.

चिन्हव, recognition.

चिन्हवे (*Sal.* XVIII,) = चिन्हल, one with whom one is acquainted.

चिन्हार, acquaintance, recognition.

चिपरी, a small cake of dried cowdung for fuel. See जोरठा (*which is a larger kind*), जोरठा, and कड़वा.

चिर, *adv.* long, slowly.

चिरंजिव, (*Fem.* चिरंजीवि) *adj.* long-lived ; used as a complimentary interjection, may you live long.

चिराव, (*Mārs.* 2) *Muhammadan* 3 *Past*, चिरालकै, *v. a. caus.* of चीर (3), to get split.

चिलतव, armour.

चिबू, a method of holding the palms of the hands together, in the form of a cup, so as to hold water.

चिहा, *v. n.* to gaze around one in horror, or dismay : to be astonished.

चीकन = चिह्न, *q. v.*

चीकस, *adj.* pounded, powdered.

चीज, (چیز), an article, a thing.

चीठी, a letter, an epistle.

चीन, an autumn grain (*Panicum italicum*).

चीन्ह = चिन्ह, *v. a.* to mark, to note, observe, recognize. *Prov.* उपजव बाँगन पोषारौ चीन्हौ, we note a man's crop by the heap of straw in his yard.

चीर (1), vestments, clothes, apparel : frequently चीरे for sake of metre.

चीर (2), *adj.* cut up into small pieces.

चीर (3), *v. a.* to split, to shave.

चुक, *v. a.* and *v. n.* to make a mistake : to perform insufficiently.

(*Vid.* LXXIX, 2,) चुकलौर = चुकलौं.

बुकीमासी, a position of sitting on the haunches or "hunkers," *cf.* मोड.
 बुमल, a backbiter, a slanderer.
 बुमलपन, बुमली, backbiting, slander.
 बुबुकार, *v. a.* to pat (saying बुबु to) any person, or animal: to ingratiate oneself with a person.
 बुडो, an ant.
 बुप, *adj.* silent. बुप हो, to become silent, to hold one's tongue.
 बुपे, *adv.* privately.
 बुवित, *adj.* kissed.
 बुलहाह (*Fem.* •बाहि), *Participial adj.*, pounded.
 बुबद, बुबदनाह, name of a celebrated king of thieves, who lived at Mokámá, and who was the enemy of Salhes.
 बुंटी, बुंटी, an ant.
 बुंझा, a preparation of rice, which is first half-boiled, then parched, and finally pounded flat.
 बुङ्गि, bangles, or armlets made of glass, sealing-wax, &c.
 बुन, बुना, lime, white-wash: बुनक टीका, a white patch of lime on the forehead, a disgraceful mark.
 बुप = बुप, *q. v.*
 बुप जाप, *adv.* silently.
 बुना, a kiss. बुना दे, to kiss (*of a woman*), बुना ले, to kiss (*of a man*).
 बुन, powder.
 बुरल, *adj.* powdered.
 बुखि, a cooking fire.
 बुना, a chicken.
 बुत, *v. a.* to care for, to think of.
 बुह, a mark, a sign.
 बुप, a clod.

बरा, (*Sk.* रवेड), a man-servant.
 बेरी a maid-servant.
 बेसा, (बेट), a disciple.
 बेसा, *v. n.* (*Sal.* XIX) = बिसा, *q. v.*
 बैत, the name of a month, *Chaitra*, March—April.
 बैन, ease, calmness.
 बोल, *adj.* sharp, *Prov.* बोह मजदूरी, बोह काम, sharp (good) wages, sharp work.
 बोड, pain, suffering.
 बोय, *v. a.* to pluck a bird; *p. p.* बोयल, plucked, hence thin, reduced in size; *Prov.* बुरै जाय, बोयल जाय, he went away to graze, and has returned thinner than before.
 बोयोनी, the wages, or act of plucking feathers from a bird.
 बोद, *v. a. coire*: बोदबेचा, a debauchee.
 चोर, a thief; *Prov.* चोरक मुंह चांद सन, a thief's face is as innocent as the moon's; चोर न्यायहिं नह, a thief is destroyed by justice being done him; चोर कतउं रोजत सहे, a thief cannot bear the light; चोर चोर सचिबोत भाई, all thieves are first cousins; चोरक भग्वा छाही, burn a thief's body-cloth (*see* भग्वा), *i. e.*, disgrace him as much as possible; चोर चलहाह फौसी, तैं नौ गोटा कैं संग कै, the thief went to be hung, and took nine (honest men) with him; चोर कैं गरहया उसास when a thief is caught by the nape of the neck he is happy (that he is not knocked down by a club instead).

चोरनी, a thief's wife; *Prov.* चोर कमाव, चोरनी कोठी जुं ह दे कानवि. the thief has gone out to work, and when his wife weeps at his going she has to put her head into a grain chest (that no one may hear her, and suspect).

चोरान, *v. a.* to steal.

चोरि, चोरी, theft: चोरि कर, to steal.

चोख, a joke.

चोखी, a kind of tight-fitting bodice, worn by prostitutes, in order to support and keep firm their breasts.

चौर = चामर, चचोर, *q. v.*

चौकडा, a horse that is given to shying.

चौकी, a long low table for sitting on.

चौकीदार, a village watchman, = कोत-बाख, *q. v.*

चौकीदारी, = कोतबाखी, *q. v.*

चौठ, *num. adj.* fourth.

चौठार, the fourth part of anything (*Vid.* LXIII, 3.) $40 - 4 = 36$: of which the fourth part is 9 which is चव, which also means youthful.

चौडा, *adj.* broad.

चौडार, breadth.

चौतरकी, (چوٹرنی) *adv.* on four sides: on all sides.

चौतार, *adj.* clever, intelligent.

चौदह, *adj.* fourteen.

चौदिशि, चौदिश, चौदिशि, *adv.* on four sides: in all directions.

चौर, चोरी, a marshy place, or low-land: चोरची चोरी, (*F.* 54) across the marshes.

छ

छको, *num.* six.

छकड़ी, छकड़, a cart: a bullock calf with six teeth which is considered a bad sign, hence *Prov.* सुरुज परदा छकड़ी, a dead bullock is called a छकड़ी, *i. e.*, now it is dead every one abuses it; *i. e.*, the grapes are sour.

छगरछ, *adj.* warned by experience.

छमु, *v. n.* to be pleased, delighted.

छमुरव, the being pleased.

छटरपटर, *onomatop.* *adv.* smack; with a smacking sound.

छटियार, a school.

छटिसव, a kind of tree, the *Sapta-parva, Echites scholaris.*

छठ, (*Fem.* छटि), *adj.* sixth.

छत, a wound. (*Vid.* XXXVIII, 3.)

चखसत, wounds made by fingernails; scratches; compounded with भरी, *q. v.*

छना, an umbrella.

छनी, a man of the warrior caste, a Kshatriya.

छधि, छधोधि, *see* चध.

छन, a moment, an instant. छन छन कै कँ, moment by moment.

छनाक, a hissing sound, a hiss.

छप, (1) छपा, *v. n.* to conceal oneself, to hide.

छप, (2) छपाव, *v. a.* 3rd fut. fem. छपोतीह, or *incorrectly* (*Ná.* 1) छपोतौ), to cover, to conceal.

छपव, covering, hiding.

छपन, *adj.* fifty-six.

छपा, (1) *v. n.*, *see* छप (1).

छपा, (2) a seal: an impression.

ब्यारव = ब्यव, *q. v.*
 ब्याव, *v. a. see* ब्य (2).
 ब्या, a printed paper, a newspaper.
 ब्य, destruction, loss.
 ब्यव, *v. n.* to jump.
 ब्यवन, jumping.
 बल, (1) deceit, fraud.
 बल, (2), बलउ, बलाव, बलि, बह, *see* बह.
 बल, 3 *pres. of* बह, a form not noted in the grammar.
 बहरी, a shadow.
 बाडनी, the thatching or roof of a house.
 बाडर, ashes : dust.
 बाँ, बाँव, shade, a shadow.
 बाँव, (or *dim.* बाँवो) an earthen pot in which milk is curdled.
 बाव, *v. n.* to bloom, be beautiful ; to appear lovely.
 बाडल, *adj.* bruised, injured.
 बाड, *v. a.* to leave, to desert, to let go: *the indeclinable participle* बाडि, *is used as a preposition meaning, except, e. g. Sal. VI, वेहरा हारि, except you. Cf. वेड.*
 बाती, the breast, the bosom, the heart.
 बान, a fetter, hobble ; *Prov. नदहा मेलाह सरन, बान लनले मेलेन्दि* the donkey went to heaven, and took his hobble with him, *i. e.*, vices follow one to a future life.
 बाया, a shadow, a shade.
 बाख, skin.
 बावा, the calf of the leg.
 बावरि, बावो, a shade, a shadow ; discoloration.
 बिबाचोन, the present given to the midwife at the delivery of a son.

बिखा, a sneezing, a sneeze.
 बिनि, the earth. (*Vid.* LIX. 8), *the son of the earth was the planet Mars (संमल), the word संमल also means Tuesday.*
 बिर, बिरि वा, *v. a.* to be scattered, dispersed.
 बिरव, बिरि चारव, scattering, dispersion.
 बी, *see* बह.
 बीन, *adj.* lean, slim.
 बीनी, slimness, tenuity.
 बीप, a fishing-rod : the cross-bar of a lever for raising water from a well, *see* डोक, उवहनि, चंवा, and डोकुल.
 बीप बाप, *adv.* here and there in different directions.
 बीपा, a long flat dish of metal.
 बीर, milk.
 बुही, a kind of stud fastened as an ornament to the nose ; *Prov. कयावे ले सेवद, चोरावे ले बुही,* by name he is a *Sayyad*, but he will steal even a nose-stud.
 बुड, *v. n. (or बुडि जा)* (3 *fut. used in sense of present (Harkh. XI. 10)* बुडत), to be released : to be cured : to leave, go away.
 बुडव, release.
 बुधरपन, (*Skr. बुध*), acting like a *Súdra* : meanness.
 बुरिं, *see* बुरो.
 बू, *v. a.* to touch.
 बूचव, touch.
 बूड, *adj.* free, untouched : uncared for.
 बुनि, touch.
 बूर, बूरा, a large knife : a razor : a dagger : *Prov. नच सं राम, चनच सं*

हुरा, *Rám* in his mouth, and a dagger under his arm: *spoken of a smooth-tongued villain.*

हुरी, *instr.* हुरिरे, for हुरिरे, *see gram.* § 5, *add*; a small knife, a penknife; a maid-servant.

हेम, prosperity.

हे (1) = हय, *q. v.*

हे (2), हेक, हेनि, *see* चक.

हेल, हेला, one who wears brilliant apparel: (*in a bad sense*) a fop.

होकड़ा, a boy.

होट (*Fem.* होटी) *adj.* small, young,

होट भाद, a younger brother; short.

होटपन, smallness, meanness.

होटा, (*Fem.* होटी) = होट, *q. v.*

होटार, youth, childhood.

होड़, होड़ान, *or* हाड़, *v. a.* to release, unloose: to open (a door) (*Vid.* LXXVII, 1): to send away, *Prov.* किंगुर होड़त रना रनी, मचन होड़ब जना जनी, when the cricket begins to chirp, it's time to send away your friends one by one, *i. e.*, don't sit up late.

होड़ारब, release.

होड़ौती, ransom.

होपी, a small umbrella made of bamboos and large leaves.

होमुच, one who has six faces, the god of war, *Kartikeya.*

हो, *num.* six.

होड़, a strong, robust boy.

होड़ा, a boy.

हौराठ, an ash heap, *cf.* हाउर.

ज

जरबो, *conj.* although.

जउवति, a damsel, a girl.

जे, *conj.* if.

जक, *adv. & prep.*, as, like, as it were.

जकर, जकरिरे, जकरा, *see* जे.

जका, *adv. & prep.* like, as.

जचन, *adv.* when.

जग the world. (*F.* 37) जग जानित known throughout the world, famous. जगजिचार, famous. (*F.* 5) जग भर (*or* भरि) the whole world; *or* throughout the world.

जगजिचार, *see* जग.

जगत, the world; जगत भरि, having filled the world, *hence* throughout the world; जगत जननि, the mother of the world: a proper name, name of the maternal uncle of Chuhar Mál.

जगदीशन, (*F.* 55) God.

जगला, *adj.* (*for* जगलाह) wide-awake = जागल; *Prov.* जगला पुरुषक वीरे होर नाच, destruction never comes to him who is wide-awake.

जग्न, a sacrifice, an offering.

जग, equipment.

जगल, a wood, a forest, a wild, a jungle.

जगला, a grating: *esp.* the wooden grating at the top of a well to prevent any person falling in: window-bars.

जगल (जगल), place.

जगव, *v. a.* (*caus.* of जाग), to awaken.

जजन, a sacrifice, an offering.

अन्नमान, one for whose benefit sacrifice is done : a householder : a customer : one who seeks for any thing.

अज्ञास्य, confusion, trouble.

अङ्गाक, *adj.* studded or set with jewels.

अङ्गि, a root. अङ्गि काट, to cut off by the root. (*F.* 11.) अङ्गि कटौलक, he caused the paddy to be cut off by the root.

अह, dull, ignorant.

अह, (*English*), a Joint-magistrate.

अत, *adj.* as much as, such.

अतन, effort, endeavour, device : shampooing.

अतवा, *Rel. pro.* whatever.

अदेक = अत, *q. v.*

अदि, *conj.* = औं, if.

अन, अना (*F.* 17), (*Fem.* अनौ, *Letter*), a man, a person ; a labouring man.

अननि, अननौ, a mother.

अनम, (1), birth, life, existence.

अनम भर (*or* भरि), *or* (*Sal.* II) अनम पार, having filled one's life, hence ever since one's birth : अनम अनम (*Sal.* XV), throughout all future lives.

अनम, (2) *v. n.* to be born ; *Prov.*

अनमस्य पूत जाइँ मरे, डीड़ा ला ओम्हार, a son who has been born, (*i. e.*, is living) is dying of cold, while they are performing incantations for the safety of a child in the womb, *i. e.*, a bird in the hand is worth two in the bush.

अना, (*F.* 17) = अन, *q. v.* *Cf* होड़.

अनि (1), *conj.* not. (*Prohibitive only used with imperative.*)

अनि (2), *adv.* and *prep.* as if, like, as it were.

अनिक, अनिकर, अनिका, अनिकॉ, अनिके, *see* जे.

अनितउँ, *see* जान.

अनौ *Fem.* of अना, *see* अन, होड़.

अनु (1), *conj.* not (*Prohibitive, only with Imperative*): (*Finali sensu*) in order that not (*with Conditional or Prospective Present*), *see* अनि (1).

अनु (2), *adv.* & *prep.* as, like, as it were, *see* अनि (2).

अनेर, *janer*, a tall species of winter millet, used as a fodder for cattle.

अनेरौ, अनेर, *see* जान.

अंत, *v. a.* to press, to squeeze.

अंतब, pressing, squeezing.

अंतर, a charm, an amulet.

अंतवा, a stone mill for grinding corn ; *cf.* जाँत.

अंतु, an animal, a living creature.

अन्म, birth, life : *the Skr. form of अनम, q. v.*

अप, (1) *v. a.* to utter, to murmur, to say.

अप, (2) muttered prayer, silent prayer.

अपब, muttering.

अब, *adv.* when : *also conj.* if (*e. g.* *Nā.* 4).

असा, a kind of court dress, principally made up of white petticoats.

असार्, असार, a daughter's husband, a son-in-law ; a bridegroom.

असादार, (*جمدار*), a Jamadár (*of a native regiment*), a head-constable.

जवान, (جوان), a youth, a young man.
 जमानत, (ضمانت) security, bail.
 जमाय = जमाई, *q. v.*
 जमुना, the river Yamuná, or Jumna.
 जमोड, a large circular ring at the bottom of a well, on which the brick work of the walls is founded. *It is made of आमुन or Jámun wood: hence its name.*
 जय, victory: *Interj.* victory! जय राम, "Victory to Ráma."
 जयराज, *see* जय.
 जर, *v. n.* to burn: *Prov.* ककरो घर जरे, केचो तापे, one man's house is being burnt down, and another warms himself at it, *i. e.*, what is one man's meat, is another man's poison.
 जरनेल, (*English*) a General.
 जल, water, जल हीन, deprived of water, मीन जल हीन, a fish out of water, बिना जल्ले, (*F.* 10) without water: tears, जलपान, the falling of tears.
 जलज, born in the water,—a lotus.
 जलद, a cloud: जलद समय, the season of clouds, the rainy season.
 जलदाता, one who pours out funeral libations for a deceased: a son or heir.
 जलदी, (جلدي), *adv.* quickly.
 जलधर, that which holds water: a cloud.
 जलधरौ, a water-pot.
 जलनिधि, the receptacle of water: the ocean, *whose son* (*Vid.* XVIII 3.) *was the Moon.*
 जबाब, (جواب) an answer: an explanation, *Sal.* XXI, सभटा जबाब कहि

हेल, he explained the whole affair: responsibility.
 जस, glory, fame.
 जस, *see* जे.
 जहर, (زهر) poison.
 जहलखाना, (*English* "jail," and خانه) a jail, a prison.
 जहाँ, *adv.* where.
 जहाज, (جہاز) (*old Eastern Hindi accusative plural* जहाजहिं, *F.* 29), a ship.
 जहान, (جهان), the world.
 जहिना, *Rel. adv.* as.
 जा (1), *v. n.* (*the following forms have been noted in the selections.*
 3 *Simple Pres.* जाई, 3 जार, जाय: *Pres. Part.* जाइत, *Fem.* जाइति: *Fut.*, 1 जारव, 2 जैवव, 3 जारव; 3 *Imperat.* जाक, जाइ (*sometimes* जाइ *for sake of metre*) जाड, and जाड्ड: 3 *Retro. cond.* जाइव, or (*Hindi, F.* 40) जाता: *Past Part.* जेह: 1 *Past*, जेहउं, 3 जेहार, (*of which* जेहा, *is an abbreviated form*), *Fem.* जेहि and जेही (*for जेहीहि*): *Indecl. Part.*, जाइ. जाइ, जाय: *Adv. Part.* जेह्ले, जाइते, जैतहिं, and जैतहिं. To go, बहराय जा, to go out, जार जुम, to arrive, जाड जाड, go, be quick: to go away: to stop, to cease (*as rain*): to be destroyed. *With Past participle, and sometimes with Indeclinable participle of another verb, it gives a passive sense, e. g.*, कहल जा, and *sometimes* कहि जा, (*Vid.* LXXIII, 4) and *Irreg.* कहिय जा (*Vid.* XXXI, 2) (*for explanation of कहिय, see* कह), to be said: *with*

Indeclinable participle of another verb forms a numerous class of compound verbs, e. g., मचि जा to float away, बोपि जा to entrust.

जा (2), see जे.

जार, जाइत, जाइति, जाइते, जाइ, जाइ, जाइत, जाइव, (1), see जा (1).

जाइव, (2), the act of going: motion.

जाँघ, the thigh; the leg.

जाँत, जाँतवा, a mill-stone; *Prov.* जाइवौ पटना जोड़ा एक जाँत, I go to Patna for a pair of mill-stones, like a Newcastle man going to London to buy coals.

जाग, v. n. to awake from sleep, to arise, to have one's passions aroused; *Past Part.* जागल, awake.

In Vid. X, 7, जाँतौ, for जाँति (*Indecl. Part.*), for sake of metre.

जाड, जाडि or जाडि, the central post of an oil or sugar-mill; the central post of a tank.

जात, जाति, race, caste, kin.

जाता, see जा (1).

जादू, (جادو), magic, enchantment.

जान, v. a. 3 *Pres.* (F. 35) जान: 1 *Retro. Cond.* जानलई (*Vid.* LIII, 5.) *Pres. Part.* जानैत (F. 30 gives the Kanauji जानत) to know, to understand, to pretend: *Irregular Passive*, (*Vid.* XLI, 5) जानिरे, it is known; so the form is explained by pandits, but it may also be the 1 *Sim. Pres.*, 'I know.' *Past. Part.* जानल, known, जानल अर्थे, that of which the meaning is clear.

जाननिहार, knowing, सब जाननिहार, omniscient.

जानब, knowledge.

जाप, v. a. to mutter, to recite.

जापब, reciting, muttering.

जाबजिब, जाबजीब, *adj.* lifelong.

जामाघ = जमार, q. v.

जाम, a *pahar*, or watch of the day or night. (*Vid.* XXIX. 3.) जानै *Instr. used for Loc.*

जामिनि, the night.

जामन, a kind of tree with a bitter purple fruit.

जामौन, that which is born, a son;

Prov. (on an unworthy son) हरिनक जामौन सुगर भेस, दुऊ भामि कै अंगल भेस, a hog has been born to a deer, and both have run away to the forest.

जार, v. a. (*caus. of जर*) to set on fire, to light, to burn: जामि जार, to light a fire.

जाल, a net: a collection, mass.

जाल, see जे.

जाल, see जा (1).

जालि, जालि लय, जाली, see जे.

जाऊ, जाऊ, जाइ, see जा (1).

जि, v. n. = जी (2) q. v.

जिबब, life.

जिबा, life: (*Sal.* XXI) जिबा से, to come to life.

जिबान, (जिब), harm, fault (*Sal.* XIV).

जिउ, life, soul.

जिजिर, a chain.

जिनका, see जे.

जिब, = जीब, q. v.

जिबयु, see जी (2).

जिबन, = जीबन, q. v.

जिमि, *adv. and prep.* like.

जिमि जीमो, = जिमि.

जिले, (ضلع) a district.
 जिह = जीह, *q. v.*
 जी (1), life : *an affix of respect as in the Letter, p. 2.*
 जी (2), जि, *v. n.* (3 *pros. cond.* जीबधि (*Vid. X, 10*), जीवे (*Vid. II, 5*), 3 *imperat.* जिवयु (*Vid. LVIII, 2*), 3 *fut. fem.* जीउति (*Vid. X, 1, &c.*), *past part.* जीउल) : to live.
 जीउ, life, soul.
 जीउति, जीउल, *see* जी (2).
 जीति, victory.
 जीम, (جیم) a saddle.
 जीव, life, (*Vid. X, 10*) जीबधि जीवे, she may live in her life, *i. e.* live indeed : soul, जीव दे, to give one's soul to a thing, to do it with all one's heart.
 जीबधि, *see* जी (2).
 जीवन, life.
 जीवा, (*F. 14*) *adj.* living.
 जीनी, *see* जिनि जीनी.
 जीह, the tongue.
 जुषानी, (جوانی), youth ; manhood.
 जुम, a pair : both, जुच जुम, (my) two breasts : a period of time, an age ; *repeated becomes an adverb*, जुम जुम, for ages.
 जुगल, = जुगल, *q. v.*
 जुगति (*Skr. युक्ति*), device : dexterity.
 जुगुम, जुगुल, a pair.
 जुटे, *adj.* (P) together, (*F. 57*).
 जुडारल, *adj.* having one's fill, satisfied.
 जुड, a battle.
 जुनि, *conj.* not = जनु (2) *q. v.*
 जुन्ना, a grass rope.
 जुषति, a damsel.
 जुषराज a prince : an heir-apparent.
 जुषानी, (زبانی) *adv.* by word of mouth.

जुम, *v. n.* to arrive : to approach : जुमी जुमी "I'm coming," जार जुम, (*Sal. VII*) or जार जुम, (*Sal. IX*), to arrive.
 जुलफी, (زلف). short hair : hair not allowed to grow to its full length.
 जुज, जजी, the penis.
 जुड, *v. n.* to grow fat. जुडल म (*F. 71*) their limbs waxed fat.
 जुडा, a woman's braided hair.
 जुड, जुर, (*Fem. जुडि, जुरि*) *adj.* cool (*Vid. L, 3*).
 जुरा, the knot of a woman's hair, = जुडा, *q. v.*
 जे (1), *rel. pro. adj. and substantival* ; the following forms have been noted ; *Nom.* जे (*with cor. जे*) and जैह (*only once* (*Vid. XVII, 7*), *with cor. जैह*) : *oblique form*, जनि, जा, जाहि and (*Mars. 1*), जारी : *instrumental*, जै : *genitive*, जेर (*only once in Vid. L, 5*), जवर, जकरा, जनिक, जनिका, जविक, and जदु (*F. 43* gives the *Hindú* जिनका) : *Dat.* (*Vid. L, 4*) जवररै : who, which, what, that ; whoever, whatever : जाहि जै for the sake of which, wherefore ; *cf.* कि जै : जे किहु, (*F. 4*) whatever : जे जेचो, whoever.
 जे (2), *conj.* that.
 जै तरहँ *adv.* as, like.
 जैभर, *adv.* wherever, where.
 जे किहु *see* जे.
 जेट (*fem. जेटि*), eldest, according to *Hindú* custom, the wife of an elder son can only talk to, or joke with her husband's younger brothers, and, similarly, a husband can only talk and joke with his wife's

younger sisters, hence the proverbial piece of advice **जेठि बिचाइलें** **सम दोस सारि**, by marrying the eldest daughter of a family, all (her sisters) are your sisters-in-law (and you can joke with them).
जेठौती, the share of an eldest son.
जेना, *adv.* as, like.
जेनाच, *v. a.* to feed : to satisfy (*Vid.* L, 8).
जेनाच, feeding.
जेवर, *adv.* where, wherever, = **जेँवर** *q. v.*
जेवन, *adv.* as, like.
जेचि (*F. 2*) = **जेवन**.
जेचिचन, *adv.* when.
जे, *interj.*, victory!
जेचो, *conj.* even, though.
जेतंदि, **जेतदि**, **जेताद**, **जेवद**, *see* जा (1).
जेये, *adv.* as, like.
जेर, *see* जे.
जेर, *adj.* fit, suitable : *subst.* name of a sept or tribe of Bráhmans : a sacrifice, a penance.
जेरता, fitness, suitability.
जेरसंत, great, of high dignity.
जेनी, an ascetic.
जेनिनिचा, a female ascetic.
जेजन, a league, a measure of distance ; *Prov.* **जेजन चाय, से कोस चघाय**, he who enjoys a property extending over a league, is disgusted at one extending over only a kos.
जेड़, **जेर**, *v. a.* to unite, **हाय जेर** or **कर (कल) जेर**, to join the hands in respectful supplication (*Sal.* I) : to clasp in one's arms.
जेड़च, uniting : claspings.

जेतिव, astronomy : astrology.
जेती, brilliancy : brightness.
जेर (1), (ज), strength ; force. **जेर कर जेर**, forcibly.
जेर (2), = **जेड़** *q. v.*
जेरि, **जेरी**, (*Properly Indecl. Part. of जेर*, used adverbially) tightly, firmly, *but see* जेड़.
जेरहा, a man of the Jolhá or Weaver caste. *They are renowned for their stupidity, and for doing things at the wrong time, E. g., Prov.* **कोषा चल्ल घास केँ, जेरहा चल्ल घास केँ**, the Jolhá went out to cut grass (in the evening), when even the crows were going home ; *cf.* **भुतिचा, जो**, and **बचसल**.
जेर, *v. a.* to look for, seek.
जेरच, search.
जो (1), barley ; *Prov.* **जेरहा जानदि जो काटे**, does a Jolhá know how to cut barley ? *i. e.*, he can't do anything.
जो (2), (*Sal.* XVI) = **जब**, when ; **जो खाति**, until.
जो, *conj.* if.
जोपच, **जोपे**, = **जो**, *q. v.*
जोड़ = **जेरि**, *q. v.*
जोवन, youth (of a man or woman), prime.
जोमति, a damsel.
जोरि, a rope made of hemp, or grass ; *Prov.* **जोरि जरल रेठन ठामे चदि**, the rope may be burned, but the strands still remain ; *i. e.*, a rich man who is come down in the world retains his pride.
जान, knowledge, wisdom ; (*frequently जाने for sake of metre*).

झ

झकरति, झसे, झसेत, *see* झाँस.
 झगड़ा, quarrel.
 झगड़ाच, झगड़ौचा, *adj.* quarrelsome.
 झट, झटभारि, *adv.* quickly; *cf.* झार.
 झटा, *adv.* quickly: unawares.
 झन, a chirping sound (*as of a cricket*-*et*): a tinkling sound.
 झनझन, झनझनाहटि, a tinkling sound.
 झप, (*Ná.* 8, झप दूच), *adv.* at once.
 झपरति, *see* झाँप.
 झपट, swooping down suddenly upon anything, a swoop; झपट मार, to swoop.
 झपना a cover.
 झपरी, a long continued rain; *cf.* झापस. [झापस
 झापस, a violent shower of rain; *cf.*
 झरना, a cascade.
 झलफल, a dim light, twilight; *cf.* झोलफल.
 झलियाच, a player of cymbals (झाल).
 झाँकी, the act of spying, or peeping.
 झाँस, *v. n. pres. part.* झसेत, *fem.* (*Vid.* LXXII, 5) झकरति, *verbal noun irreg.* (*Sál.* XIV.) झसे for झाँसे, to hang down the head in shame: to grieve, lament; *Prov.* (*in Aghan the crops are stored for the year*) अगहन घटल झाँसव कतेक, if your store is exhausted in Aghan, you will lament (the whole of the rest of the year); *cf.* झस.
 झाँसी, a bush, a shrub; *cf.* झावरु.
 झाँसी, a small kind of Nepáli dog.
 झाँटि, the hair of the private parts. *Prov.* झाँटि उपारनें मुरदा हलुक, is a corpse lighter by pulling out the

jhāṅṅī? i. e., it is no use to pay five rupees, when you owe a *lákh*.

झाँप (1), *v. a. pres. part.* झपरत (*Vid.* VII, 6), *indecl. part.* (*Vid.* XXXVII, 2) झाँपी *for sake of metre.* To cover, conceal. झाँपि से, to cover, to conceal (*Vid.* XXVII. 4. सेल *for सेलि for sake of rhyme*): (*Vid.* XXXII. 1) झाँपि न चोर, cannot be covered.
 झाँप (2), झाँपव, the act of covering, a cover: (*Vid.* XXXVIII. 4, झाँपि *Loc. sing.*) झाँपि, चाँद संदल जवु राजक झाँपि, she trembles as the moon doth at the covering of Ráhu, *i. e.*, as the moon when eclipsed.

झाँस, *adj.* pungent.

झाक, damp firewood placed on the top of a fire-place to dry.

झावरु, a shrub, a bush.

झाड़ा, ordure.

झाड़ौ, a small kind of drinking cup.

झाड़ु, that which sweeps, a broom.

झाप = झाँप, *q. v.*

झापनि, a cover.

झापस, a violent shower of rain; *cf.*

झपरी, झापस, झौसा.

झाम, झामा, black, over-burned bricks.

झामच, *adj.* having the colour of झामा, black.

झार, (1) a series of iron bars let in horizontally to the sides of a well, serving as steps, like the rungs of a ladder; *women sometimes threaten to drown themselves in a well, but never intend to do so: hence the saying to a man who makes great professions without*

intending to carry them out, झाड़ु झाड़ु खुने हूँ मोषि, "you say 'Let me drown myself,' let go the *jhār*, (to which the woman is supposed to be hanging)": bushes, brambles.

झार (2) *v. a.* to sweep, *repetition* झारि झुरि (*Nā. 1.*), having swept: to shake, झट झारि at once: to comb, or straighten the hair.

झारन, a sweeping.

झारो, a vase; a drinking vessel.

झाल, cymbals.

झिक्झोर, *v. n.* to struggle.

झिक्झोरन, struggling.

झिंंगनी, a kind of vegetable.

झिंंगुर, a cricket; *Prov.* झिंंगुर चढ़साच बकुचा घर, कहचि, हाचो बसर चि बापक, the cricket perched on a bundle of clothes, and said it was his father's elephant.

झिट्ठिकि, (*cf.* झटकी) a potsherd, *Prov.* बाकल मट्यां झिट्ठिकि बढोर, when a dancer is tired he collects only potsherds, i. e., leave off in your prime.

झिगना (*Sal. VII*) name of a servant of Salhes.

झिमझिमिर्चा, tinkling toe ornaments.

झोख, a lake, a marsh.

झोखन, a strong bowed piece of wood with a heavy chain hanging to the two extremities. It is used to test the lifting powers of a gymnast.

झोखपोख, (*Sal. XIV.*) small lakes, ponds.

झोसा, a slight drizzling rain, *see* भापस.

झुम्मान, *adj.* poor, indigent, mean.

झुटकी, or झुटका a potsherd; *cf.* झिट्ठिकि.

झुमक, an earring.

झुर, *v. n.* to wither, to be parched: to burn.

झुरन, burning, withering.

झुरि, *repetition of* झारि, *Nā. 1.*

झूठ, *adj.* false, lying.

झूर, *adj.* burnt.

झोंक, a thicket, an impassable and dark collection of brambles.

झोंकन, a length of split bamboo.

झोंटि, झोंटो, (*Sal. XI*), the pig-tail of hair worn by certain castes of Hindús.

झोंपड़ा, झोंपड़ी, a small grass hut.

झोखरा, low scrub, underwood; scrub jungle.

झोर, broth, soup.

झोरी, a small bag. झोरा, a *ditto* of a larger kind.

झोख, lampblack, soot.

झोखपस, the time for lighting lamps when night has set in; *cf.* झखपस.

झोंस, *adj.* half-burned, scorched.

 ट

टका, टका, टका, money: a rupee: *Prov. (in Musalmán dialect)* से सरि जैरौ, टका न भजे रौ, I may die, but I won't change a rupee, (*of a miser*).

टकुसा, (*Dim. of* टाकु), a small skewer.

टकुरौ, a needle, a spindle.

टका, *see* टका.

ढंक, a spasm, a pang.
 डंगरि, the foot, the leg; डंगरि छाबित
 चो, to have one's foot established,
 hence to dare (*Sal. X*); cf. डंग.
 डही, a mat; a screen, a mat shutter
 or door.
 डगडगाहटि, a tinkling sound: tink-
 ling.
 डमका, fresh water, water newly
 drawn.
 डर, *v. n.* to break, नीन न डर
 (*Vid. LIII, 3*), my sleep did not
 break.
 डरख, a servant.
 डा, a definitive suffix used after nu-
 merals, e. g. षोडा, six, see Letter.
 डंग, (1) the leg; cf. डंगरि.
 डंग, (2) *v. a.* to hang, to hang up (*Sal.*
VII): डंगि दे, *id.* (*Sal. XVIII*);
Prov. about two misers, मंगि जाब,
वो डंगि चाब, one goes to beg, and
the other wants to hang him;
to cause to carry, to load: Prov.
(a weaver addresses a man who
has seized him to carry a load,
but who is delaying) डंगबह त डंगब,
महिं त नो नरोक चकति होरत, if
you will load me, load me quickly,
otherwise I shall lose an amount of
work corresponding to nine shut-
tles.
 डाकु, a skewer.
 डाढ, a mat, a screen.
 डाङ्क or डाङ्का, an earthen oil-pot:
 diminutive डाङ्की.
 डापी, a kind of bamboo fish-net.
 टिकुला, an immature mango, before
 the stone is formed.
 टिकुली, a patch, a wafer: a secta-

rian mark on the forehead; a
 patch of silver or vermillion on a
 woman's forehead, surrounded by
 the बेनी, = वेदुली, and वेदुली
c. f. Sal. XVII, XVIII.
 टिकोला, a young mango.
 टिटिचो, a kind of bird. *It is a bad*
omen to hear its voice.
 टोक, टोकि, a pigtail (of hair), worn
 by certain castes of Hindus, when
 worn it should be worn long.
Hence Prov. बटो पूत नङ्करा टोक,
a gipsy's son has a short pig-tail,
i. e., is not a good Hindu; cf. Sal.
XVII, where Salhes is directed to
shave off his pig-tail, in order that
he may resemble a gipsy.
 टोका, a mark, a patch, a commen-
 tary: a patch on the forehead,
 a mark of disgrace when white.
 टुकवाह, (*more properly टोकवाह*), an
 asker.
 टुड (1), टूट (1), *v. n.* to break: to
 be disarranged, put out of order
 (*F. 67*): (*of sleep*) to cease, break.
 (*Sal. XII*): टुडि जा (*or टुडि जा*
Vid. XXVI, 3): to break in pieces.
 टुड (2), टूट (2), breakage; loss; *Prov.*
बेसवाक टूड सन्वासी, that (the posses-
sion of) which is a loss to a har-
lot (i. e., chastity), is (gain to)
a saint; i. e., what is one man's
meat is another's poison.
 टुक, a piece, portion (*Sal. XXI*) पाँचो
 टुक कपडा the five pieces of cloth
 which form a complete suit, see
p. 19, note.
 टुगर, an orphan,—one whose father
 or mother is dead.

दूड, = दुड (1) and (2), *q. v.*

डेगर, a kind of prickly fish.

डेड़, *adj.* crooked; *Prov.* चले न जानी, खंगना डेड़, you do not know how to walk, and you blame the unevenness of the courtyard.

देव, to note: to notice.

देवन, the act of taking note of any particular thing: (*as a thief notes houses in which he can commit a theft on the following night*). (*Sal. X*), देवन फिर, to go about noting houses (as a thief).

देवन = देवन, *q. v.*

देक, (1) a grove of trees, a wood.

देक, (2) *v. a.* to ask, to question.

देकड़ा = टिकुला, *q. v.*

देकवाच, one who asks; *cf.* टुकवाच.

देपक, an application to prevent the recurrence of ague. *It is composed of certain leaves and medicines wrapped together, and is fastened to the feet or limbs.*

देस, a quarter of a town, a village: देसे देसे (*F. 70*), in every quarter of the town.

देखारस, *adj.* unlooked for: unnoticed.

ठ

ठघोर ठेघर, a fixed residence, a home, *Vid. LXXXI, 4; cf. ठौर.*

ठक, or ठम, a robber: an assassin.

ठकस, *adj.* robbed.

ठठेरि, a worker in brass: *Prov.* ठठेरि ठठेरि नहिं बरसा सोय, two workers in brass never traffic together,

(*for if they did it would be "Diamond cut diamond"*).

ठाँठि, (*fem.*) barren, (*of a woman or female animal*).

ठाड, the bamboo frame of a thatch, or of a mat house. [to stand.

ठाड़(1), *adj.* standing erect. ठाड़ हो,

ठाड़(2), ठाड़ि हो, *v. n. (Indecl. Part. ठाड़ी, (Sal. X.) for ठाड़ि), to stand: to stand still.*

ठाड़व, the act of standing.

ठाग, *v. a.* to drag: to hold fast, to grasp; बासर ठाग (*F. 17*), to fast.

ठागव, pulling.

ठाम, ठामा, a place: appearance, form. (*Vid. II, 2, and XXXVIII, 6, ठामे for loc ठामे*).

ठारि, the branch of a tree; *Prov.* ठारिक चुकल वानर, चारिक चुकल किसान, a monkey fallen from a branch, is like a cultivator who loses the crops of his field.

ठीक, *adj.* and *adv.* exact: exactly.

ठीका, a contract, piece-work.

ठेकर, *adj.* one who refuses pertinaciously to obey orders, obstinate.

ठेकाना, (*F. 31*), a fixture, an appointment.

ठेठ, or ठेठा, *adj.* pure, genuine.

ठेस, the act of stumbling: *Prov.*

ठेस सामे परवत, फोरौ बरक सिलौड, he stumbled over a mountain, and (out of revenge) smashed his curry stone; ठेस लगने बुधि बादे, stumbling increases a man's carefulness.

ठेघर, a word without definite meaning, attached to ठघोर, see ठघोर ठेघर.

डेही, weariness, *see note to F. 43.*

Trans.; डेही उतार, to take away weariness, to shampoo. डे० उतर, to be shampooed.

डेङ्ग, डेङ्गि, the knee.

डोंड, the bill of a bird.

डोकरा, a wooden peg for stirring up grain while it is being beaten in a डेङ्ग,

डोप, a drop: *Prov.* चार चार केँ डोप नहिं, बिहार केँ नर बंग, (at a wedding) not a drop of vermilion and oil have been given to the near relations, while the cat has it all over the parting of her hair: *Hence generally*, the division has been unfair.

डोर, the lower lip.

डोर, place, डोरहिं, there, *Prov.* पढ़ई पावइ डोरहिं नाक, if you would find a thing lying before you, look for it there, *i. e.*, there are none so bad as those that won't see; *cf.* डोषार.

ड

डंरार, the boundary line of a field.

डकैत, a robber, a "dacoit."

डनड़ी, a winnowing basket.

डनसत, the act of trembling, or quivering.

डगर, waste land used for a pathway: a road.

डक, (*cf. Sindhi डंनु*), the bite of a venomous reptile, or insect.

डंडी, the foot stalk of a plant: the beam of a pair of scales.

डपी, the bark of a tree: bark.

डल, a ladle.

डलघोर = डपी, *g. v.*

डतर, a tabor, a kind of drum.

डंवर, pomp.

डर, fear, alarm. *Instr.* डरें, through fear, *c. g. F. 21.*

डॉंड, (1), the foot stalk of a lotus.

डॉंड, (2), *v. a.* to threaten: डॉंडि से, *id.*

डॉंडव, threatening.

डॉड़, (1), a staff.

डॉड़, (2), *v. n.* to stand upright.

डॉड़व, standing upright.

डॉड़ि, a rower of a boat: a line.

डॉंरा, the waist, the loins: *Prov.*

कुजुर मरचि चाच बेजर, डॉंरा दिरेन्हि कोच, the dog is dying of hunger, and you have put a chain round his waist, *spoken of one who does not take proper care of the things he possesses.*

डार, a calling out: call, the distance to which a person can make his voice heard; *hence*, influence, power.

डकिनि, a witch.

डारू, a robber.

डारी, a kind of grass, used for making string. [twig.

डार, डारि, the branch of a tree; a

डारा, a kind of large earthen cup.

डारा, a present given to the father of the bridegroom, on the departure of a marriage procession.

डिड़िवा, to blubber: to cry foolishly (*as a beggar by the side of a road who gets nothing*).

डिमिदि, *onomatopœ. adv.* patter, with a pattering sound.

दुप, *v. n.* to dive: दुप दे, *id.*

दुबाव, (*v. a.*) to cause to dive, to sink (*active.*)

दुमरि, दुमरि, (*Skr. दुम्बर*), the glomerous fig tree, *Ficus glomerata*. It is said that men cannot see its flowers.

दुपडी, the doorway, or entrance, of a house; the outer portion of a house through which entrance is made into the inner portion; *this is specially adopted when the house is a large one; hence a large building, a palace.*

दुम, दुमे, a footstep.

दुड, one and a half: a few; *Prov.*

दुड मोट बोडी, नी मोट पीस, (*spoken of one who makes display when he cannot afford it*), the owner of one and a half (*i. e.* two wretched) mares, goes about (like a lord) with an army of nine servants.

दुड मुरिया, डोडी से चार, a necklace reaching to the navel, with only one or two beads on it.

दुन, the arm; the wing of a bird.

दुरा, (1), *v. a.*, and *v. n.*, to fear; to be afraid of: *Past Part.* डेहारह, fearful, terrible.

दुरा, (2) a temporary residence, a lodging: a tent, डुरा चसार दे, to pitch one's tent, to fix on a place for a lodging.

दुर, a kind of spoon, used by Musalmáns, for stirring pottage. *The corresponding word for Hindús is दावि.*

डोडा, a stream, a small river.

डोर, डोरी, a string: a lace (of a bodice &c).

डोल (1), the bucket of a well, *see उपरनि, दीप, चना, and डंकुल.*

डोल (2), *v. n.* to swing. To shake, to move, to be put in motion: डोलि जा, *id.*; न डोले, it is motionless.

ढ

ढं, method, manner: ability; *Prov.* बोसक ढं नहिं, नेस कचररी, he did not know how to speak, and went to the cutcherry; (*natives always select their most eloquent friend to go to cutcherry and give evidence for them.*)

ढर, *v. a.* and *v. n.* to distil; to shed: to flow.

ढरव, flow.

ढक, a large kind of drum.

ढकनि, an earthen cover of a pot, &c.

ढकी, a kind of large open basket.

ढाड, a fence or railing.

ढाडी, manner, way, custom.

ढाबूच, a toad.

ढास, a shield.

ढाव (1), the high bank of a river.

ढाव (2), to level, to raze.

ढावव, levelling.

ढिठारं, (*see डीठ*), firmness.

डीठ, (*Skr. दृढ*), *adj.* firm.

डीडा, a gravid womb.

डौस, a louse.

डँकार, a belch; *considered a sign of*

good eating, hence Prov. घर घरकी नहिं डेउडी पर डँकार, he has no money in his house, and yet he belches as he comes out of the doorway (to persuade people that he has had a good feed).
डँकुल, the counterpoise of the lever of a well, *see डोल, उबहनि, चौप, and खंसा* : a machine for pounding grain or bricks, a pestle.
डँग, the stump of a tree (*Sal. XV*).
डँकी, or **डँकी**, a mortar, a pounding machine.
डेवादि, constant repetition; pertinacity.
डेर, डेरि, डेरी, a heap : a quantity : much.
डेलनाच, a sling.
डोषार्, the cost of carriage of anything.
डोँड, a kind of non-venomous serpent.
डोडी, the navel.
डोल, डोलक, a drum, **डोल डाक**, the music of drums.
डोर, *v. a.* to make clean : to polish : adorn.
डोरव, the act of cleaning.

त

त, तै, *conj.* yes : *illatively* then.
तरखी, तैरखी, *adv.* still : nevertheless.
तरखन, *adv.* at that very time : immediately.
तंघ, (*Vid. XLV, 1*) a sign of the *abl.* case (rare).
तक, *prep.* up to, as far as.

तकर, *see* ताक.
तकर, तकरा, *see* वे.
तकाजा, (تقاضي), *dunning*, repeatedly asking for anything.
तकितऊँ, तकैत, *see* ताक.
तखन, *adv.* at that time, *then* : *when declined, takes a base तखनु, e. g., तखनुक*, of then, of that time.
तखनु, *see* तखन.
तंग, a horse's girth.
तंगी, a load, a burden.
तज, *v. a.* to desert : to leave : to give up.
तजव, desertion : giving up.
तजवीज, (تجویز) *decision* : *thinking* : **तजवीज कर**, to decide : to think ; (*Sal. XIII*) **तजवीज करै**, she began to think, *खामलि being understood*.
तड़की, an ear-ring.
तड़तड़ाइदि, trickling.
तड़ाक, quickly, immediately ; *suddenly*.
तड़ित, lightning.
तत, ततवा, *see* वे.
ततमत, delay.
ततहिं, *adv.* in that place, there.
ततेक, *adj.* so far, so much.
तथिऊँ, *adv.* there.
तन, the body : **तनमन**, body and soul.
तनय, a son : (*Vid. XVI. 3*) *the son of Rukmiṇī was Pradyumn, who was an incarnation of Kām Deb, whose wife was Rati, see मगनी, पति, सुता, and दख* : (*id. 5*) *the sons of Aditi are the gods, and their enemies (वैरी), are the Daityas, see खदित, and वैरी* : (*id.*

6) *the son of the sea which was swallowed by Agastya is the pearl-oyster, and its treasure is the pearl, see कुंभतनय, च्चसन, and कोक.*
 तनया, a daughter. (Vid. XVI, 7) *the daughter of Yaśodá, the wife of Nand was Máya, or illusion, who was an incarnation of Durgá. Hence Durgá is here called the daughter of Yaśodá: (Id. XVII, 2) the daughter of Bānásur the son of Bali was Ushá, and her husband was Aniruddh who was the son of Pradyumn, the son of Kṛishṇ.*
 तनि, तनिक (1), तनिकर, तनिकऊँ तनिका, तनिकी, see चे.
 तनिक (2), straw, thatching-grass; *Prov. अनिका उकत तनिक फुकक न, (a man) who does not know how to blow alight a straw (fire), i. e., an idiot.*
 तनु = तन, *q. v.*
 तप, penance.
 तपशी, one who performs penance.
 तपोवन, a grove devoted to penance.
 तव, तवने, *adv.* then.
 तम, darkness.
 तमचेख, a water-jar.
 तमस, *v. n.* to be enraged.
 तमसव, rage, anger.
 तमसा = तमस, *q. v.* [obligation.
 तमसुख, (تمسك), a bond, a written
 तमासा, (تماشا) show, spectacle.
 तमोखि, तमोखी, a seller of betel leaf.
 तर, surface: bottom: hence *prep.*
 below, at the bottom of, beneath, under.
 तरंज, a wave: a whirlpool (to

which a woman's navel is frequently compared): love, passion: Vid. XLVI, 1, and LXXVIII, 2, तरंजे for the sake of metre.
 तरसि, तरसि, the sun.
 तरफ, (طرف) a side: a party to an agreement.
 तरख, a kind of dish consisting of vegetables cooked in ghí or oil: *it is peculiarly a rich man's food, and is supposed to be fattening; Prov. तरख चाय, पुनु तरख आय, he is a rich man, and yet he is lean.*
 तराजन, plural of तारा, a star (Vid. XVIII, 2), *q. v.*
 तरास (1), thirst.
 तरास (2), trembling: fear, terror: *Vid. VII, 5, and XXVII, 1, तरासे for sake of metre.*
 तरासख, *adj.* thirsty.
 तब, a tree: a shrub, a bush, कंडक तब, a thorn-bush.
 तबखारि, तबखारिचा, a sword. [grown.
 तबख, तबखत, *adj.* tender: ripe, full-grown
 तबखी, a full-grown damsel (Vid. LXXIX, 1). [XIV].
 तरंजना, name of a mountain (Sal.
 तख, surface: bottom, base: the palm of the hand.
 तखारं, a small pond.
 तखी, the sole of a shoe.
 तखर, silk, "tusser."
 तखला, a rice-pot.
 तख, see चे.
 तख, *prep.* amid, amongst: *adv.* therefore, consequently; *cf.* तंख.
 तखी, *adv.* there.
 तखि, *adv.* therefore.
 तखिना, *correl. adv.* so.

ता, ताक (1) (*Vid.* III, 3), *see* चे.
 ताँनी, a leathern thong.
 ताक (2), *v. a.* 3. *Simp. Pres.* तकद
 (*F.* 18), and (*Vid.* XXVII, 4, and LXXIV, 4) ताकयः 1. *Retro.*
Con. तकतऊँ: *Pres. Part.* तकैत,
 to look at, to watch: to seek.
 ताकव, looking at: search.
 ताकँ, *see* चे.
 ताच, a hollow in a wall, used as a
 shelf, or cupboard.
 ताची, a cap.
 तामौर. (तामौर), *adj.* removed, dis-
 missed; *of land* diluviated, wash-
 ed away; *Prov.* मौचाँ एक सेल
 कामौर, भोर चोरत मेस तामौर; चुरिके
 तकलखि चपना माचाँ, माँड़ि नंगौडी
 चवे चाँ, a Miyá bought an estate,
 and next morning it was washed
 away; he went back to look for
 his village, all in rags with the
 airs of a lord, (*see* नंगौडी).
 ताम, a father. (*Vid.* XVI, 10) *the*
father of Sitá, who was the wife
of Rám, who was the enemy of
Rában, was Janak. See पतनी,
 चरि, and रावच. Janak obtained
 Sitá for his daughter, after per-
 forming a very severe penance.
 (*Id.* XVII, 2) *the father of Ani-*
ruddh, who was the husband of
Ushá, was Pradyumn, whose
father was Kṛishṇ, who being an
incarnation of Vishṇu, was the
husband of Lakshmi, whose father
was the Ocean.
 ताषरि, *adv.* so far, till then, *see* चे.
 तान *v. a.* to pull: to tighten: to
 pitch (a tent) ता.न दे, *id.*

तामव, pulling: tightening.
 तानी, warp: तानी भरनी, warp and
 woof.
 ताप, *v. n.* to warm oneself. चाबि
 ताप, to sit over a fire.
 तापति, the lord of that, (*cf.* चे).
 (*Vid.* XVI, 8) the lord of the
 bull is Siva, who rides on a bull,
see पति, and कामधेनु.
 तापर, *see* चे.
 तापस, one who performs penance: a
 hermit.
 ताम, तामा, copper.
 तामस, anger.
 ता सेँ, *see* चे.
 तारचंद्र, the stars and the moon;
 the moon encircled by stars.
 तारा, a star: (*Vid.* XVIII, 2)
 तारामन, *plur.* the stars: *here*
means the ring of silver-coloured
 stars on a forehead (*called* देनी),
 surrounding the round patch of
 vermilion (*called* दिकुली). उव
 तारा, the stars of the sky.
 तासन, तासच, ताचि, ताची, *see* चे.
 तिचर, a kind of starch.
 तिअ, *adj.* third.
 तितल, *adj.* wet: slack, limp.
 तिचि, तौचि, a lunar day.
 तिनि = तौनि, *q. v.*
 तिसन, cooked vegetables.
 तिमिर, darkness.
 तिरउतिआ, an inhabitant of Tirhut,
 a Tirhutiá Bráhmaṇ; they are
 very particular about this caste,—
 hence proverb, तौनि तिरउतिआ,
 देरह पाक, three Tirhutiá Bráhmaṇs
 will cook in thirteen different
 places.

तिरिचा, (स्त्री), a woman : a lady : a damsel.

तिरिचित, *adj.* pleased, satisfied.

तिलक, the mark or marks made by Hindú males, with coloured earths, on the forehead, and between the eyebrows: hence, as in *Vid.* XXXIV. 5, any ornamental mark on the forehead, even on the forehead of a female, such as the चूंगर.

तिलंगा, a native soldier, as distinguished from मोरा, a British soldier.

तिल्ला, तील, a grain of sesame : a moment, an instant : तिल्ला एक क्षण, for a moment, for an instant.

तिहरा, see वे'ह.

तीन, *adj.* bitter: *Prov.* चषारक बक केँ पाठी तीन, a satiated crane considers the पोथी fish bitter, Hunger is the best sauce.

तीतल, = तितल, *q. v.*

तीथि, (*Vid.* LXVI, 1) = तिथि, *q. v.*

तीनि, *adj.* three. In *Vid.* IX, 1 and ff. there are many plays on this word.

viz., (1.) तीनिक वेसर, the third vowel after the third = उ: तीनिक बास, that which is to the left of the third vowel, i. e., आ, which is to the left of इ: आ and उ form together the word आउ "come."

तीनिक वेसर, the third number after three = five = पंच, which also means पंचबाब the God of love, (2) तीनि, a word of three syllables, *viz.*, सायब, which is a name of Krishn. तीनिक वेसर, the third day after the third day (Tuesday) of the week = Thursday =

इहस्यति, which also means "life" (*Amara.* I, 3, 24). In the third line तीनि, and तीनिक वेसर mean the same as in the second, except that इहस्यति does not mean "life," but the Saint Brihaspati. (4th line) तीनिक, concerning, or, connected with the word three.

तीनू, the three (*Sal.* XX).

तीर an arrow; *Prov.* तीर न कमान, मोर्षा कधी केँ पैठान, he has neither bow nor arrow, and how does the Miā' call himself a Paithán: the bank of a river, (*Vid.* LXXVIII, 1, तीरे *locative*).

तील = तिल्ला, *q. v.*

तुच, see वे'ह.

तुमड़ी, an ascetic's gourd; *Prov.* तुमड़ी फुति गेल, बाच रे मोर्षाई, a pretty ascetic! with a broken gourd!

तुर, तूर, cotton wool, *Prov.* तुर छदे तेँ पनु मोच लदाय, the bullock which now carries cotton, will bye and bye carry iron.

तुरज, तुरंज, a horse; *Prov.* चर बचे बैलबा, पैटे खाय तुरंज, the bullock is yoked, and the horse does nothing and eats.

तुलित, तुल्य, तुल, *adj.* equal to, like: equal alike.

तू, तुच, see वे'ह.

तूँति, the mulberry tree.

तूर, cotton, = तुर, *q. v.*

तुल, *adj.* like, equal to: alike, equal.

वे, ते, तेहि, *adv.* therefore: for this reason.

वेष्ठा, (*F.* 22) = वेज, *q. v.*

तर्, *adv. emphatic*, even thus (*F.* 19).

तेचरि, (*Sal.* III) a kind of flower.

तैररै, *adv.* so, in that manner : *cf.* वे.

तैर, *adv.* there, = वेचर, *q. v.*

वेग, (نیغ), a sword : a scymitar.

वेज, *v. a.* (*Vid.* XXVIII, 7) 2nd *Imperat.* वेज; to desert, to leave : to give up : to abandon : to shed (tears &c.): to distil: वेजि दे, *id.*

वेग, *adv.* so, in this manner.

वेपचर, the afternoon, (*lit.* the third watch.)

वेचर, *adv.* there, in that direction, on that side; *cf.* वेसर.

वेरह, *adj.* thirteen.

वेल, oil; वेल कुँड़, oil and pots, *i. e.*, the necessaries of life.

वेलि, an oil-seller; *Prov.* वेलिबा संन चोनिबा घाट, एकरा संगरा, चोकरा जाट, a washerman is no worse than an oil man, the former has his pestle, and the latter his mill-post.

वेसर, *adj.* third : in *Vid.* IX, there are many plays on this word. *viz.*

तीनिक वेसर see तीनि: *Vid.*

LIX, 3, हितिसुन वेसर, the third

after the son of the earth *i. e.*,

(see हितिसुन) after the planet

Mars (संगल). संगल also means

Tuesday, and the third day after

Tuesday is Thursday, which is

दहस्यति, which also means the

planet Jupiter. This planet does

not rise till near morning, and

hence is said to increase the pain

of a woman separated from her husband.

वेचरा = वेचर, (*only used in oblique cases, e. g., Vid.* LX, 3) *q. v.*

वेचन, *adj. and adv.* such, so.

वेचि, see वे,

वेचि, *adv.* so.

वेचिसन, *adv.* then, at that time.

वेचिठान, *adv.* there, in that place.

तैचचो, तैरचो, तैचो, *conj.* still, nevertheless.

तै = तै, *q. v.*

तैरचो, तैचो, *conj.* still, nevertheless.

तैचै, *adv.* so.

वो, *Hindī* for वौ (*F.* 39), *q. v.*

वौ, वौच, *Pro.* 2nd pers.; the following forms have been noted; *nom.* वू,

तुष, वूष, वौ, वौच, or emphatically,

especially, in the vocative, वौचो

वौचै, वौचै, वौचै, वौचै: *obl.* तुष,

वोचि, वोचो, (lengthened for *mdre*,

Vid. LXXVIII, 5), वोचरा, वोर;

instr. वौचै: *gen.* तुष, वूष, वोर

वोचर; the forms वोचरा and

वोरा are also found, but only as

oblique genitives (*e. g., Sal.* XIX)

or with the final vowel lengthened

for the sake of metre (*e. g. Vid.*

XXXIV, 1): वोचरै (*Sal.* VII)

occurs only once and is borrowed

from *Hindī*: *Voc.* तुष &c. as

above; thou.

वौचो, वौचै, वौचै, वौचै, see वौ,

वोड़, वोर, *v. a.* to break; to pluck (a flower).

वोतराच, one who stutters.

वोत, a pot-belly.

वोतैच, *adj.* pot-bellied.

वोर (1), = वोड़, *q. v.*

वेर (2), वेरा, *see* वेरें.
 वेरिन, *adv.* quickly, instantly.
 वेहर, वेहरा, वेहरे, वेहार, वेहि,
 वेही, वेहें, *see* वेँ
 तौ, तौँ, तौँपै *or* पय, *conj.* (*correlative of जौँ, if*) then; in that case.
 तौनी, a small outer garment: a towel.
 तौला, an earthen boiler.
 पिचा, a woman; a lady, a damsel.
 पिचसि; the three wrinkles *or* creases on a woman's stonach below the navel.
 पिनेनिचा, a trijunction point; a place where three roads *or* rivers meet.
 तिमवन, the three worlds, earth heaven and hell, the universe.
 जचा, the bark of a tree.

घ

घन, the udder, *or* dugs of any lower animal.
 घाक, *v. n.* to remain, continue: to be weary.
 घाकनि, weariness.
 घाकन, remaining, continuance.
 घाकल, *adj.* (*part.*) weary.
 घार, (*or dim.* घारी), a plate for eating from, a "thalee."
 घाल, mud.
 घाह, bottom.
 घिक, *v. subst.* to be, *see* grammar.
 घिकहन, घिकडं, घिकाह, *see* घिक.
 घिर, घौर, *adj.* firm; quiet, tranquil.
 घीक, घीकि, *see* घिक.
 घुक, *v. n.* to spit.
 घुकचा, one who spits often.

घुघन, the mouth of a lower animal.
 घीच, घीचा, *adj.* toothless.
 घीची, *adj.* toothless; hence garrulous, talking nonsense, voluble;
Prov. घीची चागा घीची कि करत, what good is a book in front of a babbler.
 घोड़, *old abl.* घोड़ड, *adj.* little; short: small: few.
 घोची, the mouth.

ङ

ङर, a queen.
 ङर, ङरह, *see* दे.
 ङंग, the act of biting, *or* stinging; frequently ङंगे *for* metre.
 ङकं, *see* दे.
 दक्षिन, दक्षिन, the south.
 दक्षिणदिचा, an inhabitant of the south.
 दग्घ, *adj.* burnt, parched.
 दगरिनि, a midwife.
 दंगैल, a quarrelsome man; a brawler.
 दक्षिन, the south: *see* दक्षिन.
 दक्ष. the celebrated hero Daksh. (*Vid.* XVI, 3) *he was the father of the 27 nakshatras, or lunar mansions. The fourth lunar mansion was Rohini; see* सुता
 दक्षिन, *adj.* southern, belonging to the south: *also subst.* the south.
 दक्षिणाचा, an inhabitant of the south.
 दक्षीन = दक्षिन *q. v.*
 दक्षिमौ, a kind of dried mango, *see* चामसि.
 दंड, a staff: a measure of time: a

fine: (*Sal.* XVII) an exercise among gymnasts in which the only portion of the body touching the ground are the palms of the hands and the toes; the body is then extended or swung backwards and forwards.

दङ्गिच्छास, *adj.* wearing a beard, bearded.

दस, breath: एक दस वै (*Sal.* XX) at one breath, at once.

दमड़ी, a small coin; 2 damṛī = 1 dokṛā, 4 dokṛā = 1 pice; *Prov.*

दमड़ीक बुलबुल दोकड़ा चोयौनी, you charge a *damṛī* for the nightingale, and a *dokṛā* for plucking out (its broken feathers).

दसस, *v. n.* to be enraged.

दससब, rage.

दंपति, husband and wife: consorts.

दंभ, pride.

दय, *see* दे.

दया, mercy, pity.

दयास, *adj.* merciful, pitiful.

दर, (در), *prep.* in, at, on, *in such phrases as* साब दर साब, *lákhs* upon *lákhs*.

दरबख्खा, दरबाजा, (درواز) the outer room of a house, open to the public. *Same as* दूरा, *q. v.*; *it never means a door, the Maithilí of which is* केवाड़ी, *nor a door-way, which is* दुआर.

दरवेश, (درवेश) a Dervish, or Muhammadan beggar.

दरसन, दरस, दरसन, sight: an interview.

दराष, a kind of venomous snake; *Prov.* (*in charming a snake, the*

churmer touches the head of the reptile as he utters the charm) जानषि डोईक मंच, देवि दराष माँचा चाब, he only knows the charm for the bite of a non-venomous *Dhōṛh*, and puts his hand on the head of a *Darídh*; *i. e.*, a little knowledge is a dangerous thing.

दर्पन, a mirror.

दर्पकात, brazen utensils.

दर, an army: a faction: a leaf (of a plant), दलराज, a lotus.

दरघोटना, दलघोटना, a stick for stirring *dál*, or pottage. *It has at its lower end a kind of horizontal paddle-wheel, which is made to revolve rapidly by rotating the stick or shaft between the palms of the hands.*

दरिद्र, *adj.* pierced.

दस or दस *adj.* ten: *hence*, any indefinite number, many: *hence also* a few: दसगुन, multiplied tentimes, *see* गुन.

दसो, *definite num.* the ten. दसो दिशि, in the ten directions, *i. e.*, the eight points of the compass (N., N. E., &c.) the Zenith and the Nadir; *hence* in all directions.

दसन, the teeth: the act of biting: the marks caused by biting.

दस, *see* दस.

दसन = दसन, *q. v.*

दसा, form: condition.

दस (1), ten, *for* दस, *see* बुद.

दस (2), दसक, *see* दे.

दस (3), *v. a.* to burn, consume.

दसन, fire: anguish; *adj.* burnt.

दहा, *v. n.* to float, to swim : दहाव जा, to be washed away.

दहिन, दहिना, दहीन, the right (hand): *Inst.* दहिने used adverbially, on the right: (*adj.*), southern favourable, *e. g.* विधाना दहीन हयि, the Creator is favourable.

दही, curdled milk; *the food of the richer classes, hence the Prov.* घर दही, घरवा दही, only he who eats curds at home, should eat them abroad; *i. e.*, avoid vain pretensions.

दहेज, (جهیز), dower, taken from the bride's people by the bridegroom. *Prov.* घर बुझवक, दहेज लेत के, the bridegroom is a fool, who will take the dower? *i. e.*, somebody else must, as he will be content with too little.

दाघ, दाघी, a trick (in wrestling, &c.) *see* मंगडा.

दाँत, a tooth.

दाँती, lock-jaw.

दाँस, a gadfly. [grain.

दाउनि, the process of treading out दाव, a vine.

दाखिल, (داخل), a law term signifying "filed in Court." It has, however, been adopted by the lower orders from the Court language, and in their mouth means "produced, made over to a person:" *e. g.* (Sal. XIV) दाखिल के देल, they produced him (before the king).

दाखिन, a pomegranate, to the seed of which a woman's teeth are frequently compared.

दाढ़, a long beard.

दाढ़ी, a beard; *Prov.* जौ जीयाँक दाढ़ी, तौ माघौँ मुसजार, the better the *Miyā's* beard is, the better shines the village; *i. e.*, he puts an absurd importance on himself.

दादा, a grandfather, *Prov.* दादा लेकें वेरच, including my grandfather we are thirteen; of a greedy guest, who tries to make his host give him a quantity of food to eat.

दादुर, a frog, whose voice is supposed to be an incitement to love.

दान, the act of giving: a gift.

दाना, seed of a plant: grain.

दाप (1), *v. a.* to press, to squeeze.

दाप (2), pride: anguish. (*Vid.* XXII, 5, दापे for metre).

दापव, pressing, squeezing.

दावि, a spoon used by Hindús for stirring pottage: *cf.* जोर.

दाम, price, cost of anything: a small nominal coin, one and a quarter cowries, *Prov.* जेठौँ में दाम न, बाँकी-पूरक पैस, he has not a farthing in his pocket, and he wants to walk to Patna (Bā'kípúr).

दानिनि, a flash of lightning.

दासन, *adj.* hard, harsh: intolerable.

दास, spirituous liquor.

दासि, pulse, vetch.

दिष (1), दिषा, *see* दे.

दिष (2), a light, a candle: *see* दीषा.

दिषाव, *v. a.*, causal of दे, to cause to give.

दिगंबर मंग, a name of Siva.

दिङ्गार, firmness.

दिनऊँ, *see* दे.

दिन, दौन, a day, day-time: सन दिन,

दिन दिन, दिने दिने, every day, constantly : एक दिन, once upon a time.

दिनेस, the lord of the day : the sun.

दिप, a light, a lamp = दीप, *q. v.*

दिवौडी, (*English*), a deputy magistrate.

दिवस, a day, day-time : *adv.* by day :

दिवस दिवस कै, day by day :

दिवसदिं, every day.

दिग्, दिग्गा, दिग्गि, दिग्गि, दिग्गी, direction : region ; *see* दीस.

दीपठि, a lampstand.

दीपठ, *see* दे.

दीपा, a light, a candle : *see* दिप.

दीदार, (*مدا*), an interview.

दीन, *see* दिन.

दीन्ह, *see* दे.

दीप, a light ; a lamp ; a candle ;

दीपक बाती, a wick.

दीमान, (*مدا*), a prime minister a "Divan."

दीर्घ, *adj.* long.

दीर्घसूत्री, *adj.* slack, working slackly : long-winded (*of a talker*).

दीस = दिग्, *q. v.* (*Vid.* XVII, 3)

There are ten directions, *viz.* N., NE., E., SE., S., SW., W., NW., the Zenith, and the Nadir : hence दीस here means ten. The number of the Vedas is four, and that of the faces of Brahmá four : the directions added to the Vedas, added to half the faces of Brahmá equal therefore $10 + 4 + 2 = 16$, which is the full number of graces (अंगार) which a woman can possess. *See* निहाव.

दुषणी, *adj.* both.

दुषार, a door-way, as distinct from केवाड़ी, a door : *cf.* दरवाजा.

दुर, दुर, *adj.* two. दुर परर, mid-day : (*Vid.* XXII, 4). Here the word means means a word of two syllables, *viz.* बरिं. not : *see* सत, and पाँच. The meaning is that he accepted the sentence बरिं चारव, "you will not come," and then rubbed out the बरिं ; चारव then meaning, I will come : (*Vid.* LXIII, 6), *see* बुन.

दुःखित, *adj.* distress, agitated : commonly sick.

दुकान, = दकान, *q. v.*

दुःख, sorrow, grief, pain, distress.

दुषारस, दुखित, = दुःखित, *q. v.*

दुगुन, *adj.* two-fold, double.

दुजे, *adj.* second.

दुति, a female messenger : a go-between : a news-carrier : *see* दूत.

दुषवा, milk, = दूष, *q. v.*

दुधार, (*fem.* दुधारि), *adj.* full of milk : milk-producing.

Prov. जाची तँ किहू पाररे,

सचिरे कहुँ बैन ;

सात सात चुचकार तँ,

सहत दुधारि घेब.

From whomsoever you receive benefits, you must bear abusive words : even while being kicked, by a milch cow, a man will endure its actions and pat it.

दुन = दुगा, *q. v.*

दुनु, दुनु, *adj.* both.

दुदुनी, a kettle-drum.

दुगा, *adv.* double, two-fold.

दुपहरिवा, mid-day : *adv.* at mid-day.

दुमकजा, a part of a horse's harness, corresponding to the crupper, but used also with the saddle; *Prov.* (on an over-worked and starved horse) **दाना न घास, दुग्धु चाँन दुमकजा**, he gets neither grain nor grass, and has the crupper on night and morning.

दुर, *adj.* distant, far; **दुरदेश**, a distant land: *subst.* a distance; **दुरऊक दुर**, a great distance: *cf.* **दुरि, दूर.**

दुरजन, a wicked person.

दुरि, *adj.* distant: **दुरि कर**, to put away, to cast aside, disbelieve: **दुरि जा** to go away, to be thrown aside, to be lost; *Prov.* **चाँखिक देखल दुरि कर, भला मनचक कइल कर**, shall I disbelieve what I have seen with my eyes, and do what another says, be he ever so respectable: *cf.* **दुर, दूरि.**

दुरोह, (*skr.* द्रोह) mischief, damage.

दुलरबा, **दुलार**, a beloved one, a darling.

दुलचिनि, a bride.

दुल्हा, a bridegroom.

दुष्ट, *adj.* wicked, vile.

दुसाध, name of a caste, *Dusādhs*, whose caste-profession is either thieving or watching.

दुहाव, *v. a.* to milk (a cow): *cf.* **दूह.**

दुहिता, a daughter: (*Vid.* XVI, 4), *the daughter of the enemy of Indra was Párbatī, the daughter of the Himálay, whose wings were cut by Indra; and her husband was Siva. See दुरपति, चरि, and पति.*

दुऊ, दुऊ, *adj.* both.

B B

दू, दूर, *num.* two: *cf.* **दुर.**

दूत, a male messenger: *fem.* **दूति or दूती**, a go-between.

दूध, milk: **दूध उठीना**, *see* उठीना.

दूनु, दूनु, *adj.* both.

दूबि, a creeping kind of grass, *Dub* grass.

दूर, दूरि, = **दुरि**, *q. v.*

दूरा, the outer room of a house, open to the public, = **दरवाजा**, *q. v.*

दूस, *v. a.* to sneer, or jeer at a person.

दूह, *v. a.* to milk; *Prov.* **मार न रये, तँ बैल दूही**, when you haven't a cow, you (are trying to) milk a bullock: *of a foolish substitute:* *cf.* **दुहाव.**

दढ़, *adj.* hard, firm: *hence* (of an embrace) warm, passionate; **दढ़ बै**, firmly.

दढ़ता, दढ़पन, firmness.

दे, *v. a.* *The following forms have been noted. Pres. part.* **देत**, (*but F. 72 gives Kanauji देत*): *Past. part.* **देल**: 1. *Simp. Pres.* **दी**: 3. *Do.* **दे, देष, देर, देरे, देधि, दधि**: 2. *Imperat.* **दरह, देह, दह, दहक, दीचह, दिष**: 3. *Do.* **देघ**: 1. *Fut.* **देव, देवउ, देवऊ** (*Sal. XV*), **देवैक, देम**: 2. *Do.* **देव, देवेहि**: 3. *Do.* **देत**: 1. *Retro. Cond.* **दितऊ**: 3. *Do. fem.* **देतीचि, देतीह**: 1. *Past.* **देल, देलऊ**: 2. *Do.* **देल, देलह**: 3. *Do.* **देलक, देलहि** (*F. has thrice the Western Hindi दीह*); also vulgarly, and in poetry **देल, देलैहि**, which properly belong to the 1st person: *Fem. of देल, देलि, but Vid. XXV, 3, (3rd p.), and*

Vid. XLV, 4, (1st p.), देख for sake of rhyme) : देख, and देख are sometimes lengthened to देवा (2nd p. *Vid.* I. 4), and देखा (1st p. *Vid.* XL, 9; 3rd p. *Vid.* VI, 8), respectively for sake of metre : *Indecl. part.* दे, देर, दे, दर, दर, दर, also (*Sal.* V.) दिखा; *obl. verbal noun* देखै; see *gram.* § 189, *add.* : For other forms see चे, the conjugation of which is exactly parallel to that of दे : see *gram.* § 174. The causal of दे is दिखाय, *q. v.* To give, मन दे, to pay attention; (in *Vid.* VI. 3. the form देखा is used after जैषो, where देखि would be more grammatically regular; the sentence meaning, even though the Creator were to give his best endeavours, still ...): to put, lay, place: to bring, accompany; to put forth (leaves, &c.): to make: to add: to pay: to penetrate, *indecl. part.* frequently used adverbially in this sense, e. g. सेन्ध दे, through the burglar's hole; ककरा दिखा, through whom, by means of whom: frequent at the end of compound verbs, e. g. लिखि दे, to write, नेटार (*Vid.* XXII, 4, नेटार for metre) दे, to efface, लगाय दे, to close (a door), समुपहार दे, to make over charge of, or in permissive compounds, see *gram.* § 191.

देष, देर, देर, देरे, see दे.

देई, a goddess: a queen.

देवाद्, a kind of relative, any person related to another through a

common great-great-great-great-grandfather is his *dévid*.

देघोर, a husband's younger brother.

देख, *v. a.* the following forms have been noted: *pres. part.* देखैत, देखरत; 1. *simp. pres.* देखिष, देखिरे: 8. *do.* देखै. To see: note the form देखि चो, an impersonal verb meaning to be seen, *lit:* the act of seeing is going on. चो, may be added for the sake of emphasis, e. g. तारा देखि चो ना भेख, even the act of seeing you did not take place, i. e. you were not even seen. देखव, (in देखन चा) anomalous form of infinitive of देख, meaning, for the purpose of seeing: देखन चा, to come to see.

देखव, the act of seeing, vision.

देखलाय, (*fem.* •चादि) *participial adj.* seen.

देखान, *v. a.* to cause to see: to show.

देखारय, showing.

देखि, देखिचो, see देख.

देत, देतीच, देतीदि, देधि, देच, see दे.

देव (1), the act of giving.

देव (2), देवता, a god.

देव (3), देवउ, देवउ, देवा, see दे.

देवि, देवी, a goddess: a queen.

देवैदि, देवाक, देम, देख, देखक, देखिदि,

देखर, देखउं, देखा, देखि, देखैदि, see दे.

देवाला, a fund, a purse: देवाला उचदि भेखैदि, he became bankrupt.

देघ, देघ, a country: the interior of a country as distinct from its head quarters, the "mofussil."

देघी, belonging to the country, *na-tive*.

देह, the body : a part of the body,
 कौन देह पर मारलकै, on what part
 of the body did he strike you :
 देह दसा, the general appearance.

देहरि, a doorway, a threshold.

देही (1), देवी, देत (1), *see* दे.

देही (2), a goddess : a queen.

देत (2), देत्य, a demon, an ogre.

देन, indigence, poverty.

देव, fate : Providence, God, देव बँस,
 a portion *or* incarnation of a por-
 tion of the deity.

देव, *see* दे.

देा, *num.* *see* दोगुन.

दोष, *adj.* two : both.

दोकड़ा, a small coin, *see* दसड़ी.

दोकान, (दुकान) a shop.

दोष, a fault = दोष, *q. v.*

दोगुन, *adj.* twofold.

दोपटा, an outer garment, composed
 of two widths of cloth sewn to-
 gether.

दोम, the tail, दोम नुकाव, to hide the
 tail, to be ashamed, to carry the
 tail between the legs.

दोष, दोष, दोष, a fault, a crime, दोष
 दे, to blame, abuse. (*Vid.* XL, 1
 दोषे *for* metre).

दोसर, *adj.* (*obl. form* दोसरा) second,
 another.

दोसरदि, *adv.* secondly.

दोषट, *see* बाध : दोषट कर, *see* पाची
 कर.

दोहरि, a body-cloth, a double-sheet.

दोहरौन, reduplication, doubling ;
Prov. दोहरौनें बनिषां दुग्रा, by
 reduplication the shop-keeper
 makes it twofold, *i. e.*, if you
 make him weigh a thing twice

over, the second time he will
 make it come out twice as much.

दौड़ (1), दौर, the act of running, a
 course, circuit ; *Prov.* मीसाँक दौड़
 मसजिद तक, a *Miyā'* only runs to
 the mosque.

दौड़ (2), दौग, *v. n.* to run.

दौड़व, running.

दौड़िद दौड़ी (*F.* 54), *adv.* speedily,
 quickly.

दौना, a basket : a proper name,
 Dauná Málin, the wife of Salhes.

दौर = दोषार, *q. v.*

द्विष्ट, द्विष्टि, sight, vision.

ध

धक्का, a push, a shove.

धड़, धर, a headless trunk.

धड़िया, a narrow cloth worn by
 children to cover their nakedness.

धतूर, the dhatura tree.

धन, wealth, treasure.

धनंतरि, proper name, Dhanvantari,
 a famous physician of antiquity.

धनि (1), धनी, *adj.* wealthy : fortu-
 nate : generous.

धनि (2), धनिष, a lady.

धनिक = धनि, (1), *q. v.*

धनी = धनि, (2), *q. v.*

धनीक = धनि, (1), *q. v.*

धनुष, धनुष, a bow (the weapon).

धन्य, *adj.* prosperous, happy.

धन्दातौ, *see* मोरच धन्दातौ.

धमाधर, excessive frolics, mad sport.

धय, धयल, धयलन्दि, *see* धर (1).

धर (1), *v. a.* the following forms are
 noted, 2. *Simp. Pres.* धरिरे ;

3. *do.* धर, धरि; 2nd Imperat. धर, धर, धरि; 1. Fut. धरवः Pres. Part. धरैत, धरत; 3. Past. धरल्लि, vulgarly, and in poetry धैल्ल, धयल्ल, which properly belong to 1st person: Indecl. Part. धय, धै, धरि, धारि (Vid. XV, 7): for other forms see कर (1), the conjugation of which is exactly parallel to that of धर; see gram. § 172: to hold: to grasp, to catch; to keep: to put, place: to put on clothes: to lie upon: जेर धर, to conceal, धरि ले, to take: धरै धार, to wish to seize: धै रर, to keep, retain.

धर, (2), a headless trunk = धड़.

धरत, see धर (1).

धरि, धरनि, the earth.

धरती, the earth: the ground (*very common in this sense*), धरती पर बैसल, seated on the ground or धरि, see धर (1). [floor.]

धरनि, see धरि.

धरव, the act of putting, placing, &c.

धरम, virtue: justice: chastity; Prov. धरमक करैत जँ दोर जनि, तँदो न होइ धरमक जनि, even if you suffer loss while acting virtuously, forsake not virtue's words.

धरहर, a large house, a palace; Prov. छूती धड़ तर, सपनार्द धरहर, he sleeps on a common mat, and dreams of palaces.

धरु, see धर (1).

धराधर, a mountain.

धरि, properly Indecl. Part. of धर (1) *q. v.* used adverbially, up to.

धरि, धरि, धर, धरै, see धर (1).

धर्म = धरम, *q. v.*

धर्मकार्य, a holy work.

धर्मवीर, *adj.* very virtuous.

धस *v. n.* to sink: to be in disorder.

धसल केस, dishevelled hair, धरि लस to sink and fall, *i. e.*, to drown oneself.

धसव, the act of sinking: disarray.

धा *v. n.* (Past part. धारल्ल or धारल्ल: धारोल्ल (Vid. XL, 4) is not used in the modern language) to run: to hasten.

धारव, running.

धाकड़, धाकर, a bull.

धाजा, a flag, a banner.

धान, unhusked rice, paddy.

धान, abode, residence.

धार, (*loc.* धारे) a river, a stream: a line: a piece, block, portion: in Vid. twice धारा for metre.

धारि, Irregular for धरि Indecl. Part. of धर (1.)

धार, flame, blaze: burning.

धिषा, धी, a daughter; Prov. धारै बहारै धिषाक उवास, the father owns granaries, and the daughter fasts; धी मारी पुतुड लै धार, beat your daughter, to frighten your daughter-in-law.

धिषाव, *v. a.* to cause to light, to set a light to: to warm.

धी = धिषा, *q. v.*

धीपल *adj.* warm.

धीर, धीरे, *adv.* slowly: *subst.* patience, steadfastness,—धीर राव, to be patient.

धुधुआँ, धुधुआँ, smoke.

धुधुर, the thorn-apple.

धुनि, a sound.

धुनिवा, a cotton-carder; *Prov.* बाप धुनिवा, पूत धुनिवा, the father a cotton-carder, the son a murderer.

धर, a road, embankment.

धुरी, the pole of a carriage.

धुआँ, धुआँ, smoke.

धूर्तपन, knavery: scoundrelly behaviour.

धृक्, *Interjection of Contempt.*
Shame!

ध्यान, (*loc.* ध्यान), religious contemplation.

धेन, धेनु, a milch cow.

धे, *see* धर (1).

धैरज, firmness: patience, धैरज बाँध *or* धैरज धै रह, to have patience, धैरज नहिँ रहल, his [patience did not remain, he lost patience.

धैल, *see* धर (1).

धो, *v. a.* to wash: धोरल धारल, well washed; *Prov.* धोरल धारल भेँड़ी पाँका लागि चाहेचहि, the sheep washed (*for sale*) is about to fall into the slough, *i. e.*, there's many a slip between the cup and the lip.

धोकार, the art of washing.

धोख, *adj.* wicked, foolish.

धोकड़ा, a bag: a vessel, receptacle; *Prov.* जुड़क चोट धोकड़ पुनु जान, only the vessel knows the pain (or weight) of the molasses: *i. e.*, only he who suffers knows the pain.

धोती, a loin cloth, a "dhotie."

धोच, a pot-belly.

धोखेल, *adj.* pot-bellied.

धोबि, a washerman; *washermen are notorious for destroying things given them to wash: hence the Prov.* धोबिक बापकेर किहु नहिँ फाड, nothing belonging to a washerman's father is ever torn by him *i. e.*, charity begins at home.

ध्वजा, a flag, a banner, = धाजा.

न

न, *adv.* not.

नकत, नक्षतर, a lunar mansion: a star.

नकसुन्नी, नकसुनी, a small nose-ornament.

नख, a finger *or* toe-nail: नखरत *or* •खत, a scratch.

नखास, a place for the sale of horses *or* cattle, a cattle-market; *Prov.* धर घोड़ा नखास मोल, the horse is kept at home, while it is being sold in the market, *i. e.*, selling a pig in a poke.

नगर, a town, a city.

नंगैटी a waist rag *or* cloth; *Prov.* गाँड़ि नंगैटी फवे खाँ, he has only a rag over his rear, and he calls himself Fatih Khán, a beggar with the airs of a king.

नचनिहार (*Hem.* •निहारि), an actor, a dancer.

नक्षतर, a lunar mansion, = नकत.

नजरि, (نظر), vision, gaze. नजरि खिड़ाव, *see* खिड़ाव.

नट, (*fem.* नटिन, नटिनिवा) a *naṭ*; *naṭs* are a tribe of wandering gipsies, or gymnasts and thieves

- whose women are prostitutes and dancers : a professional dancer.
- नट्या, an actor, a dancer.
- नटहरा, *adj.* short, curtailed.
- नडाव, *v. a.* (3. *fut.* (*Vid.* XXXVIII, 6) नडावत) to leave, desert; lay aside : मारि नडाव to kill and cast away : *cf.* नर (2), नैडाव.
- नट्टेर, a vagabond.
- नत, *adj.* bent; lowered, (*Vid.* XXIV. 3.) नत कय माथ, hanging down her head (in shame).
- नदान, (नदान), a fool : ignorant, (*Vid.* I, 6, नदाने for metre).
- नदी, a river, a stream.
- ननदि, ननदी, नदी, a husband's sister.
- ननुषा, ननुषाँ, a boy, a child : young.
- नंद, the foster-father of Kṛishṇ : his wife (सरदि) was Jaśodá.
- नंदी = ननदि, *g. v.*
- नव (1), *adj.* new : strange : fresh.
- नव, नवो (2), *adj.* nine : (*Vid.* LXIII. 3 and 7.) nine and also new, see चौठार, and वना.
- नवपद, an armlet composed of nine pieces.
- नवस, *adj.* new, fresh.
- नसा (*Fem.* नसी); *adj.* long; *Prov.* बुद्धिबक सीषाँ केँ नसी नसी बात, a foolish Míyá' has long long words.
- नसार, bringing down.
- नसाव *v. a.*, *Indecl. Part.* नसार, नाथ, or नार : to bring down, to make to bend.
- नायक, (*Fem.* नायिका), a lord; a lover.
- नयन, नेन, नैना, the eye, often compared to the lotus, see कमल : the eyes; नयन मेघर, the range of the eye; *instr.* नयनेँ, with one's eyes.
- नयमानस, the fire of the eye.
- नर (1), a man, a human being.
- नर (2), नरिषा, *v. a.*, to refuse scornfully; *Prov.* बीउ देत बाबहन नरिषादि, if you offer a bábbhan even ghí, he (is so particular about his caste that he) refuses it : *cf.* नडाव, नैडाव.
- नरी, the spool of a weaver's shuttle.
- नस, (*loc.* नसे), a tube, a conduit : a stalk (of a lotus &c.) : *cf.* बास.
- नसनि, नसनी, नसनि, a lotus : नसनी दस, a lotus leaf.
- नस, नोद, a finger or toe-nail.
- नसरनी, a nail-parer : an instrument for cutting nails.
- नसा, *v. n.*, and नसाव, *v. a.*, to wash, to bathe; नसाव सोनाव after bathing.
- नसार, bathing.
- नसि, नसिँ, *adv.* not : नसिँ नसिँ, nay.
- नसेरि, a barber.
- ना (1), a word without significance, frequently used at the end of a verse, to fill out the metre : *a. f.* *Vid.* XXVI.
- ना (2), = नसिँ, (*rare*).
- नार, see नसाव.
- नार, नाउ, (*Fem.* नाउनि) a barber; *Prov.* नोषि नाउनि केँ बाँसक नसरनी (*sarcastically*) a sharp barber she is ! why, her nail-parer is made of bamboo.
- नाषो, a boat, a ship.
- नांगड, *adj.* naked.
- नाँद, the penis.
- नाँती, a grandson.

नाक, the nose, नाक रंगान, to have one's nose painted red, to be dis-nam, a serpent. [graced.
नामकि, a tail.
नामर, (*Fem.* नामरि), *adj.* clever, skilful : beloved.
नागिनि, a serpent's wife.
नाच, *v. n.* to dance.
नाचन, dancing.
नाड, (*Fem.* नाडि, or नाडी), a dwarf.
नाच = नाँड, *q. v.*
नाथ, a lord : a master : a husband : a nose-ring, *Prov.* चमा नाथ न पीसा पमसा, (an ass) without nose-ring in front, or hobble behind, *i. e.*, entirely free.
नान्हिडा, childhood.
नाप, *v. a.*, to measure.
नापन, measurement.
नाम, a name : a word : देवक नाम (to pray) in the name of God, (to pray) to God. *Vid.* LXXVI, 2, नामे *for sake of metre.*
नाथ, *see* नसाव.
नार, stubble, the stalk of a grain left in the field after cutting off the ear : *cf.* पोषार.
नारि, नारी, a woman, a lady.
नाल, the stem, or stalk of a plant ; *cf.* नल.
नासा, the nose.
नाह, a husband : a lover : *Vid.* XXVIII, 1, नाहे *for sake of metre.*
निच, *adj.* own, one's own.
निचर, निचर, *adv. & prep.* near : निचरो, *emph.*, even near.
निक, नीक, *adj.* good : in the modern language नीक is the usual form, but *Vid.* always uses निक.

निकस, *v. n.* (*Kanauji* 3. *Pres.* निकसत), to come out, issue.
निकर, neighbourhood : *adj.* near.
निकास, (*F.* 54), *v. a.* to bring out ; commence (a road) from a certain place.
निकास, (*Fem.* निकारि) *adj.* good.
निकौरिषा, *adj.* without cowries, or money, *Prov.* निकौरिषा मेलास चाड काँकड़ि देखि चिया फाट, the man without money went to market, and his heart broke when he saw the cucumber.
निचहु, *adv.* thriftless : exceedingly distressing or painful.
निगम, the Vedas : (*Vid.* XVII. 4.) there are four Vedas : *see* दोस.
निगाह, (𑂔𑂗) a look, a glance : attention.
निज, *adj.* own, one's own.
निठर, *adj.* harsh, stern, cruel.
नित, *adj.* continual, *Instr. used adverbially* निते, always, continually, every day ; *Prov.* निते सेतौ, दोसरें माथ, जे गरि देखे तेकर जाय, if a man does not look up his fields every day, and his cattle every second day, he is sure to lose them.
नित्य = नित.
निदान, end, limit, निदान कर, to drive to extremities : *adv.* finally.
निषान, a receptable : *adj.* full.
निंदा, नींदा, abuse, reproach.
निपुण, निपुन, *adj.* skilful, clever.
निबंधन, the act of fixing or determining a marriage between two persons.
निवास, abode, residence.

निवार, accomplishment : protecting, caring for.
 निबन्धन, that which binds a woman's petticoat (नीबि) : a kirtle.
 निवेद, *v. a.* to tell : to betray.
 निवेद, the act of telling.
 निवर, निवर, *adv. & prep.* near.
 निर water : tears = नीर, *q. v.*
 निर, *v. a.* to see, watch.
 निरख, sight.
 निरत, *adj.* devoted, attached to.
 निरदय, pitiless.
 निरधन, without wealth, poverty-stricken.
 निरवाच, *v. a.* to fulfil, or act up to (a promise).
 निरवाच, acting up to.
 निरमाव, *v. a.* to create, fashion.
 निरमार, creation.
 निरमान, (1), *v. a.* = निरमाव, *q. v.*
 निरमान, (2), the image of a god.
 निरस, *adj.* less.
 निरास, (*Vid.* XLIX, 4, निरासे for sake of metre), *adj.* hopeless : disappointed.
 निरूप, *v. a.* to suspect of (anything).
 निरूप, suspecting.
 निरोष, cessation, *Vid.* LXXVI, 5, निरोषे for metre.
 निरोप, *v. a.* to put, to place.
 निरोप, putting, placing.
 निद, *adj.* pitiless.
 निशाचर, one who moves about at night : a goblin : the moon.
 निशास, the breath, breathing, *Vid.* XL, 8, & LXXIV, 4, निशासे for metre.
 निश्रि, निश्रि, the night.
 निश्रित, *adj.* sharp.

निश्रिपति, the lord of night, *i. e.*, the moon : it is supposed to be marked with spots resembling a deer and hence a deer is said to have an undying affection for the moon, see हरिज.

निश्चिंत, easy in mind.

निश्चै, *adj. and adv.* certainly, truly.

निशि = निश्रि, *q. v.*

निश्वार, *v. a.* to look toward, to spy.

निश्वार, gazing at.

नीद, sleep.

नीदा, निंदा, reproach, censure.

नीक, निक, *adj.* good (*the usual word*);

Prov. अपन खीक (for शिक) ने, खानक नीक ने, it is not yours, and as it's another's, you say it is not good,—the grapes are sour: see निक.

नीच, *adj.* low : vile : mean.

नीन, sleep.

नीप, नीपि से, to plaster.

नीबि, a woman's waist-cloth.

नीम the *nim* tree, whose bark is bitter : (*Vid.* XLIII, 5) a basket made of twigs of this tree is here compared to separation, in which the speaker represents herself as a lotus lying withering.

नीर, निर, water : tears, नयन नीर धर, my eyes fill with tears. *Frequently नीरे for metre.*

नील, dark blue : black.

नुका, *v. n.* (3. *Past* नुकीला), & नुकाव, *v. a.* (3. *Past* नुकीलादि), to hide oneself : to hide (*cf.* दोर).

नुकार, hiding, concealment.

नुकार, नुकाखील, नुकीला, नुकीलादि, see नुका, नुकाव.

मुड़, *v. a.*, 3. *Pres.* (*Vid.* XXXVI, 2)

मुड़िच : to press, to squeeze.

मुड़व, pressing, squeezing.

मुतन, नूतन, *adj.* fresh, new.

मूपर, an anklet.

मूप, मूपति, a king : (*Vid.* XVII, 2)

the king of the world (मुतन) was Bali.

ने, नै = नरिँ, *q. v.*

नेषंड, *adj.* confused : complicated : unintelligible.

नेषोत, an invitation ; *Prov.* घर घरची

नरिँ, नगर नेषोत he has no money in the house, and invites the whole city to a feast, (*of foolish extravagance*).

नेडाव, *v. a.* to lay, to place ; *cf.* नडाव, & नर.

नेडारव, laying.

नेना, (*Fem.* नेनी or नेनिचा) a boy, a child.

नेपुर, an anklet.

नेवार (1), *v. a.* to prevent, hinder.

नेवार (2), a kind of flower : *its blossom is scentless* : (*Vid.* XLIII, 6.) *the speaker compares her rivals to the scentless nevár, and herself to the fragrant lotus.*

नेवारव, prevention.

नेव, नेड, love, affection : नेडक बंधु, the friend of my love, my beloved :

Vid. LII, 2, नेचा for sake of metre.

नेची, (*F.* 43) a friend.

नेचाद, an anvil ; *Prov.* सुन्न चोट नेचादक माँचा, if the anvil is empty, (*i. e.*, has no iron on it) the blow falls on its head.

नेचीरा, a prayer, a request.

नै, *adv.* not, (*rare*).

नेन, नेना = नयन, *q. v.*

नेहर, a wife's father's house ; *Prov.*

(*a servant addresses his mistress, who makes excuses for not paying him*) नेहर बहलो वार, तीन वर मरुचा चले न मार, your father's farm may be washed away, but I can't let my three *vers* of *marúa* go.

नेकरिषा, (نوكري), a servant.

नेकरी, service.

नेकसान, (نقصان), loss, damage.

नेख, (*fem.* नेखि) sharp ; intelligent.

नेच, *v. a.* to pinch, pull.

नेन, salt.

नेर, water : tears.

नै, *adv.* nine.

नैंग, नैज, cloves.

नैडी, a maidservant.

नैस, *ord. num.* ninth.

नैच, = नच, *q. v.*

प

पररिँ, *old loc. of* पारर, ७० foot, or feet.

पकड़, *v. n.* to catch, seize.

पकड़िषा, name of a town.

पकसान, sweetmeats, delicacies ; *Vid.* LXXVII, 3, पकसाने for metre.

पखान, stone ; *Vid.* LIII, 7, पखाने for sake of metre.

पगडो, a *pagarí*, or turban.

पम, पमु, the foot.

पगचा, a thing for tying the feet, a fetter, a hobble.

पंक, mud : paste.

पंकज, the lotus.

पंच, पंचा, the wing of a bird : a fan.

पच, *v. n.* to be cooked, digested.

पचडंडी, an armllet.

पश्चताव, *v. a.* to regret; *cf.* पश्चताव, which is the more correct form.

पश्चतारव, regret, sorrow.

पश्चदुन, five twos, five times two = ten, *see* नुन.

पश्चवान, पश्चमान, पश्चवान, पश्चोवान, पश्चोवान, he who has five arrows, —the god of love. *Vid.* I. 1. पश्चमाने *for* metre.

पञ्चास, fifty.

पञ्चौस, twenty-five: *Vid.* LIX. 2. the twenty-fifth consonant, *viz.*, न (*see* प्रथम), the middle letter of कमल a lotus: also the first letter of मदन, the god of love (*id.* 3.); and the last letter of धरम virtue (*Vid.* LXVII. 1.)

पश्चोवान, पश्चोवान, = पश्चवान, *q. v.*

पश्च, side, direction: पश्च राख, to turn one's face towards a person; also to prove the premises of an argument (*F.* 5 with double entendre).

पश्चताव, (*cf.* पश्चताव), *v. a.* to grieve, regret.

पश्चतारव, sorrow, regret.

पश्चिम, the west: पश्चिम दिक्क देखि, looking towards the west.

पश्चा = पाहूँ, *q. v.*

पश्चिमा, *adj.* western.

पश्चिमाहा, an inhabitant of the west.

पश्चुआड़, *adj.* behind, hinder: *metaphor.*, invisible. *Prov.* दृष्टिक लेखँ पिठि पश्चुआड़, for the purpose of seeing (so far as your eyes go) your back is invisible, *i. e.*, turn your back to anything you do not wish to see, *i. e.*, there are none so blind as those that won't see.

पञ्चिआड़, पञ्चिआर, a hereditary

genealogist, whose special duty it is to arrange marriages.

पंच five: an assembly of five persons: people in general.

पंजरा = पंजर *q. v.*

पट, silken cloth.

पटवरिआ, पटवारी, a village accountant; who is generally the educated man of a village; hence the proverb, कायबक गाँवो में, घोषी पटवारी, in a village of *káyaths*, even a *dhobí* may become *paṭwári*, *i. e.*, association with the educated, will make even a fool learned.

पटर, *onomatop.* 'smack'.

पटाव, *v. a.* to irrigate, to water a plant.

पटारव, irrigation.

पटाक, *adv.* immediately, suddenly.

पठ, (पच), an object of study.

पठाव, *v. a.* to send: पठार दे, *id.*

पठारव, sending.

पड़, पर, or खचि पड़, *v. n.* to fall: to lie: to take place, be: happen:

पाहूँ पड़, to fall behind, linger:

चित पड़, to fall on the back, पौर

पड़, to fall on the face, करौठ पड़,

to fall sideways: to take a position, *e. g.* खपने रहि बात में पड़ि के

भजड़ा मेटा दिख, be good enough

to be arbitrator in this matter,

and settle our dispute: परि आ,

(*F.* 27), to become; often used

with the indeclinable participle of

another verb to form a passive

instead of आ *e. g.*, बुनि पड़, to be

understood; *see* *gram.* § 185.

पड़व, falling: news.

पड़ड़, पड़र, a buffalo calf: *Prov.*

खेत मद्दिखी चर, पङ्कुरदिं नार,
buffalos are grazing in the field,
beat the calves, i. e., in a fight,
the smaller men get caught, and
the richer and more powerful real
culprits get off.

पङ्कुरा, पङ्कुरी, the first day of a lunar
fortnight.

पङ्क, v. a. to read : recite.

पङ्कव, *obl.* पङ्कवा, the act of reading.

पङ्कवाव (2), पङ्कव, v. *caus.* To cause
to read or recite.

पङ्कारव, the causing to read.

पंडित, a learned man, a "Pundit."

पंडितपत्र, पंडितार्ह, पंडितारे, learning,
"Punditship."

पङ्किया, a cloth with a coloured bor-
der, *see* पाङ्कि.

पत्रपत्रा, a flag, banner.

पत्रनी, a wife: (*Vid.* XVI. 10) *the*
wife of Rām, who was the enemy
of Rāban, was Sītī, see चरि, and
रावच.

पत्राक, a flag, banner.

पत्राल, hell, the infernal regions.

पति, a lord, master: a husband;
(*Vid.* XVI, 3) *the husband of the*
fourth daughter of Daohh (Dak-
sha) = the husband of Rohini =
the moon (Som); the whole com-
-pound is in the genitive governed
by मग्निनी (sister); the sister of
Som was Lakshmi, who took bodily
form as Rukmini: (Vid. XVI, 8)
the husband of Kām Dhenu (see
कामधेनु) is the bull on which Siva
rides, cf. तापति: (Vid. XVII, 2)
the husband of Ushā (the dawn)
who was the daughter (तनया) of
Bānāsūr (बाणासुर), was Aniruddh,

the son of Pradyumn, the son of
Krishn: (Vid. XVI, 4) the hus-
band of Pārbatī was Siva, whose
foe (वैरी) was Kāndeb; see
दुहिता, and वैरी: पति गृह, the
husband's room, the bridal cham-
ber.

पतिभाव, v. a. to trust, believe in.

पतिभारव, trust, confidence.

पतिगृह, *see* पति.

पत्रा, the leaf of a plant, of a book:
a detailed description.

पथ, a road, way, path.

पथर, v. n. to lie scattered, be scat-
tered.

पथरव, a scattering.

पथर, a stone; चथर पथर, a stone.

पथकजग, a wayfarer.

पद, a word, a sentence.

पदना, (*Fem.* पदनी), one who breaks
wind excessively: one who talks
foolishly, a spendthrift; *Prov.*
पदनाक लेखें डाका झुटकी, in the
consideration of a spendthrift,
money is like potsherds.

पदारव, a blessing: there are four
blessings, धरम, चरव, कान, and
मेव, virtue, wealth, love, and
salvation: a thing, fact (*very*
common in this sense).

पत्रबहा, a betel-box.

पत्रार, a conduit, channel: *adj.*
streaming with, soaked in: चुरंग
पत्रारे (*Vid.* XXXVIII, 2, *रे*
locative), in a conduit of red, hence
soaked with blood, *see* चुरंग.

पत्रिभारव, *adj.* covered with water,
flooded (*as a field*).

पत्रिबड, a canal, conduit.

पत्रनी, the eyelash.

पवन, the wind.

पय, *पै*, *Prep.* on ; upon : in : from (of time), जन्म पय, from the time of my birth : *conj.* though, although : *properly indecl. part. of पाव.*

पयोधर, the bosom : a cloud.

पर (1), *Prep.* over, above, on, upon.

पर (2), *adj. pro.* other, another : *see परश्चिह्न.*

पर (3), *v. n.* = पढ़, *g. v.*

परकार, way, manner, means, method.

परजास, *v. n.* to shine ; bloom.

परजासब, the act of shining.

परचार, *v. a.* to reproach a person concerning anything, to cast it in his teeth.

परचारब, reproach.

परजंत, (पर्यंत), end, termination.

परजुगति, (परिचुक्ति), plan, device : contorsion, twist, wriggle.

परतिपद्य, (प्रतिपद्य), a gift, present.

परती, fallow land ; any open space, विश्वस्यो परती, mid air.

परतीति, trust, belief, confidence : परतीति मान (with genitive of object), to trust.

परदेश, परदेश, a foreign or distant country.

परब, a festival, holiday.

परबत, a mountain.

परबरसी, *see परबरसी.*

परबभ, परबस, subject to another, not one's own master : dependent on another, परबस हो, to yield, succumb : unhappy, distraught.

परवेश entering, entrance, परवेश से, to enter, commence.

परवोध, *v. a.* to console, comfort.

परवोधब, consolation.

परम, *adj.* and *adv.* excessive, very, much.

परमान, an authoritative saying : confidence, trust ; *Vid.* XLIX, 2, परमाने for sake of metre.

परवरज, परवरसी, (परورش), relief, protection, nourishment.

परवा, a dove, a pigeon.

परस (1), the act of touching, touch.

परस (2), *v. a.* to touch.

परसन, *adj.* pleased, delighted.

परसब, the act of touching, touch.

परसमनि, *lit.* a touch-jewel : hence, a very precious jewel ; a term of endearment.

परश्चिह्न, *gen. of परश्चि, emph. for पर (2), (Vid. LI, 6) : it is possible however that परश्चि in this passage is fem. of परश्च, an old obl. form of पर (2).*

परश्चित, *adj.* friendly, or profitable to another.

पराक्रम, manliness.

पराम, life : heart (*metaphorically*), *Vid.* LXIII, 7, परामे for मद्र.

परामब, *adj.* overpowered, conquered : *subst.* defeat.

परि, *Prep.* on, upon ; कौम परि, how ?

परिचय, previous acquaintance with, or knowledge of a person.

परिचित, known, acquainted with.

परिजन, relations, family.

परिहत, *adj.* submissive, obedient.

परिहाम, end, conclusion, *Vid.* XLI, 5, •हामे for metre.

परिवेज, *v. n.* to abscond, retreat.

परिवेजब, desertion.

परिगत, *adj.* submissive, obedient :

परिगत हो, to yield to.

परिग्रह = परिग्रह, *q. v.*
 परिवार, family, relations : dependents.
 परिवोध, परिवोध = परबोध, *q. v.*
 परिमल, soft, yielding.
 परिभ्रमि, embraces, the act of embracing.
 परियुक्ति, way, manner. कोम परियुक्त
 how? *cf.* परजगति.
 परिहर, *v. a.* to give up, desert, forswear.
 परिहसि, (*Vid.* XII. 4.) *old 2nd sing. Pres. of supposititious root परिह (per metathesis for परिहर), to wear (clothes) : Thou wearest.*
 परेख, *v. a.* to see.
 परेख्य, seeing, sight.
 परेम, love, affection.
 परै, *v. n.* to run away, abscond.
 परोसिचा, a neighbour.
 परोहन, a vehicle, animal on which to ride ; *Prov.* मद्दा के न दोसर मोसैचा, घोबिचा के न दोसर परोहन, an ass has only one master (*a washerman*), and a washerman has only one vehicle (*an ass*), *i. e.*, every one should stick to his own caste-trade.
 पलन, पलंगिचा, a bedstead.
 पलट, *v. n.* to be reversed. पलटिचा, to return.
 पलटव, reversing.
 पलटन, an army, a regiment.
 पलथी, a position of sitting with the feet crossed under the buttocks : पलथी मार, to sit in this position : *cf.* मोठ, चुकीमाछी.
 पल्लान, *v. a.* to spread (as a cloth or skin).
 पल्लिचा, a match ; a light, a candle.

पल्लव, a sprout, a shoot, a young plant.
 पल्लवराज, the king of delicate plants, the lotus.
 पशुप, a tender of beasts, a cowherd.
 पसार, or पसारि दे, *v. a.* to scatter (*seed &c.*) to spread out, open (*wings &c.*).
 पशुडिचा, an inhabitant of mountains.
 पहर, a *prahar*, watch, or quarter of a day or night, *see* दुपहरिचा ; the beat of a *chaukidár* or Police officer : watch and ward. *This word has an oblique form पहरा, only used in the oblique cases : e. g. (Sal. XIX) चोरो के लैसँ सलहेसक पहरा मैँ, I have stolen them, and brought them from Salhes' beat.*
 पहरू, a guard.
 पहाड़, a mountain.
 पहिर, *v. a.* (*cf.* परिहसि) to wear (clothes). पहिर ले, to put on clothes.
 पहिल, पहिलु, *adj.* first : *loc.* पहिलहिं (*Vid.* LX, 4), or पहिले (*Sal. XII*), at first. *The lit. trans. of Vid. LX, 4 is 'at first the sentence put an end to her life.'*
 पहिलोट मार, a cow that has had one calf (= *Skr.* मट्टि).
 पऊ, पङ्ग, a husband, a beloved.
 पऊँच, पऊच, *v. n.* to arrive.
 पऊँचव, arriving.
 पऊँचाव, *v. a.* to cause to arrive, to take, carry. पऊँचा दे, *id.*
 पऊना, a guest ; a bridegroom.
 पङ्ग = पऊ, *q. v.*
 पारै, पार (1), *see* पाव.

पार (2), पारर, the feet, *old loc.*

पररर्षि, *q. v.*: पार काग्रत, an under tenure, *but see* पाची काग्रत, *from which it should be carefully distinguished. This distinction has not, so far as I am aware, been noticed by any writer on land tenure, and hence great confusion has risen on the subject.*

पाषोत, पाषोत, *see* पाष.

पाषोच, (*Skr.* प्रह्व, *Pkr.* पाउची) the rainy season, including the months *Asbárh*, and *Srában*.

पाँक, mud at the bottom of a lake.

पाँखि, a wing (of a bird).

पाँच, *Num.* five: (*Vid.* XXII, 3) a sentence of five syllables, *viz.*, नहिँ चारन, "you will not come," *cf.* चात and डुर; पाँच पाँच, five each.

पाँचो, *def. num.* the five.

पाँचोवान, he who has five arrows, *Kám Deb* the god of love: *cf.* पचवान, &c.

पाँजर, a side: the side of the body.

पाँति, a line, row: a necklace: a sign of the plural, *e. g.*, *Vid.* XVIII, 3.

पाकल, *adj.* ripe.

पान, a pagari, a turban.

पाषो (*F.* 57) = पाँचो, *q. v.*

पाहुँ, पाहुँ, *adv.* and *prep.* behind: *Prov.* दक्षिण कन्या कन्या कुनारी, चागु यलयल पाहुँ भारी, the pretty girls of south Mithilá are pendulous before and weighted behind.; *cf.* चागु, *for another version.*

पाटो, half of a head of hair, when divided down the centre.

पाठशाळा, a college, a school.

पाड़ा, (*Rom.* पाड़ी) a buffalo calf.

पाड़ि, an edge, a margin: the coloured edge of a cloth, *see* पड़िचा.

पाचि, = पानी (2), *q. v.*

पात, the leaf of a tree, *or* of a book: an epistle, letter: a leaf platter; *Prov.* जकर माच भरै, तकर पात न मात, (*at a funeral feast, the person who is comforted most, and whom the relations try to induce to eat, is the son of the deceased: here he is neglected by the greedy relations, and the translation is*) he whose mother is dead, has neither platter nor food: the act of falling,—*see* जल.

पातर, (*fem.* पातरि), *adj.* slender, delicate.

पाथर, a stone.

पाद, a breaking of wind; *Prov.* पाद नहानाँ खोजी, the concealing of such under pretence of clearing the throat.

पान (1), betel leaf: the red colour imparted to the lips by the juice of the leaf.

पान (2), the act of drinking: पाव कर, to drink: सधु पान, drinking nectar: *Vid.* XIV, 10, पाने, *locative.*

पानि, water: *Vid.* LXXVIII, 3, पानी *for metre.*

पानी (1), *Hindí for* पानि, *q. v.*

पानी (2), a hand.

पार (1), *adj.* and *adv.* across, on the other side.

पार (2), *v. a.* to cross, to pass over: *In Bangálí this root is used in the sense of to be able; Pandits say*

that it is not so used in Maithili; but I differ from them on this point, having noted three passages in Vidyapati in which it is used apparently in this sense. They are (1), IV. 3. सुबुधल नयन दृष्टय के पार, which I translate "who can turn aside a greedy eye" Pandits make पार a verbal noun and translate "who turns aside the crossing of a greedy eye," which is an awkward translation, and hardly makes sense: (2), XXXIII. 5 कहिय न पारिय पड मुच भासा, which I translate "I cannot tell the words of my love" Pandits make कहिय a noun, and translate "the telling is not crossed, i. e., attained to" which is practically yielding the position: (3) XXXI. 4 आकंप कठिन सहय के पार, which Pandits translate "who bears warm embraces to their utmost limit (पार)?" but which seems to me much more nearly to resemble the Bangali आकम्प कठिन सहिते के पारे, "who can bear warm embraces?": anyhow, in modern Maithili, I have not met पार in the sense of "to be able."

पार (3), Vid. V, 1, पारे for metre), पारब, the act of crossing: पार कर, to cross a person over a stream.

पासा, snow.

पाव, v. a. The following forms have been noted, Simp. Pres. 1 पावी, पाविष, 2 पादरे, पाविष, 3 पाव, पावधि; 3 Fut. पाषोत; 1. Past., & in poetry, 3 Past पाषोत; Indecl.

Part. पार; to get, to obtain: Indecl. Part. पय, पै, पार (Vid. XIV, 5), or पार, used as a preposition; see पय; जनम पार, from my birth: with obl. verbal noun to be able, e. g., सचे पावी नहि, I cannot bear: to find, see, distinguish: hence, to come upon, arrive at.

पाव, पावधि, पाविष, पाविषे, पावी, see पाव.

पाम = पास (2), q. v.

पास (1), neighbourhood: पास or पासे, prep., near.

पास (2), a net; a collection केस पास a head of hair, a lock of hair: locative, पासे Vid. (XL, 7) or पासे (Vid. XXXIX, 7) for metre.

पासा, = पास (1), q. v.

पाह, a line, a procession in line.

पाहन, a stone.

पाही adj. foreign: पाही कामत, cultivation by a ra'iyat who lives in one village, and cultivates in another; to be carefully distinguished from पार कामत, which is derived from पार feet, and means an undertenure: see पार.

पि, or पी, v. a., the following forms have been noted, 3rd Simp. Pres.

पिबय, पिब, पीवे: 2nd Imperat. पिब,

पिबह, Pres. Part. पिबैत, पीबैत

(incorrect, Sal. XIV): Past. Part.

पिडल, पीडल: Indecl. Part. पिबि,

पीबि, verbal noun पीडव (e. g.

पीडवाक जोग्य, fit to drink) & obl.

पिबै (e. g. पिबैक भर, sufficient for

a drink): to drink: to absorb: to

be full of: comp. verb. पिब के for

पिबि के to take to drink, to drink.

पिब, *see* पि.
 पिबन्, पीडन्, the act of drinking.
 पिबा *adj.* beloved, *subst.* a beloved one, a husband; *cf.* पीबा.
 पिबाय, causing to drink.
 पिबाव, पिबाव, or पीबाव, *v. a.*, 2nd *Imperat.* पिबाविर (*Vid.* X, 10), to cause to drink, to give to drink.
 पिबाक, a drunkard, one who drinks.
 पिबाय, (*fem.* पिबायि), a beloved one.
 पिबास, thirst.
 पिबासल, *adj.* thirsty.
 पिडल, *see* पि.
 पिडलाव, (*fem.* •बाहि) *participial adj.* drunk.
 पिङ्ग, पिङ्गा, a lump.
 पिक, the Indian cuckoo.
 पिकदानी, a spittoon.
 पिच्छ, (*fem.* पिच्छि), *adj.* slippery.
 पिच्छ, slipperiness.
 पिच्छाव, (*fem.* •बाहि) *adj.* slippery.
 पिछा, *adv.* and *prep.* behind; *cf.* पीछा.
 पिछोर, पिछोर, pursuing : पि•कर, to पिञ्जरा, a cage. [pursue.
 पिठार, rice pounded in water.
 पिठि, the back; *cf.* पीठि.
 पिङ्ग, *v. n.* to suffer pain : to be hurt, or wounded; *cf.* पीङ्गा, पिरा.
 * पिङ्ग, pain.
 पिङ्गारल, *adj.* tired, weary; *cf.* पीङ्गारल.
 पिङ्गि, a stool; *cf.* पीङ्गा.
 पितर, a father : brass; *Prov.* पितरक मय पर रतेक गुमान, so much pride about a brass nose-ring !
 पित्तौ, a paternal uncle, पित्तित्तौ, a paternal uncle's son.
 पिवय, पिवल्लव, पिव, पिवैत, *see* पि.
 पिरा, *adj.* pained, weary, tired; पिरा जा, to be tired : *cf.* पिङ्गा.

पिरित, पिरौति, पिरौती, love, affection.
 पिरौह, or पिरौय, slightly yellow yellowish.
 पिस्वाव, *see* पिस्वाव.
 पिस्वाव, पिस्वाव, a goblin.
 पिशुन, पिशुन, a slanderer, a back-biter.
 पिसार, wages for grinding.
 पिसान, the act or profession of grinding grain.
 पी, *v. a.* to drink, *see* पि.
 पीबा = पिबा, *q. v.*
 पीसर, *adj.* yellow.
 पीडव, *see* पि.
 पीडल, *see* पि.
 पीडा, पीडू, *adv.* behind : afterwards; *cf.* पिडा, पाहुं.
 पीठ, पीठि, the back; *cf.* पिठि.
 पीङ्गा, pain, agony; *cf.* पिङ्गा, पिरा, पीरा.
 पीङ्गारल, fatigued, tired; *cf.* पिङ्गारल.
 पीङ्गा, a stool, a seat; *Prov.* मय गाँड़ि, बनारस पीङ्गा, he has his buttocks in Gayá, and his seat at Banáras, *i. e.*, you can't be in two places at once.
 पीपर, a pípal tree.
 पीवि, पीवे, पीवैत *see* पि.
 पीरा = पीङ्गा, *q. v.*
 पीरी, yellowness.
 पीसाव, *v. a.* to cause to drink, *see* पिस्वाव.
 पीसु, a worm.
 पीसल, *adj.* (*properly participial*) pounded. *Subst.* dust.
 पुष, *Pushya*, or the eighth *nakshatra* or lunar mansion of the rainy season.

पुंख, the feather of an arrow.

पुखवक्रविह, पुखे, पुखे, पुखेहिरिह, *see* पुख.

पुखिषो, *see* पुखि.

पुखारो, a present of clothes, sweetmeats, &c. sent to the house of a bridegroom by the guardians of the bride, some months after the marriage.

पुखल्लङ्ग *see* पुख.

पुखान, *v. a.* = पुख, *q. v.*

पुखारव, worship.

पुखल, a son's wife.

पुख, *adv.* again, *see* पुखि.

पुखमति, *adj. fem. agreeing with मति* (*Vid.* LXXVIII. 2), holy.

पुखरवख, the seventh *nakshatra* (*Punarvasu*) or lunar mansion of the rainy season.

पुखि, पुख, पुन, *adv. & conj.* again: on the other hand, still, nevertheless.

पुखीता, *adj.* holy, sacred.

पुख, holy: a good action: the good actions of a former life: *Vid.* XXXVIII, 1, *instr.* पुखे for पुखे for metre.

पुख (1), a city, a town: पुख परिजन, the townfolk.

पुख (2), *and* पूर, *v. a.* and *v. n.*; following forms are noted: 1 *and* 2 *Imperat. & Simp. Pres.* पुखि; 2 पूर; 3 *Int.* पूरत; *Past Part.* पूरत, पूरत; to fill: to fulfil, complete, do: to fill, be filled.

पुखत, *see* पूर (2).

पुखेर, the god Indra.

पुख, *adj.* former: *subst.* former times, olden days: पुख पुख (*Vid.* XXXVIII, 1) the virtuous

actions of a former life: *cf.* पुख, पूर.

पुख, a collective name for the three *nakshatras*, or lunar mansions *Pūrva-Phālgunī, Pūrvaśhāḍha,* and *Pūrva-Bhādrapadā*; the first of these is the eleventh *nakshatra*.

पुखी, a citizen.

पुखि, *adj. & adv.* former: formerly.

पुख, पूर, *see* पूर (2).

पुख, *v. a.* to fill, fulfil.

पुखरव, fulfilling.

पुख, (*Vid.* LXXIII, 2, पुखे for metre) *adj.* old.

पुखि, *see* पूर (2).

पुख, a man, a husband.

पुख, = पूर, *q. v.*

पुख = पूर, *q. v.*

पुखवाहन, the fore-noon.

पुखित, *adj.* with the hair standing on end: thrilled: delighted, pleased.

पुखी, the earth.

पुख = पूर, *q. v.*

पुख *v. a.* to ask, inquire: *this verb is frequently written पुख, but this is incorrect, except when the vowel is shortened according to gram.*

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पुख, पुखि, *emph.* पुखिषो, the act of asking, a question.

पुख, *v. a.* 1 *Past.* पुखल्लङ्ग; *Indool. Part.* पुखि; to worship, offer worship to; also पुखि पुखान (*Vid.* XXXVII, 2).

पुखी, a worshipper.

पुखी, a kind of cake, or sweetmeat; it is not easily digested, hence the proverb, about one who attempts

things he cannot do, बीछ पचे नदिं,
 पूढी छा नारि, a fight for cakes,
 when ghi won't digest.

दुब, the East.

दुबा, an inhabitant of the East.

दूर, *v. a.* = दुर (2); *q. v.*

दूरन, *adj.* full.

दूरपक्ष (*F.* 5), the premises of an
 argument. दूरपक्ष राख to prove
 an argument.

दूरव, the East: *also* दुरव, *q. v.*

दूरख, *see* दुर (2).

दूरी, wheaten dough, fer making
 cakes; *cf.* पूढी.

पख, a bridge.

पैचाख, onions.

पेट, the belly, a glutton; *cf.* पेट.

पेटकुनिखा, the act of lying on the
 belly on the earth.

पेटार, a basket, a trunk; *Prov.*
 काकल बरद के पेटार झरी, for a
 tired bullock even a basket is too
 heavy.

पेटू, पेटुबा, a glutton.

पेट, the belly; *cf.* पेट.

पेटि, a market.

पेनबाह, a driver of eattle with a पैना,
q. v.

पेन्ह, *v. a.* to put on, wear (clothes):
 to adorn one self with any thing.

पेन्हव, the act of putting on.

पेशर, (پیشتر) *adj.* first.

पै, पव, *adv.* used to give emphasis,
 surely, खेह पै, he alone.

पैचा, the foot.

पैचा, or पैच, the act of borrowing.

पैडा, a road.

पैड, *v. a.* to enter: to rush into.

पैडव, entrance.

पैना, a cattle-whip or goad.

पैनि, a "pyne," or main drain for
 irrigation.

पैर, the feet, the leg: *see* परर.

पैरख, (= पैरख), manliness, cour-
 पैस, *v. a.* = पैड, *q. v.* [*age.*]

पैसा, a pice: a small copper coin.

पैखार, straw, after being broken and
 trampled on at the threshing floor:
 that part of the stalk which is
 cut off with the ear: *cf.* बार.

पैख, *v.* खानिङ.

पैखर, पैखरि, पैखरी, a tank: *obl. plur.*
 पैखरव, *F.* 81.

पैख, *v. a.* to rub, or wipe off.

पैखव, wiping.

पैडी, a small kind of fish.

पैडा, *adj.* stout, robust.

पैसा, पैची, a book.

पैस, *v. a.* to nourish, bring up,
 cherish: (*Sal.* III) *in neut.*
sense, to be nourished, to grow up-
 पैती, a small kind of basket for
 holding clothes.

प्रमहा, a fiscal division, a *parganá.*

प्रति, *Prop.* in the presence of.

प्रतिपाख, the act of protecting: बबब
 प्रतिपाख कर, to act up to one's
 words.

प्रत्वख, *adj.* visible: in the presence
 of (*very common in this sense*).

प्रखस, *adj.* first: (*Vid.* LIX, 2) *the*
first consonant, viz. क: the 1st,
 25th, and 28th consonants form the
 word कलख, a lotus; *see* पखीप,
 and खटाइस: (*Vid.* LXII, 1) *the*
eleventh consonant is ड, which
with क, forms कड, a promise; see
 रकाइव.

प्रथमदि, प्रथमदि, *adv.* first, for the first time.
 प्रणाम, obeisance, reverence; *in correspondence*, "my compliments" to so and so.
 प्रश्न, a question.
 प्रसन्न, प्रसन्न, *adj.* pleased, gracious: *see* परसन्न.
 प्राण, प्राण, life: (*old abl.*) प्राणैः.
 प्राणवती, (*Vid.* XXXVII, 8) N. P.
 प्राण, = प्राण, *q. v.*
 प्रिय, *adj.* beloved, = पिशा. *q. v.*
 प्रीति, प्रीति, affection, love.
 प्रीतम, a beloved one.
 प्रीति, = प्रीति, *q. v.*
 प्रेम, love, affection.

फ

फका, the act of putting or throwing a handful of food into the mouth; *Prov.* About a poor man who should be modest, but who is greedy at a dinner-party; जिमकर भूखा मदिं, तमिकर फका वड़, he who (at home) never touches parched grain, is now gobbling large handfuls: *cf.* फॉक.
 फटक *v. a.* to separate: to winnow.
 फटकराद् the act of winnowing.
 फटकर the act of winnowing.
 फटका (*fem.* फटकौ), फटकाच (*fem.* फटकाचि) *adj.* scattered; hence large; *Prov.* बुद्धि मीचाँक फटकाचि चाँचि a foolish Miyā' has large eyes; बुद्धि मीचाँ कँ फटकी दाढ़ी, a foolish Miyā' has a ragged beard..

फटके फटके, *adv.* separately, apart.
 फटाक, unconnectedly; suddenly unawares.
 फटा, फट्टा, a split length of bamboo.
 फड़, *v. n.* to bear fruit, to fructify: to ripen.
 फरि, possessing the expanded hood or neck of a snake, but especially of the Cobra: a snake: फरि मदि a precious jewel supposed to exist in a snake's head: *often compared to a lady's face.*
 फना, a snake's hood.
 फरक, (فوق), *adv.* separate.
 फरफराहदि, throbbing.
 फराक, distance.
 फरीह, dawn.
 फर, फल, फड़, a fruit: (*Vid.* XVI, 8) the fruit beloved by Siv is the bel, noted for its roundness and hardness: *see* तापति, पति, and कालधेनु.
 फसिह, (فصل), a harvest.
 फॉक (1), *v. a.* to gobble, to toss into the mouth hurriedly: *cf.* फका, फॉक.
 फॉक (2), = फूँक, *q. v.*
 फॉकड़, the lungs.
 फॉच, a noose, a snare: *old loc.* फॉचे (*Vid.* I, 5).
 फाड, *v. n.* to be torn: to be torn out.
 फाडव, the state of being torn.
 फाटिक, glass, crystal.
 फाड़, फार, *v. a.* (*act.* of फाड) to tear, to break: to open.
 फाड़व, a tearing.
 फातमा, Fâtímá, the mother of Hassan and Husain.

फार (1), = फाड़, *q. v.*
 फार (2), a ploughshare.
 फिर, फिर, *v. n.* to turn, to twist, to leap, (*Vid.* LXXVI, 8) फिररहि = फिरै बहि.
 फिरनी, a European.
 फिरव, a turn.
 फिरिबादौ, (فريادي) a complainant.
 फीका, *adj.* tasteless.
 फीर, *v. n.* = फिर, *q. v.*
 फुचौ काठी, pen and inkpot.
 फुड, फुल, फूड, *v. n.* to blossom: to burst into blossom, to burst out, burst: (*of a burglar*) to break into a house: to be broken, cracked; *Prov.* फुडल भाँड़ संजी पुनु जोच, a cracked pot looks for a companion, *i. e.*, the fox who lost his tail: to quarrel amongst oneself, *Prov.* घर फुडे नमार लूडे, when there is disunion in the house even fools loot it: *cf.* फुर.
 फुरी, a small kind of bird.
 फुफकार, the hissing sound of a serpent.
 फुर, *v. n.* to be guessed, *Prov.* फुरलौ कर्षाँ, वो ऊरलक कर्षाँ, where was it guessed by you? where he beat me, an allusion to the instructive power of the ferule: *cf.* फुड.
 फुरसति, (فرست) leave, liberty.
 फुल (1), = फुड *q. v.*
 फुल (2), फूल, a flower, a blossom.
 फुलडाही, a flower-basket.
 फुलवाड़ी, a flower-garden.
 फुला, *v. n.* to blossom.
 फुलेल, sweet oil, made from the चमेलौ, or other sweet-scented flower.

फुसफुसावटि, whispering softly in the ear.
 फुसिबा, फुसिबाह (fem. •बाहि), one who whispers: a deceiver, one who speaks falsely; *Prov.* फुसिबारि बनिबाँरनि के भरि घर बटकरा, a dishonest shopkeeper has her house full of weights.
 फूँक, फूँक, *v. a.* to blow; to blow up a fire; *Prov.* फूँक न फाँक, दँनि बिबारि के ताप, you don't even help to keep the fire alight, and you stretch your legs before it to warm yourself, (thus preventing other people enjoying it).
 फूलल, *adj.* loosened.
 फूँड, *see* फुड.
 फूरा, *adj.* active, intelligent.
 फूल = फुल (2), *q. v.*
 फूस, *v. a.* to whisper: to speak falsely: *Indecl. Part.* फूसि, *used as* फूसि, a lie. [*adv.*, falsely].
 फेक, *v. a.* to throw.
 फेकव, a throwing.
 फेफड़ि, puffing and blowing.
 फेर, *v. a. and v. n.* to turn aside, or away; *Vid.* XLIX, 1, मुच फेर, to turn aside the face: to whirl.
 फेरव, turning aside.
 फेरा, फेरी, a circuit, routine.
 फेरि, *adv.* again: *hence*, on the contrary, on the other hand.
 फेरी = फेरा, *q. v.*
 फाँक, *v. a.* to toss by the handful (food) into the mouth, to gobble:
 फाँका, a boil, a sore. [*cf.* फाँक].
 फाकचा, a small fish, whose belly swells enormously when blown out by wind—a cruel amusement of little boys.
 फोर, *v. a.* to break, smash.

ब

Note. *Many words commencing in this dictionary with ब are, in common use and in the selections, spelt with व.*

बसव, *v. a.* to cause to sit, = बैसाव
बरर, the jujube tree. [q. *v.*

बरस, बयस, age (of a man or woman),
period of life; प्रथम बरस, first
youth.

बंज, a family.

बक, a crane.

बकबाद्, verbal quarrelling, wrangling.

बक्स, the English word "box."

बकरा (*fem.* बकरी), a goat: *cf.* बकर.

बकनेस, *adj.* foolish.

बकरीस, (بخشش), a present.

बकुचा, (بکچہ), a bundle of clothes.

बकरा (*fem.* बकरी), a goat: *a she
goat's face is supposed to resemble
that of a poor man, hence the prov.*

बकरीक सज सूँच, सुसर सज पोड़ा, he's
got a face like a she goat's, and
yet he is as stout as a pestle: *cf.*

बकरा.

बकरा, division, the act of dividing;

Prov. पानि नं भाँच, नौ नौ कुटिचा

बकरा, the fish are still in the water
and they divide them each into
nine slices, *i. e.*, they count their
chickens before they are hatched.

बकान, a tale, narrative.

बकरी, a granary.

बकेचा, a kind of sewing, coarse
quilting.

बकोड़ा, the bark of a tree.

बको, name of a tribe of gipsies; *Prov.*
about one who does badly what he

*might be expected to do well, बुद्धबक
बकोक खंदक में डेरा, the foolish
Bakho set up his tent in a pit.*

बजड़ा, a sparrow.

बने, form, shape, appearance.

बना, the cotton plant.

बंगाली, a *Bangálí*. *The Bangálís
speak very bad Maithilí and hence
cannot be understood, hence the
following Prov. is used with refer-
ence to any one who does not speak
plainly एक बंगाली, दोसर नातराव,
in the first place he is a Bangálí,
in the second place he stutters.*

बनौरा, *adj.* foolish; *Prov.* बाप बनौरा,
पुत चौतार, the father is a fool,
and the son intelligent.

बच (1), voice, speech: a word.

बच (2), बँच, *v. n.* to escape, be saved.

बचन, voice, speech: a word.

बचव, escape, the act of escaping.

बचाव, *v. a.* to cause to escape, to save,
(*Vid.* XL, 12) बचाओव, *for* बचारव,
you will cause to escape: *hence*
you will conceal.

बजर, बजत, *see* बाज.

बजड़ा a kind of millet.

बजनिचा a player on musical instru-
ments; *Prov.* बाबाजीक बाबाजी,
बजनिचाक बजनिचा, the saint of
saints has turned fiddler of fid-
dlers; *i. e.*, his pretensions to
holiness are all hypocrisy.

बजर, बज, a thunder-bolt: *hence adv.*
violently, tightly, केबाड़ बजर कर,
to fasten a door tightly: बजर नींद,
a thunder-bolt sleep, a sleep so
sound that even a thunder-bolt
will not break it.

बजवई, *see* बाजव.

बजार, (بازار) a market.

बजाव, बजावे पठाव, *v. a.* to send for,
or call a person = *Hindí* बुझाना.

बजे हचि, *see* बाज.

बन्ध = बन्धन, *q. v.*
 बटनार, the art of rope-making.
 बटनारी, high-way robbery.
 बटेर, a kind of quail.
 बटोर, *v. a.* to collect.
 बटोहिन्ना, बटोही (*fem.* बटोहिनि), a wayfarer.
 बट्टा, a kind of large metal cup.
 बट्टू, a pot for boiling rice, of globular form.
 बड़ (1), *adj. and adv. (fem. बड़ि)* large, great : very : सभ सँ बड़ greatest : see बड़ा.
 बड़ (2), the "bur," or banian tree.
 बड़द, बरद, an ox.
 बड़पन, बड़प्यन, बड़ार, greatness.
 बड़ा, one who is great, a great man ; *nom. plur.* बड़े : बड़ा is properly a Hindi word. The Maithili form is बड़ : in Maithili the form बड़ा is properly only used as an oblique form or agreeing with a noun in an oblique case, as in *Vid.* III, 6 ; XLI, 6 ; and XLIV, 5.
 बढ़, बाढ़, *v. n.* to increase.
 बड़नी, a broom for sweeping with.
 बढ़व, increase.
 बढ़ाव, *v. a.* to cause to increase.
 बताव, *v. a.* to show, explain : बताए दे or बता दे, to tell.
 बतास, wind : बतास कर, to fan : *Vid.* LXXIV, 4, बतासे for sake of metre.
 बताह, *adj.* mad.
 बनुसाह, *adj.* rheumatic.
 बनौ, a lath, or thin piece of wood : hence the cross pieces of a roof, see कोरा.
 बघान, a fold, or enclosure for cattle ; *Prov.* बड़बक नीचाँ सौँभ मास बघान, the foolish Míyā' has his cattle

fold in the midst of the village.
 बदन, face, countenance.
 बद्शाही, (بادشاهی) reign, majesty.
 बद्दास, a kind of grain, "gram."
 बद्, a scoundrel, a blackguard.
 बध, murder, slaughter.
 बधवाह, (*cf.* बाध), a man who watches the fields of a village and guards them ; a *garde champêtre*.
 बघाव, a song of congratulation.
 बधू, a wife.
 बन (1), *v. n.* to be made, to be manufactured : (of a field) to be ready, prepared, cultivated ; *Prov.* जेकर बनस अचढ़वा दे, तेकर बारषा मास, he whose fields are ready in Ashárh, is ready also all the year round.
 बन (2), a wood, a forest : *old loc.* बनहिं.
 बन (3), that which binds : निबिबन, that which binds a woman's petticoat (बौबि), a kirtle.
 बनव, the state of being created.
 बनबैहसि, see बनाव.
 बनसि, a fish-hook.
 बनारव, shaping, making.
 बनाव, concord, reconciliation.
 बनार, a trace, a sign.
 बनाव, *v. a.* ; 3 *Periphrast. pra.* बनबैहसि ; to make, concoct, create.
 बनिसाँ, (*fem.* बनिसाँरनि) a shop-keeper.
 बनिसार, a binding-house, *i. e.*, a बनौल, a merchant. [prison.
 बनैसा, *adj.* wild.
 बनौहिन्ना, a man of Banaudh, whence the best peons are supposed to come.

बंध, a tie, a knot or button for fastening clothes.

बंध (1), a bond.

बंध (2), to bind : to perform.

बंधक, pawning, giving things in pawn.

बंधन, bonds, binding.

बंधाव = बान्द, *q. v.*, *Muhammadan* 3 *past*, बंधोसकै.

बंधु a friend : a relation.

बंधुआ, a prisoner.

बन्दाव, = बान्द, *q. v.*

बंधुक, a kind of red flower so called.

बपौटी, a father's share in the family property.

बबा, बप्पा, a father.

बबुआन, *plur.* of बाबू, *q. v.*

बबुर, a thorny kind of tree.

बबरटिआ, *adj.* left-handed.

बबर, enmity.

बबस, बरस, age, period of life.

बर, good, excellent : a bridegroom.

बरस, a year.

बरसा, rain.

बरसी, a spear.

बरखडबनि, बरखौमनि, an excellent, or beautiful damsel.

बरखन, an excellent man : a great person.

बरती, one who fasts, an ascetic.

बरद, बबुद, a bullock : *Prov.* कोहि बरद कं फेफहि बडत, it's the lazy bullock that puffs and blows; *cf.* बकन for a similar proverb.

बरन, *v. a.* to tell, (*F.* 1 & c.), बरनौ, *Hindī form*, I tell; (*id.* 73) बरनत, *Kanaujī for बरनैत.*

बरनन, a tale, a story.

बरसा, a rope.

बराहान, a bráhmaṇ.

बरिआन, a bridal procession.

बरिस (1), बरौस, a year.

बरिस, (2) *v. n.* to rain : *also active*, to rain, to pour rain.

बरिसान, the rainy season, the rains : rain.

बर, *adv.* rather.

बलकना, = बालक, a child, an infant.

बल, force, strength.

बलबीर, a great hero.

बलने, name of a town on the south side of the Ganges, near Mokámá.

बलित, *adj.* surrounded.

बलुवाह, sandy.

बलेस, a fool.

बलेसपन folly.

बलि, बली, a creeping plant, a creeper.

बस (1), *adj.* under the control of, subject to; बस चो, बसि रच, to be under the control of.

बस (2), *v. n.* to dwell, to be, remain. *Indecl. Part.* बसी for sake of *metre.*

बसन, clothes, dress.

बसंत, the Spring season, including the months of *Chaitra* and *Baisákh*; (*Vid.* LX, 4) *cf.* बसुन; *here* बसंत means the time when flowers (*कुसुम*) appear; *कुसुम* also means a woman's courses, and hence बसंत means the three days of a woman's courses, during which her husband may not approach her. The younger brother (*चमन*) of बसंत is therefore the fourth day, when her husband may approach her.

बसव, the act of dwelling.

बसह, a bull.
 बसात, wind.
 बसि रह, *v. n.* to be or remain under control, *cf.* बस (1).
 बस, *see* बस (2).
 बसुला, a kind of adze, or axe.
 बसैला, a young bamboo.
 बखर, clothes, dress.
 बखी, a dwelling.
 बकु, a thing : goods and chattels.
 बह *v. n.* to flow (*of a stream*), बहि जा, to float away, be washed away ; to blow (*of the wind*) : to bear ; to work a plough.
 बहव, the act of flowing.
 बहरा, *v. n.* to go out, बहराय जारव, to go outside.
 बहवस, *adj.* wilful, spoilt ; *Prov.* बहवसि जोलहिनि बापक दाँडी नोचे, a wilful Jolhini will pull her own father's beard.
 बहाइ, *v. a.* to sweep.
 बहाइव, a sweeping.
 बहाणौ, a pretence ; a concealing, disguising.
 बहार, *adv. and prep.* without, outside.
 बहाल, (جلال), the act of preserving.
 बहिचा, a slave without pay : *cf.* बरबाह (1), and बाकर.
 बहिज, बहिजि a sister.
 बहिर, बहौर, *adj.* deaf.
 बहिरा, (*obl.*) a deaf man ; *Prov.* बहिराक सुतनहिँकी, बहुराक ज्ञाननहिँकी, what does a deaf man lose by sleeping, or a blind man by waking : this word is properly an oblique form of बहिर, and can

only be used in the oblique cases : so also बहुरा is an oblique form of बहुर.

बहौर = बहिर, *q. v.*

बउ (1), 3 *simp. pres.* of बह, *q. v.*

बउ (2), a wife, a spouse.

बउ (3), बउत, बउवे, *adj.* many, much : *adv.* very : again : in many ways.

बहेइ, *adj.* incapable, lazy, inattentive.
 बहेइपन, laziness. [tive.]

बहे, *see* बह.

बाउर, *adj.* mad.

बाबौन, a dwarf.

बाँक (1), *adj.* bent, distorted : cruel,

बाँक (2), an armlet. [averse.]

बाँका, *adj.* foppish, well dressed : excellent, बाँका बीर, an excellent hero.

बाँन, cotton.

बाँच, *v. n.* to escape, remain secure
 बच, *q. v.*

बाँचव, escape.

बाँकी, barren (*of females*).

बाँट, *v. a.* to divide, partition ; *Prov.* जीर्वा मरिचै वो सिरनी बटिचै, (where बटिचै is a Muhammadan form of 3 Fut.) The Mīyā' will die, and then distribute sweetmeats, i. e., he has promised to do so, but keeps putting it off.

बाँच (1), *v. a.* = बाँह *q. v.*

बाँच (2), an embankment, बचक बाँच (Sal. XII) an embankment made by the power of my virtue.

बाँच, a bamboo ; (Sal. I) green bamboos are considered lucky to make a bridal chamber of.

बाँसुलौ, a flute.

बाँह, बाँहि, बाँहिं, बाँड, *Irreg. acc.* बाँड
the arm : बाँह ले, to fight.
बाक, the voice ; बाक नहिं, there was
no voice, I could not speak. *Vid.*
XXXIX, 8, बाके *for sake of metre.*
बाकर, a goat.
बाज, a horse's rein.
बाघ, a tiger.
बाचाख, *adj.* eloquent.
बाघा, बाघा, the young of any animal,
esp. a calf.
बाख, *v. n.* (*Pres. Part.* बजत, *Irreg.* 3
Pres. बजरन (*Vid.* LXXXII, 4),
(*Harkh.* XI, 6, *Kanaujī pres.*
part. बजत) ; to speak
बाखब, (*old Loc.* बजबडँ, even in
speaking) speech ; music.
बाजी, a horse.
बाजूबंद, an armlet.
बाड, a path, a road : बाड ताक, to
look for the path, *i. e.*, to expect
anxiously.
बाटी, a small metal cup, or vessel.
बाड़ी, the ground immediately round
a house ; *Prov.* बाड़ी मेलेँ पात नहिं,
घर मेलेँ केरा, if he went into the
garden and could not find a plan-
tain-leaf, how could he find a plan-
tain in his house.
बाड, बड, *v. n.* to wax, increase.
बाडनि, a broom.
बाडब, wax, increase.
बाडि, a flood.
बात, news ; speech ; thing, subject.
बाता, wind.
बाती, a light, candle.
बादर, a cloud.
बाघ (1), lands surrounding a village,
as distinct from the बखी or home-

stead, and from the बीरेडा or rich-
ly manured lands close to the
houses, and the दोखड, or lands at
a distance from the homestead.
बाघ (2), a prohibition, objection :
hindrance.
बाघ (3), *v. a.* to prohibit, object to :
interfere with, hinder.
बाघब, hindrance.
बाघा, = बाघ (2) *q. v.*
बाग, an arrow, बाग ससान, like an
arrow : *Vid.* XLIX, 5, बाने *for*
sake of metre.
बागर, a monkey, *Prov.* बागरक बाघ
सेँ मारिखर, a cocoanut in a
monkey's hand, *i. e.*, it is of no
use to him.
बानि, habit, custom.
बानी, voice, words.
बान्ह, बन्हाव, बाँघ, and बंधाव, (*the*
first of these forms is considered
the correct one) or बान्हि दे, *v. a.*
to bind, tie : hold fast, धैरज बान्ह,
to have patience : to build.
बाप, a father.
बापुत, relations, brethren.
बाबा = बाप.
बाबाजी, a mendicant present, *Prov.*
(*about a poor temple*) बाबाजी मेलाह
बहरा, मठिया मेला खन, the priest
went out, and the temple was
then empty.
बाबू, बाबू, a title of extreme honour,
a gentleman of high position :
Irreg. plur. बबुबान.
बासन, a bráhmán, usually applied to
bráhmán's of the Pachhimá sept
of bastard bráhmans.
बास, or बामा *adj.* left, not right,

(*Vid.* LXIII, 7, *see* बुना); (*Vid.* IX, 1) *the vowel to the left of the third vowel (र) is वा, which forms the first syllables of वाउ, "come!"*: adverse.

वाम, (or वामे for sake of metre): a fair one: a damsel.

वायु, wind.

बारह, *num.* twelve.

वारि (1), *adj.* young, tender.

वारि, (2) water.

वाल (1), *see* बाल.

वाल (2), बालक, *adj.* young: a child, baby.

बाल्यपन, or बालापन, childhood.

बालसु, a bridegroom, a husband.

बालापन, *see* बालपन.

वाल, बालु, बालू, sand.

वास (1), scent, odour: fragrance: (*Vid.* II, 1, वासे for sake of metre).

वास (2), *v. a.* to scent, to give fragrance to (*Vid.* LXXVII, 3) करपूर पान वासलि, I scented the *pán* leaf with camphor, I put small pieces of camphor into the *pán* leaf.

वास (3), = वासा *q. v.*

वासन, a vessel, a basin.

वास, a dwelling house.

वाहन, a conveyance: that on which a person rides: the animal on which a deity is supposed to ride: *the वाहन of Indra* (*Vid.* XVI, 2) is Airávat, the king of elephants, *that of Siva* (*Vid.* XVIII, 8) (or Har) is a bull, *that of Durgá* (or Debí) (*Vid.* XVI, 7, and XVIII, 5) is a lion.

बाहर, *adv.* outside.

बाहरक, *adj.* external.

बाहा, a stream, a current.

बाऊँ, *Irreg. acc. of बाँऊ, q. v.*

बाऊलना, the creeper of the arm, a woman's arm compared to a creeper.

बिचन, बिचनि, (*Skr.* बजन, *Pr.* बिचणे), a fan.

बिचा, बीचा, seed.

बिचान, the act of having young, *e. g.*, एक बिचानक मार, a cow that has had one calf.

बिचाइ, बिचाइ दे, *v. a.*, to marry one person to another: *Subst. a marriage*; *Prov.* सेल बिचाइ, सो करबइ कौ, (*a woman addresses an old lover*), I am now married, what can you do with me.

बिचाही, wedded.

बिचोन, separation.

बिचोनि, (*Fem.* बिचोनिनि) deprived of; forlorn.

बिकरी, sale.

बिकल, *adj.* uneasy, anxious: confused, confounded.

बिकसित, *adj.* bright, shining.

बिकौषा, a sect of high caste Bráhmans, who make a living by selling themselves (बिक, to sell) as husbands to women of lower caste.

बिष, poison.

बिषहर, बिषहर, *adj.* poisonous.

बिषम, बिषम, *adj.* uneven: intolerable.

बिखिन, *adj.* uneasy, tormented: unbearable, intolerable.

बिचै, a thing, subject.

बिगड़ौषा, बिगड़ू, a spoiler, one who spoils.

विषट्कार, *v. a.* to spoil, to cause to turn out badly.
 विषट्कारण, spoiling.
 विष, बीच, *adv. & prep.* between : in the midst.
 विषय, *v. n.* to change, alter.
 विषयव, change.
 विषया, (*fem.* •स्त्री) *adj.* middle.
 विचार (1), discrimination, judgment ; (*Vid.* LI, 1, विचारे *for metre*).
 विचार (2), *v. n.* to consider.
 विद्या, (*fem.* विद्यनी) one who collects ; गोरुटा विद्यनी कतऊँ कोषवर बैस, how can a woman who collects cow-dung, (expect to) sit in a bridal chamber.
 विद्यापोन, = विद्योना, *q. v.*
 विधिष्वा, toe-rings.
 विद्योना, the bedding of a bed.
 विजय victory.
 विज, बीज, a seed.
 विङ्गार, a seed-bed.
 वित (1), wealth.
 वित (2), वीत, *v. n.* to pass away ; also विति आ.
 वितव, passing away.
 वितित, *adj.* passed away, expired ; वितित हो, = वित, (2), *q. v.*
 विद्यार, *v. a.* to stretch, extend.
 विद्विन्न, *adj.* rent asunder : (*fig.*) heart-broken.
 विदा, the act of leaving a place, विदा हो, to go away, leave ; विदा कर, to allow to go.
 विदार, *v. a.* to tear, rend.
 विदारव, tearing, rending.
 विदेश, विदेश, a foreign country, a distant land, (*Vid.* LV, 1, विदेशे *locative*).

विदेहा, the god of love, Kám Deb.
 विद्यापति, the celebrated poet of that name.
 विध, a ceremony ; *Prov.* विद्या सँ विध भारौ, the ceremony is more looked after than the actual marriage, (following the letter, and avoiding the spirit of the law).
 विधाता, God, the Creator : fate.
 विधि, manner, method, way, कौने विधि, how ; बड विधि, *adj.* various, of many kinds, *adv.* in many ways : fate, विधि बस, accidentally : God, the Creator, Brahmá, who (*Vid.* XVII, 4) has four faces, see दीस, and लिहाव.
 विधुष्वा, *v. n.* to become melancholy, sorrowful : to become angry ; *Prov.* उचौत कहनेँ, संग विधुष्वाय, if you speak the truth your friend will get angry.
 विन, बिना, विन, *prep.* without ; विन is the usual word in *Vid.* ; it occurs 14 times, *agst.* बिना, once, and विन, not at all.
 विनमज्जे, (*Vid.* LXXVIII, 2,) *obsolete 1st Pres.* I pray to = विनमज्जेँ, *from root* विनम.
 बिना, = विन, *q. v.*
 विमिदक, that which puts to shame.
 विनौती, prayer, a prayer.
 विनु, = विन, *q. v.*
 विनोद, pleasure, gratification.
 बिंद, बिंदु, a drop, spot, bead.
 बिंदक, one who discriminates, or appreciates.
 बिंदु, बिंद, a drop, spot, bead.
 बिपति, distress, calamity, misfortune.

विपरित, विपरीत, *adj.* reversed, contrary, averse, repugnant: (*Vid.* XXXIII, 1) विपरित खरत (दुरत), *coitus a tergo*.

विवाह, marriage.

विवाहित, *adj.* wedded.

विवाही, one about to be married, a bride or bridegroom.

विवेक, wisdom, discretion, discrimination.

विमल, pure, spotless. [ed face.

विमल (fem. विमलि) *adj.* with avert-विंबे, a tree bearing a red fruit.

विरंज, in the phrase रंज विरंज (*Sal.* XVI), of various colours, cf. रंज रंज, *id.* III.

विराज, a queen (P)

विरा, = वीर, *q. v.*

विरह, (*instr.* विरह) separation.

विराति, see राति.

विराम, agitation, disturbance.

विरिषा = वीर, *q. v.*

विरोध, opposition, काळ बाह्यस दुःख परम विरोध (*Vid.* XX, 5) between action and sloth there is a great difference.

विर्ज, for ब्रज, the country where Krishna sported with the cowherdesses. विर्ज नारी, a woman of Braj.

विलकुल, (بالكل) *adj.* all, entire.

विलंब, (*loc.* विलंबे) delay.

विलस *v. n.* (*Harkh* XVI, 3, *Kanauji* 3 *Pres.* विलसत) to caress, wanton, sport amorously.

विलसव, caressing.

बलिार, बिलार, a cat.

बिलाप (*Vid.* LXXVII, 8, *for metre* बिलापि), lamentation, a lament.

बिलार, (*Fem.* बिलारि), a cat; *Prov.* बिलारि बिलारि धुर खर नेने, an angry cat scratches the dust with her claws; *i. e.*, helpless rage expends itself on the meanest objects.

बिलास, (*loc.* बिलासे, or *for metre*) enjoyment, amorous sport.

बिलासनि, बिलासिनि, a damsel with whom one sports, a bride.

बिलौकी नाम, cf. बेखौकी *v. n.* to ask for a wedding present. Part of the wedding ceremony.

बिसेख, *v.* बिसेख.

बिजल, *adj.* white, shining.

बिषधर, बिलधर, *adj.* venomous.

बिषम, बिलम, *adj.* uneven; cruel.

बिषाद, sorrow, dejection.

बिसना = बिलुना *q. v.*

बिसर, *v. a.* to forget: desert.

बिसरनमा, a thing forgotten.

बिसराम, *v. n.* to be at rest, be tranquil: *Vid.* II, 2, बिसरामे, for 3 *Pres.* बिसरामे.

बिसलेख, separation.

बिलुन, the god Vishnu.

बिलुना, *v. n.* to dream, = बिसना.

बिसेख, बिसेख, speciality; special meaning, purport.

बिह, बिहि, बीह, the Creator: fate.

बिहाड़ि, wind.

बिहान, morning, dawn.

बिहि, बिह, बीह, God, the Creator; fate, *Prov.* भरखे भर पुनु बिहिह दुमाव, it is fate's nature to fill the full, *i. e.*, to him that hath shall be given.

बिलस, *v. n.* to smile.

बिलसव, the act of smiling.

बीषा, बिषा, seed; progeny, offspring.

बीच, बिच, *adj.* between, middle :
subst. that which is between, difference : *prep.* between.

बीच, बीछ, a scorpion : centipede.

बीज, बिज, a seed : algebra : = बीर्य, semen virile, *in opposition to* रज the menstrual excretion ; *the union of these two is supposed to be the cause of production. Hence, when applied to inanimate objects, such as the earth, the two together बीजरज mean poetically the soil, which is the efficient cause of production : (Vid. XVIII, 3) सिखर बीज the pomegranate.*

बीड़ा, बिरवा, बिरवा, a roll of betel-leaf prepared for eating.

बीत, *v. n.* = बित, *q. v.*

बीबी, the mistress of a house, a lady.

बीर, a hero.

बीस, *num.* twenty, (*Vid. LIX, 3*) the twentieth consonant, *i. e.*, न, *see पचीस : also = बिष* poison, *as in Vid. LXIII, 6, where there is a pun on the two meanings of the word.*

बीच, बिच, बिचि, God, the Creator : fate.

बुझ, बुझन, बुझय, बुझल, बुझलहि, बुझल्लि, *see बुझ.*

बुझाव, *v. a. forms noted are 3 Simp. Pres. बुझाव, and बुझाविस, 1. and 2 Fut. बुझारव, 2 Fut. बुझैवच :* to cause to understand, to search : to satisfy.

बुझारव, instruction.

बुझाचीन, a persuading : hence deceiving.

बुझि, बुझिरे, बुझ, *see बुझ.*

बुझैवच, *see बुझाव.*

बूझ, बूझ, *v. n.* to drown, be drowned : to drown oneself ; *n. b. बूझ, is the correct form.*

बुझव, drowning.

बुझिपन, folly.

बुझिबक, or बुझबक, or बुझबकहा. *adj.* foolish ; *Prov. देस के बुझबक, उठ के बनगुतार, he looks a fool, but he gets up early in the morning, i. e., you won't catch him napping.*

बुझपन, बुझप्यन, old age.

बुझिया, an old woman ; *Prov. बुझिया मरै मरस से, धी पुतड उपहास, an old woman dies surely (lit. in a vital part), when her daughter and daughter-in-law are ridiculed for going astray.*

बुझाव, *v. a.* to put out, extinguish.

बुध, *adj.* wise.

बुधवच, the planet called Budh.

बुधजन, a wise man.

बुधियार (*fem. बुधियारि*), बुदिमान, *adj.* wise.

बुधियजन = बुधजन, *q. v.*

बुन, बुना, बुंद, बून, a drop of water (*only बुन and बुंद in this sense*) : a cypher ; (*Vid. LXIII, 5*) 60 — 10 = 50 ; *take away the cypher, and 5 remains, which is पंच ; पंच also means an assemblage of five people, hence people in general : (id. 6), two added to a cypher becomes 20, which is बीस, which also means poison : (id. 7), a unit followed by nine cyphers forms a thousand millions called in Sanskrit (पद्म) which also means a lotus. Hence nine (नव) to*

the left of nine cyphers is 9,000,000,000, or नव पद्म, a young lotus.

बुलकुंज, a kind of flower.

बुध, and also बुध, *v. a.* the following forms are noted, 1 *Simp.*

Pres. बुधिर, बुधिरैः 3, बुध, बुधय,

बुधु; 2 *Imperat.* बुधु, बुधु; 3 *Fut.*

बुधतः *Past. Part.* बुधत्, बुधत्;

3 *Past. बुधत्सिन्धिः Indecl. Part.*

बुधि, बुधि; to understand: to know,

perceive: the passive is formed

with पद्, thus बुधि पद्, to be understood: see *gram.* § 185.

बुध, *v. n.* = बुध, *q. v.*

बुधन, the act of drowning.

बुद्धि, a fool.

बूढ़, (*fem.* बूढ़ि) *adj.* old.

बुन = बुन, *q. v.*

बुरि, *pudenda mulieris.*

बुज, the country of Braj, where Krishna spent his boyhood.

बुर्तात, an account, a story: a very common word, in conversation of all classes.

बेचाकुल, (*fem.* बेचाकुलि), *adj.* distracted, distressed.

बेचाज, (*Vid.* XIII, 1, बेचाने *for metre*), concealing, excuses.

बेचाधि, disease, sickness: ruin; *Prov.*

बहुबुधि करयि ता जारेन्हि बेचाधि
destruction comes to him who
displays excess of wisdom, *i. e.*,
too many cooks spoil the broth.

बेचापित, *adj.* pervaded: (*of time*)
completed.

बें, बेङ, a frog.

बेंच = बेच, *q. v.*

बेंत, a rattan.

बेकत (1), *adj.* discrete; manifest,
visible, apparent.

बेकत (2), *v. a.* to perceive, *Vid.* IV,
2, बेकतय हृदय लुकावय ज्ञान, your
heart perceives it, but conceals it
through shame.

बेकूफ, (بے کوف), a fool.

बेकर, (بے کور) *prep.* without; खाव बेकर,
without eating, without food.

बेगारौ, one who is compelled to give
forced labour; a "begári;" *Prov.*

मल भेल मैर्षा के बाघे चरलक, नहिं तें

बेगारौ पड़ितयि, it had been better
that a tiger should have caught

my Lord, than that he should
have been compelled to labour

forcibly.

बेक = बेक, *q. v.*

बेच, बेँच, *v. a.* to sell; (*Sal.* XIX.)

बेचै, *obl. form of 3rd verbal noun*
she went "to sell."

बेचव, sale.

बेटवा, बेटा, बेटुआ, a son.

बेटिआ, बेटौ, a daughter.

बेङ, a hedge, wall, *Prov.* लखी
बवेति कतउं नहिं बेङ, when good

luck once comes, no wall will keep
her out.

बेङा, a chain; difficulty, sorrow.

बेङ, *v. a.* to hedge, fence in, sur-
round.

बेङव, surrounding.

बेङौ, a granary, a place for storing
grain.

बेताल, बैताल, a goblin, demon.

बेदारल, *adj.* wounded.

बेदन, a wound, grief, pang.

बेनाली, a door-bar.

बेङुलि, a spot of silver fixed as an

ornament on a woman's forehead,
cf. बेदुली.
 बेध, *v. a.* to pierce, spear: to hook a
 fish: to kill.
 बेधव, piercing.
 बेन = बैन, *q. v.*
 बेनिष्ठा, बेनी, (1), small silver or gold
 spots on a woman's forehead,
which surround the टिकुली, or
 vermilion patch on a woman's
 forehead.
 बेनी, (2), a braid of hair, braided
 in a single braid and falling down
 the back like a tail, *as worn by*
a widow, and by a woman whose
husband is absent.
 बेपक्ष, *adj.* averse, against.
 बेवरजित, *adj.* taken away, abandoned.
 बेरहट, *or* बेरहटिया, the afternoon
 meal.
 बेरा, बेरि, time, hour, o'clock, कत
 कति बेरि, how much time is there?
i. e., how much of the day is left?
 time, repetition, एक बेरि, once.
 बेरिया, the afternoon.
 बेर, the tree cegle marmelos.
 बेरना, a rolling-pin; a potter's
 wheel.
 बेली, a kind of flower.
 बेझा, a prostitute; *Prov.* बेझाक पूत
 बलिष्ठ, a harlot's son has become
 as great a saint as Basishth.
 बेच, *adj.* good, pleasing.
 बेचनि, *adj.* full of passion, very amor-
 ous.
 बेचना = बेझा, *q. v.*
 बेचाह (1), *v. a.* (causal of बेच) to
 buy, purchase.
 बेचाह (2), बेचाहव, buying.

बैठ, *v. n.* to sit = बैस, *q. v.* *which is*
the more correct and usual form;
 to have nothing to do; *Prov.*
 बैठक बनियाँ की करे, रचि कोठिक
 घान खोदि कोठी धरे, a shop-keeper
 without custom employs his time
 moving his paddy from one box
 to another: बैठ *does not occur in*
Vid., बैस *being always used.*

बैठक, a seat.

बैठव, sitting.

बैठाह, *v. a.* to cause to sit; बैठा ने, to
 put on (clothes): *a Hindî form,*
the Maithilî being बैसाव, q. v.

बैताह, = बैताह, *q. v.*

बैज, बैज, a word.

बैर, a jujube tree.

बैरी, an enemy, (*Vid.* XVI, 4), *the*
enemy of Siv, the husband of
Párbatî, was Kám Deb, who was
the god of love, and was burnt
to ashes by Siv, and hence called
 अनन, the bodiless one: (*Vid.* XVI,
 5), *the enemies of the gods who*
were the sons of Aditi were the
 Daityas, *see* अहित, *and* तनय;
their preceptor (गुरु) was Sukr,
see गुरु.

बैल, a bullock.

बैस, *or* बैठ, *which latter is the less*
correct and less usual form, v. n.,
 to sit: *cf.* बैठ.

बैसव, sitting.

बैसाव *or* बरसाव, *v. a.* *the following*
forms are noted, Past Part.

बैसाओह, *Indecl. Part.* बरसाव, *and*
 बैसार, to cause to sit: to place,
 arrange: *cf.* बैठाह.

बैसाव, arrangement.

बोण, *v. a.* to load.
 बोणैल, load-bearing, a bearer.
 बोष, *v. a.* to notice, heed : console.
 बोषव, notice.
 बोरा, a sack.
 बोस (1), *v. a. and v. n., the following forms have been noted, 3 Simp. Pres.* बोस, बोसे, बोसार्चि, 2 *Imperat.* बोसल; 3 *But.* बोसत; *Past. Part.* बोसल; *Indecl. Part.* बोसि; *Pres. Part.* बोसैत, and बोसरत : to say, utter, (*of a bird*) sing : to speak : बोसल, that which has been said, a promise : *Prov.* बोसलख से बोसलख, फेरि नति बोसलख, you've said your say, now hold your tongue.
 बोस (2), बोसि, speech, word : promise : consoling speech.
 बोसव, speaking.
 बोषा, a boy.
 बोक, (*fem.* बोकि), *adj.* dumb.
 बोराख, *adj.* mad.
 व्यतौत, *adj.* passed away, elapsed.
 व्यनिवार (*Vid.* LI, 2, *चारि for metre), evil practices, debauchery, unchastity, adultery.
 ब्राह्मन (*Rem.* ब्राह्मनि), ब्राह्मण, ब्रह्मण, a Bráhmaṇ.

भ ।

भर, *see* चे.
 भंकेला, भकुषा, a pimp.
 भंवर, an humble bee.
 भकर, भकोष, *v. a.* to swallow hastily, to gobble : to eat greedily, to gorge oneself with.
 भकू, a fool.

भ्रम, *pudenda mulieris.*
 भ्रमजोगनी, a fire-fly.
 भ्रमता, one who has bathed in the Ganges and pretends to have become inspired ; *low caste men do this, and are much revered by their fellows for their pretended sanctity ; hence the proverb, बाँधि व धोर, से भ्रमता चोर, a fellow who does not even wash his privities, turns a prophet.*
 भ्रमनी, a sister ; (*Vid.* XVI, 3) the sister of Som, the moon, was Lakshmi ; Som was the husband of Rohini, who was the fourth daughter of Daksh, *see* दख, दुता, and पति ; Lakshmi took the bodily form of Rukmini, and as Rukmini her son (तनख) was Pradyuma, who again was an incarnation of Kám Dev ; Kám Dev's wife was Rati. *See* तनख, and चरही.
 भ्रमवा, a cloth to hide the privities
 भ्रमवान (*Vid.* V, 4, भ्रमवाने for मत्रे) God : Kṛishṇ.
 भगिना (= भागिना), a nephew.
 भनेदू, a runaway.
 भंन, भौंन, Indian hemp. a name of Śiv (*Vid.* LXXXII, 8).
 भज, *v. a.* to worship : to change money.
 भजव, worship.
 भंजौती, the village custom of exchange of services in ploughing.
 भड, a warrior, a hero.
 भडा, or भाटौ, a brick-kiln, a furnace.
 भट्टौ, (*Dim.* of भडा) a still, a place for distilling spirits.
 भकुषा, भंकेला a pimp.

संसार, a treasury, (*Vid.* XXX, 5) **सदन**
संसार, the treasury of love, *i. e.*,
pudenda mulieris.
सतीका, a brother's son, a nephew.
भद्रोष्ठा, भाद्र, the month Bhádo.
महा, *adj.* slow in intellect, a fool.
मन, *v. a.* to say, मन *or* मनहिं, *old* ३
pres. he says.
मनव, speech.
मनमनाचटि, a humming.
मनसा घर, a cook-room.
मनिता, the last line of a song, con-
 taining the author's name.
मवन, a house.
मन, *v. n.* to wander, *see* मन (2).
मनव, wandering.
ममर, ममरा, ममर, = मँवर, the humble-
 bee, *said to be fond of the*
jasmine; hence a lover, husband.
मघ (1), fear.
मघ (2), *see* जे.
भर (1), *adj.* full, full of: जग भर, the
 whole world.
भर (2), *v. a.* to fill, चंक्रम भर, to take
 a person in one's lap; *takes double*
accusative, घरनि बारि भर, to fill
 the earth with water: to com-
 plete, भरि having completed, *hence*
adverbially, till: to be filled.
भरती, a filling, a load: the being
 entrusted with a duty: enlist-
 ment.
भरना, land given in mortgage.
भरनी woof, *see* ताची.
भरम (1), an error, mistake.
भरम (2), भन, *v. n. and v. a.* to
 wander, to wander over.
भरल, *Past. part.* of भर (2), *used as*
adj. full.

भराचोम, भराचोमि, the wages of filling
 a hole.
भरि, भर, *adj.* whole, entire: *cf. also*
भर (2): filled with, covered with,
e. g. गळ इत भरौ, covered with
 scratches.
भरिवा, one who bears *or* carries.
भरोस, hope: the giving hope, con-
 solation.
भल, *adj.* good: true: भल संद good
 and evil, virtue and vice.
भलपन, भलार्, भलापन, goodness.
भलो = भल (*Vid.* XLV, 5), *q. v.*
भसम, ashes.
भसाव, *v. a.* to cause to float, *or* float
 away.
भसारव, floating.
भसिवा, *see* भास.
भुई, the eyebrow; *cf.* भौंच.
भार, भार, भार, a brother; *the first is*
the more usual form.
भाईजि, an elder brother's wife.
भाउर, a whirlpool, a circle, *v.* चक-
 भाउर.
भाषो, nature: price, rate of sale.
भाँग, the stimulating product of
 Indian hemp, bhāng.
भाँगठ, breakage; *Prov.* चरक भाँगठ,
 चर सासौ, the plough is broken,
 repair it.
भाँज, a trace, indication.
भाँड, a pimp: a rogue: a large
 earthen pot.
भाँडपन, भाँडपन, roguery.
भाँति भाँती, form, shape, appearance.
भाच, *v. a. and v. n.* to say, speak.
भाचव, speech.
भ खा, भासा, speech, words; dialect.
भाम (1), fortune, good luck.

भाग (2), *v. n.* to run away, flee ;
 भागल दल, a defeated army.
 भागिन, a sister's son.
 भागी, भागी, = भडा, *q. v.* [rent.
 भाडा, (भाडक), hire, price of labour :
 भात, boiled rice ; food.
 भातिज, a brother's son.
 भाषी, a furnace = भाठी.
 भादव, = भदौषा, *q. v.*
 भाव (1), *v. a.* to say, to speak : to
 appear ; resemble : to be dissipated,
 dispersed.
 भाव (2), *or* भावै, *for metre*, speech :
 a saying, a word.
 भावव, speech, &c.
 भाव, भाव (1), nature : love.
 भाव (2), *v. a. and v. n.* to like, love :
 to please.
 भावव, affection.
 भाविनि, a wife.
 भार, a burden ; hire : wages.
 भारी, *adj.* heavy : great, important.
 भास, the forehead.
 भासा, a spear.
 भासु, a bear.
 भाव, *see* भाव.
 भाष = भाष, *q. v.*
 भास, *v. n.* to float ; भासल जा (*Sal.*
 XVIII) *or* (*id.*) भसिषा जा (*cf.*
 दिषा, कषिष, *and the Bangálí*
form of the compound), to float
 away, be washed away.
 भासा, = भासा, *q. v.*
 भिङ्गवा = भौङ्ग, *q. v.*
 भिष, भिषिषा, भिषिषो (*Ná. III*),
 भौषि, alms.
 भिजल्लव (*Fem. •लव*), *Participial*
adj. wet.
 भित्तरी, *adv. & prep.* inside.

भिति, भिति, भौति, a wall.
 भिनसर, भिनसरवा, dawn, morning.
 भिनाउखि, separation.
 भौङ्ग, भिङ्गवा, the mound round a
 tank.
 भौषि = भिष, *q. v.*
 भौष, light friable soil suitable for
 growing spring crops.
 भौति (1), fear ; (2), = भिचि *q. v.*
 भौन, *adj.* separate, separated.
 भौस, (*Fem. भौसा* (*Vid. VII, 3*),
adj. fearful, terrible.
 भौसैन, name of a king.
 भौर, *v. a.* to tie.
 भुङ्गवा, भुङ्गवा, भुङ्ग, the earth, ground :
 floor, भुङ्गवा पर बैसल, seated on the
 floor.
 भुङ्गव, *v. n.* to wither.
 भुज, the arm, hand.
 भुजंग, a serpent.
 भुजंगपति, Sesh, the lord of serpents.
 भुतल, the earth : भुतल लपति, the
 Demon Bali.
 भुतिषा, *v. n.* to lose one's way ; *Prov.*
 जोलहा भुतिरेल्लव तीची खेत, the
 Jolhás lost their way in a linseed
 field ; *Linseed, in flower by moon-*
light, looks like water ; and there
is a story about a number of Jolhás
(who are notorious fools) swim-
ming across a linseed field and
losing each other.
 भुवव, the world : *there are said to be*
fourteen worlds : hence भुवव, also
means 14 ; similarly रिनु (a season)
means 6, and when a person says
he will take 14 + 6, he means 20
i. e. बीस, which also means poison,
(Vid. LIX, 1).

भुलवा, a store-house; *Prov.* झूठ
 होइ मुसुमुखावहिं ठाड a horse when
 he gets loose, goes back to the
 chaff-house.

भुज, *adj.* light brown.

भुझा, or भुझी, chaff.

भुरवा, भुरै, the earth = भुरैवा, *q. v.*

भुजव, भुजव, ornaments.

भुजल, *adj.* hungry.

भुजोल, geography.

भुजा, parched grain.

भुजी, *adj.* burnt, dry; *Prov.* घर भुजी
 भाँज न, बौबी फोँकधि चूड़ा, there is
 not even dried bhang in the house,
 and the lady is gobbling *chūrā* in
 public, (*i. e.* is extravagant): *cf.*
 फका.

भूत, a ghost, a portent.

भूर, a hole.

भुवव = भुवव, *q. v.*

भेषानक, *adj.* fearful, terrible.

भेट (1), an interview: deserts.

भेट (2), भेट, *v. a.* to meet.

भेटव, a meeting.

भेजाव, *v. a.* to send; *the more usual*
word is पठाव.

भेद, a secret.

भेदिचा, a spy, busy-body; *Prov.*
 घरे भेदिचा, लंका जरि जेस, through
 a spy in the house Lankā was
 burned.

भेस, a beetle.

भेर, *adj. & adv.* exceeding: very,
 भेर खतल, sound asleep.

भल, भेलाच, भेलाच, *&c.*, *see* हो.

भेलौकी = भिलौकी, *q. v.* a preliminary
 tour of visits paid by a bride or a
 bridegroom to her or his relations,
 two or three days before the mar-

riage. *It is the custom for the*
person visited to give the visitor
a present. भेलौकी भाँज, to ask for
 a wedding present; hence, to go
 on this tour of visits.

भेस, form, appearance: dress: dis-
 guise.

भे (1), भे जेस, *see* हो.

भे (2), fear.

भेस, भेसा, भेसा, a buffalo; *Prov.* भेस
 बुद्धवकही, नासो कुँजलिचा, the buf-
 falo is only a fool, and you've
 given it a grand name,—Kunja-
 liā.

भैरव, *adj.* terrible.

भैरुर, भैरुर, a husband's elder brother
with whom the wife cannot speak;
 a younger brother is देखोर, *with*
whom she can speak; *cf.* भोजाद.

भोज, *v. a.* to enjoy.

भोजव, enjoyment.

भोजन, the act of eating.

भोर, morning, dawn.

भो, *see* हो.

भौच, *obl.* भौञ्ज, the eye-brows; *cf.*
 भञ्ज.

भोजाद, an elder brother's wife; a
 wife is only allowed to speak to
 her husband's younger brethren,
 and often has an intrigue with
 one of them, hence the *Prov.*
 बुद्धवकहाक वड सभ क भोजाद, the
 wife of a fool, is elder brother's
 wife to every one in the village;
cf. भैरुर

भोरी, a whirlpool.

भनर, the humble-bee.

म

मैं, में, मैं, मैं, *postp.* in ; *the first and last are not used by Vid., the second and third, each once.*

मंडर, मंडल, मँडरि a circle : the circle of light in the clouds round the moon.

मँह, *postp.* amidst, among, *see* मैं.

मँहनी, scarcity, famine.

मकर, Indian-corn.

मकफूल, (مکفول), *adj.* mortgaged.

मकरा, a spider.

मकरंदा, nectar, honey : a bee.

मकुना, a male elephant with small tusks.

मखमल, velvet ; *Prov.* मखमल मैं भुंजक बसेबा, sewing of (coarse thread made of) *bhunj* grass on velvet : *i. e.*, incongruity.

मची, a fly ; *Prov.* से मुड़ करी, जे मची चाय, where is the treacle that the flies ate, (*a man offers frivolous excuses for not providing sweet-meats for his friends*).

मग, a path.

मगद्वि, *see* मँग (2).

मगन, *adj.* plunged : (*of the heavenly bodhis*) set : pleased, delighted.

मगनीक, one who gets a thing for nothing, a swindler, a bilker.

मगर, a beggar, one who begs : *Prov.* चाय मिथौ मगर, द्वारे दरवेस, the *Miyā* is really (as poor as) a beggar, (and yet he pretends to be rich and has) his doorway full of beggars, (who have come for alms).

मगध, the kingdom of Magadh, or south Bihár.

मगदिचा, *adj.* of or belonging to Magadh, an inhabitant of Magadh.

मगाव, मंगाव, or मगाए दे, *v. a.* to send for ; *also* = मँग, *q. v.*

मगारव, a summons.

मघा, name of the tenth *Nakshatra*, or Lunar mansion.

मंगडीका, an ornament for the forehead, *cf.* मँग (1).

मंगनी, borrowing : a Muhammadan betrothal ; *Prov.* चउ मंगनी, पउ विचाए, the marriage took place immediately after the betrothal, *i. e.*, there was indecent haste.

मंगल, *adj.* propitious, fortunate.

मंगा = मँग (1), *q. v.*

मंगाव, *see* मगाव, मँग.

मंगेचि, *see* मँग (2).

मचिचा, a seat, chair.

मच्छर, a mosquito.

मचै, a son, whose elder brothers have died ; *Prov.* मचैक माय पच रोम पचै, the mother of a *machhai* bears the sorrow of losing sons.

मजर, a cluster of blossoms, *especially of the mango*.

मजिसा, *adj.* middle, intermediate : the middle of three brothers, or the second of four brothers.

मञ्जोतर, the cord, or string connecting two *pálos* or bullock yokes.

मटकी, an ogle, wink.

मठा, a kind of buttermilk ; *Prov.* (*of a man who has once burnt his mouth with hot milk*) डूचक हरेँ. मठा फूकि पीवी through fear of its

- being (hot) milk, he blows on the buttermilk before he drinks it, *i. e.*, a burnt child dreads the fire.
- मठिषा, a temple.
- मङ्ग, मङ्ग, the head, मरि मङ्ग, having filled the head, carrying a load on the head.
- मङ्गुली, *v. n. 3rd Pres. irreg.* मङ्गुली है, to hang about a place, to hover over it, (*of a bird*).
- मङ्गुरा, a slip of bamboo which goes round the edge of a round winnowing basket, acting as its side, *see* रूप.
- मङ्गुवा, a small house open on all sides in the centre of the court-yard of a house, erected at the time of various festivities, as marriage, &c.
- मङ्गुषा, a grain, (*Artinissia vulgaris*) much eaten by the poorer classes of Tirhut.
- मङ्गुषा, a hut.
- मङ्गुडी, a hut, house: *hence the name of the sub-division सीतामङ्गुडी* "Sita's hut."
- मजिस्टर, (*English*) a Magistrate.
- मङ्गि, मङ्गि, a jewel: a diamond.
- मङ्गिमय, *adj.* composed of jewels.
- मङ्गल, मङ्गल, मङ्गुलि, a circle; चाँद मङ्गल, the circle of the moon.
- मङ्गल, opinion; a person's sect.
- मङ्गली, mother, a common word used by the lower castes.
- मङ्गि (1), mind, opinion.
- मङ्गि (2), *imperative prohibitive particle*, do not.
- मङ्ग, *v. a.* to churn: to cause to foam, or boil.
- मङ्गव, churning.
- मङ्गा, the head.
- मङ्गुरिषा, an inhabitant of Mathurá.
- मङ्ग, wine.
- मङ्गकल, *adj.* intoxicated, mad.
- मङ्गति, (१२०), help, assistance.
- मङ्गन, Kám Dev, the god of love.
- मङ्गान्ध, *adj.* (*from* मङ्ग + आन्ध *for* आन्धर) *Vid.* XXXVIII, 1, *Instr.* मङ्गान्धे *for* मङ्गान्ध; blind with passion.
- मङ्गु, honey, nectar.
- मङ्गुकर, a bee.
- मङ्गुजीव, *adj.* whose life depends on honey.
- मङ्गुपान, a draught of honey.
- मङ्गुपुर, the city of Mathurá.
- मङ्गुर, *adj.* sweet.
- मङ्गुरपति, मङ्गुरापति, (*for* मङ्गुरापति), name of Kṛishṇ.
- मङ्गुराच, (*or* •रासे *for* metre) *adj.* full of honey.
- मङ्ग (1), *old loc.* मङ्गि, mind: memory
- मङ्ग पाव, *v. a.* to remember: heart: attention, मङ्ग दय, *or* है, having paid attention, attentively: the desire of one's heart, मङ्ग चोद चङ्गि, a desire has arisen, चङ्गन मङ्ग, wilfulness, मङ्ग मरि, with all one's heart, मङ्ग पुरा, *v. n.* to fulfil one's heart's desires, मङ्ग पुराच, *v. a.* to fulfil another's desires.
- मङ्ग (2), a measure of weight, a "maund."
- मङ्गमर, *adj.* pleased at heart.
- मङ्गमङ्ग, मङ्गमङ्गि, the disturber of the mind, love.
- मङ्गसिञ्ज, that which is born in the heart; love.
- मङ्गसुषा, *v. n.* to boast, to boast

about; *Prov.* मनस मनसुरेकन्हि, सँ बेन से परेकन्हि when he was boasting of his bravery, he ran away on account of a frog.

मनसँ, *old loc. of मन* (1), *q. v.*

मनाहन, (*Vid* LXXXII, 8) Menaká the mother of Umá, or Párbatí, the wife of Sib; *this is the traditional interpretation; but the word appears to be really a voc. fem. of the Bhojpúri word मनर, 'men'* It would then mean, 'O Lady.'

मनि = मनि, *q. v.*

मनुस, मनुस, a man.

मनुसीठ, manliness.

मनोमस, born in the heart: love.

मनोरस, heart's desires.

मनोरस, *adj.* lovely.

मंद, (*or मंदा for metre*), *adj.* bad; vile, base, mean; मंद सभास, evil company; मंद हो to become corrupted: gentle, slow.

मंदिर, a temple.

ममहर, ममहरा, a maternal uncle.

मस, *adj.* composed of, made of.

मर, *v. n.* (*the following forms are noted; 1, Prosp. Cond. मरिरे; 1, Simp. Pres. मरौ; 3, मरस; 1, Fut. मरस; 3, मरत, also a Bhojpúri plural form used by Muhammadans मरिरे is found; 3, Retro. Cond. (F. 39) मरते for मरते; Past. Part. मरल, मुरल*): to die, be killed; *Prov.* मुरल (obl. of मुरल) पूतक बडत नाचौ, a dead son has many names, *i. e.*, the dead are always spoken of in affectionate terms; मरै केँ मन मरिँ, उठि उठि बैठौ, you evidently don't

intend to die, for you keep sitting up, (*said to a convalescent*).

मरहर, a cemetery.

मरना (*Sal* XV), a *future participle passive* of मर, *lit.* it is necessary to die, चाखिर मरना, in the end a man must die.

मरस, dying.

मरस, a vital part, मरस मार, to inflict a mortal wound.

मरसीया, name of a class of songs celebrating the deaths of Hassan and Husain, sung at the Muharram festival by Muhammadans.

मरौ, a mortal, मरौ भुवन, the world of mortals, the earth.

मस, *v. a.* to rub, shampoo.

मसल, shampooing.

मसिन, *adj.* black, dark, solid: sad, melancholy.

मसाला, *see* मसाला.

मसहरौ, (مسحرى), caresses; *Prov.* हाव मसहरौ, मोर जौ आरबहि, cease caressing me, it is killing me.

मसान, a burial-ground: any lonely place, *Prov.* हरौ चा मसान जा, if you eat oil-cake (*which has purgative properties*), you will have to retire; *i. e.*, a bad result follows a bad action.

मसालची, a torch-bearer, *Prov.* वेसु जर वेसुके, मँडि फाडे मसालचीके, the oilman's oil is being burnt, and the masálchí is distressed about it; *i. e.*, he is a busybody.

मसाला, मसाल, (مسال) spices, sweetmeats, Kábuli fruits.

मसिकौत मार, a first cousin, the son of one's mother's sister.

मसिन्दानी, an ink-pot.
 मसी, ink.
 मसक (1), smell, odour.
 मसक (2), *v. a.* to smell.
 मसकव, the act of smelling.
 महत्, *adj.* great; *Prov.* महत्तक घर
 संततिक वास, good men dwell in
 the houses of the great.
 महतरौ = मतारौ, *q. v.*
 महफ्दा (مهافة), a litter for women.
 महाजन, a banker.
 महाभय, *adj.* very frightful.
 महामूंग, a kind of pulse, *phaseolus*
mungo.
 महाशक्ति, a great accomplishment.
 महिमा, greatness, majesty.
 महिषी, a buffalo.
 मऊ, मऊवा, the *Bassia latifolia*,
 "mowa."
 महेस, a name of Śiva : a name of
 Kṛishṇ.
 माह, मार, मार, a mother.
 माँ, *postp.* in, *see* में.
 माँ (1), संभा, the parting of a
 woman's hair.
 माँ (2), संभाव, मभाव, *v. a.* the
 following forms are noted; 3.
Simp. Pres. माँ; 1. *Fut.* माँव; 3.
Pres. मनेवाहि, मगर्ह; *Indeol. Part.*
 माँनि : to ask for, demand : beg for,
 yearn for, desire, want.
 माँव, asking.
 माँनी, the bow of the boat, *where there*
is a comfortable seat, hence Prov.
 अनिका सेवा मरिं, से अनिके माँनी
 सवार, the fellow who hasn't money
 to pay his fare, takes the most
 comfortable seat in the boat.
 माँनी, माँनी, a fly.

माँन, the midst, middle : the waist.
 माँनी, a wild man, a man of the
 woods : the steersman of a boat.
 माँनी, earth, clay.
 माँरि, मँर, मँर, the circle of light
 in the clouds round the moon ;
 सन माँरि कूरि पानि, कूरि माँरि
 सन पानि, if the circle is near
 the moon, rain is afar off, and
vice versa.
 माँच, माँचा, the head.
 माँच, *prep.* in, *see* में.
 माच, *v. a.* to impress, to leave an
 impression upon, *as of a foot in*
soft earth, or of a pair of female
breasts over her lover's heart.
 माचव, impression.
 मागु, a woman.
 माची, a chair = मचिचा.
 माची = माँची, a fly.
 माचिच = मचिचा, *q. v.*
 माचि, माचि, earth, clay.
 माड़, *v. a.* to knead, shampoo.
 माड़व, shampooing.
 माड़ी, over-boiled rice.
 मातर, *added to present participles*
as follows चवैत मातर, immediately
 on coming.
 मातल, (*fem.* मातलि), *adj.* intoxi-
 cated.
 माता, मातु, a mother ; मातु पिता,
 parents.
 माथ, माथा, the head.
 माधव, माधो a name of Kṛishṇ : *hence*
generally, a beloved one, a husband :
 the month of Baisákh (April-
 May) : the seventh lunar day of
 the month (*Vid.* LXVI, 1).
 माधव सिंह सोवरना, a drinking cup

after the fashion of Mádhav Síh.

A sobarná.

भाषी = भाष्य, *q. v.*

मान (1), *or* (*Vid* LXXVII, 4) माने *for metre*), pride, anger: self-respect.

मान (2), *v. a.* to honour, reverence, प्रतीति मान, to trust: to consider.

मानव, honour, fame.

मानस, the mind, the heart: मानस धाम, soul-abiding.

मानि, respect, reverence, अधिक मानि सच्चिन्, respectfully: pride.

मानिक, a ruby.

मानौ, (*fem.* मानिनि), *adj.* proud.

मानुष, मानुस, a man.

माम, मामा, (मासक), (*fem.* मामौ), a maternal uncle.

मार, *v. a.* to strike, smite, kill; *Prov.*

मारै सिपायौ, मार्चौ जमादारक, the soldier fights, and his captain gets the credit.

मारव, a blow.

मारामारि, मारि, a fight: *Prov.* उल्टे

चौर मारामारि, although a thief, you turn round and fight (*a thief's business being to run away*), *spoken of one who refuses to admit himself to be in the wrong.*

मारक, *adj.* quarrelsome.

माल, (*fem.* मालिनि), a Dusádh surname.

मालति, the jasmine.

माला, a garland. [lord.

मालिक, (مالك), a landowner, land-

मालिन, *see* माल.

मास (1), (*Vid.* LXVI, 4, मासे *loc. but in* LXVI, 5 = मास *for metre*), a month, मास मास कै, every month.

मास (2), मास, flesh.

माहाराज (*F.* 32), a great king, a Mahárájá.

मिर्चा, a Muhammadan title.

मिच्चाव, *v. a.* to press, squeeze.

मिच्चाव, *v. a.* to put out, extinguish (a light).

मिच्चारव, extinguishing.

मिठ (*fem.* मिठि), मौठ, *adj.* sweet.

मित, *adj.* measured, under restraint, (*F.* 7) चित मित राख, to keep in one's proper senses; *this is probably incorrect for चित मित, in which मित would mean 'friendly,' the whole meaning 'Chitrá did not keep his mind well-disposed.'*

मिन, a fish, *poetical for मौन q. v.*

मिथिला, the country comprised between the Himálaya mountains on the north, the Ganges on the south, the Gandak river on the west, and the Kośi river on the east; मिथिलापति, मिथिलेश, the Lord of Mithilá, the present Mahárájá Bahádúr of Darbhaugá.

मिनती, reverence, prayer.

मिल, मौल *v. n* (*the following forms are noted*; 3, *Simp. Pres.* मिलै, मिलय; 3, *Fut.* मिलत, मिलताव, मिलतयि; 3, *Retro. Cond.* (*F.* 4) मिलते *for* मिलतै; *Past. Part.* मिलल: to unite; to meet, be found by, मिलल मुरारि, *lit.* (by you) Murári will be found, *i. e.*, you will find Murári: to find (*rare*): to yield to caresses, (*Vid.* XXX, 3), मेखि न मिलय, union cannot take place.

मिलन, मिलव, union, caresses.

मिह्वाव, *v. a.* to cause to meet, to join : to add, (*Vid.* XVII, 4) add the number of directions, 10, to the number of the Vedas, 4, and add to them half the number of the faces of Brahmá ($\frac{1}{2} = 2$); *see* दौस.

मिह्वाव, joining.

मिह्वाव, union, confederacy; *Prov.*

माय मोषारें मिह्वाव, डेडव पाणि दुहाव, the cow and the milkman are confederates,—with (-out the pail leaving) his knee, she lets him milk water into it.

मिह्वित, मिह्वु (*Vid.* LXXII, 1), *adj.* tied, joined.

मिची, black dye: collyrium; *cf.* मची.

मौड़, *v. a.* to grind, knead, shampoo; *cf.* माड़.

मौड़व, grinding.

मौन, a fish; *in Vid.* XXIX, 10, the girl's eye swimming in tears is compared to a fish swimming in water, and the struggles of the fish when hooked, to the rolling of her eye: the fish sign of the Zodiac, which is represented by any word commencing with प, hence (*Vid.* LIX, 4.) = पार, a foot, *cf.* पिंच.

मौन, (*Sal.* XIII) *v. a.* = मिह्व, *q. v.*

मुरख, *see* सर.

मुँह, मुँही, the mouth (*F.* 6, the word should be मुँह for the sake of metre).

मुँह, the face.

मुकता, a pearl.

मख, (*old abl.* मुखडँ), the face: (*Vid.* XVII, 4) Brahmá has four faces, *see* विधि, दौस, and मिह्वाव:

the mouth, or even the lips (*Vid.* XXXV, 5): at end of an adjectival compound takes a fem. मुखि, *e. g.* *Vid.* VII, 7.

मुखमुधि, that which cleanses the mouth, betel-nut; *Prov.* मुखमुधि न प्रकार, तनिका खडिखातक बड़ चमतकार, he can't afford to give his guest even a piece of betel, and yet he escorts him out of the house with as great pomp as if he had been actually entertaining him.

मुखिषा, मुख, a leader, headman.

मुगदर, मुंगर, a club.

मुग्ध, मुग्ध, *adj.* passionately in love.

मुंगर = मुदगर, *q. v.*

मुडाव, and मुडार दे, to shave, to shave off.

मुङ्गी the head; *see* मुङ्ग.

मुत, *v. n.* to urinate.

मुतव, urinating.

मुतना, one who urinates much.

मुतवास, a desire to make water.

मुदित, joyful, filled with joy.

मुदै, मुदै, (مُدعي) an enemy, very common in this sense.

मुदैगिती, enmity.

मुनख, *adj.* closed, shut up; *more properly* मुनख, *see* मुन.

मुनखर, *adj.* silent, without sound.

मुनि, मुनि, a saint (*old Gen. Plur.* *Vid.* I, 2, & XXIII, 4, मुनिडँक).

मुरगा, (*Fem.* मुरगी), (مورغ), a fowl; *Prov.* एक खेर मुरगी नो खेर मसाला, (a man who puts) nine seers of spices to one seer of fowl.

मुरखा, *v. n.* to faint.

मुरखारव, fainting.

मुरत, मुरति, an image; idol.
 मुरदा, (مردة) a corpse: the dead.
 मुरारि, मुरारी, a name of Krishn.
 मुबब, a fool; *Prov.* मुबबब छाडी
 मीभ कपार, a fool's stick hits you
 on the head: *i. e.*, only fools use
 weapons; *cf.* मुबे.
 मुकक, *v. n.* to smile.
 मुककब, मुककौ, a smile.
 मुसरौ, a mouse; *see* मूस.
 मुसबड़, a wild man, a man of the
 forest: name of a low caste.
 मुसा, *see* मूस.
 मुसुक बाबह, to tie a person's elbows
 behind his back.
 मुब, मुब, the face.
 मुड, मुड, मुडौ, the head.
 मुन, *v. a.* to shut up, close: *Past*
Part. मूनल or मुनल (*Vid.* XXX,
 5), shut, closed.
 मुनब, a closing.
 मुनि = मुनि, *q. v.*
 मूर, a root: principal (of a loan).
 मुबे, a fool; *cf.* मुबब.
 मुबपन, foolishness, clownishness.
 मूस, मूसा, मुसा, a mouse: *nursery*
nonsense-rhyme, कसाक धोकड़ी
 मुसाक कान, मरि मरि धोकड़ी पवन क
 बान; तँभर धोकड़ी गेल पुन फाटि, दस
 दिस तबन पवन गेल पाटि, a coarse
 canvas bag, and a mouse's ear;
 fill the bag with wind and bring
 it here: therefore (*or perhaps*
 being filled therewith) the bag
 burst, and the wind spread in all
 directions: *this rhyme is also sung*
by grown-up people to bring a
breeze, and forms part of a curi-

ous alphabetical rhyme called the
बासाकान, or "Incantation of
Wind," which is of much popu-
larity in Mithilá.

मूसर, a pestle for beating grain in
 an कबर, or mortar.

मुनसद, musk.

मँ (1), *Pro*, 1st pers.; only used in
 poetry and sometimes by Muham-
 madans; the following forms have
 been noted; *nom.* मँ; *abl.* मोदि,
 मोदौ (*lengthened for metre Vid.*
 LXXVIII, 5), मोर; *gen.* मोर; the
 form मोरा is also found, but only
 as an oblique genitive, or (*twice*,
Vid. LV, 6, and LXIII, 2) with
 the final vowel lengthened for the
 sake of metre; from this oblique
 gen. should be distinguished the
 general *abl.* form used as a dative
 of possession, *e. g.* नदिँ मोरा टका
 चदि, (*Vid.* LXXIX, 13). to me
 there is not money, I have no
 money; मोर has a rare *fem.* मोरि;
 मोरि only occurs once in *Vid.*
 XXXI, 1, but it is there
 certainly *masc.*, the *fem.* form
 being used for rhyme (*cf.* बसरि,
 LXIII, 3): the quantity of the
 मो in मोर is usually short; in
Vid. it is twenty-five times short
 and only four times (XXXII,
 3, XXXV, 3, LXII, 3, LXV,
 1) long; मोरा has always both
 syllables long except in the loose
 metre of LXXIX, 13, where both
 are short; the मो in मोदि is always
 short in *Vid.*; in the one place

where मोची occurs, both syllables are long: वन (*q. v.*) the modern prose form of the pronoun is really a plural of मैं: I.

मं (2), the sign of the loc. in; see मैं.

मड, डेड (1), (*English*), a mate, captain of a gang.

मेव, a cloud.

मेजर, (*English*), a Major.

मेड, (2) *v. n.* to be rubbed out, or off, to disappear, also मेड जा, and मेडल जा.

मेडब, a being rubbed out.

मेटाव, or मेटार दे, *v. a.* to rub out, expunge.

मेथिलापुर, the city of Mithilá.

मेथुरा, the city of Mathurá.

मेदनि, मेदनी, the earth: the ground: a kind of plant eaten with gánjá.

मेध, mount Meru, the abode of the gods.

मेदि, union, see मिद.

मेध, मेधा, a cloud: the central upright pole of a threshing-floor.

मेहर, मेहराव, a woman, a wife.

मेथिल, *adj.* of or belonging to Mithilá.

मेना, (*English*), miner (*in* Sappers and Miners).

मेरन, the cord which ties the pálo or yoke of a plough to the chauki.

मेस, *adj.* dirty.

मैं, मैं sign of loc., in; see मैं (2).

मैंच, a moustache.

मैंर, the turn or bend in a road or stream.

मैंरवाच, the driver of cattle in an oil-mill, who goes round with them.

मैंच, मोच, a mosquito, a gad-fly.

मोकामा, the town of Mokámá in the Patna district.

मोच, मोचा, a pad or buffer tied along the two door-posts of a person's house, and made of straw, against which the two edges of the *fatí* door can rest.

मोगल (مغل), a Mughal.

मोडार, fatness.

मोति, मोती, a pearl.

मोतिहार, a pearl necklace.

मोतीराम, name of a brother of Salhes.

मोदवती, the wife of Rághab Síh (?): her name occurs only in two of *Bidyápati's* poems, Nos. 75 and 76.

मोनिन, a Mubammadan weaver.

मोर (1), see मैं (1).

मोर (2), a peacock.

मोरन, the territory between north Tirhut, and the Himálaya mountains, now in possession of Nepal.

मोरा, मोरि, see मैं (1).

मोस, a mosquito, = मैंच.

मोसाफिर, (مسافر), a traveller.

मोसि, ink.

मोहन, a name of Kṛishṇ.

मोहर, (مهر), a seal.

मोहरिर (محرر), a writer, a *muharrir*.

मोधि, see मैं (1).

मैं=मैं, मैं (2), *q. v.*

मैंची, a mother's sister; *Prov.* चिन्ह नहिं जान, मैंची मैंची करव, I am not even acquainted with you, and you call me "Aunt, aunt."

मोहन, death.

मोनी, a woman.

मोनि, silence: मोनि वच साच, to bear a thing in silence.

त्रिजिहिरा, name of the fifth Nakshatra, or lunar mansion.

य

NOTE. *Many words occurring in the Chrestomathy and beginning with य, will be found in this Vocabulary beginning with ञ, like which an initial य is almost always pronounced.*

यजमान, see ञजमान.

यत्न, see ञतन.

यदि, see ञदि.

यदुकुल, the family of Yadu, to which Krishna belonged who is hence called यदुकुल सुंदर, the beauty of the house of Yadu, यदुनाथ, the lord of Yadu, यदुवास, the child of Yadu, and other names.

यद्म, see ञय.

यद्, for र्, this, also particle of affirmation, yes.

युग, see ञुग.

युगल, see ञुगल.

यव, (fem. युवति) *adj.* young, youthful.

योग, see ञोग.

योगमंत, see ञोगमंत.

योग्य, see ञोग.

योजन, see ञोजन.

र

ररनि, night.

रंङ्गपन, the state of a widow, widowhood.

रखलन्हि, रखितऊँ, &c., see राख, (2).

रखवारो, guard, watch.

रखाव = राख (2), *q. v.*

रखइ, *v. a.* to rub.

रखइव, rubbing.

रखुपनि, a name of Rām.

रंज (1), (*or रंजे for metre*), colour, hue, रंज रंज, रंज विरंज, of varied hue: beauty: delight, pleasure, रंज कर, to indulge in pleasure: a melody.

रंज (2), *v. a.* to paint.

रंजव, colour.

रंजाव, *v. a.* to get painted, नाक रंजाव, to have one's nose painted, see नाक.

रंजाएव, a getting painted.

रख, *v. a.* to make, construct: adorn.

रखव, a making.

रखा (*F. 13*), *incorrect for रखा*, protection, which is required both by sense and metre.

रख, dust: menstrual excretion, see बीज.

रखनी, the night, रखनीकर, the moon.

रखपूत, a Rājput.

रख, *v. n.* to wander, to go.

रखव, wandering.

रखना, the act of wandering; रखना रखौलन्हि, he has caused to wander.

रखाव, *v. a.* (3 *Past.* रखौलन्हि) to cause to wander.

रखपन, actions of a Rāj or Sūdra, meanness.

रखन, a jewel.

रखल, *adj.* beloved.

रखि, amorous sport, dalliance: name of the wife of Kām Deb: the pleasures of love personified, sexual pleasure.

रखौली, *adj.* moonblind, a myope, *Prov.* जोत्र करे तेँ रखौली खाव, when

a man has to perform a penance (a generous action), he becomes a myope (i. e., lazy).

रनी, a grain, a speck, a small portion.

रथ, a chariot.

रत्न, a tooth.

रत्नकद, verbal quarrelling.

रत्न, battle, the field of battle.

रत्न, v. a. to sound.

रत्न, adj. tinkling, sounding.

रवि, the sun.

रबी, the spring-crops, रबीरावे, spring-mustard.

रमस (1), passion, vehemence: sexual pleasure: passionate caresses.

रमस (2), v. a. to be passionate: to smile.

रमसव, passion.

रम, v. a. to enjoy.

रमनि, रमनि, a pleasing, or beautiful damsel.

रमव, enjoyment.

रमाना (رمانا), sending, despatch.

रस, juice, nectar, honey: flavour, essence: love: enjoyment, pleasures of love: relish.

रसमंत, adj. full of love.

रसमय, adj. full of juice, sweet.

रसिका, a gallant, a lover.

रसिक, adj. ingenious, clever: appreciating.

रस, v. n. the following forms have been noted; 3 Simp. Pres. रस, रसय, रसे, रस; 2 Imperat. रस, रसेन्धि; 3 रसयु; 3 Fut. रसत; 3 Periphrast Pres. रसरधि, रसेषधि; Past Part. रसत; 1 Past, रसतई; 3 masc. रसत, रसते, रसतार: fem. रसति and रसि, to remain;

abide: be: become: the simple present is used as an auxiliary of the Imperfect tense of other verbs, see Grammar.

रसत, the wheel fixed at the top of a well.

रसक, one who has dwelt long in a place, an old inhabitant.

रसि, रसि, रसि, a widow, Prov. रसि कसचै जीवक अंजाल, the fine airs of a widow are the troubles of her heart, an allusion to the wretched condition of widows in India.

रास (1), ashes.

रास (2), and रासाव, v. a. (the following forms are noted; 3 Simp. Pres. रास, रासधि, रासि (F. 73); 2 Imperat. रासत, रासौ, रासु, रासु; 1 Fut. रासव (also in Letter as 2 Imperat.); 1 Retro. Cond. रासितई; 1 Past. रासतई, रासत; 3 रासति, रासत; Indekl. Part. रासि, and रासाव): to place, to lay: to place one's affections: to put by, collect: keep, retain, have: to agree to: (Vid. III, 6)? to perform, अनुरोध रास, to comply with requests, which is the pandits' explanation; I would, however, translate, lay (the burden of performing) great obligations upon the great: रासाव से, to arrange, (hair, dress, &c.)

रासस, a demon, a goblin, a Rákshas.

राम, रानि, colour, tint; रानि कर, to colour, paint.

रासन, and रासन सिंद, name of a king of Mithilá contemporary with Bidyápati, his name occurs in Vid. LXI, 5, and LXXVI, 10, see p. 41.

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be: become: *the simple is used as an auxiliary Imperfect tense of other Grammar.*

wheel fixed at the top of a

who has dwelt long in a old inhabitant.

राशि, a widow, *Prov. रां दुक कंजास*, the fine airs were the troubles of her *allusion to the wretched of widows in India.*

रखाव, *v. a. (the follow- are noted; 3 Simp.*

राखि, राखि (F 73);

राख, राखी, राख, राख;

(also in Letter as 2

Retro. Cond. राखिनडे,

डे, राखल; 3 रखलनि.

Pl. Part. राखि, and

ace, to lay: to place

is: to put by, collect:

have: to agree to

to perform, *बनगंध*

ly with requests,

पण्डिते' explana-

however, translate,

em of performing)

ns upon the great

range. (hair, dress,

goddin, a *Kikkolas.*

tant, *राशि वर, to*

रां name of a king

contemporary with

name occurs in *Pih*

CXVI, 10, see p. 41

atira, or

राज (1), a kingdom : a king.
 राज (2), *v. n.* to shine.
 राज कुमार, (*fem.* कुमारी), a prince.
 राजा, a king.
 राजित, *adj.* shining, splendid.
 राड़, a low-caste man, a Súdra, *Prov.*
 राड़ राड़ बड़ बेरी. नित्य लै डी फेरै.
 cattle, Súdras, wives, and maid-servants, always want the cudgel ;
 राड़ लबो हथो मास ने भेट, a low-caste labourer (goes away) to make water, and you won't see him again for six months: *i. e.* they are always making excuses to get away from their work :
 ब्राह्मणक नाम सँ राड़ पजिबाड़ can a Súdra be a genealogist in a village of Bráhmans ?
 राड़ी, a kind of thatching grass.
 राधि, a widow, = राँड़ि *q. v.*
 राति, (*gen.* रातुक, *Sal.* XXI), night,
 बन्दरिषा राति, a moonless night,
 हुँबोरिषा राति, a moonlit night,
 राति बिराति, throughout the whole night, रातुक चलबै, by a journey of the night, by a night journey. (*Sal.* I), on the sixth night after birth a child's fate is found by astrology.
 राधा, name of Kṛishṇ's favourite cowherdess, the daughter of Vṛishabhánu: राधाकृष्ण, Rádhá and Kṛishṇ.
 रानी, a queen.
 राव, voice, sound.
 रावण, the celebrated king of Lanká (Ceylon). The enemy of, and conquered by Rám.
 राम, the celebrated hero of the Rámáyan: his name, frequently

recited by devotees; Prov. मुँह सँ राम, बजल सँ दूरा, "Rám" in his mouth, and a dagger under his arm ; राम करै, हर मोरंदा बरै, पूँछि चापरि बोझा ररै, although he utters "Rám, Rám," he sticks in front of his kitchen fire, and has his plough going in the neighbouring fields, *i. e.*, he is only a sham devotee ; रामराम कहे से बझा पावे, गौँड़ि बुनावे स डझा पावे, he who says "Rám, Rám" gets pushed away, while a dancing-girl who wriggles her person gets money.

रामा, a beautiful woman, a beloved one, a wife: (*Vid.* XVII, 2), the wife of Vishṇu, who took the form of Kṛishṇ, was Lakshmi; her father was the Ocean, from whence she rose when it was churned by the gods; the son of the Ocean was Som, the Moon.

राय, a king: an honorific title.

राय = राय, *q. v.*

रास, (*or* रासे for metre) a heap, a quantity.

राह, (रह), a road.

राहठ = राहठ, *q. v.*

राहड़ि, a coarse kind of pulse.

राही, a beautiful woman.

राहु, the demon of eclipse, so called: he is supposed to endeavour to swallow the moon.

रिण, a bear.

रितु, रीतु, a season, there are according to the Hindus six seasons, hence रितु stands for six, see भुवन.

रिन, debt.

रिपु, an enemy, a foe; (*Vid.* XVIII,

5), the enemy of he goats is Debí, to whom they are sacrificed; (Vid. XXII, 2), Siv's enemy was the god of love, Kám Deb: (Vid. XVIII, 7), the enemy of the pearl (who eats it) is the swan वस, which also means the sun, whose daughter is the river Jamuná.

रिसिद्धा, v. n. to become enraged; F. 46, रिसिद्धाचोल, incorrect for • चारु

रिसिद्धारव, rage.

रौति, रौती, established usage: fashion, manner, custom: love.

रौतु = रितु, q. v.

रौत, debt.

रुच (1), adj. dry.

रुच (2), (رُح) face, direction.

रुचान, a chisel.

रुचि, beauty, brilliancy.

रुद्राच, a kind of rosary affected by worshippers of Siv: Prov. बापक मरा सुंनरौ, पूतक मरा रुद्राच, the father has a club on his neck, and the son a rosary, i. e., the father is a scoundrel, and the son

रुप = रुच, q. v. [a devotee.

रुपैया, a rupee.

रुच, and रुचि रुच, v. n. to be angry, रुचलि रुच, to continue angry.

रुचव, anger.

रुचा, a quarter of an áná, one pice.

रुप, (loc. रुपे Vid. XVI, 13), form: beauty: silver.

रुप नाराच, said by some to be a son of Sibáy or Sib Síh, and by others, to be the same as that person: but see introduction to the songs of Bidyápati.

रुच, v. n. = रुच, q. v.

रे, interjection, Fie! O! (in contempt or disgust): also a pleonastic word in poetry, for filling up the metre.

रेखाचान, (رِخَا), plur. raiyats, tenants.

रेख, रेखा, रेखा, a line.

रेखा गणित, geometry.

रेख दे, v. a to push aside.

रेख, (English), a railway.

रेखा = रेखा, q. v.

रैन, रैन, night.

रो, v. n. to cry, to weep, *Indecl.*

Part. रोच: this word is principally used by Muhammadans. The more usual word is कान.

रोचव, weeping.

रोक, v. a. to stop, impede.

रोकव stopping.

रोच (1), anger: adj. angry.

रोच (2), v. n. to be angry.

रोचव, anger.

रोमारुच, रोजी, adj. sick.

रोज, (روز), a day's earnings: earnings, wages.

रोझी, a red powder used for painting the forehead.

रोझना, weeping; रो• घसार, to spread abroad or scatter weeping, to lament.

रोप, v. a. to plant, transplant.

रोपव, planting.

रोपनी, transplanting of dhán.

रोसावलि, the line of hair near a woman's navel.

रोच, see रो.

रोच = रोच, (1 & 2), q. v.

रोच, or राचे for metre, anger.

रोचिनि, the fourth Nakshatra, or lunar asterism.

रोड, a large kind of fish: *Prov.*
 टेगरे पीठी रोड चराव, the little
tegarai and *pothi* fishes are used
 as bait for, and get the *Rohu*
 caught, *i. e.*, zamindárs suffer when
 their servants fight.
 रौदि, रौदौ, drought.

स

सरक, *see* से.
 सरोदा, the penis.
 सक, *see* से.
 सकड़ी, a stick, wood.
 सकौर, (لكير), a line.
 सस (1), a hundred thousand = सास,
q. v.
 सस (2), *v. a.* to see, watch, gaze at.
 ससिमा देई, name of one of the queens
 of Sib Sīh.
 ससौसर सिंच, name of the present
 Maharájá of Darbhanga.
 सम, *or* सम के, *prep.* near; समसम,
 along with.
 समरदि, &c., *see* साम.
 समरपन, inquisitiveness, pertinacity
 (*in a bad sense*).
 समसे, *adv. properly loc. of* सामस,
verb. noun of साम, immediately:
 समसे धाड़ने दूर, very near.
 समाव, *v. a.* to apply, समार दे, to apply
 to some one else, समार से, to apply
 to one's own body, सामि समाव, to
 set fire to: to plant: समार दे, to
 close (a door, &c.).
 समारब, applying.
 समार, *adj.* inquisitive, pertinacious.
 समारौ, inquisitiveness, &c.
 समि, *prep.* up to.

समेनी, anything attached: a mark.
 समैचदि, &c., *see* साम.
 सम्यति, assessment.
 ससौ, urine: the act of making water.
Prov. राड ससौ, हसो साच ने सेड,
 a low caste man leaves his work
 to make water, and you won't see
 him again for six months.
 संगड, naked, a blackguard, *see* संगड.
 संगडपन, blackguardism.
 सस, a hundred thousand = सास.
 ससमि, the goddess Lakshmi.
 ससा (1), shame, modesty.
 ससा (2), *or* ससार रस, *v. n.* to be
 ashamed, ससारस, modest, *Prov.*
 (*of one who has been boasting of his
 power to raise heavy weights, and
 has failed*) अब ससैसस, सससा देस,
 now I am ashamed, help me to
 lift my own body.
 ससारब, modesty.
 ससिम, *adj.* ashamed.
 ससपड, struggling: halting in speech.
 ससिवाच, a wielder of cudgels.
 सस, *v. n.* to fight.
 ससने (*Sal. XX*) for सससे, *loc. sing.*
 of ससस, *verb. noun of* सस, to
 fight; in fighting.
 ससब, fighting.
 ससका, ससिका, a boy: a son.
 ससार्, a fight, a battle.
 ससक, *adj.* quarrelsome.
 ससकपन, childhood.
 ससा, ससौ, a creeping plant.
 ससक, *v. a.* to snatch, grab at.
 ससड, *v. n.* to cling, to stick.
 ससपडब, clinging.
 ससपडाब, *v. a.* to wrap up: cover.
 ससपटारब, covering.

लवर लवर, prating; *Prov.* दर नहिं पार, लवर लवर कर, you've neither plough nor ploughshare, and are prating about them, *i. e.*, giving an unasked opinion.

लंभन, *see* संभालंभन.

लघ, *see* लो.

ललका, (*fem.* ललकी), *adj.* red: dark brown, ललकी लाठी, a stick oiled to a dark brown colour, and hence made strong and elastic.

ललकार, or ललकारि दे, *v. a.* to hasten, ललकारव, incitement. [*urge, incite.*

ललित, *adj.* sportive, wanton: charm-ललिता, redness. [*ing, lovely.*

ललौन, or ललौह, *adj.* reddish.

लयनी, a kind of bracelet.

लसकर, (لشکر), an army.

लसत, *adj.* shining, lovely.

लस्रा, gum.

लहर, *v. a.* to set on fire, kindle.

लहरव, kindling.

ला (1), लार्, *prep.* for, *see* ला (2).

ला, or लैषा, लिषा, *v. n.*, the following forms are noted; 2, *Simp. Pres.*

लाविष, 3, लावय; 1, *Fut.* लारव;

2, लारव, लैवे, लैषाव, लैव; 1,

Past लैलउं; 2, लैलव; 3, लारल,

लैल; *Past Part.* लारल, *Indecl.*

Part. ला, लार् and लिषाय; in the

modern language it is not con-

sidered correct to use this word, ला

being always substituted: to bring,

lit. having taken to come, hence

it is a verb neuter: to take: to

rally (an army): *Indecl. Part.*

used as preposition, for.

लारव, a bringing.

५ ५

लौंगड, a tail.

लाख, or लाखे, for *metre*, a hundred thousand; लाख दर लाख, hundreds of thousands; लाखन, *indef. plur.* lākhs.

लान, *v. n* (the following forms are noted; 3, *Simp. Pres.* लामै, लागु,

लामि, लान; 3, *Fut.* लानत; 3, *Peri-*

phrast. Pres. लामैसिंह, लामरसिंह;

3, *Past.* लामल, लमलसौहि; *fem.*

लामलि, लमलसिंहि, लमलसौहि; *Indecl.*

Part. लामि, लामि): to adhere, stick,

cling to, be attached वष लानत

काहौ, to whom will murder be

attached? *i. e.*, who will be

blamed for it: to seize (a person)

as fear, &c.: to be felt: to seem,

appear, be manifest: to be (*with*

an adjective, *e. g.* परहित लान,

to be of use to others); to bear

relationship, के लागु वेचार, what

relationship is he to you?: to

strike, or (*of a thorn*) to prick:

in the past tenses only, to begin,

used with the 3rd obl. form of

the verbal noun (*see gram.* §§

189, 194) of another verb,

e. g. करै लागल, he began to do:

करै लागल, he began to say; काटे

लागल, he began to cut; कानै लागल,

he began to cry; गावै (*not* गवे)

लागल, he began to sing; भञ्जे (*see*

भञ्जि) लागल, he began to hang his

head; पुहै लागल, he began to ask;

सुमिरै लागल, he began to remember:

the *Indecl. Part.* is used adverbially

in the senses of (1) for, for

the sake of, (2) till.

ज्ञान, adherence.

ज्ञानि, ज्ञानी, *see* ज्ञान.

ज्ञानि (2), enmity.

ज्ञान, ज्ञाना, (*or for metre ज्ञाने*),
shame: modesty, bashfulness:
*Prov. (of an inhospitable man
who is surprised by the sudden
arrival of a guest), चबहत ऐलाच,
जागत होरकैन्हि ज्ञाना, he happened
to be here, and feels ashamed to
go away.*

ज्ञात, (*English*), a Lord.

ज्ञाती, a stick, a club, a cudgel.

ज्ञाङ्गि, a stick for stirring grain
while it is being parched, *see* ज्ञावा.

ज्ञान, a kick; a trick.

ज्ञाय. (*instr. ज्ञायै*), an excuse, apo-
logy.

ज्ञाव, *v. a.* to load.

ज्ञाव, loading.

ज्ञावा, the cord by which the *pálo*
or yoke is tied to the body of the
plough.

ज्ञार, straw cut in the field, and not
broken or trampled upon at the
threshing floor, *cf.* पोषार.

ज्ञाल, *adj.* red: beautiful, lovely.

ज्ञालिना, redness.

ज्ञाली, *adj.* red.

ज्ञावय, ज्ञाविये, *see* ज्ञा (2).

ज्ञावा, parched grain, *see* ज्ञाङ्गि.

लिख, *see* ले.

लिखा, *v. n.* = ज्ञा, *q. v.*

लिख, लीख, *or* लिखि दे, *v. a.* (*forms
noted; 1 Fut. लिखव; Past Part.*

लिखल, (*fem. लिखलि*); 3 *Past
लिखलन्हि; Indecl. Part. लिख,
लिखि, लीखि*): to write: draw,
paint: *Past Part.* written in the

book of fate (*Vid. LXXIX, 8*),
pictured, painted: लिखि सक, to be
able to write.

लिखव, writing.

लिखाव, *v. a.* (*forms noted, Past Part.*

लिखाओल, *Indecl. Part. लिखार*):
to cause to write: to get written:
लिखार दे, to cause another to
write: लिखार ले, to get a thing
written for oneself.

लिखारव, a causing to write.

लिखित, *adj.* written.

लिह, the globular dung of a horse,
mule, &c.

लिधुर, blood.

लिछाट, the forehead.

लीख, *see* लिख.

लीन, *adj.* covered, hidden: emaciated:
close to, close by, connected with;
hence attentive to, *with Loc. e. g.,
पढ़वा मं लीन रहैखि, he is an
attentive student.*

लीला, play, sport.

लुक भुक कर, to be on the point of
setting, *used of the sun, see* गोसाई.

लुकाव, *v. a.* to conceal, hide.

लुकारव, concealing.

लुचपन, dissolute living.

लुचा, *adj.* dissolute.

लुट, लुटाव, *v. a.* to rob.

लुवष, *v. a.* to desire: *Past Part.*

लुवषल, greedy, covetous, desirous
of.

लुद्ध, *adj.* one-armed.

लुङ्गी, a bundle.

लुट, लुटि, pillage.

लुरि, skill: wisdom.

ले, *v. a. irregular, (the following
forms have been noted; 1 Simp-
pres. ली; 3 लेखि; 2 Imperat.*

लिख, ले: 1 *Fut. लेव, लेवड; 2 लेवै:*

2 *Past* लेल ; 3 लेल (*fem.* लेलि), लेलक, लेलन्हि : 3 *Plup fem.* लेने (for लेले) हलि : *Pres. Part.* लेत ; *Past Part.* लेल (*fem.* लेलि) : *Indecl. Part.* ल, लके, लरक (for लरके), ले, लय, लेने (*Sal. X*) : for other forms, see दे, the conjugation of which is exactly parallel to that of ले) : to take : bear, carry : ले या, ला, and लिखा, having taken to come, to bring, see ला : ले जा, लय जा, ल जा, लेल जा, and लेने जा, having taken to go, to take away, of these लेने जा or लेले जा is considered the correct form, see *Gram. § 197* : *Indecl. Part.* लय or ले used adverbially meaning (1) for, (2) from, with, as sign of instrumental or ablative, instead of लै : *F. 71* has the *Hindī* लिख for लेलक.

लेख (1), *v. a.* to count : to write : लेखल, that which is written, a story, tale : *Prov.* लेंच चडि केँ देखल, घर घर रकेँ लेखल, I mounted a high place, and saw the same tale in every house, *i. e.* rich and poor have the same sorrows and misfortunes.

लेख (2), account : consideration, idea : *Instr.* लेख, used as a preposition for the purpose of.

लेखब, counting.

लेन देन, receiving and giving : dealing.

लेने, लेने हल, लेने जा, &c., see ले.

लेप, *v. a.* to besmear, anoint.

लेपब, anointing.

लेव (1), see ले.

लेव, *obl.* लेवा, the act of taking :

the Sanskrit लोचनीय is translated लेवाक जोग.

लेवे, लेख, लेलि, &c., see ले.

लेह, blood.

ले, *prep.* for, for the sake of : with, see ले.

ले जा, see ले.

लेबब, लेवे, लेलऊँ, लेलाह, see ला.

लोक, people : world : इंद्र लोक, the world of Indra, heaven.

लोकदिनी, a maid-servant ; *Prov.* लोकदिनीक पारर जतने, ससुरा बाब, if one has one's feet shampooed by a maid-servant, it is as good as living in one's father-in-law's house : a man is always well treated in a father-in-law's house hence a jail is called in slang ससुरारि.

लोकनि, people, sign of the plural ; see *gram.*

लोग, a person ; people.

लोचन, an eye ; लोचन देर, to throw a glance ; लोचन लौला, play of the eyes.

लोढ, लोडा, *v. n.* to roll, wallow.

लोढब, rolling.

लोटा, *v. n.* = लोट, *q. v.*

लोटिषा, a small metal pot.

लोभ, desire, envy.

लोभाव, *v. a.* to charm, enchant.

लोभाब, enchantment.

लोभित, *adj.* desirous ; allured, tantalized.

लोर, (or लारे for metre) a tear, tears.

लोह, लोहा, iron ; the second form is not much used, and is said to be borrowed from *Hindī* ; *Prov.* लोहेँ लोह भराबी, you attract iron by

iron ; *i. e.*, birds of a feather flock together.

लौकिक, *adj.* belonging to the world ;

लौकिक बंध a reputable family.

लौट, *v. n.* to go back, return.

लौटव, returning.

लौड़ी, a pestle for pounding curry ;

a cudgel ; लौड़ी फेर, to wield a cudgel, *see* राड़.

व

NOTE, words beginning in Sanskrit with व, will be found in this vocabulary beginning with व, like which an initial व is always pronounced, except in the few following exceptions.

वा के. (*Harkh.* XVI, 7), *Braj* for वाकरा के, *dat. non-hon. of* वा.

वाच (1), a termination, equivalent in meaning to the Hindi वाछा, signifying the agent ; before which a word is lightened in pronunciation under gram. § 5 *add.* ; *e. g.*, लडिवाच, a wielder of cudgels, from लाठी, a cudgel.

वाच (2), *interj.* excellent ! *Prov.* (*on the proverbial foolish Mīyā*)

नीचाँक दाड़ी वाच वाच सँ नेल, the Mīyā's beard went to the tune of "excellent !" *i. e.*, the people stroked it admiringly, and as they did so pulled it out hair by hair ; *i. e.*, you can do anything by flattery.

वेच (*Sal.* XVII) = वा (2), *q. v.*

श

NOTE, this letter is of comparatively rare occurrence in Maithilī, being generally supplanted by स, under which letter will be found many words commencing in Sanskrit with श.

शंकर, the god Śiv ; (*Vid.* XXII, 2), the enemy of Śiv was Kām Dev, the god of love.

शत, *adj. num.* a hundred.

शंभु, शँभु, the god Śiv ; a phallic emblem, or *linga* sacred to him, in *Vid.* XXXVII, 2, compared to a girl's bosom, *cf.* चरोबर.

शयन, sleep : a bed.

शरण, protection, refuge.

शरीर, the body.

शशि, the moon : शशि मूक (*from* शशि), moon-faced.

शारद, *adj.* autumnal.

शिव, or शिवै सिंह, or शीवै सिंह, *&c.* name of a king in Mithilā, who reigned at Sugaunā, the patron of Bidyāpati : सिंह is frequently incorrectly spelt शिंह.

शिर, the head.

शिमिर, the cold season, winter.

शौनस, *adj.* cool.

शौक, gentleness.

शुभवा, शुभवा, a parrot.

शुभ, *adj.* fortunate, propitious ; शुभ कर, to consider anything propitious.

शुंङ्ग, the trunk of an elephant.

शेखर, a head ; a chief.

शेष (*or* शेषे *for metre*), the remainder : *adv.* in the end, finally.

शैशव, childhood.

शोष = शोष, *q. v.*

शोभ, *v. n.* (3 *Simp. Pres. in Vid.*

LXXII, 1, शोभन्), to shine, be beautiful.

शोभन्, splendour.

शोष, शोष, *v. a.* to dry up, to cause to evaporate.

शोषन्, a drying

श्यामल, श्यामल, *adj.* dark-coloured, dimmed.

श्रवण, the ear.

श्रमण, *adj.* fatigued.

श्री, a title of respect.

श्रीफल, the nut of the betel-palm, noted for its roundness, and hardness: the Bel fruit, which possesses similar character.

शुक्ति, the ear.

स

सं, सं, सं, सं, sign of the ablative case.

संशय, doubt, fear.

संसार, the world.

संसे, संसे, = संशय, *q. v.*

सक, *v. n.* to can, to be able, used with the *Indecl. Part. of another verb*; *e. g.* मैं सके, he can be, लिखि सकलिखि, she could write, देखि सकलई, I could watch.

सक, सकव, ability, power.

सकल, *adj.* all.

सकार, the letter स.

सकुच, *v. n.* to be pressed, squeezed.

सख, सखा, (*fem.* सखि, सखी, *old instr.* सखिर्हि), a friend: in *Vaishnava*

poems, the companions of Rádhá or whoever for the nonce is represented as the heroine of the poem, are called her Sakhis; सखि, may often be translated as bridesmaid, and, conversely, in *Vid.* XXX, 1, the bride is called the सखि, or friend of the bridesmaids: (*Vid.* XVI, 2), the friend of Krishna was Arjun, one of the heroes of the *Mahábhárata*.

सखवन, a Sál forest.

सगड़, a small kind of cart.

सगड़गड़, *adj.* noisy.

सगर, सगरे (*Ná. B.*), *adj.* whole; entire.

सगुन, an omen, a sign.

सघन, *adj.* dense.

संकट, affliction, trouble.

संख, a shell.

संग, (*Loc. संगे*) a companion, *Prov.*

संगक खुच बनारस जायि, one who is lucky in having a (rich) companion, will go to Banáras with him: company, society: the act of meeting, or attaining, संगजात, of the same caste: *prep. governing gen. or acc.*, with.

संगम, meeting, union.

सख, *adj.* true.

सखीटौ, truthfulness.

सखनी, a friend.

सखमनि, a pumpkin.

सखेखा, a bed, a couch.

सख्यान, a good man.

संख, *v. a.* to store, collect.

संखव, collection.

संखय, संखे, a collection, or heap.

संखर (1), *v. n.* to go, move.

संचर (2), संचरष, motion.
 संचित, *adj.* accumulated, pent up.
 संभोत, an evening candle or taper,
Prov. घर में संभोत न, बाहर ऊक सन
 वाली, at home he has not even a
 farthing dip, while abroad he has
 an illumination like a torch.
 सटाव, *v. a.* (*Muhammadan 3, Past*
 सटोलके for सटोलके), to unite: to
 paste, to gum.
 सटल, *adj.* close to, near.
 सडक, or सखक, a road.
 सतत, *adv.* continually.
 सटचा, a kind of bracelet.
 सतवरती, *adj.* (*fem.*) chaste, faithful.
 सतमार्, a step-mother; *Prov.* सत-
 मार्क कारन बादी बाप, a son will
 go so far as to blame even his
 father, when he has a step-mother.
 सतास, twenty-seven; (*Vid.* LXVII,
 1), the twenty-seventh consonant,
 र.
 सताल (or सताले for metre), *adj.* pos-
 sessing lakes.
 सतुषा, a kind of flour of Indian-corn
 and other grains.
 सतुषारन, a festival in Baisákh,
 when *satua* is eaten: *Prov.* लौक
 जाई, सतुषारन जाई, he went away
 in Phágun (the month when barley
 is eaten), and returned in Baisákh:
i. e., he has been long absent.
 सदर, (صدر), *adj.* chief; special.
 सदाथ, *adv.* always.
 सद, *adj.* gentle, calm, quiet.
 सधान, the paying off of debts.
 सन (1), (*fem.* सनि), *adj.* like.
 सन (2), hemp.
 सनकल, *adj.* harassed, agitated.

सनमुख, *adj.* facing: in front, before.
 सनसंभाहटि, a humming in the ears.
 सनाथ, one who has obtained all his
 desires.
 सनेस, news, tidings, a message: a
 present sent to a person.
 सनेह, सिनेह, affection, love.
 संतति, a good, or virtuous man.
 संताप, affliction.
 संतोख, contentment.
 संतोखी, contented.
 संदेस, search: a message.
 संदेह, संदेहा, suspicion, doubt.
 सपज, *v. n.* to be accomplished.
 सपजब, accomplishment.
 सपत, an oath: (*F. G.*) सपजई लै,
 even for taking oaths, (enough)
 to swear by.
 सपन, and सपना, a dream; सपनऊं,
 in dreams.
 सपना (2), *v. n.* to dream; *v. a.* to
 dream about.
 सपनौरि, a mongoose.
 सपुई, (سپرد), the act of making over.
 सप्पा, a serpent.
 सफर, (*English*) a Sapper, see सैना.
 सफल, *adj.* bearing fruit, fruitful.
 सव, *adj.* all. *Hindí* for सव, *q. v.*
 सवद, a sound: words: song.
 सवदि, सवदिं, सवड, सवडं, *adj.* all:
 every one.
 सविलाख (or सलाखे for metre, *Vid.*
 XXIII, 9) earnest desire, passion.
 सभ, सभै, सभटा, *adj.* all; सभ दिन, every
 day; सभ तैह सैं from amongst all;
 सभ ठाम, every where; सभ केषा
 every one; सभ जन, always; सभ
 जननिहार, omniscient, a know-all:
 a sign of the plural.

समटा, all, the whole.

समन्नि *plur. of सम*, used when the idea of plurality has to be emphasized: thus सम, all taken as a whole, but समन्नि, all taken severally.

सम, *adj.* equal like, equal to.

समदण्ठी, *Vid.* LXXVIII, 5, *obsolete form*, I pray, for समदङ्ग from root समद.

समधान (1), (*or समधाने for metre*), *adj.* attention: *subst.* appeasing, coaxing (a beloved out of a fit of pride, or sulks): the act of making ready, *or* drawing a bow.

समधान (2), *v. a.* to arrange, prepare: (*Vid.* XIV, 9), to stretch, *or* make ready (a bow).

समधी, a kind of relation; a father is *samdhi* to his son's wife's father, and *vice versa*.

समय, समै, time, season.

समरथ, (*fem.* समरथि), *adj.* of the age of puberty.

समरथार, the age of puberty.

समरूप, (*or समरूपे for metre*) resembling, of like beauty.

समस्त, *adj.* whole.

समा, *v. a.* to enter: to fit into, चाँचर तर न समाय, it will not go beneath my cloth; my cloth will not contain it, (*Vid.* LXIX, 2).

समारव, entering.

समाँन, (खान), one's relations; the members of a household; *Prov.* चूजास के चूड़ा दही, समाँन के भूजा, a barber gets *chúrá* and curds, while a relation gets only parched grain.

समागम meeting; union.

समाज, association, company: a neighbour, one who lives by one, *e. g.*, a husband is not a समाज when he is away from home.

समाद, news.

समान (*or समाने for metre*), *adj.* equal to, like.

समाप, *v. a.* to finish, conclude.

समापथ, conclusion.

समार, *v. a.* to adorn: to ornament with, to place: to arrange (समारि ले, *Sal.* XVIII).

समारव, adornment.

समीर, the wind.

समुच्च, *adj.* face to face.

समुच्चार, *v. a.* to explain, tell.

समुच्चारव, explanation.

समुद्र, and समुंदर, the sea.

समैल, समैल, a rope passing round the neck of a bullock, and attaching it to the *pálo* *or* yoke.

समै, समैया, समय, time, season; a year.

संपत्ति, wealth.

संवाद, news, tidings.

संभा, *see* संभासंभन.

संभार, *or* संभारि ले, *v. a.* to hold, grasp, catch hold of.

संभारव, a catching hold of.

संभासंभन, regard, respect, reverence.

In Fam. 40, the two halves of the word, are separated by the particle ने.

सयन, sleep; सयन घर, a sleeping apartment; सयन सुताव, to put to sleep.

सयान, (*fem.* सयानि, *or for metre* सयानौ), सेवान, *adj.* full grown: clever.

सर, an arrow.

- सरकार, (सरकार) the Government.
- सरज, सर्ज, heaven, *poetical loc.* सर्ज; *Prov.* सरज सँ बसि, मुंगराक मारि, a fall from heaven is a cudgelling; = hit a man when he's down.
- सरती, (شرطي), *adv.* certainly, surely, positively.
- सरद, the autumn season.
- सरदार, (सरदार), a leader, captain.
- सरबखन, *adv.* always; continually.
- सरबस, a person's whole wealth; property.
- सरमारज, (शर्म), bashful, modest, ashamed.
- सरज, *adj.* rotten; *Prov.* सरलो भुन्ना, वो रोऊ दुन्ना, (*the Bhunná is a large and excellent fish*), even a rotten Bhunná is twice the size of a Rohu, *i. e.*, when a rich man becomes poor, he does not lose his importance. [ing.]
- सरस, *adj.* possessing juice; charm-
सरसिज, सरसीबह, a lotus.
- सरिसो, a kind of mustard.
- सराप, a curse.
- सरौर, (*or सरौरे for metre*), the body.
- सरूप, (*or for metre सरूपे*), *adj.* having the form or appearance of: possessing a form, *or* body.
- सरोजी, the wife of a wife's brother.
- सरोवर, a tank.
- सरोबह, a lotus, in *Vid.* XXXVII, 2, compared to the nipple of a woman's bosom; a lotus is placed on the top of the phallic emblem of *Siv*, at the time of worship.
- सर्जे, सर्जें, see सरज.
- सलखी, maidservant of queen Hansábatí, queen of Bhím Sain.
- सलमा, a kind of body cloth, of coarse material.
- सलखेस, the chaukidár of king Bhím Sain, worshipped at the present day by Dosádhs.
- सलखा, a line, a mark.
- सलाम, (سلام), salutation.
- सवा, one and a quarter; सवा हाथ, a cubit and a quarter.
- ससर, *v. n.* to slip, to slip down; ससरि खस, to slip down; ससरि उठ, to slip while rising, to rise with difficulty, (of an invalid).
- ससरब, a slipping.
- ससार, *v. a.* to cause to slip, to loosen.
- ससारब, a loosening.
- ससुर, (*fem.* सासु), a husband's father.
- ससुरार, ससुरारि, a father-in-law's house, a slang name among thieves for the jail, because they get well fed there.
- सह, *v. a.* (the following forms have been noted; 3 *Simp. Pres.* सह, सहय, सहयि; *Fut.* सहब; *Pres. Part.* सहैत; *Past Part.* सहल; *Indecl. Part.* सहि): to bear; सहै पाब, to be able to bear, सहल जाइबैन्हि, it can be borne.
- सहजे, *adv.* slowly; सहजे सहजे गेलि, she went slowly.
- सहना, that which must be endured.
- सहब, patience.
- सहक, (شهر), a citizen.
- सहस, a thousand (*Vid.* XX, 1.)
- सहार, help, assistance.
- सहि, the act of bearing; सहिबो न होए, it cannot even be borne.
- सहित, *prep.* with.

सविदानो, a token, a sign.

सहेलियाँ, (سهيليان), *Hindi fem. plur.*
comrades.

सहे, *see* सह.

सहोदर, born of the same womb; a
whole brother.

साधोन, the month of Śrāban.

साँक, a wooden or ivory ring worn by
the bridegroom at the time of mar-
riage; *Prov.* सप्त सकारें सिंदुर दान,
with seven "s's", (or words begin-
ning with "s") a marriage takes
place; *the seven "s's" are* सिंदुर,
vermilion, सन, hemp, सोन, gold,
संख, a shell, साँक, a wooden ring,
साँखवेडी, the cover of a small pot,
and साँकडि, the parting of a wo-
man's hair; the first six are placed
together in a bowl, and out of
them is taken some vermilion,
and applied to the parting of the
bride's hair.

साँकर, (संकीर्ण), *adj.* narrow: *subst.* a
narrow road, a lane.

साँकर, a kind of snake.

साँगर, building materials.

साँनि, a spear.

साँच, (or साँचे *Sal. XVI*) *adj.* true:
exact.

साँची, a kind of betel leaf.

साँक, evening; दुनू साँक, morning
and evening; *Prov.* बुझवक बर के
साँके बिदोना, a foolish bridegroom
prepares his bed while it is yet
evening (*it is considered improper
for a man to approach his
wife before midnight*); साँके मर-
साह, कानव कवेक, he died (long
ago) in the evening, and why so

much weeping; *i. e.*, its no use
crying over spilt milk.

साँबिह, the third son, in a family of
four or more.

साँठ, *v. a.* to arrange.

साँठक, arrangement.

साँड़, a bull; *especially*, a sacred bull,
a "brahminy bull."

साँप, (or सपि for metre), (*fem.*
सापिनि), a serpent, *frequently
compared to a lock of hair.*

साधि, a witness.

साग, सागपात, a kind of spinach eaten
by the poorer classes: *Prov.* चार
सागपात, खत के नवाक साध, she
lives on spinach, and would sleep
with a prince, *concerning a woman
who would make an ambitious
marriage.*

सागर, the ocean; *there are seven
oceans, and the word is hence
(Vid. XVIII, 6), used to repre-
sent the number seven, which
added to nine, the number of the
planets, makes 16, the number of
the graces (सिंगार).*

साज (1), preparation: adornment of
the body; garments, apparel.

साज (2), *v. n. and v. a.* to adorn, to

साजक, adornment. [adorn oneself.

साजनि, सजनि, a female friend.

साजी, a pit in which mangos are
kept.

साक, a company, association, part-
nership.

साढी, a brand for branding cattle,
hence metaphorically (Sal. XV),

फूलक साढी, a brand made by the
application of flowers, *i. e.*, no
punishment at all.

साठि, sixty, *see* बुद्ध.

सान, *or* emphatic, सादे, seven; (*Vid.*

LX, 2), the seven letters in कुटुमित
कामन; (*Vid.* XXII, 3), the seven
letters बिच बाय सरब, having eaten
poison, I will die, *cf.* पाँच,
डर.

सावे, *def. num.*, the seven.

साय, *prep.* with.

साय, *v. a.* (*Indecl. Part. Vid.* LIII,
5, साची, *for* साधि), to accomplish,
make: मौन साय, to be silent.

साधक, accomplishment.

सान, (شان) dignity, pomp.

साजी, a kind of made food for cattle.

सापिन, *see* साँप.

साबित, (ثابت), *adj.* firm, estab-
lished.

साबुन, soap; *Prov.* सोबी पर सोबी बसे,
नब कपड़ा पर साबुन पड़े, no soap
ever touches our clothes unless
many washermen live together,
(when owing to competition they
wash well).

साम, a kind of autumn millet.

सामन, a singer of the Sám Ved.

सामर, (*fem.* सामरि), *adj.* nut-brown.

सार (1), essence: ambrosia; *adj.*
essential, precious; सारबस्तु, the
essential thing, the 'one thing
needful.'

सार (2), a brother-in-law, (*a wife's*
brother), (*fem.* सारि), a sister-in-
law, (*a wife's sister*).

सार (3), (शाळ), a house *in words*
like बचिसार, बोडुसार, बडिसार
(a school), कमिसार, *q. v.*

सारंग, the Indian cuckoo: a pea-
cock; a snake; a cloud; thunder;
a bow: a bee, a swarm of bees: a

deer: *Northern India is full of*
popular ditties on the many mean-
ings of this word; Vid. XIV is an
example; another will be found in
Fullon's Dictionary, s. v. سارنگ.
Another Panjábí example will be
found in the Calcutta Review for
July 1882, p. 54 in an article by
Lieut. Temple called 'Some Hindú
Songs': it is as follows:

सारंग परिया सारंग नून,

जो सारंग बोखा सार ।

जे सारंग बाबे सारंग नून,

तान सारंग मुच वे जार ॥

The peacock caught a snake,
While clouds their thunder rolled,
Whereat the peacock screamed,
And so let go his hold.

Cf. हरि for a similar example.

सारा = सार (1), *q. v.*

सारी, a woman's upper garment.

साल (1), (سال), a year.

साल (2), a thorn: a pang, pain.

साल (3), *v. a.* to put in order, re-
pair.

सास, a father-in-law's wife, *see* ससुर.

सासुर, a father-in-law's house.

साह, (ساح) a king: (= साची) a
witness, one who appreciates (*Vid.*
XLIII, 9).

साहस, courage: forbearance. [hair.
सिर्कसि, the division of a woman's
सिंह, *or more properly* सिंह *or* सिंह,
a lion: a certain surname: (*Vid.*
LIX, 4) the sign of the zodiac
(Leo), which is represented by the
letter स, *and hence means any*
word commencing with that letter,
here सखक, a head, cf. नीन: सिंह

दरवाजा, the main entrance of a house.

सिकड़ी, a necklace.

सिकि, सिकिया, सीक, a reed, सिकियो, even a reed.

सिकौती, a reed basket.

सिखर, a mountain peak: सिखर बीज (Vid. XVIII, 8), the seeds of a pomegranate.

सिंमार, झंमार, a grace, adornment, of which sixteen are described, viz.

(1) चंगझुधि, personal cleanliness;

(2) मज्जन, bathing; (3) चमक बसन,

the wearing of clean apparel: (4) केस

समारब, arrangement of the hair;

(5) मौन नें सेंदुर, the application

of minium to the parting of the

hair; (6) माल नें चौरौ, the *tilak*

on the forehead; (7) चिबुक पर

तिल, the *tila* or spot on the chin;

(8) नेचदी, henna for the hands

and feet; (9) चंग नें चरगजा, scented

paste for the body; (10) भूजन,

ornaments; (11) पुञ्जप, flowers;

(12) चुमंघ, scents; (13) मुखराम,

betel for reddening the lips; (14)

दाँत रंजब, staining the teeth;

(15) चखरराम, staining the lower

lips; (16) काजर, collyrium: a

different list is given in *Fullon*,

s. v. سنگ; Prov. काहि पर कइ

सिंमार, पिशा मोर आन्हर, for whom

shall I adorn myself; my husband

is blind.

सिंघ, see सिंघ.

सिठिया, see सीठ.

सितल, सीतल, *adj.* cool.

सिनासित, white and black: the

white and black rivers, *i. e.*, the

Gangá and the Jamuná.

सितुषा, a blunt kind of shell, used for scraping out cooking pots.

सिधा, provisions, food; *Prov.* सिधा

संदेह, मय्य मय्य करधि, it is doubtful

if he should get anything at all

to eat from me, and he has the

impudence to ask for milk.

सिधि, success.

सिधौडी, uprightness.

सिनेह, love, affection.

सिंदुर, सेंदुर, vermilion, minium, worn

by women who are not widows.

सिपाही, a soldier.

सिफला, (سفل) *adj.* loose, licentious;

Prov. सिफलाक मौमत माघ माघ, a

rake dies in the month of Mággh,

(they wear thin clothes and catch

cold in the coldest month of the

year).

सिबै सिंघ, see शिव सिंघ.

सिमान, (سيمان) a boundary, limit.

सिमिति, memory.

सिर, the head; सिर ना, to bend the

head.

सिरक, a quilt.

सिरकी, a tent, a hut; *Prov.* सिरकी

एक देखिहि तामि, ताहि बेर नें आरक

पानि, सिरकी उठावैक रहल न बेरा,

आमू नाथ न पाहा पनहा, he pitched

his hut, and it began to rain, nor

could he get an opportunity for

striking it, he was like an ass

without nose-ring or tether; cf.

नाथ.

सिरना, that end of a couch where the

head lies.

सिरि, a nutmeg.

सिरिस, a kind of flower.

सिरी पत्थ = श्री पत्थ, *q. v.*
 सिखोट, a curry-stone.
 सिवासा, a temple of the god Siv.
 सिधिर, the cold and dewy season,
comprising the months of Mágh
and Phálgun (January to March).
 सिहर, *v. n.* to shiver.
 सिहरव, shivering.
 सीँह = सिंह, *q. v.*
 सीक, सिकि, a reed, a spit; the inter-
 stance between two teeth, सीके सीके,
 between all one's teeth: a kind of
 net swinging from the roof of a
 house, used to keep provisions
 out of the way of animals;
Prov. कुजुरक नामे सीक टूड; it is
good luck for the dog, when the
sík breaks down.
 सीक, *v. n.* to be cooked: सीकल
 cooked.
 सीठ, सिठिया, (सिक्थक), anything
 soft and clammy, such as pán leaf
 which has been chewed and spit
 out, or indigo refuse.
 सीतल, *adj.* cold, cool.
 सीथ, (सिक्थक) boiled rice.
 सीबे सिंह = सिब सिंह, *q. v.*
 सीमर, the "Seemul" tree, *which*
bears the silk-cotton, but has no
fruit, or fragrance, differing thus
from the fragrant sandal tree
(चामन), (Vid. XLIII, 2).
 सीमर, bound, limit, border.
 सीर, the fibrous root of any tree or
 plant; the shrine of a family god-
 dess.
 सीर, a stone: the Sálgrám stone;
Prov. सीर, सुत, चारिबन्ध लै, बीच
मंगरक चार, रतक लै मंगरक तै ना करर

रतिवार; "if a Bráhmaṇ swear
 even by the Sálgrám, his son, the
 Haribans, and in the midst of the
 Ganges,—Don't believe him."
 सुद, a needle.
 सुकटी, dried fish, *Prov. सुकटीक बनौल*
परपतीक दरसन, (in Nepál) you can
both sell dried fish, and see (the
temple of) Paśupati.
 सुकवि, a good, or wise poet.
 सुकवल, *adj.* dry.
 सुकुमार, *adj.* tender, delicate.
 सुकुल, *adj.* of good family.
 सुखत, *adj.* of virtuous deeds.
 सुख, happiness; सुख चार, the essence
 of happiness.
 सुखल, or सुखारल, *Part.* dry, dried;
loc. sing. सुखले, on dry ground.
 सुखलार, (*fem. सुखलि*) *Participial*
adj. dry.
 सुखान, *v. a.* to dry; सुखा, *v. n.* to dry
 up, wither: become sad.
 सुखारव, drying.
 सुमवा, सुमा, सुमवा, a parrot.
 सुघडित, *adj.* turning out well.
 सुंघ, *v. a.* to smell.
 सुंघव, smelling.
 सुत (1), = सुत, to sleep, *q. v.*
 सुत, a son; (*Vid. LIX, 3*), *cf. बिनि;*
(Vid. XVIII, 5), the son of a
he-goat, i. e., a he-goat, which is
the animal sacrificed to Debi.
Hence Debi is its enemy; (Vid.
XVII, 2), the son of Bali the
king of the earth was Bápásur;
the son of ocean, the father (मात)
of Lakshmi, was the moon (चंद्र).
 सुतनिहार, a sleeper; sleepy.
 सुता, a daughter; (*Vid. XVI, 3*),

दक्ष सुता चारिम, = the fourth daughter of Daksh, *i. e.*, the fourth Lunar asterism, Rohini (*see* दक्ष); her husband (पति) was Som the moon.

सुताव, *v. a.* to cause to sleep: सयन सुताव, to put to sleep.

सुताएव, a causing to sleep.

सुदीन, a female Sūdra, a maid-servant.

सुषा, ambrosia, nectar.

सुषाकर, the moon.

सुषारस = सुषा, *q. v.*

सुन, *v. a.* (*Kanauj's Pres. Part.* *Harkh.* XI, 10, सुनत), to hear, *cf.*

सुनव, hearing. [सुन.

सुनर, सुन्नर, सुंदर, *adj.* beautiful: *ironical proverb about an ugly husband*, एक तं मीर्षां मुँच वङ्ग सुनर, होसर भरि मुँच पेञ्चाज, in the first place the Miyā's face is very handsome (*ironically*), and in the second place his mouth is full of onions, *i. e.*, it smells of them.

सुनरारं, सुंदरारं, सुनरतारं, beauty.

सुनवाच, one who hears complaints.

सुनाव, *v. a.* to cause to hear; to tell.

सुंदर, (*fem.* सुंदरि), सुनर, सुन्नर, *adj.* beautiful.

सुंदरतारं, सुंदरारं, beauty.

सुनि, *v.* सुन.

सुनु = सुनु, 2. *Imperat.* of सुन, *q. v.*

सुन्न, *adj.* void, empty: solitary, lonely.

सुन्नर = सुंदर, *q. v.*

सुपरनडेंट, (*English*), a superintendent.

सुपरवच, सुपरवच, सुपुवच, सुपञ्ज, a good man, a good husband.

सुवदन, (*fem.* सुवदनि), *adj.* beautiful, handsome.

सुबुध, (*fem.* सुबुधि or सुबुधिनि) *adj.* wise, intelligent.

सुवेष, सुवेष, *adj.* comely, handsome.

सुभाव, nature, quality.

सुनतिमति, a lady who possesses a sweet mind, or thoughts.

सुसर, सुमिर, *v. a.* the following forms have been noted: 1 *Prosp. Cond.*

सुमिरिरे; 2 *Imperat.* सुसरिच;

Pres. Part. सुसरित्त; *Past Part.*

सुसरिच; *Indecl. Part.* सुमिरि,

सुसरि, and (*for metre*) सुसरी: to remember, recollect.

सुसरन, सुसरिन, सुसरव, सुसरव, remembrance, memory.

सुसुच, (*fem.* सुसुचि), *adj.* sweet-faced.

सुर, a tune, a sound: language, words.

सुरखी, (सرخي), redness; beauty.

सुरंग, *adj.* well-coloured: red.

सुरज, सुवज, सुरज, the sun.

सुरत, sexual pleasure, *coitus*.

सुरति, सुरति, (سورت), form, beauty.

सुरपति, the king of the gods, Indra; (*Vid.* XVI, 4), he is the god who wields the thunder-bolt, with which he slices off the wings of the mountains, hence mountains, and especially the Himālay, are considered his enemies.

सुरभि, fragrance, scent.

सुरवाञ्ज, a kind of veil worn by a man of respectability when going to see his wife at his father-in-law's house. It is supposed to hide his blushes; *Prov.* मीर्षां एक

बहल सहरारि, बाठरिं बील सुरवाल
उतारि, कन्या बलि से मादक नेल, माह
कठहर बोठ नेल, a Miyā' went to
his father-in-law's house, and on
the road lifted up his veil: the
damsel was not there, having gone
to her mother's relations: he
counted his chickens before they
were hatched, (*see* कठहर).

सुरसरि, the river Ganges.

सुरज = सुरज, *q. v.*

सुमौतल, *adj.* very cool.

सुहारौ, wheaten dough for making

हँडा, a rice-weevil. [cakes.]

हँडि, a distiller.

सुख, सुख, *adj.* happy.

सुखल, *adj.* dry.

सुगर, a pig.

सुङ, झुङ, an elephant's trunk.

सुझ, *v. n.* to see.

सुझव, sight.

सुत (1), सुति, *obl.* सुत (*sūta*), or
सुतै, the act of sleeping; *Prov.*

सुतक चढारै न, तसूक परमारद, there
isn't even a mat for him to sleep
on, and he asks for a tent.

सुत (2), *v. n.* to sleep; *See gram-*
mar: (Indecl. Part. sometimes सुती
for sake of metre): सुति रह, to
lie down and sleep: Prov. सुतल
बी, विचार होदरुचि, I am sleeping
while my marriage is going on,
(of a sluggard): another form of
the verb is सुत.

सुतव, sleep.

सुति, (1) a kind of ornament, a neck-
ring.

सुति, (2), *see* सुत (1).

सुदिन, a propitious day.

सुन (1), = सुन, *q. v.*

सुन (2), = सुन, *q. v.*

सुप, a winnowing-basket, *see* बनसु-

पती; *Prov.* बालनि टुसल सुप के,
बनिका सहरर मोड हेद, the sieve,
which had a thousand holes in it,
sneered at the winnowing-basket.

सुर (or सुरे for metre), सुरज, सुरज,
सुरज, the sun.

सुरति, सुरति, (سورت), appearance,
form; beauty.

से, *pron., subst. and adj., correl. of*

जे; the following forms have been

noted; *nom.*, से (with rel. जे), सेह

(*Vid.* LXXXI. 10), सेह (with rel.

जेह, *Vid.* XVII, 7), and (*Hindī,*

F. 70) से; or emphatically, सेबो

सेबो, सेहबो, and सेर (*Vid.* LXII

4); *obl. honorific*, तनि (*e. g.,*

dat. तनि कऊँ, *F.* 6), तनिका, तनिकाँ

(*Vid.* LXXXI, 1, 10); *non-hon.*

वेह (*Sal.* VI), वेहँ (*adverbially,*

so, *correl. to* जेहँ, as, *F.* 2), ताहि,

ताही (*final vowel lengthened for*

metre), ता (*frequent in com-*

pounds, e. g., Vid. XVI, 2, तासम,

like that), तकरा: *instr.* तँ (*in F.*

19, तँहँ with *emph.* हँ), frequently

used as an adverb; it is then

often written तँ, तौ, ती, वो, or

(with *emphatic* बो (*Skr.* बधि))

तँबो, तैबो, or तैबबो: *genitive*

hon., तनिक (or, agreeing with a

noun in an oblique case, तनिका),

तनिकर, तसु (*common in poetry,*

or ताधि (*only once, Vid.* XVIII,

7); *non-hon.*, तकर (or, agreeing

with a *noun in an oblique case,*

तकरा): *the forms तमि, तमिक, &c. are often spelt with त्, thus तम्हि, तम्हिक, &c.: the word is usually correlative, but sometimes takes the place of the simple demonstrative; he; that: instr. तँ, तँ, &c., therefore; तँचो, तँचो or तँचो (= Skr. तद्यपि), still, nevertheless.*
 सेवान, (*fem.* सेवानि), सवान, full grown, blooming: wise, clever.
 सेवानपन, cleverness.
 सेचो, *pro.* even that.
 से, *sign of abl.; see* से.
 सेम = संम, *q. v.*
 सेज, a mattress, bedding; a bed.
 सेन्ड, a burglar's hole, or mine.
 सेखा, a register for the entry of daily receipts; a day-book.
 सेन्दिखा, an inhabitant of Sindh.
 सेह, *v. a.* to warm another's body, *by applying to it the palm of the hand, previously warmed at a fire.*
 सेनुर, सिंदुर, red lead, vermilion.
 सेव, *v. a.* to serve.
 सेवक, सेवक, *adj.* devoted: a worshipper: a servant.
 सेवक, सेवा, service.
 सेव वै, (*Vid.* LXXXI, 10), he alone.
 सेवला, a kind of turban worn by Muhammadans at the Muharram festival.
 सेवचो, सेचो, *pro.* even that: even he.
 से, a hundred: *cf.* गुन.
 सेन, सेना, an army, *Prov.* बिना सरदार सेना नम, an army without a General is lost.
 सेवद, a Muhammadan title.
 सेक, (سك) the act of walking.
 सेक, = से, (*correl. of* सेक).

से, *v. n.* = सुन, to sleep, *q. v.; a Hindí word.*
 सेहरी, the room in which a child is born, and in which the mother is kept for twelve days.
 सेह *indecl. part. of* से, *q. v.*
 सेह = से, that (*adj.*).
 सेँ, *see* से.
 सेम, sorrow.
 सेमारख, *adj.* mournful.
 सेच, consideration; anxiety.
 सेख, *adj.* straight.
 सेखा, *prep.* before, in front; *Prov.* समर मार्चो सेखा, चखवह ककरा सेखा, the whole village is full of enchanters, before whom dare you walk.
 सेडा, a short stick of a handy length, a walking stick.
 सेती, the highest caste of Mithilá Bráhmans.
 सेन, सेना (1), सेनसँ, gold. *The second form is not much used, and is said to be borrowed from Hindí.*
 सेना, (2), *v. n.* to wash one's self, bathe.
 सेनार, a goldsmith; *Prov.* सौ सेनारक, एक सोहारक, a hundred taps of a goldsmith are equal to one stroke of a blacksmith's hammer.
 सेप, or सेपि जा, *v. a.* to entrust, make over to a person.
 सेपव, the act of entrusting.
 सेवरना, a kind of metal vase, *not necessarily of gold, cf.* माषव सिंह.
 सेभा, brilliancy, beauty.
 सेमित, *adj.* shining, beautiful.
 सेम, a miser.
 सेर, (سر), noise, utterance.

बोहलकन्द, a low-caste man, a Sūdra.

बोहलसो, *definite numeral*, the sixteen.

बोहर, a congratulatory song at the birth of a child.

बोहवेही, the cover of a small pot used at weddings; *see* चाँक.

बोहाव, *v. a.* to comfort, please; cause to like, (*Vid.* XXX, 1), पति यह सचिचिं बोहाबोहलि, they caused their friend to like (*i. e.*, they persuaded her to go into) the bridal chamber, *cf.* सचि.

बोहारव, comforting.

बोहाबोन, *adj.* beautiful: sweet.

बोहाजनि, a beloved woman.

सो, a hundred. [man.

सौ = स, बिना पुरव सौ, without a

सौच, *adj.* whole, entire: the whole,

Prov. चाखी होइ सौच पर चावे, रेसुन

हुने चाह न पावे, he who leaves the

half to run after the whole, will

drown himself in a bottomless

(sea), *i. e.*, a bird in the hand is

worth two in the bush.

सोकी, (شوقين), *adj.* desirous, intent

upon; *Prov.* सोकी बिलारिक क कमरक

बोली, a cat, though desiring fine

clothes, has only a blanket bod-

dice.

सोवेहा, a half brother.

साम, सयामल, झामल, *adj.* dark: a

name of Krishn.

सून, the wages of sewing.

सालि, "it is well," a Sanskrit phrase

of good omen, with which it is

polite to commence a letter.

सानी, the fifteenth nakshatra or

lunar mansion.

सामि, सामिनाथ, सामी, a lord, a husband.

सास, breathing,—inspiration and expiration; *cf.* बससास, उर्धसास.

सासिनि, a sister, while unmarried, and living in her father's house.

इ

इंसा, इंसा, or *improperly*, इंसा, a goose, a swan; a man's soul.

इंस, or *improperly*, ईंस, *see* इस.

इंसावती, or *improperly*, ईंसावती, the queen of king Bhīm Sain.

इकम, *v. n.* to pant, puff, *Prov.* बहबि

बरद, पुनु इकमधि कुकुर, it is the

bullock who works hard (but says

nothing), while the (lazy) dog

(does nothing and) pants.

इम, *v. n.* cacare.

इमना, one who stools much.

इमवास, (*fem.* इमवासि), *adj.* desiring

to stool; *Prov.* चिकारक बेरि कुतिवा

इमवासि, when the time for hunt-

ing comes, the bitch retires.

इजार, (إزار), a thousand; इजारन,

thousands.

इठ, *v. n.* to turn aside.

इठिया, a market, (*said to be derived*

from *इठ*, because only held once

a week).

इठ, obstinacy, wilfulness: इठ, in-

strumental.

इठन, *adv.* obstinately.

इठवड़ी, confusion; *Prov.* इठवड़ी

बिबाह, कनपही वेनु, the marriage

takes place in such confusion, that

vermillion is applied to the bride's

temples instead of to the parting of her hair.

हसर, a kind of vase.

हसरा, the wooden handle of a mill-stone.

हसवा, हास, the hand, fore-arm: a cubit.

हसिषा, the thirteenth nakshatra, or lunar mansion.

हसिषार, हसिषार, a weapon, a tool.

हसिषार, an elephant-keeper.

हसिषार, an elephant stable; *Prov.*

ठुडलो हसिषार, नौ घरक चाँनह, even a broken elephant stable gives materials for building nine houses.

हसौडी, dexterity.

हन (1), *adj.* ruined, destroyed.

हन (2), *v. a.* to smite, strike: slay: to fix firmly, हनि कै कं गाड़ल, he buried deeply and fixed firmly; in *Vid.* XVI, 8, used in a neuter sense, to be fixed firmly, *i. e.*, to be firm and solid.

हनव, a smiting.

हफीम, opium.

हनेली, (حولی), a brick house.

हन, *pro. 1st pers.*; properly plural of न (1), *q. v.* but now-a-days used generally in the sense of the singular, see *gram.* § 64: the following forms have been noted; *nom.*, हन, or *emph.* हनऊँ, I also, we also (*Vid.* LXVIII, 1): *Obl.* हनरा; *dat.* हनऊँ (*Vid.* XLIX, 3), or *emph.* हनरऊँ, to me also: *gen. dir.* हनर, हनार, or *emph.* हनरो, mine also, even mine; a *gen. fem.*

occurs (*Vid.* LXXIII, 3, where हनरी is a misprint) हनरि: there is an oblique *gen. form* हनरा, only agreeing with nouns in an *obl. case*, *e. g.* (*Sal.* XIX), हनरा (not हनर) घर में, in my house: *F.* 69 has the *Hindī* हनारे in a similar use: I: we.

हय, *interj.* alas!

हर (1), a plough: Siva, who is borne on a bull, (*Vid.* XVIII, 8), हर-बाहन, a bull; hence a lover, cf. the *tauri ruentis* of Horace.

हर (2), or हरि छे, *v. a.* (old 3, *Pres.* हरदिं) to take away: snatch away: seize.

हरव, a seizing.

हरख (1), हरव (1), हर्ष, pleasure.

हरख (2), हरव (2) *v. n.* to be pleased.

हरखित, हर्षित, *adj.* pleased.

हरज, (حرج), loss, damage.

हरदि, or हरदी, turmeric.

हरवा, beads.

हरवाह, a ploughman.

हरहर, name of the marriage song of the bráhmans; the most essential part of it is the drum, hence the *Prov.* डोल डोक नदिं, हरहर नौह, a marriage song, and no drum, = the play of Hamlet, with the part of Hamlet omitted.

हरान, *adj.* fatigued, weary.

हराव, *adj.* lean, wasted.

हरि, Vishnu: Krishna: a lion: the sky: a frog: a snake: a peacock. The following rhyme gives most of the meanings of this word,

हरि गरजल, हरि हुजल,
हरिक सबह हुनि, हरि बखसाह,
हरि बाडे भँडल, हरि हरि निरल,
हरिक प्रतापे, हरि बखसाह.

The sky thundered, and the frog heard it; when he heard the voice of the frog, the snake came along; the peacock met him on the road, the peacock attacked the snake; by the might of the peacock, the frog escaped; *cf.* चारन.

हरिन, a deer: the marks on the face of the moon, which are supposed to resemble a deer; (*Vid.* XLI, 6) *The deer is said to have an undying affection for the moon, cf. the line, हरिन न परिहर बिमकर, सजनी, सह बर राख गरासे, the moon does not desert the deer, preferring to endure being devoured by the demon of eclipse.*

हरि ले, *see* हर (2).

हरिबासर, a kind of penance; a continued fast for two and a half days.

हरौ = हरि, *q. v.*

हरौनी, a kind of bamboo, with short knots and a narrow perforation.

हरषे, हरषित, *see* हरष, हरषित.

हरषनाथ, name of a living poet of Mithilá.

हरल, *v. a.* to put in motion: strike.

हरलाव, *v. a.* (2 *Imperat. Vid.* LXXIII, 3, हरलविरै), to cause to put in motion; to impel, drive: to drive away, (*Vid.* LXXIII, 3) forsake.

हरलुक, *adj.* light.

हरवाह, (احوال) condition, state; *Prov.* बरक नाचा जाह, बरिचातक कोन हरवाह, what kind of marriage procession is this, when the bridegroom is too poor to wear any thing over his head but a net.

हरस, or हँस, *v. n.* (*the following forms have been noted*; 1, *Imp.* हरस; 3, हरस्यु; 3, *Plur.* हरसन, हरसतन; *Pres. Part.* हरसेत; *Past Part.* हरसल, *Indecl. Part.* हरसि, हरसिने: to laugh, smile. *Prov.* हरसतन देसि, कजरत नहिँ पाव, one lends with a smile, but has to weep, when one can't get the loan back; easy to lend, hard to get back.

हरसन, a laugh.

हरसो, *v. a.* to collect in armfuls.

हरसोरब, a collecting.

हरसितमनि, *adj. fem.* walking like an elephant, a gait much admired in women.

हार, हाय, or हाये, *interj.* alas.

हारिम, (حاکم), a high Government servant.

हारिज, (حاضر), *adj.* present.

हाट = हरटिया, *q. v.*

हाटक, gold.

हाडू, a bone: cattle, *see* राडू.

हाय, (*Instr.* हाये), the fore-arm, hand; a cubit.

हायी, an elephant.

हानि, loss.

हाफौ, yawning.

हार (1), (हारै or हारा for metre), a wreath: necklace: = हाडू, a bone, rib.

हार (2), *v. a.* to lose.

चारव, losing.
 चारी, a string of white beads.
 चारनी, *adj.* lost; चिखा चारनी, broken-hearted.
 चाख, (حال), account: tale, story: message: condition: *agricultural term*, moisture in the earth.
 चावा, (قوا), wind, air; climate.
 चास, laughter, a smile.
 चास, *interj.* lo! behold!
 चिख, चिखा, the heart; चिखा चार, to be broken-hearted; चिखा चारनी, broken-hearted.
 चित्त, चीत, a friend: benefit, advantage: those who are dear to one, one's family (*metaphorically*).
 चिनक, &c., चिन, *genitive &c.*, of ई, this.
 चिंकूपति, the lord of the Hindus.
 चिम, boldness; snow; चिमघाम, the abode of snow, the moon: gold.
 चिने, चिखा, चिरदय, चिईय, the heart.
 चिरा, a diamond.
 चिसव, habit, custom.
 चीत = चित, *q. v.*
 चीन, *adj.* deprived of, without.
 चील, *alliterative form of भौल, q. v.*
 ऊ, ऊँ, an emphatic termination: old sign of the plural.
 ऊकार, ऊँकार, a wolf.
 ऊकुम, (حكم), an order, command.
 ऊन, ऊनक, &c., *oblique and genitive forms of ची*, that, *q. v.*: often written ऊनि for ऊन.
 ऊर, *v. a.* to pound, or consolidate earth: hence to pound, to pummel.
 ऊलास, or ऊलासे for metre, rejoicing, joy; *Prov.* मन ऊलास, तँ नारँ मौत, when a man is happy he sings.
 ऊलिमास, confusion, turmoil, *Prov.* माखीं करे ऊलिमास, वड नमैगिध चुवा,

the whole village is in confusion, and yet the wife asks her husband for a kiss, (instead of looking after his property).
 ऊर, ऊर, a thrust, a shove.
 ऊरा, hog-baiting: killing a hog by baiting it with a herd of cattle, or an elephant.
 वृदय, = चिरदय, *q. v.*
 ऐ, ऐँ, *interjection*, O!
 ऐत, ऐतु, a reason; कि ऐत, why.
 ऐम, gold: snow, ऐम गिरि, the Himálaya.
 ऐमत गिरि, = ऐम गिरि, *q. v.*
 ऐर, *v. a.* (the following forms have been noted; 2, *Simp. Pres.* ऐरिरे; 3, ऐरे, ऐरय, ऐरयि; 2, *Imperat.* ऐरिच; *Pres. Part.* ऐरैत, ऐररत, 1, *Past* ऐरलऊँ; 3, ऐरलन्दि, ऐरल; *Indecl. Part.* ऐरि: *Adv. Part.* ऐरितहिँ, or (*Vid.* XVIII, 8) ऐररवे): to gaze, look after, look around: to search for; to see, लोचन ऐर, to throw a glance at, ऐरवु, a vagabond. [see.
 ऐर, a fool; *Prov.* निषिंन सूते ऐर, जिनक गाय न मोरु, a fool, if he has no cow (to take care of), sleeps void of care.
 ऐ, ऐँ, *Hindí for है*, he is, they are, frequent in *F.*
 ऐकल, a necklace.
 ऐत, ऐव, &c., see ऐ (2).
 ऐ (1), *interj.*, alas!
 ऐ (2), *verb. subst.*; Great confusion exists in Mithilá concerning the conjugation of this verb, owing to the irregularity of its past participle, and also to confusion with another root चव or चड, also meaning, to be: चव, and ऐ are

both not improbably derived from the same Skr. root, but in Maithili they must be treated as distinct: Forms derived from the past part. of हो cannot be used as auxiliaries; forms derived from चर or चरु are used either as auxiliaries or as simple verbs substantive meaning, to be, while other forms of हो are either used as verb substantives meaning, to be, or to become, or as auxiliary verbs, exactly like the verb होना in Hindi: According, however, to Maithil paṇḍits, the existence of the root चर or चरु is ignored altogether, and all forms are referred to the root हो: the following forms have been noted; A., derived from the root चर or चरु; 1 Simp. Pres. होँ; 3 चरि, हो (हे & है which appear frequently in F. are Kannaui or Hindi): 1 fut. होव; 3 जेत, हैत, हैतैक, हैतऊ: Pres. Part. जेत, हैत: B., derived from the root हो; 1 Simp. Pres., and Imperat., होर, होऊ, होररे; 2 होऊ; 3 होषय, होर, होय, होर, होरक, होष, हो, होषयि, होरन्दि, होय: 1 Fut. होरव; 3 होरत (fem. होरति), होयत, चारत, होत: 1 Retro. Cond. होरतऊँ; 3 होरत: Pres. Part. होरत, होरत: Adv. Part. चारतहिँ: 1 Past भेऊऊँ,

or contracted (Vid. LXXIX, 2) भेहौँर; 3 भेह (fem. भेहि), or lengthened for metre भेहा (fem. भेही), भेहाऊ, भेही, भेहेक, भेहेन्दि, भेहाव (fem. भेहिहि), F. has also the Hindi भर (63), and भौ (22): Indecl. part. भै, भर, भय: 1 Periphrast. Pres. होरत हो; 3 होरचरि, होरचयि: to be: become, उदास हो, to become sorrowful, or disgusted, to show distress or aversion: to come into existence, rise (of a heavenly body), come (of the day): to live, be, भेह, it has been, i. e., it has passed away, cf. "fuit Ilium": to take place, होरत भोर, as morning came, at day-break: देखि भेह, it was seen, with the Indecl. Participle in its proper sense of a verbal noun, लि. the act of seeing took place, so also ठाढ़ि भेह, he stood: भै सक, to be able to be: हो जा, 3 Past भै जेहाव, to happen, become. होरव, existence; a coming into existence. हो, होँ, see हो, (2); in F. 59. हो is for Hindi हो, 2 Plur. होरदि, itch. होँ, interj. stop! Prov. कोढ़िया चारे होँ, a lazy fellow is always waiting for some one to cry "stop!" जेत, see हो (2).

FINIS.

ADDENDA AND CORRIGENDA.

The following omissions should be supplied, and corrections made. They are printed on one side of the paper only to allow of easy correction.

A. Grammar.

§ 65. The genitive of **मे** is given as **मेर** or **मेरा**. Subsequent research has shown me that the form **मेरा** is an oblique genitive form, only agreeing with nouns in an oblique case: and that all pronominal genitives can take a similar oblique form. Thus, we get—

Direct genitive.

बन्धर
दोहर
अप्यन
रकर
अनिक

Oblique genitive.

बन्धरा
दोहरा
अपना
रकरा
अनिका, etc.

These oblique genitives cannot be used with nouns in the form of the Nominative case, but only with nouns in one of the Oblique cases.

Closely connected with the above, I have noted the following words, not pronouns, which also take an oblique form in **वा**

Direct.

पहिल, 'first.'
दोसर, 'second.'
तेसर, 'third.'
बड़, 'great.'
पहर, 'a guard.'
बदल, 'exchange.'

Oblique.

पहिला
दोसरा
तेसरा
बड़ा
पहरा सौ, from (so and so's) guard.
बदला, 'in exchange.'

There are doubtless many others which I have not noted yet with certainty. Compare the oblique forms of verbal nouns in § 189.

The following examples will make the above remarks clear. The matter will be found treated at greater length in an essay shortly to be published in the Asiatic Society's Journal.

a.—GENITIVES AGREEING WITH NOUNS IN THE NOMINATIVE FORM,
i. e., DIRECT GENITIVES.

अन्धर बेदुली लाएल, लकर केहन सुरखी, how wonderful must be the beauty of her whose *bedulī* you have brought.

केकर वेडा (*see* के *in* *Vocab.*), whose son is he ?

बनर रोज बरज बोरन, my means of livelihood will be spoiled.

उनक कानब सुनि, having heard her lamentations.

तकर बकरार लिखि दाखिल करब, write and file a bond to that effect (*lit.* of that)

बयन बन बन उडार, भिचारि भै जेस, having wasted all his substance, he became a beggar.

b.—GENITIVES AGREEING WITH NOUNS NOT IN THE NOMINATIVE FORM, *i. e.*, OBLIQUE GENITIVES.

बपना बडेक घोड़ी देस, he gave his own riding mare, (*lit.* the mare of his own riding).

बंन समान सबी बार्सि उनका फुलवाड़ी, her companions and friends came into her garden.

बनरा बिरबी में, in my hovel.

बोबरा घर में, in thy house.

बनरा दरवाजा से बोरक दरवाजा बड़ि दूरि बरि, his doorway is very far from mine.

बदस बपना मन में बबसक, the farmer said to himself (*lit.* in his own heart).

§ 136. The 3d Non-Hon. Pres. has a common form देबरि, not noted in the grammar.

§ 157. Another common form of the Perfect of the Intransitive verb runs as follows :

<i>Honorific.</i>	<i>Non-Honorific.</i>
(1) बतल बी,	बतल बी,
(2) बत ठ बी,	बतल बब,
(3) बतल बबि,	बतल बरि.
<i>Fem.</i> बतलि बी, &c.	

As usual any other optional form of the Auxiliary may be used.

B. *Chrestomathy.*

I have attempted throughout to represent all *b*-sounds by ब, and all *w*-sounds by ब, but several errata have crept in, especially in the Song of Salhes, and the first few lines of the Famine Song. The Vocabulary is, I hope correct in every case, and when there is any doubt, reference should be made to it.

People who write Maithilī have a bad habit of writing *anunāsik* for *anuswār*, in words in which the latter is the more correct. Thus they write बिंब instead of बिंब or बिंब, and बंब instead of बंब or बंब. I have fre-

quently followed this custom, and now regret that I have done so. Many, but not all, have been corrected in the Vocabulary. The commonest word in the text is सिंघ (Sih, on pp 39 and 40) which should everywhere be corrected to सिंघ (Singh) which represents the correct pronunciation.

The following corrigenda should be made. Some are printer's errors or broken letters, and others are actual corrections of mistakes of mine or preferable readings.

Page 4;	Line 8;	for	स	read	सं
5	25		बचवे		बचते
6	29, 31		सेने		सेनें
7	6		सेने		सेनें
8	3		सेने		सेनें
9	5		सौ		सौं
	21		माडी		मांठी
	30		ब्राह्मनीक		ब्राह्मनिक
10	14		बचौन		बचिन
	15		बोले		बोले
	20		मेक		मेकि
	21		बपना		बपन
	23		सुनार		सुतार
	27		दुरी		दूरी
	29		तहीना		तहिना
	30		के		कें
11	1		बहारने		बेहारनें
18	10	from bottom	Read, 'bank of the Kamlá'.		
20 Márs. I,	1	for	महिना	read	महिषा
„	I, 2		बंनन माँ		बंननमाँ
„	I, 2		बमुरीषा		बंमुरीषा

Fam. Song. The song is generally printed correctly from the manuscript, but most of the following corrections are rendered necessary for the sake of metre :

Verse 5	read	पच्छ, बखान	Verse 23	read	बाँक
6		भंडू भंडू	25		बदू
7		बिन भिन	28		बन्स
9		बोर and not बोरन्हि	31		खंड
11		बेपच्छ पच्छ	47		बन्सक
12		रको न	48		सुनार
13		रच्छा	53		संने
17		बतमासु not बेत मासु	56		बेडे
21		बरे	57		संन जात रब
22		मेक	71		पैषा

Many of the lines in the Famine Song are hopelessly beyond regular scansion.

Translation of Famine Song.

Verses 4, substitute for second half, 'upon such of the seed as did germinate, blessed Aślekhá rained.'

Verses 17 omit 'a field of,' and for 'even flesh,' read 'khetmás (*Phaseolus radiatus*)'.

18 for 'a field of faner,' read 'janer'.

48 footnote, read डेही.

Page 35 last footnote for देखिन read देखिनु.

36, ll. 10 and 13 read Daršana.

Bidyapati, Text.

I The original copy of this song was very corrupt. A better copy has since been obtained. Read as follows:—

line 2 नितल बसन तन जाम्। मुनिऊँक मन समस भय जाम् ॥

3 read बन्दारे for बन्दारे.

4 निज for नीज.

5 ससै for सँसे.

IV 2 बाव.

V 1 ने.

Title of 2nd chapter, READ २ FOR १.

VI 4 कै नेरि.

XV 4 read सोहागिनि for सोह गिनि.

5 देखि.

6 पिबय.

XVI 1 देखि.

XVII 5 for संगेबहि read मज्जहि.

XX 1 read पररहिं.

XXIII 3 & 7 कै for कै.

12 उचीती for ऊचासे.

XXVI 2 कैतहिं for कैतहि.

XXVII 4 भाँपि देख.

XXX 4 घर for घन.

6 भनहिं for भनहिं.

XXXI 1 मोरि.

3 कठ.

XXXV 3 चकोर for चकवा.

XXXVI 4 तैबयो for तरयो.

XXXIX 5 अबरोचे for अबरोचे.

6 दधि.

XL 4 दूधे.

7 तैयो for तैयो.

Title of 7th chapter : READ ७ FOR ६.

XLII	3	read जुगधिं.
XLIII	4	रुदि.
	6	चोतधि.
XLIV	5	साध for साध.
XLV	1	दे for सं.
	2	बडत.
	4	बनुतापक.

Title of 8th chapter : READ ८ FOR ७.

XLVIII	1	read पिरौति.
	4	केचो is almost certainly incorrect for सिद्धिचो (cf. XLVII, 4). केचो which always has both syllables short will not scan.
LIII	1	read मेचाने for ज्ञान.
LVIII	4	आनक दुच के आन.
LXI	5	नव.
LXIII	7	नवो, नवो, पराने.
LXV	4	पुदध.
LXVI	1	मेला for मेलाध.
	2	परनीति, मेला.
	5	९ for ९.
LXVII	5	चोर is required for चो, by metre.
LXIX	1	This line will not scan. The insertion of वन after लना would complete the metre, but has no authority.
	4	read पड for वड.
	8	कठि.
LXX	5	सिंनु.
LXXII	5	सम्सय.
LXXIII	8	वमरि.
LXXIV	4	निशासे.
LXXV	1	परवस.
	4	मेडाबिध.
	8	This line barely scans.

Title of 9th chapter : READ ९ FOR ८.

LXXVII	2	read चौर.
	3	चिर.

Title of 10th chapter : READ १० FOR ९.

LXXIX		The metre of this song is hopeless : it may (by a little forcing) be classed as a <i>Thumarí</i> .
	4	read केँ.

LXXX	3	अनिक विद्योने, संसार.
LXXXI	4	केसर for कसर.
	8	सहे for सहय.
LXXXII	1	देधि लगरदि.
	6	अडावयि.

Translation.

<i>Song</i>	14	9 read 'and she hath stretched her brows like a bow.'
	16	footnote 27, read Yaśodá ; 29, Sitá.
	22	4 footnote||, read नदि.
	23	2 read Murári.
	28	5 omit marks of quotation, and read 'she' for 'I,' and 'her,' for 'my.'
	38	4 & 5 read shoreless for fathomless.
	39	6 The translation is that of the paṇḍits, and was the best I could get. I have since found that कौटकौषारज्ञ means 'very angry,' and that the whole line may be translated 'the bees rushed forth very angrily, and stung my lips': compare other words of the same form दनदनारज्ञ, वनवनारज्ञ, अज्ञाज्ञारज्ञ, &c. Title of 7th chapter : read VII for VI.
XLIII	10	read rejoice for feast. Title of 8th chapter : read VIII for VII.
LXIX	8	read rejoice for feast.
LXXIII	1	read second half, 'thou laidst the life of thy soul before it.' Title of 9th chapter : read IX for VIII. Title of 10th chapter : read X for IX.

Harkhnáth, Text.

II 10 & III	10	read मन द्य for मनदय.
V	2	देसरति.
	6	विसेपे.
VI	6	अंजन for 'जन.
XI	11	मन द्य for मनदय.
XII	7	सग्घय.
XIII 6 & XIV	6	मन द्य.

Vocabulary.

In the vocabulary, verbal roots ending in आ, which form the Past Part. in आत्, are given with a final व; thus, उडाव, *Past Part.* उडावोत्; but अघा, *Past Part.* अघारत्, see gram. § 167 add.

Art. अमनारव read अज्जनारव.

अघाव read अघा, *v. n.*, to be satiated, disgusted.

- Art. अचरा add 'अचरा is generally used as an oblique form of अचर'.
- अभेदा read अभेदा.
- अदि omit 'used only in this form,' and add, 'see दो.'
- आ read आवत for अचत.
- आइ should be आदि.
- उपठ, add 'to rise'.
- ओम्हराव read ओम्हरा.
- औंधाव read औंधा.
- कमदा read सं for म.
- करिका read करिका, and not कारका.
- काडावना read काडा वनाव.
- किदिचो, add 'or किदुचो'.
- कोह and कोहा (2), omit these articles and substitute 'कोहकोहारह
adj. very angry,' see erratum to trans. of Vid. XXXIX, 6.
- मंजा read LXXVIII.
- मरारव, read मरासव.
- मराव read मरास instead of मराव.
- चित read पइ instead of पइव.
- जव add 'जना is usually used in a plural sense'.
- जौरि read रँठन.
- ठौठ read 'the throat,' instead of 'the bill of a bird.'
- दड़िनौ read आमिह.
- दिच (2) read दिचा instead of दिच.
- बंइ read बंस, बन्स.
- बइ read बइ, not बइ.
- भाबा read भाबा, not म बा.
- वे° for 'of. वसरि LXIII, 8' read 'of. वसरि LXXIII 8.'

