Pottry of tlti type of Kata has been vtry popular with the Indians from very ancient times. A great deal of such poetry is found both in the Vedic and the classical Sanskrit literature. The oldest literary monument of the Indo-Aryans viz., the Ṛgveda, contains along with high class poetry many hymns in the nature of riddles (designated as riddle-hymns by N. Wintermute) which can very well be regarded as the earliest specimens of Kūṭa Kāvyā. Due to the obscure and mysterious expressions some of these riddle-hymns are left by commentators altogether unexplained, and many others have been misunderstood or wrongly interpreted while there are others the right meaning of which is still in the highest degree doubtful.

Owing to their obscure nature the language of these riddle-hymns is called by some scholars as Samāthi-bhāṣa or elliptical speech. It appears that this sort of elliptical speech was adopted in the hymns for the expression of mystic and spiritual ideas. Yāska calls the hymns dealing with metaphysical import as Ādhyātmiki, while some others he has designated as Paroksa-Kṛtā or simply obscure. We come across such riddle-hymns even in the Atharvaveda and the Yajurveda.

1. H.I.L.P.117.
2. From Yāska's Nirukta and Sāyaṇā: 'Introduction to the Ēyveda, Bhāṣya it is understood that already in early times many hymns the Ēyveda were not quite intelligible and a good many scholars busied themselves with their possible interpretation. Some of these scholars declared outright that the whole Vedic exegesis is worthless as the hymns are obscure, senseless and contradictory to each other (Nirukta 1-6). To this Yāska, however, remarks that it is not true. It is not the fault of the beam of the blind man does not see it. The hymns are not without meaning, but it requires sufficient intelligence, skill and hard labour to understand them (Ibid). In the explanations of difficult words Yāska himself relies on etymology and frequently gives two or more different interpretations of one and the same word. It follows from this that even in Yāska's time the sense of many hymns and passages of the Ēyveda was not fully established. A similar discussion is given in the Sāyaṇā's Introduction to the Ēyveda Bhāṣya where a doubt is raised on behalf of those who do not accept the authority of the Veda that the hymns are either without any meaning or their meaning is doubtful, contradictory and obscure and Sāyaṇa replies to it that it is not correct. The hymns have meaning which have been clearly explained by Yāska and other commentators. (Upodghāta p.6).
3. Vāsudeva Sharma Aggrawal followed by others.
The Upaniṣads, too, which are said to be merely philosophical treatises, contain some such riddles and enigmatic expressions describing a metaphysical truth or the nature of the Supreme Being. This tradition of riddle-poetry in the old texts may be designated as 'Rahasyavādi (Mystical)'. The reasons why such riddles are found in these early religious books may be enumerated as follows:

1. The Ṛgveda contains hymns which describe the gods and their miraculous deeds. The greatest majority of these gods has proceeded from natural phenomena which have been transformed into mythological figures. Some of these gods are invisible and their personification gives rise to mystic ideas. Therefore, much of what these hymns contain is expressed in symbols and metaphors which are often obscure and unintelligible. As an illustration the following hymn may be quoted:

`"सिंहौस्य किमति चतुर्वृत्ति" (And one bears in this mighty hand a weapon sharp, yet kind withal, seeks to heal). Here from the very short description the god meant (i.e., Rudra) can only be guessed.

2. There are some sacrificial songs and litanies for ritual purposes which are couched in intricate and difficult riddles and enigmas. They were used at the great sacrifices performed by kings, and at the contests of various kinds. The priest propounded all sorts of questions from the whole range of priestly knowledge not only to the princes offering the sacrifice but also to their companions in office, with whom they strove for eminence. In these questions the matters under discussion are usually not expressed in their ordinary, commonly understood terms, but are indicated by symbolical expressions, or merely by mystical references, in which numerals play an important part. They are taken now from nature, now from the

1. Ṛg. 8, 29-30.
spiritual life. Heaven and earth, the sun and the moon, the atmosphere, the clouds, rain and its production by evaporation of the mists by means of the Sun's rays, the course of the sun, the year, the seasons, months, days and nights are here favourite objects of symbolic clothing; their interpretation is regarded as a feat of the highest literary skill. The following is an example which gives a description of the year.

3. With this enigmatical poetry the group of hymns the metaphysical poetry - may also be mentioned. With few exceptions the compositions of this class contain questions concerning the beginning and the origin of all things, speculations about the Universe and the creation and also the great pantheistic ideas about the universal soul. Such queries occur here and there in the enigmatical form as well. The poets search with their intellect for the hidden traces of the invisible, unseen gods, for their origin and deeds, e.g.,

(He who made him knows nothing of him; he who has seen Him, from him He is hidden; He lies enwrapped in the womb of the mother, He has many children and yet He has gone to Nirṛṭi).

4. A desire to create wonder and curiosity may also be at the root of such riddles. The early sages looked upon the beauty and mysteries of nature with awe and wonder. The natural Phen appeared to them as some spirits which were responsible for their

1. Rig. 1, 464–468. 2. Wint. P. 118. 3. Rig. 1, 164–32. 4. Wint. P.117 'Nirṛṭi is the goddess of death and destruction and so 'to go to Nirṛṭi' means 'to be completely ruined'.
miseries and happiness. So they felt a sense of curiosity about them and being unable to express their feelings in simple words they resorted to a manner of description which was full of symbols and metaphors, e.g.,

एक पादु द्रुपादु पूणा तिरलाशा द्रुपादु द्रायुमर्याति ।
चुम्माधिः द्रुपरसिम्यार रघुरदु द्रायुमर्यात्मनः। ॥

'The one-footed strides more swiftly than the biped,
The biped goes beyond him who has three feet,
The quadruped comes at the calls of the bipeds,
And watches near where groups of five are gathered.'

It has been conjectured that by the one-footed is meant here the one-footed ram - a storm God or according to others 'the one-wheeled Sun' and that the threefooted is the old man, supported on a stick and the 'quadruped' the dog.

5. The tendency to express great sense in brief was a special attribute of the speech of the Vedic sages and this has also been a tendency with the ancient people of this country to hide knowledge and the secrets of worship so that they may not become cheap and easy. Consequently much of the treasure preserved in the Vedic hymns and the Upanishads is enshrined in mysterious and enigmatic language.

6. Lastly there is ample evidence to prove that the Vedic sages had developed a high sense of appreciation and love for poetic art. In the Rgveda we find a few remarks especially in the hymns related to speech (Vāk) which indicate distinctly an early anticipation of poetic concepts. Besides, the rich poetry, apt illustrations, high imagination and elevated thought of the Rgveda fully envisage the display of the poetic sense by the Vedic bards. In the hymns addressed to 'Speech' the seers realise the importance in life of the extraordinary power of speech where in lies hidden all their spiritual and material

1. Rg. X. 117-8.

2. Translation by A.A. Macdonell 'Hymns of the Rgveda' P.92 f.
In one of the verses a clear distinction is made between ordinary language and poetry and a genuine homage is paid to the Vedic bard in whose words is embedded all beauty. It is not improbable that this love for poetic charm might have induced the sages to give a display of their extraordinary talent even in the expressions of riddles and conundrums. A few illustrations of these poetical riddles are given below.

The following hymns are taken from the Rigveda. Here is a verse which contains a description of fire (Agni) in metaphorical words:

(When fanned by the wind Agni has spread through the forests and cuts off the hair of the earth). The word Romā (hair of the earth) refers to grass and herbs.

Again—

(Agni with his sharp jaws devours the forests, he masticates them; he lays them as low as the warrior his foes in battle) By the sharp jaws (Jambhā) is meant here 'the flames'.

The following is a fine example of Rūpā transformed through the figure of metaphorical hyperbole (Rūpakātī āyoktī).

1. वासु दुरुस्ताः कूपस्ति कुत्स्ति विविषयः । खलु यद्यागानां ।
   तत्स्य देवतायाः ।

2. गस्य ज्ञाते ज्ञातः अजातः ज्ञातः ज्ञातः ।
   यथास्य ज्ञाते ज्ञातः ।
(Ten indefatigable Virgins have brought forth this child of Tvaṣṭṛ (i.e., fire). It refers to the kindling of fire with the pieces of wood. By the ten virgins are meant here the ten fingers which had to be employed in the twirling; and as it was only possible through great exertion of strength to bring forth the fire out of the pieces of wood by friction, Agni in the whole of Rgveda is called the Son of 'Tvaṣṭṛ' (Strength). The follow-
ing is one of the best poetical riddles in the Rgveda which has been interpreted by different commentators in different ways.

(Four horns, three feet, two heads and seven hands has this bull; tied on three sides he bellows loudly. This great god has entered the mortals). Apparently it seems to be a nonsensical and incoherent talk but when considered carefully it gives us a definite sense. Sāyaṇa has given several interpretations of this verse. First he explains it with reference to sacrificial fire. The four horns are the four Vedas (Ṛg, Yajus, Sāman and Atharvan) or the four priests (Hotṛ, Udghātr, Rtvik and Adhvaryu); the three feet are the three Savanas (Morning, midday and evening) the two heads are Brahmaudana and Pravargya, and the seven hands are the seven Vedic-metres. The god is the sacrifice fire tied in three ways, Mantra, Brāhmaṇa and Kalpa. It is called a bull as it pours out the fruit of the sacrifice and roars through the sound caused by the recital of the hymns Ṛg., Sāman and Yajus. The second interpretation refers to the Sun, the four horns of which are the four directions, the three feet are the three Vedas, the two heads are day and night and the seven hands are the seven rays. It is tied on three places— the earth (Prthvi), the atmosphere (Antarikṣa) and the sky (Ākāśa). It causes rain, hence it is called a bull (Ṛṣabha).

1. Ṛg. IV, 58-3.
patañjali has interpreted it in his Mahābhāṣya with reference to śabda Brahman (the God of speech), according to which the four horns are meant to signify the four kinds of word Nāma (noun), Ākhyāta (verb), Upasarga (prepositions) and Mipāta (indeclinables); the three feet are the three tenses Bhūta (Past), Bhavisyat (Future) and Vartamāna (present); the two heads are Śabda (word) and Artha (sense) and the seven hands denote the seven inflections (Vibhaktis). The bull in the form of the Śabda Brahman is said to have been tied in three places—Uraśa (chest), Kanthā (throat) and Sirṣa (head).

The Śūkta I, 164 contains a large number of riddle hymns about which M. Winternitz remarks 'most of which, unfortunately, we cannot understand.' A few of them are quoted here.

(Seven harness a one wheeled cart; it is drawn by one horse with seven names; three naves has this immortal, never-stopping wheel, on which all these beings stand). The sense seems to be as follows:— The seven priests of the sacrifice harness (by means of the sacrifice) the sun chariot which is drawn by seven horses or by one horse with seven names (colours). This immortal sun wheel has three naves, namely the three seasons (summer, rainy and winter), in which the life of all mankind is passed. Other solutions of this riddle, however, may also be possible.

1. M. Bhāṣya 1, 1-1.

2. The riddles of the Rg. 1, 164 have been treated in detail by Martin Haug in his 'Vedische Rätsel Tragen' and 'Rätsel sprichwe (S. Bay A 1875), and also by Deussen, Ag. Ph. 1, 1 Pp. 105-119; by R. Roth, ZDMG, 46, 1892, 7596; by E. Windisch ZDMG 46, 1894, 8335; by H. Stumme ZDMG, 64, 1910, 4675; and by V. Henry 'Revue Critique' 1908, P. 458.

Here is an example in which Rūṭa expression is brought about by the figure of Pseudo contradiction (Virodhābhāṣa).

The dark night has given birth to a fair child. It has come up in the sky. Evidently it refers to the break of dawn and the rise of the Sun in the Sky.

(Bearing three mothers and three fathers the one stands erect, and they do not tire him; there on the back of the sky they consult with the all-knowing but not all-embracing Vāk (the Goddess of speech). The 'one' according to Sāyaṇa is meant to signify 'Aditi' or 'Saṃvatsara', whose three mothers are said to be the three worlds -- the earth, the middle regions and the sky, and the three fathers are the fire, the wind and the sun.

(A shepherd I saw, who does not fall down, who wanders up and down on his path; clothing himself in these which run together and those which disperse in circles about the three worlds). It evidently refers to the Sun and his movement in the Sky.

1. Rg. 1, 164-2.  2. Rg. 1, 164-10.  3. Bhāṣya by Sāyaṇa.  4. Rg. 1, 164-31.  5. Rg. 1, 164-33.
placed the Seed in the daughter). The word 'Ṛṣabha' here is explained by Saṅgaṇa as 'food-relish' (Annarasa). The last line 'Aṛṣaṇi dhaṅgaraṇa bhāṣa ṛgah' means that the Sun with his rays or the god Indra by pouring rain makes the earth fertile.

It is a paradoxical statement (Viparyaya -- the father placed the seed in the daughter) where, in lies the germ of the later reversed statement ('Uṣṇivājasī) of the Siddhas, the Nāthas and the poets of the Nirguṇa school of Hindi poetry. "Such riddle questions and riddle games" as remarked by H. Winter-nitz, were among the most popular diversions during the ritual age and at times they even formed a part of the ritual at the sacrifices.

Even the actual Agni myths have originated in metaphorical and enigmatic language, e.g.,

(Scarcely is the child born, when he devours the two mothers)
It refers to Agni. Agni is spoken of having three births & birthplaces - in the sky it glows as the fire of the sun; as lightning it is born in the water and on the earth it is brought forth by the mortals out of the two pieces of tender wood. As he is brought forth with the help of the two pieces of wood it is said that he has two mothers and scarcely is he born when he devours the two mothers (i.e., burns the two pieces of wood).

The Kuntāpasūkta and also the Kavaṣa Alīṣa Sūkta of the Atharvaveda contain riddles of the type of Kūṣa. Here is an example of metaphysical expression taken from the Kuntāpa Sūkta of the Atharvaveda.

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The mouth of the spoon is downwards while the root is upwards. By its side there are seven sages and the eighth one is the Goddess of speech. The head is spoken of here as a spoon. In the various limbs of the head there stay the five-fold vital air (Prāṇavāyu) which brings glory. Near it are the senses including that of speech which teaches knowledge. The following is an illustration quoted from the Brhadāraṇyaka Upaniṣad which contains a description of the Universe and the Supreme Brahman in metaphorical language.

अद्वैतो द्वैतान्तिकः ज्ञातः |

(This is the eternal Aśvattha-tree with its root upwards and branches downwards. That alone is white (pure), that is the Brahman and that alone enjoys the nectar (i.e., immortality). Another example is quoted from the Ṣa Upaniṣad.

दुर्ध्रुवस्तु वानिज्य समस्यायोऽभि कृत्व ।

(The face of truth is veiled in a golden vessel. Remove this veil O Puṣanī so that the truth may be revealed). It is said that spiritual knowledge is hidden from one who is given to worldly pleasures and it can be achieved only if the worldly enjoyments are renounced altogether.

Kūṭa Slokas in the Mahābhārata.

The tradition of artistic riddles, however, has been more popular in classical Sanskrit of which the earliest specimen is preserved in the Granthagranthis of the Northern recension of the Mahābhārata. As stated by Sānti these poems are Guţha i.e. obscure or intricate, and were composed by Vyāsa with a definite purpose. It is said in the Adiparvan that when at the instance of God Brahman, the sage requested God Ganesa to assist him in writing his work, Ganesa agreed on one condition

1. Bhā. 2, 3-1.
2. Ṣa.
3. Mah. 1, 1-80
that his pen should not stop in the middle till the whole work was completed. Vyāsa agreed but stipulated in turn that Ganesa would not write any thing without understanding its sense properly. Ganesa consented and began to write the Mahābhārata at the dictation of Vyāsa who was so quick in composing the verses that he would not stop even for a moment. But whenever he wanted to take time, he composed a few verses which made Ganesa halt for a while in order to grasp their meaning. In the meantime Vyāsa composed many other verses. The verses so composed (numbering 8500) are called 'Grantha-granthis' and are scattered throughout the work. He composed these verses out of Kutūhala.

1. Mbh. 1, 74-83
with the desire of displaying his extraordinary skill and cleverness of speech.

It is not possible to cite all the Kūṭa poems contained in this huge work, but a few illustrations quoted here will show that these knotty poems comprise almost all the aspects of Kūṭa expression and opened a way for later writers to indulge in this sort of literary feat. The following is a fine example of Kūṭa through the use of 'Yamaka' and 'Śleṣa'.

That wise man who was fully conversant with the local dialects of the rustic people spoke these words to him who could also understand those dialects well. The words could not be understood by those who were ignorant of them but only by those who understood them. Here the word 'Prājñāḥ' means 'a wise man' 'difficult to know' and also 'ignorant'. Similarly the word 'Pralāpajñāḥ' means 'one who knows the dialects of the rustic people' and also 'prating or idle words of the uncultured'.

It is taken from the Adiparva and refers to Vidura who informed Yudhiṣṭhira in enigmatic words of the mischievous plot of Durvūdayaḥ to burn the five Pāṇḍavas alive in the lac house which was built in Vāṁśavata for that purpose. The verse can be construed as follows:-

'Prājñāpralāpajñāḥ' is an adjective of 'Prājñāḥ' meaning 'that wise Vāḍura who was well acquainted with the local dialects.' 'Pralāpajñāḥ' is an adjective of Yudhiṣṭhira. The words 'Prājñāḥ' and 'Pralāpajñāḥ' in the second line are both governed by the sixth case and mean 'of the ignorant' and 'of one who knows the import of such expressions' respectively. Then 'Prājñāḥ and

'Pralāpa-jāhaṁ' are both adjectives of 'Vacaḥ' meaning 'of which the sense is difficult to grasp' and 'the words of the uncultured' respectively.

The following two verses spoken by Vidura to Yudhiṣṭhira present Kūta expression based on the etymological meanings of words or the device of dropping some syllables from the words.

(It has already been explained before).²

That cheat will set fire to that house. He is a formidable one. You can save yourself from him only if you escape through a subterranean way).

Here the word 'Kakṣaghnaḥ' means 'one who is to escort you. It is interpreted as 'Kakṣe', i.e., in proximity, 'hanti', i.e., goes. Thus it refers to Purocana, a cheat who was sent by Duryodana to Varnavata with the instructions to set fire to the lac house and destroy the Pāṇḍavas. The word 'Śisira' is derived from the root 'śr̥-to-destroy and means 'fire' here and 'Śisiraghnaḥ' means 'he who destroys by fire'. 'Mahākakṣa' means 'in face of that great enemy'. The word 'Kakṣa' is derived here as 'Kam Sukham hanti iti' i.e., 'he who destroys one's happiness and hence an enemy. In the following example Kūtaṭva is brought about by the use of Yamaka.

(All complete things come out of the one complete Being; all complete ones are made from the one complete Being. The complete
ones take their all from the one complete Being and even then the one complete Being remains Complete i.e., undisturbed. Here the word 'Fūrṇā' means from the Supreme Being which is complete in itself and Fūrṇālī refers to the individual souls born of the Supreme soul.

Here is a riddle of the type of mystic expression.

(Two young women of Universal form are incessantly weaving this net with white and black threads alternately interspersed and changing all the beings and the regions). It is a description of the life changing at every moment in this world. The two young women are the two stages of childhood and old age and the white and black threads are the pleasures and pains surrounding all living beings.

The following is an example of Kūṭa based on 'Chain of words' and homonymous words.

(O Bhīṣma, this person disguised as a woman seems to be Arjuna, the son of Indra and possessing the flag with the sign of monkey on it). When Arjuna disguised as Bhīṣma appeared in the battle-field to assist Uttara, the son of Virāṭa against the invasion of the Kauravas, Droṇācārya suspected him and spoke to Bhīṣma in enigmatic words.

'Hadija' means 'born of a river' i.e., Bhīṣma the son of the river Ganges. 'The expression 'Laṅkaśāvanāriketuḥ' means 'monkey bannert' and is interpreted as follows—'Laṅkāśa is Rāvana, the lord of Laṅkā; his 'vana' i.e., garden was 'Aśoka', its 'ari' enemy (destroyer) was Hanumān and he was the 'Ketu' (sign) of the flag of Arjuna.

1. Cf.

2. Nāk. 1, 3-147.
3. Ibid. 4, 39-10.
'Nagāhvayah' means 'he whose name is Naga' i.e., Arjuna. (It is also the name of a tree). 'Nagārisunuh' means Arjuna 'the son of Indra -- the enemy of the mountains.' The following is a well known Kūta poem based on Śleśa.

(I.) O King! take poison with all your counsellors and thus be destroyed indeed; for in the absence of any hopes to regain and enjoy the kingdom, it is better for a person of respectable birth to put on the skin of black deer, i.e., retire from life.)

(II. There is another meaning of the verse 'Enjoy O King! this widely spread kingdom with all your counsellors and be happy indeed). In the former interpretation the word 'Kenā' means 'happiness' and 'Nābhyām' means 'for a high born man' while in the latter interpretation the sense of kingdom (Rājyaṃ) is obtained from the word 'Kṛṣṇājīnam' by dropping from it the syllables k, ṣ, and the two nasals and then by joining the remaining syllables ḷ, ḳji and am according to the rules of Sandhi. A fine piece available in the anthologies is ascribed to the Mahābhārata though not found in the extant recensions of the work.

It refers to the death of Ghatotkaca and means as follows: - 'A demon (Ghatotkaca) was the son of the son of wind (i.e., of Bhīma). His mother was a demonlady (Hidimba) but his father was not a demon. The demon (Ghatotkaca) was killed by the son of the sun (i.e., Karna). His mother, therefore,

1. Mbh. 5, 196 App. Also vihā, as referred on P. 22.
mourns saying—'O my son alas!' The word 'Khacara' is explained as 'Kha akāse caratīti' (i.e., one that moves in the sky) and thus it means (1) the wind, (2) demon and (3) the sun. The son of wind means 'Bhima,' and the son of the sun was Karṇa while the mother of Ghatotkaca was Hidimā (a demon lady).

After the Mahābhārata, Kūṭa expression was resorted to plentifully by the writers of both the devotional and secular poetry. The Tāntrikas evolved a definite code of words or syllabic symbols which are used to signify some specific sense. The principal aim of the writers of devotional poetry was the preservation of the secrecy of their religious ideas and practices while that of the writers of secular or ornate poetry was simply to create wonder and display their erudition and skill in poetic art. Some Kūṭa poems of the type of the metaphysical and spiritual expression are found in the Bhāgavatapurāṇa also. Only two examples are quoted here:

पत्राच्छादितां ग्रंथिर्मात्रां ग्रंथिर्मात्रां ग्रंथिर्मात्रां ग्रंथिर्मात्रां

(This tree which has two seeds, one hundred roots, three stalks, five stems, fruits of five fold taste, eleven branches, a nest with birds perched on it, three kinds of bark and two kinds of birds is entering the sun). It is a description of the Universe in metaphorical language. The reference is made respectively to virtue and sin as the two seeds, ambition in its manifold form as the roots, the three attributes Satva, Rajas and Tamas as the stalks, the five elements as the stems, the five sense-objects as fruits of five-fold taste, the senses as the branches, Jīva and Ātman as the two birds, the three regions as the barks and pain and pleasure as the two fruits.

A similar idea is expressed in the following verse also:

1. Bhāg. 11, 13-32.
Among the writers of ornate poetry Dandin mentions in his Kāvyādarāṣṭra, sixteen varieties of Prahelikā — some of which furnish good examples of artistic Kūṭa.

Similarly in the Viḍagdha-mukhānḍana of Dharmāśūri, there are a few varieties of Citrakāvya which can very well be regarded as Kūṭa poems. Even great writers like Māgha, Bhāravi and Śrīharṣa also composed Kūṭa poems. Śrīharṣa has stated definitely that he has put some knotty poems (Granthagranthis) in his Naśadhiya-Caritam. The thirteenth Chapter of this book is full of such verses which have sometimes as many as five interpretations. Besides, there is a good collection of Kūṭa poems in Anthologies like the 'Subhāṣita-ratnabhāg-dāgāra' etc., A few illustrations are quoted here to indicate how the tradition of artistic Kūṭa developed in later classical Sanskrit.

Here is an example of Deceptive riddle (Vañcitā Prahelikā), where deception is occasioned by a word of which the current sense is other than the one intended:

(The way in which your joy verses as thou dost enjoy the humpbacked - or the lady from the city of Kāanyakubja -, not so does it wax when thou dost enjoy other ladies that mock even the celestial damsels).

\[ 1. \text{Ibid. 70, 2-27.} \]
\[ 2. \text{The following are the sixteen types of Prahelikās mentioned by} \text{Dandin:} \]
\[ 3. \text{Naśadhi, 22-154.} \]
\[ 4. K.D. III - 109. \]
\[ 5. \text{Belvalkara's Translation, } \text{Sūnat śāstrī:} \text{Sūnat śāstrī, 128, 117.} \]
'the hump-backed woman named Kubjā' and also a lady from Kānyakubja. The following is an example of Desperate riddle (Faruṣā) where some sounds (not words) by some forced etymology make to have a sense that is only barely possible by grammatical rules:—

The liquor-vendors (gods) with their blooming teeth are wandering unrestrained in the house of liquor (Temple of gods), and being thus intoxicated they seem not as it were to be immersed into the very lake of wine (into the divine lake Mānasā). 2

The following is an example of etymological or restrictive riddle taken from Danḍin.

(People afflicted by the rays of the Sun — the father of Karṇa — the enemy of Arjuna (the son of Indra) who was vanquished by the bird (Garuḍa) rejoicing in the sky covered with these (clouds) that hold (water) which is the enemy of that which dispels cold (i.e. fire) 4. Here the import is grasped from a series of etymological interpretations. This variety is very common in Hindi poetry. Of the two varieties of Prahelikā Ārthi (sensory) and Śabdā (verbal) mentioned by Śrī Dharma Śūri the following is an example of the Ārthī Prahelikā.

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1. Belvelkara's Translation
2. S. K-D.W. I. 120.
3. K. D. Ill - 120.
5. K. D. III - 123.
These are the days when the sky is overspread by the mass of clouds resembling collyrium and when the winds are fed with the filament of Kadamba and Kandelli flowers. Here the compound words are interpreted in two ways giving two different meanings.

The following is an illustration of the lābdi (verbal) riddle which presents a fine example of Kūṭa:

(Tell us quickly the name of that thing which though stays always in the midst of enemies, yet is not surrounded by the enemies; which has the syllable 'ari' as the middle part of its name, yet it has no 'ari', i.e., enemy; which is deep red, yet always white (highly devoted and possessing the letter Sā); which speaks as directed, yet is not a messenger (i.e., repeats what is taught) and which is beautiful (has the letter 'Kā' at the end). The answer is 'Sārikā' (female parrot).

Among the sixty four varieties of art (Kālā) described by Vātsyāyana in his Kāmasūtra the following are connected with poetic composition—Prehelikā, Suryacakayoga, Kāvyasamaya pūrṇa, Akṣara Muṣṭikā-Kathana, Mlecchita-Vikalpa, Sampūṭh-ya, Mānasī, Kāvyakriyā and Kriyākalpa. They were meant for recreation and success in debating clubs (Kridērthōḥ, Vīdērthāsca). Of these besides Prehelikā, Akṣara-Muṣṭikā also seems to be a variety of Kūṭa, e.g.:

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2. गान प्रकाशकी प्रकाशक सुतान्त्रमाणकांतुर्विनः ।

कनयालामय झुम जाय अभुष पराक्षकी ॥ V. H. Chāp 4.
Here the twelve parts of the zodiac (Rāsias) are indicated by their first syllables, then are given the names of the objects of these rāsias and then the names of the twelve months in the year.

A few Kūṭa verses are quoted here from the Subhāṣītaratna

(0 Jānaka! here is sent to you by Rāma this ring made of genuine gold and engraved with the beautiful letters of the name of Rāma). Here the word 'Suvarṇasya' is used in the following different meanings:— (1) of beautiful colour, (2) of gold, (3) possessing beautiful letters and (4) genuine.

The following is an illustration in which the sense is disguised in a chain of words and the pun on one word.

(May that God Viṣṇu be pleased with me--Viṣṇu who is the lord of Lakṣmī the child of (water)—the enemy of that which resides in the interior of the Saṃi tree i.e., of fire). Here the word 'garbha' means 'interior' and also 'a child'. Fire is said to reside in the interior of a Saṃi tree. The enemy of fire is water and by the child of water is meant here the goddess Lakṣmī who was born of the ocean.

In the following verse the word 'Śūla' is taken in a peculiar sense of 'business' and thus it renders the
meaning of the whole verse difficult to grasp. Similarly the word 'Atta' means 'food' and 'śiva' signifies 'the Vedas').

(In the Kali age the cities will indulge simply in the business of selling food grains, the followers of the four paths (Varga) will be selling the knowledge of the Vedas, and the women will be bargaining their chastity (lit., taking price for their beautiful hair).

Vayu's friend and Kartikeya, his vehicle, and Śiva's head. On the head of Śiva there lies Bhisma. Bhisma's enemy was Śīhendra whose sister was Draupadi and her husband was Arjuna.

Some of the varieties of Citrakavya found in Bhāravi's Kīrtārjunīya, Māgha's Śūssupālavadha and Śrīharṣa's Mañjādīyaracita present fine examples of Kūtakāvya. They are generally based on poetic figures (Alaṅkāras). The following is an example taken from the 'Kīrtārjunīya' which has three different meanings.

1. Subhā 196.
2. Ibid.
1. Engaged in battle with Śiva (in the protection of the world), bright as a lion (beloved of lions), dark in colour (white like lime) generous and desirous of Victory (the very object of the desires of Dānavas, Ṛṣis and the God Cupid), Arjuna shone in the world as the Himalaya, the lord of mountains.

2. Capable of fight with the Rākṣasas, beloved of Indra, bright as nectar, generous (oozing rut) and desirous of Victory, he shone like Airāvata, the king of elephants.

3. Engaged in the protection of the world, beloved of Kṛṣṇa, protector of the people, dark in colour and praised by Dānavas, Ṛṣis and Lakṣmī, he shone like Śeṣa the king of Serpents.

Here the word 'Nāgarāja' is interpreted in three ways:-(1) Nā+Agarāja, where Nā means (man) i.e., Arjuna and 'Agarāja' means king of mountains i.e., the Himalaya; (2) king of elephants i.e., Airāvata and (3) king of Serpents i.e., Śeṣa. Arjuna is compared with all these three and the adjectival phrases are explained accordingly to apply to all of them.

A similar example of Kūṭa in which each expression has three different senses is the following verse of Nāgha.

(Kṛṣṇa shone like another Indra or the Sun). The word 'Hari' is used here in three senses:- (1) Kṛṣṇa, (2) Indra and (3) the Sun. Accordingly the adjectival phrases are also
explained in different ways so as to apply to all these three. The expression 'Sadāmadabalaprayah' means in case of Kṛṣṇa as 'giving delight to Balarāma who was always intoxicated'; in case of Indra as 'the destroyer of the demon Bala who caused affliction to the good' and in case of the Sun as 'whose rise destroys all diseases and gives fresh energy to the good'. 'Samudāhātaraśāh' means in case of Kṛṣṇa 'the rescuer of the earth', in case of Indra as 'the destroyer of poison' and in case of the Sun as 'taking away water'. 'Pratīta-Vikramah' means in case of Kṛṣṇa 'of well-known strides' in case of Indra as 'of well-known Valour' and in case of the Sun as 'wellknown for his movement in the sky'.

Here is an example of a grantha-granthi from the Naśadhiya-caritam which is capable of several interpretations due to pun on the words used in it. The description given here is applicable to five persons, Nala and the four gods, Indra, Agni, Yama and Varuṇa, who disguised themselves as Nala at the Svayamvara of Damayantī.

(O Wise lady! why don't you decide and select this lustrous man, the lord of the Niṣadhīya as your husband? He is, indeed, Nala. If you leave him it will be a great loss to you. Who else can be your better choice?) Here the word 'Bharijagatī' is interpreted in connection with Indra as 'of Vajra' (i.e., the lord of the thunderbolt), in the case of Agni it means 'he who rides on a ram'; in reference to Yama it means 'he who goes on a buffalo'; in relation to Varuṇa it means 'the lord of the waters' and with regard to Nala it means 'lord of the earth' (i.e., the king). Similarly the word 'Tavistimahānalābhāh' can also be interpreted in different ways.

1. Naśadhiya. 13-34.
It follows from what is said above that Kūṭa poetry of both the mystic and artistic types was very popular with Sanskrit poets in ancient as well as mediaeval time and that the tradition had a long standing and was maintained by subsequent poets of all climes and ages. All the same it is worthy of notice that endeavours to find out traces of this tradition in the early mediaeval period have not been fruitful in as much as Fālī and the later Prākrit works do not contain specimens of Kūṭa. The reason for this lack of Kūṭa poems in Fālī and Prākrit may be perhaps that these languages were meant for the masses and not generally used for serious literary purposes, especially for ornate poetry. In Prākrit there are, of course, a few literary works of high such as ‘the Setubandha’, "Gāthā Satasai" of Bāla 'Rāvaṇa Vaho of Pravarsena, Gauḍavaho of Vākpatirāja, Prākrit Dvyāryā of Hemacandra' or the Karpūra Mahājārī of Rājāsekhara, but they do not contain any terse or enigmatic poetry because Prākrit was generally considered, as remarked by Rājāsekhara, as a language for lucid expression rather than for harsh composition. As regards Fālī, it was adopted largely as a sectarian language of the Buddhistic canons, and therefore, it did not need such abstruse mode of expression as became necessary for the secretive practices preached by the later Siddhas. Hence, till the dawn of the period of the Apabhramśa and the development of its literature there was little room for the resucination of the Kūṭa tradition which was fostered by the devotional poets who introduced the advent of the full fledged growth of Hindi literature. This reason may explain the absence of Kūṭa tradition in the works of Fālī and Prākrit. We may now pass on to the critical notice of the Apabhramśa literature which, in process of time, yielded place to Hindi literature.
The mystic songs of the Siddhas in Abhayākara.

The tradition of mystic and metaphysical Kūṭa expression found its echo in the mystic songs of the Vajrayānī Siddhas and the Nāthapanthi Yogins. They are composed in a language which has a disguised sense. The Siddhas were the followers of the Vajrayāna and the Sahajayāna cults of the Mahāyāna School of Buddhism. With the rise of the Mahāyāna School, Buddhism came into closer contact with the common folk and received greater popularity. The earlier 'Hīnayāna' School had laid stress on the original teachings of Buddhism regarding the observance of vows and the attainment of Nirvāṇa. It also emphasized the life of continence (Brahmacārya) and renunciation (Śānyāsā) which were considered absolutely essential for the devotees to go ahead along the path of Nirvāṇa. The Mahāyāna, on the other hand, took a broader view and believed that the attainment of Nirvāṇa is within the easy reach of all by means of worship and the practice of spells and incantations (Mantra-tantra). In the place of renunciation, detachment and continence, it, therefore, stressed the necessity of a happy worldly life and purity of character. The difference between the two schools can be better understood by reference to the Jñāna-mārga and the Bhakti-mārga of Hinduism.

Between the fourth and the seventh century A.D., there was a revival of Brāhmaṇism, which streamed forth into three different channels: (1) Saivism, (2) Śākta and (3) Vaiṣṇavism. They all had many things in common in regard to their mode of worship and in their esoteric faith. In order to make itself more popular the Mahāyāna also adopted some of these modes of Hindu worship particularly the Mantra tantra of the Śākta cult and gradually developed into one of the then
important Tantric systems in India. With the adoption of the Mantra-Tantra it first developed into Mantrayāṇa and Ātāra with the introduction of Bhairavī-cakra and the use of wine and women it took the form of Vajrayāṇa. As is usual with every good system it remained no exception to the degeneration which was brought upon this cult by some debased adherents, who, to quote Dr. Bhattacharya, 'went beyond due limit in their spite against the strict rules of morality and violated all of them'.

About the eighth century A.D., Buddhism received a great blow from Sāṅkara's Monism (Advaitavāda) and took shelter in Tibet, Nepal and some parts of Bihār, Bengal and Assām. The followers of Buddhism who were left in India tried to adjust themselves to the changed environments and compromised with the then Brāhmaṇa dharma in a manner that would vitalise the interest of the common man in their faith which may thus survive. Under the influence of Sāṅkara's Śaiva cult these Buddhist monks adopted the propagation of Yogic performances, and in order to captivate the imagination of the people they took to a display of magic power through spells, incantations, exorcising and similar Tantric feats. The result was that they courted the hardships of worship and indulged in the intricacies of magic formulae. This new phase of Buddhism was known as Sahajayāṇa and its preceptors were called Siddhas (accomplished) who preached and gave discourses on their doctrines in the popular educational centres at Nālandā, Vikrama Śilā and Odantapuri. On one side they adopted a new doctrine of Mahāsukhavāda, similar to that of the Vāma-mārga and on the other they propagated the ideas of seeking the invisible God within their own hearts. Their Mahāsukha-khavāda consisted more or less in the satisfaction of the instinct of passion in man under the guise of Guhyasādhanā or Rahasya.

1. Sādhanamālā P. XXI.
Notwithstanding their strict adherence to the principles of Vajrayāna some of these Siddhas endeavoured to create a revolution in the traditional outlook of their cult. They directed their efforts to change the artificial and secular life of the monasteries into a simple and natural one. They did not believe the external rites and observances but emphasised the state of their self being in unison with Sahaja which they called Mahāsukha or Mahābhāva. They stressed the leading of a natural house-hold life and accepted Vajrayāna in so far as it was not opposed to good conduct. They advocated that leading a worldly (domestic) life and gratification of physical necessities was not only necessary but their suppression was unnatural and harmful to the course of higher attainment (Antah Śādhanā). The natural course of life was not a hindrance but would serve within bounds as a means to the End (Nirvāṇa). They had great influence over the masses and due to their strange mode of living they won the regard of even the kings and nobles. These Siddhas, however, did not gain much success as they could not openly preach their doctrines of attaining Nirvāṇa through gyaenolatory for fear of public opposition including even the adherents of their own cult. Being thus afraid of their very existence they preached and talked of their principles of Sahajayāna to a limited circle.

In order to make their teachings popular they, however, adopted the language of the people.

Some of these Siddhas were capable of writing poetry they composed many songs which contain the principles and teachings of their cult. As the real aim of these Siddhas was to spread their doctrines it would be too much to expect any great poetic merit in their writings. Like the followers of so many different sects of the Vāma-Mārga, the Siddhas,

1. K. K. D. P. 47.
too, did not place their mode of worship (Śādhanā-paddhati) before the people in a plain and straight way. But in order to preserve the secrecy of their faith they resorted to a symbolical mode of expression which had a deeper meaning than what was actually denoted by the words. This mode of speech of the Siddhas is known as Sandhā-Vacana or Sandhābhaṣā. Rāhula Sāṅkṛtyāyana calls this language of the Siddhas a phase of 'Early Hindi' though it retains more the characteristics of Apabhraṣṭa than those of Hindi.

There are numerous symbolical words used in this language. The significance of many of these words is explained in the Hevajra Tantra, e.g., Madana = Nadya i.e., fruit or provision; Bala-Māṃsa (flesh), khetā-gati, i.e., gait, Prekṣaṇa-śāgati, i.e., to come; Asthyābharana = Ratna (jewel); Dāmaruka = a drum; Durdura = Abhayya i.e., a man of bad qualities; Kālājāra = Bhavya, i.e., a good man; Dīndima = Apsara, i.e., not-struck; Kapāla = a lotus vase; Trptikara = Bhakta or good; Mālatindhara = Vyaśjana, i.e., vegetable food; Śūdra = Catussama, i.e., four equal; Mūtra = Kastūrikā, i.e., good smell, Sīṃhalaka = Kapūraka, i.e., to create or do; Mahāmāṃsa = white colour; Bola = Vajra; Kakkola = Padma, i.e., lotus; Kula = class; Varna = Bhedābheda. There are many other words mentioned in different places, e.g., 'Ali' and 'Kali' these two words mean 'vowels' and consonants; Lalānā, Rasānā and Avadhūtī are the names of the three principal of the thirty two arteries in the body. A few technical words as Bodhācitta, Sanskāra, Karin, Giri etc., have been explained by Dr. M. Shahidulla in his 'Leschants Mystiques'. Besides

1. B. K.D. Int.
3. तनिया श्रापार्तन श्रापार्तनं श्रापार्तनं श्रापार्तनं || 
   श्रापार्तनं श्रापार्तनं श्रापार्तनं श्रापार्तनं श्रापार्तनं श्रापार्तनं 
   श्रापार्तनं श्रापार्तनं श्रापार्तनं श्रापार्तनं श्रापार्तनं श्रापार्तनं
the use of symbolical expressions the Siddhas also
introduced for the first time the type of reversed
statements known as Ulaṭavāṃśīs. These statements are
generally based on the figure of pseudo-contradiction
(Viraśabhāsa). A few examples of the mystic songs are
quoted here:

The meaning of the verse is not quite clear. It, however,
gives an account of the mystic ideas current in the Vajrayāna
cult. Many of the words used in this passage possess
disguised sense, e.g., Kakkola means Padma (lotus), Kiviḍā
(Kṛpīta) is a drum, Bala means Māṃsa i.e., meat; mala-aṣa
is (milan) union; Dāṅgīm means (Asparṣa) untouchability.
The words Kālījīra, Buddhura, Kastūrī, Kappūra, Preṅkhana,
Kheṣa, Niṃsua, etc. have been already explained above.
The word Thia is derived from 'Sthita' to stay; Vajjai from
'Vāḍya' to beat, Khajjai from 'Khāḍ' to eat and Pijjai
from 'Pīva' to drink.
(The damsel Sabari resides on a high mountain. She is putting on peacock-feathers and wearing a necklace of Gujja round here neck. The Sabara is mad after her. Let there be no noise. She is your house-wife and her name is Sahaja). It refers to Sahaja which is conceived here as a beautiful woman residing on a high mountain top (i.e., far beyond the reach of the devotees). The Sabara is the devotee who is shown to be wishful for her. Such mystic songs are commonly found in the writings of almost all the Siddha poets. Here is a verse of Kaphapī:-

(0 Dombi, your hut is outside the town. It has been built by the Brahma-bull. Come 0 my friend Dombi! I will keep company with you. Only a Kapālikā can come to you. There is only one lotus which has sixty four petals. On it there dances the poor Dombi). The word Dombi here means concentration of mind (Surati or Cittailakārta).

In the following verse of Bhūsuka time is metaphorically spoken of as a mouse which destroys the Jīva i.e., the individual soul.

1. H.K.J. P. 15.
2. Ibid. P. 132.
(The night is dark where the mouse is residing. This mouse enjoys nectar, i.e., time is immortal. O Jogi, suppress this mouse by means of Pavan (Prāyāma) so that the cycle of birth and death may be destroyed). The following is an example of an Ulaṭavāṃśī based on Virodhābhāṣa.

The meaning of the verse too is not quite clear and can only be guessed out without precision.

Some scholars have tried to find no difference whatsoever between the Sandhāvācan and the Ulaṭavāṃśī. But this is not correct as the Ulaṭa-Vāṃśī is necessarily a reversed statement while Sandhā Vacana is not. In the Ulaṭavāṃśī the apparent meaning which is usually the opposite presentation of the actual behaviour or order of things is simply a means to startle the reader and render him receptive to the real and hidden sense. On the other hand, both the philosophical and the profane ritualistic meanings are often included in the Sandhābhāṣa in which there is a twofold Sandhi (a Sandhi as a pun and a Sandhi as a secret motive) which makes it as an intended speech. Gradually in its fallen state the philosophical import evaporated and it only served as a veneer to the rather profane sense.

1. H.K.D. P. 34.
Kūṭa Tradition in Hindi

1. Uḷaṭavāṃśīs of the Nāṭhapanthī Yogins and the Santa poets.

In Hindi the tradition of oblique poetry can be traced in the mystic songs of the Nāṭhapanthī Yogins.

The form of Kūṭa, known as Uḷaṭavāṃśī, found a greater scope for development in the songs of the Nāṭhapanthī Yogins and later on in the poems of the Nirguṇa Santa poets, especially of Kabir. As remarked above, this mode of expression was adopted by these poet-seers owing to the mystical nature of their religious doctrines. The Nāṭhapanthī was only a vigorous ramification of the Sahaja Śādhana of the Vajrayānī Siddhas. Being struck by the lapses in the life of the monasteries, some of the Siddhas separated from the parent body and evolved a puritanic creed. Gorakhanātha who is mentioned as one of the eighty four Siddhas was the founder of this new creed. He christened the entire system and laid great stress on chastity of life, and thus succeeded in preserving the Vital fluid whereas the practices of the Vajrayānī Siddhas had indulged in wasting over the same by injecting it lavishly in the veins of the masses. Gorakhanātha, who was influenced to a great extent by Śāivism, preached Hathayoga and the doctrine of 'dvaita-dvaita-vilakṣaṇa-sama-tatva-vāda,' according to which the supreme self is beyond both duality and non-duality. The Nāṭhas infused new spirit in the tradition of the Siddhas and adopted new symbols. They transformed their cult from Nirāvāra-Śūnya into Śēvāra Śūnya and thus introduced theism in their faith.

1. गोरक्षण ऋषिनिज्ञन्ति उत्तमनिज्ञन्ति चापरहै।
अन्त्ये न जारिनतः उत्तमदृश्यति विलयन।।
यदि तपस्वितः देवः स्वरः भ्रष्टवर्णः।।
केवला माता मातामध्ये उत्तमदृश्यति विलयन।।

quoted in Gorakha Siddhānta Saṅgraha, P. 11.
It appears that there was some influence of the Kaulamārga also on the Nātha pantha. The Astāṅgāyoga seems to have been borrowed from there, but the Nāthas strongly opposed the practices of exorcising etc. Their metaphysical concepts adhered to Śaivism while their practices approximated with the Haṭhayoga of Patañjali. The Haṭhayoga found full scope for development in this Pantha. But due to the hardships and intricacies involved in its practice the cult could not become very popular. The restrictions put by the teachers of the Pantha for the worshippers also stood in the way of its popularity. It was no more a bed of roses for its adherents. They cared more for the maintenance of high traditions of their faith than for the outer form. It is for this reason that some of the metaphysical terms are couched in a mystical language, beyond the comprehension of an average man. Nobody could grasp the import concealed in them without being fully conversant with their symbolic code. Besides, these yogins strove to be a class by themselves. According to them the whole world is going astray. It is only they who believe in the principles of Haṭhayoga and practise it, that tread the right path. It is said in the Gorakṣā Siddhānta Saṅgraha: 'Except the Yoga all other cults preach perverted ideas. The order followed by the world is Brahmacarya, Grāhartbya, Vānaprastha and Sanyāsa or Kāma, Artha, Dharma and Mokṣa. But this is all reversed because whatever is best must get priority. The proper order, therefore, ought to be Sanyāsa, Vānaprastha, Grāhartbya and Brahmacarya or Mokṣa, Dharma, Artha and Kāma. This reversed mode of thinking became so much a part of their nature as to make them speak of their tenets even in paradoxes and reversed statements, later on designated by critics as Viparyaya or Uḷaṭavāṃśis. Even then their prestige did not wane but waxed day by day. The Yogins preached with greater enthusiasm and force even the simplest matters in a contradictory and enigmatic form which is difficult to grasp; e.g., here is a statement in the Haṭhayoga.

You say the sun and the light give life. But it is just the opposite. This is in fact the very cause of death. The nectar that flows from the moon is drunk by the sun. Its mouth, therefore, has to be shut. What shines in the sky is not the real sun, or which remains above the navel... The moon is below the palate. Similarly the following statements may also be marked, "you say that eating of cow's flesh is a great sin, and the drinking of wine should be prohibited. But these are, as a matter of fact, the very characteristics of high birth. The word 'go' does not mean 'a cow' but tongue and thus the eating of the bovine flesh (Gomāṁsabhākṣāṇa) signifies the fact of twisting the tongue in the palate and directing it towards the Brahmaraṁḍha. 'You say that a widow is a subject of honour and should be adored. But this is entirely wrong. For the widow (Bāla-raṇḍa) means a nun residing in the holy place between the Gāṅgā and the Yamunā. The right path to realise the highest stage of Viṣṇu is to catch hold of this nun forcibly'. The Gāṅgā is the Idā and the Yamunā is the Piṅgalā. Bāla-raṇḍa is the Kuṇḍalini which resides in the uṣṇīṣa lying between Idā and Piṅgalā and the highest aim of life is to force this Kuṇḍalini to go upwards.

Such oblique statements are found in abundance in the works of the Yogs, the Tāntrikas and the Sānta poets. The enigmatic poems of the Nāṭhas may be classified into two types:— (1) those which contain some mystic idea in metaphorical language and (2) Ulaṭavāṭṣis. As an example of the former class the following song of Gorakhanātha may be quoted:

\begin{verse}
कृपामि नवसति गोरलापि हृदी।
मारा! प्रसन्न! ज्ञात्वे विद्या।
जिनमारा! निर्मा! तत्त्वे विनायक कृति जीरा।
प्रसन्न! कृति मै! कक्ष! विलित।
कृपा विद्यु! महार्णाविद्या।
मारा! मारा! प्रसन्न! तर्क! विचित्र! चाचा।
गार्वर नाथ! गार्वर! फात! वैलित! तामै।
\end{verse}
It refers to the hold over the Kundalini by the individual soul (Jīva). The word 'Srāpani' (snake) indicates here Kundalini and Shamsprā is the Jīvātmak. This snake is very deceitful, it is biting all the three worlds and does not spare even Brahman, Viṣṇu and Mahēśa. According to Gorakhmātha, the Jīvātmak can have command over it by resorting to Naṭhayoga which is represented by the word Prāṇa (standing for Prāṇayāma) here.

Again the following verse gives an account of the creation in the form of a riddle like those of the Vedic hymns.

\[
\text{विषर्ष उत्सर्जनं भैरो धर्म सुङ्ग नाम भूति जालसा।}
\text{कर्म गोड विधा विवेकार शायो मायें कैसे बिवाह। ॥}
\]

(There was the creation when the creeper made its appearance. It had no root. Yet it rose high up into the sky and there it spread very widely. Let the yogin ponder over it).

As an illustration of Ulaṭavāṃśi the following is an apt statement of Gorakhmātha-

\[
\text{नाय बोधे जणुक्कादीं दरस्ती सुखों भैरवपार्वी।}
\text{चारुः पायवा चापापि गुणां ज्ञातम्या चापापि गुणं ॥ ॥}
\]

(Nātha says these immortal words that the blanket will rain and the water will become wet. Let the calf be fixed and the peq be tied. Here goeth the drum and the camel makes sound). The underlying idea in it is— as Māya (illusion) spreads this world (water) is enwrapped in it. Let the mind be controlled so that the Jīva (individual soul) may be triumphant and go happy from here.' Some of the Ulaṭavāṃśis take the form of Prahalikā.

\[
\text{गण मुखः भै गण किमार्ण, कालक मरसा काम् कायाः।}
\text{वायु हाँ रिख्या पार्वी, दिख्या माहसा काम। ॥ ॥}
\]

(The cow has given birth to a child in the sky and the curd is made on paper. Having given up the butter milk as mere water the lion has eaten butter). It means that this Universe which is a creation of Māya (Illusion) is a transitory thing in which is deposited knowledge. The essence of this knowledge is taken by the lion (the Supreme Soul) while the rest is left out by it.

or

रक्षित नायक नाता भूत अबग्न दम हर जयह
याहि विवाही के जो ते किसे जो शिक्षन दूसर। ॥

(Gorakhamātha, says that Nachandarānātha killed the deer and became an Avadhāta. Whosoever understands this riddle, that Yogi can visualise all the three worlds). By Māya is meant here Mana (the mind) and the idea is that Nachandarānātha has controlled his mind and resorted again to Yoga-Sadhāna (the path of meditation).

This peculiar type of oblique composition became so popular that even Kabir and other Santa poets of the Nirguṇa school could not resist the temptation of adopting it as a vehicle for expressing their mystical teachings. In this attempt they were greatly influenced by the Nāthas. There are numerous paradoxes and metaphorical expressions in the works of Kabir, Dādā, and Sundaradāsa. The Uṭāvāṃśis of Kabir, who exhibits a great deal of originality and skill, are well known as specimens of Hindi classics.

The Nirguṇa school was initiated by Kabir as a need of the hour. It was the outcome of several causes: social, religious and political which cumulatively gave this spiritual movement its characteristic depth of significance and novelty of form. The immediate occasion for it was the political situation of the country resulting from the Mohammedan conquest which brought into contact two most divergent peoples and had

1. Ibid. 66-196.
repurcussions in every sphere of their life. The remunicates of both the faiths endeavoured to bring about communal reapproachment and harmony by invoking the spirit of good will and tolerance. The basis for the common ground on which both the peoples could amicably meet was supplied by the Vedânta of the Hindus and the Sûfîism of the Muslims. The monistic pantheism was a gift from the Hindu philosophy and monotheism from that of the Muslims. The point of view found its full expression in the teachings of Kabîr who preached the worship of one indwelling power pervading all and forming the very essence. To him both the Vedânta and Sûfîism joined hands to proclaim that God is one and imageless that he is not to be found in rituals and forms which are but veils of falsehood, hiding Him from us. In fact He is to be realised as one with us being enshrined in our own hearts, forming the substance in all that exists. Kabîr was highly influenced by the Vaishnava Bhakti and also by the Hathayoga of the Nathpantha. Thus the Nirguna school founded by him developed to a great extent a mystic nature.

Now the difficulty of expressing the mystic experience in precise language on the part of the seer and that of understanding it on the part of the rest of the world, led the writers of this school to take recourse to a sort of symbolical and oblique expression. In Kabîr this 'Language of symbols' is used for the expression of exquisite charm or ebstacy of emotion. Like Gorukhamâtha, Kabîr, too, has adopted mainly two forms of oblique expressions—(1) Metaphorical and (2) Ulaṭavâsîs. The former is employed for expressing some spiritual truth or symbolical representation of the theories of Yoga, while the latter is used chiefly for the 'creation of wonder.' The metaphorical expression again takes several modes, e.g. Prâbaliktâ, Anyokyti and the like. Prâbaliktâs generally contain some mystic experience. As an illustration
the following verse may be cited.

It refers to the well known Vedantic notion of the oneness of the all pervading Supreme Brahman and the Universe as explained before. Again in the verse

(There is a witch that resides in my mind. It gets up every day and bites my life. This witch has five sons who make me dance day and night). The witch is the Māyā and her five sons are the five objects of senses that cause trouble to the Jīvātman. Such poetic riddles are often based upon the figure of Vībhāvanā where an effect is said to be produced without the cause. The idea that the Supreme Being is not the effect of any cause is expressed in the following riddle.

(God has created the learned and the illiterate. He himself has neither a preceptor nor a disciple. He knows his form by himself and remains always alone. He is born of a barren woman and without a father. Possessing no feet He has climbed the tree. He is like a sprout without seed, a tree blossoming

without branches, a woman without beauty, worship without flowers and a bee without wings. Whosoever is brave can attain that highest goal, all worms and insects simply burn away.)

As an illustration of Anyokti the following verse may be cited:

(Seeing the gardener approach the buds cried aloud, 'O he has picked those that are in full bloom. Tomorrow is our turn!'), The blossoms picked by the gardener (i.e., the all destroying time or death) stand here to show the transitoriness of worldly pleasures. Another example is--

(Noticing the carpenter approach, the tree began to shake. No matter, if I am hemmed! O bird! on thy wings to thy nest). Here the body under age is represented by an old tree and it warns the soul (spoken of as a bird) against being grieved over the impending death and admonishes it to merge into Brahma. This is what is meant by asking the bird to fly to its nest.

Here is a verse addressed to a water lily fading without sunlight when water, its life element, is within here very reach.
(0 Lily why are you fading away. The water is in the pool near you. You are born in water and also reside in water. Neither at the bottom nor above there is any heat. Just say with whom you have fallen in love. Kabir says that these for whom the water is alike have not died out). Lily stands here for man, water for Brahman, which is the spiritual nourishment for the soul and the sunlight for worldly prosperity. Those that are immersed in Brahman, the only eternity, how can they die indeed?

The most important form of Kūṭa used by Kabir is presented in his Ulaṭavāṁśis. They are generally brought about by the figure of pseudo-contradiction in which the effect is summed against the natural course of events. As an example the following verse may be cited.

पाले पूरा पाहे नह साहे। केला के पूरा लाके पाहे।
हरे महरे जडेन जाइं पताका बिलाहे पूरे लाहे ॥ १।

(First the son is born and then the mother. The teacher has touched the feet of his disciple. The fish of the water has given birth on a tree and the rat has caught and eaten up the cat). The son is the Jīvātman (Individual soul) and the mother is Māyā (Illusion). Jīvātman is born of illusion but at the same time it is surrounded by illusion after being born in the world. The disciple is the devotee and the preceptor is God who reveals Himself before the former when he attains Him. Again the fish is the mind and the tree is the Universe (creation) where the mind appears in multifarious forms of ambition. The rat is the soul and the cat is ignorance (Aţāna) which is destroyed after the soul attains knowledge.

Kabir has used two types of Ulaṭavāṁśis (1) the suggestive and (2) the secretive. The suggestive Ulaṭavāṁśis represent genuine poetry while the secretive ones are for the most part

1. Ibid.
dogmas and not high class poetry. But when sparingly taken
resource to even they evoke in the hearer a strong curiosity to
know that meaning and give pleasant shock of amusement when the
meaning is unravelled which renders him comparatively more
receptive than he would otherwise have been. As an example
of suggestive Ulațavāṁśi the following verse may be quoted-

उन्हि ब्रमिया परिवो चक्रा बृहा ज्यो नवलक्ष कृका !
पिया नन्दि नन नलो रामे, चोपरि खामारे मायते गाये !
हुल्ला महर न सलिशि-लाहै सलिशिया राय !
जबै ज्याती मिडे खामारे तराँ तारे एक लोहे शेय !

(Clouds are appearing and it has become pitch dark. The
traveller has lost his way in the thick forest. The consort
aspires for union with her spouse but there are obstacles in
her way. The flower cannot bear the burden and so it weeps
and告诉 its agony to its friends. The more the blanket
becomes wet, the lighter it goes). The supreme soul is
the spouse here and the individual soul is the consort. The
enveloping darkness is manescence, the guides are the priests,
the worldly miseries are the obstacles and folded blanket
means the acts which the individual soul does with a hope to
get deliverance from miseries but they perpetually increase
rather than come to an end, and weigh heavily on the soul,
formerly unburdened by them).

The following is an example of secretive Ulațavāṁśi-

कृष्ण लेखा ज्यान विषार !
पैर धूम को क्षय हुए निराेदार को पार !
कुल्लो को को नगि पूंछे बाट की हुई !
एक कैरार चुक लघुराने के बांटे के हुई !
मैदिग पैराइ तुम्ह सिर बेचि बाँचि रखे ते हुई !
पैर मारे के उद सुगुरारे, खामारे हुए हुए !
जिन्हा नैन के उद जा देहि लोहे मैदन !
कृष्ण नैन र कृष्ण प्रभु पर है यह जा देखिया केम !

1. K.G.
2. K.G.
("Those who climbed the boat (different deities), they are drowned in the deep (world). Those who hiked without a track, they reached the town (godhood); they that walked the path (superstitious traditions) were looted (of their spiritual virtues). All are bound in one rope (Māyā) whom to call free and whom bound? Those who entered the house (godhood), they got soiled on all sides (with God's love). Those who remained outside are quite dry. Happy are they that are struck with the dart (the teacher's instruction or spiritual longing); miserable they, that are not pierced by it. The blind (who has closed his eyes to the world) sees all, but men with eyes see nothing." 1 The boat (Beraī) refers to different duties and the deep (ocean) is the world. The shore is liberation, town godhood, path superstitions traditions, rope Māyā and temple also Godhood.

A similar idea is expressed in the following Ulatavāṃsi of Sundaracāya:-

1  | 2  | 3
---|---|---
The ant (individual soul) has devoured the elephant (apparently the expansive world; i.e. Māyā) and the jackal is satiated after eating up the lion. The fish (soul) has found ease in fire (of knowledge); it was feeling too uneasy in the water (Māyā). The crippled (as the effect of disuse of his sense, owing to extreme concentration) climbed up the hill (realisation). Death is afraid of seeing the dead (in the world), said Sundara. Who hath experience, he alone knoweth the mystery of such a contradictory thought.) 3 The following is

1. N.S.H. P.P. 246.
2. N.S.H. P.P. 246.
another example of Kabir's Ulaṭavāṃśi describing a spiritual truth:

(My teacher told me this wonder when I kept awake. The mouse is fighting with the elephant, but seldom one sees it. The mouse is sitting in the hole and running after the female snake. The snake has turned and devoured the mouse. This is a wonder my friend! The ant has kept a sugar-cane on a mountain and the cock is fighting with it. There is fire in the water, the cow is sucking the calf and the calf is giving milk. It has attained such strange qualities that it is killing a lion. The hunter is hidden in the midst of the forest and the hare is discharging an arrow. Kabir says --- (I will make him my teacher who can understand this passage). The idea seems to have been drawn here from the Kathopanisad. According to Kātha the body is a chariot yoked with the steeds of senses. They are tied with the

I: ... 

2. Kātha 1, 3, 36.
rein of mind held by the chariot driver in the form of wisdom (Buddhi); soul is the traveller going along the path of knowledge. The chariot should move according to the desire of the rider. The body is the servant and the soul the master. This is the natural order. But when the master is asleep; the driver is bewildered and the reins are let loose aimlessly then the order is reversed. The servant takes the place of the master who being dependent now on the chariot is driven astray. It often happens that due to the wanton movement of the steeds, the chariot and the master both have to face great difficulties. This is the sense expressed by Kabir in the above verse.

The Nātha Yogins and the sants poets have used many symbols and metaphors which make their reversed statements effective and wonderful. Some of these symbols, collected from the works of the Hāthayogins and other saint poets, are given by Dr. H.P. Dwivedi in his 'Kabir'. Besides, Kabir also invented many new topical expressions (upamānas) which are not found in the Nātha literature. He has taken these symbols mostly from two sources (1) animal world and (2) the profession of a weaver. No body can make out the meanings of all these symbols unless he is fully conversant with their metaphorical significance. Due to the use of these symbols and metaphors the Ulatavāmsis of Kabir have often led to the misunderstanding of his philosophy, and a good many of his poems are still unintelligible. But to say that they were not meant to convey any meaning does not seem to be correct. In order to understand them two things are necessary to be kept in view (1) the scriptual tradition and (2) Kabir's own view point. There are many symbols which have acquired a technical sense in the texts of mystic and

1. P. 83.
spiritual theme and are traditionally handed down, e.g.,
the words Gaṅgā, Yamunā, Sarasvatī, Trivenī, Vārānasī, Śūrya,
Candra, Somarasa, Vārunī, Madīna, Gomānsa, Bhujāṅgi, Nāgina-bal
Amrta, Sāmāra, Belī, latā, Śūnya, Gaṅgā, Brahmaputra etc. These words do not present any difficulty to grasp the mystic sense connoted by them. The difficulty is, however, generally experienced in the case of symbols which have not been consistently used to denote the same concepts always. Therefore the sense is simply to be guessed out.

A comparative study of the metaphorical terms used by the Siddhas, the Nāthas and the Sānta poets clearly indicates that in the sense of symbols wherein the intended sense (Prastutartha) is submerged by the suggestive sense (Aprastutartha), it is the attribute which is the source of suggestion of that sense and not the object itself, e.g.,

- when mana (mind) is said to be 'hirana' (a deer) it is because of the fickle nature of the mind and not the deer of that nature. Thus sometimes, the sense of an attribute is devoted by a number of symbols e.g. Mātā, Nārī, Chāri, Gaįā, Bilaiyā etc. are used to denote, Māyā; similarly Putra, Pāratha, Julāhā, Dulaḥā, Bhagirá etc., denote the individual soul and maccha, mīna, Sauja, Siyāra, hasti, mātāngī etc. denote 'mana'. Though Kabir did not aim at the beauty of poetic expression, some of his Ulātvāṅsīs even excel Kesava in the jugglery of words and poetic intricacies. Moreover, there is a depth of sense and serenity of expression in these pithy statements of Kabir. In fact they are spontaneous expressions because the mystical nature of his thought was too abstruse for being expressed in simpler words.
The old tradition of artistic Kūṭa poetry found its echo in Hindi for the first time in the compositions of Chandabardā, who is regarded, by Hindi scholars as the first poet of Hindi. In his epic Prithīrajaraśa the poet has given an account of his patron and friend Prithivīraja, the last Hindu king who encountered the Muslim invasion in India in the last quarter of the twelfth century A.D. Chand was a versatile scholar, well versed in six different languages and possessed of high poetic talent. It is said that he was a favourite of Goddess Sarasvati who once appeared in person before him and bestowed on him the boon of high poetic excellence. Thereby he acquired such a great insight into the poetic art that he could describe even such objects as he had not seen before. In his epic he has exhibited his skill in almost all types of poetic expression, and possibly his love for poetic art induced him to compose a few Kūṭa poems also. His Kūṭa poems are generally based on the figures of speech and serve as specimens of laboured compositions. To wit, a few illustrations are quoted here. The following is an example of Kūṭa where the limbs of the Princess Basivptā are described through Upanānas (standards of comparison) and thus it is based on indication known as qualitative Introsusceptive (Gaṇpi Sādhvavasānā Lakṣapā)
red colour is shining above. A snake has taken shelter in her
and the swans are picking pearls. The wife of cupid (Rati)
struck with fear is riding on the elephant). Here the golden
creeper represents the beautiful frame, moon the face, Khañjana
birds the eyes, bees the nipples, snake the braid, swan the
neck, pearls the teeth, and elephant the thighs of the
princess. It is also an example of metaphorical hyperbole
(Hupakâtiśayokti).

Another example of Kūta based on Hupakâtiśayokti
combined with Rrântimân (Illusion) is the following verse.

1. Râsa. 25-300.
2. Ibid. 61-1146.
shining the moon. On the moon there was a parrot and on the parrot there sat a deer. On the deer was sitting Cupid with his bow drawn. Over it was a snake and a peacock shining like a diamond studded in gold and lying on the earth. The poet Chanda says that the king was deluded by it). Once king Prithivirāja saw Sañyogita standing on the balcony of her palace and was deluded by seeing her extraordinarily charming beauty. The poet describes here the limbs through the Upamānas. Elephant represents the thighs, lion the waist, two mountains the two breasts, bees the nipples, the moon the face, parrot the nose, deer the eyes, bow the eye-brows, snake the braid and peacock the sideglance.

Here is an example of Kūṭa through Śīśa Vakrokti (Equivocal based on pun).

पुष्प द्वारा वधु बुधु तन कैतलयु बुधु
का उपार फूलक जरन, पीतु गरद ॥ २५५ ॥

(Jayacanda makes a sarcastic remark on Chanda and says:- 'How is it that inspite of being within the bounds of the king of the forest and having devastated the whole forest the bull has a sad look, and a worn out figure and looks emaciated?). Here the word 'Jaṅgalarāṇa' signifies two meanings (1) a forester and (2) Prithivirāja. Similarly the word 'Bāradda' also has two meanings (1) a bull and (2) Chandabārdāī.

A few lines of Kūṭa expression based on Yamaka and pun are also found e.g.-

धारि धारि धारि अन धारि माध्यम विष्णूवी बैंसे ॥
धारि धारि माध्यम जै धारि माध्यम बैंसे ॥ २ ॥

1. Rāso 61-680.
2. Rāso 62-682.
Here the words 'Hari' and 'śāraṅga' are used in several different meanings. The word 'śāraṅga' was a favourite with 'Vidyāpati' and Śūradāsa both of whom wrote many poems as will be shown later, using this word in different senses.

The Kūṭa poems of Vidyāpati.

The artistic type of Kūṭa is found highly developed in the Kūṭa poems of Vidyāpati who wrote his songs in the Maithilī dialect of Eastern Hindi (Bihārī). As distinguished from his contemporary Śanta poet Kabir and others of intuitional vision, he was a poet of classical acumen. He was a vastly learned scholar of Sanskrit, endowed with high poetic talent and thoroughly conversant with the conventions of Sanskrit rhetoric. All his excellence in poetic art comes of his acquaintance with these conventions. Whatever he wrote he ornamented it with figures of speech. He wrote his works mostly in Sanskrit but there are a few works composed by him in śavaḥṭa or the 'Desila Bayanā' (local speech), as called by him, and also a Padāvalī in Maithilī. It is in the Padāvalī that we find a number of Kūṭa poems also.

About the language of the Padāvalī there has long been a great controversy among the scholars. About forty years ago the Bengalis considered it Bengāli, but investigations of shri Rājkṛṣṇa Mukerji, Nagendranātha Dāsa and Dr. Grierson completely set aside this view. A host of Hindi critics headed by the late Pt. Rām chandra Shukla, however, consider this language a dialect of Bihārī or Eastern Hindi and thus they have given a high place to Vidyāpati among the Hindi poets. There is no doubt that judged by the vocabulary (as remarked by Pt. Shukla) Maithilī is much nearer to Hindi than to any other language, and particularly the Maithilī used by Vidyāpati in his Padāvalī is not much different from the Hindi of that time except in a few preposi-

2. Ibid.
tions and endings of verbs.

The lyrics of the Padavali are all marked by high literary excellence and extraordinary religious fervour. The literary merit of these songs alone is sufficient to secure for Vidyapati a place in the front rank of poets. But their peculiar charm consists in their religious tone. They educate and elevate the mind and purify and ennoble the soul at once. His Kuta poems are the outcome of his love for poetic art. In Mithila the poets and critics never accepted 'Rasa' alone to be the main element of charm in poetry. To them Alankaras have always been equally important, as observed by Kesavamisra. According to Govinda Thakur the charm in poetry lies not only in Rasa but also in Alankara, Vidyapati who subscribed to this view displayed his skill in creating poetic charm both through the use of Alankaras and the manifestation of Rasa.

Among the poems treasured in his Padavali those having the love of Radha and Krishna as their theme are the best. Though a Saiva by faith, Vidyapati chose the theme of the love of Radha and Krishna for the expression of his erotic experience. In this respect he was highly influenced by the Sanskrit poet Jayadeva, the author of the well known lyrical poem Gita-Govinda. Some scholars have tried to trace mysticism in his love - songs but without much success. They are pure and simple lyrics full of the ecstasy of emotion and amatory feeling. Rati (love) pervades them as the only permanent emotion (sthayi Bhava), and Radha and Krishna are the determinants (Alambana). Though essentially erotic in spirit they have evoked the highest religious enthusiasm and kindled the greatest spiritual fervour among the successive generations of devout Hindus. No less a person than Sri Caitanya Deva was enraptured by them. These

1. quoted from Mahakavi Vidyapati by Thakur Sivanand Das.

2. Ainhid. कोण आप यह नीति सुहाता विश्वास न आयतन जिते रामपिशली रथ इनसे भक्तं है? किस पति श्री रचयिता नामकान्त्येँ शब्द एकत्र- लेन महात्मा जीन (अर्थसे) उनके तथा सुलभ मन्त्रान्तरः क्षेत्राकृत्तिक तुष्क ग्रंथालय सम्पूर्णतास्वरूप साधन है एव जानना।
songs dote upon the sublime philosophy of Divine love; and love is God, love rules the world, love is the true religion of the world. According to Vidyāpati, love is the chief objective of life. Life flows as if between the two currents—man and woman and the truth of life is hidden in the union of the two. Rādhā and Kṛṣṇa are mere symbols of them. The one universal God in His infinite pity and love for His creatures appeared in the flesh and took two forms, the one loving intensely, nay burning in love for the other, in order to teach the world how we, who are but emanations from Him and a part of Him, ought to love Him, to be anxious for Him, to long to return to Him and be reunited with Him. Though two in form Rādhā and Kṛṣṇa are one and the same being. It is a self-evident truth. It needs no argument, no demonstration. The teaching of the ancient sages that remembering the one is remembering the other, makes it sufficiently clear. To put the whole Vaiṣṇava philosophy in a nut shell:-

\[ \text{I} \]

\[ \text{II} \]

(In the pool of whose heart, where the lotus in the form of Rādhā blossoms in full splendour and beauty, there the bee in the form of Kṛṣṇa, keeps hovering about day and night). Such a beauty can only be realised; description must ever fall short of it. The portrait of Rādhā and Kṛṣṇa as drawn by Vidyāpati has a deep tinge of passion. In order to conceal this purely physical and passionate love of Rādhā and Kṛṣṇa, who are regarded as gods by devout Hindus, Vidyāpati has taken recourse to oblique expressions like the Kūṭa. These verses describe the beauty of Rādhā and
Kṛṣṇa and their amorous deeds.¹ The poet's emotion is so obsessed with Vayah-Sandhi (transition from childhood to youth), 'Nakha-śikha' (cap-a-pie description), Abhisāra (appointments) and Māna-Viraha (separation caused by jealous anger) etc., that the hero and the heroines seem to imitate this passionate feeling of the poet. Rādhā and Kṛṣṇa bow down before the poignancy of the poet's thoughts and imagination.

In his Kūṭa expressions Vidyāpati has made use of the following figures of speech—Yamaka, Aṭīṣayokti, Virodābhāsa and Sandeha. Sometimes a combination of two or more of these figures is also used. Here are quoted a few illustrations of his Kūṭa poems. The following is an example of Kūṭa through the use of Rūpakāṭisayokti (metaphorical hyperbole).

(My friend! today I saw a woman of wonderful form, It seemed as if taking the support of a golden creeper (the slim body of Rādhā) the abode of snow (i.e., the moon in the form of her face) had risen without deer (i.e., the black spot). Her lotus-like two eyes were tinged with collyrium and the brows

1. Vidyāpati का पदार्थ की पदार्थी की त्रिकों के स्थान में उपयोग किया गया है । उन्होंने तुम्हें साद्राज्य में बदलने के जो रूपांतरण के लिए उपयोग किया है। उन्होंने रूपांतरण के संदर्भ में उपयोग किया है।

2. कृष्णचंद्र राजा की त्रिकों के स्थान में उपयोग किया गया है।
were crooked and sportive. Looking at their fickleness it seemed as if the creator had tied a pair of Cakora birds forcibly with the string of collyrium alone. A pearl necklace touching her breasts towering like a mountain was lying round her neck. It seemed as if cupid was pouring the water of the Gângâ filled in a conch over the golden (image of) Śiva. Vidyāpati says—'O Kṛṣṇa, the Lord of Gokula and a beloved of the cowherdesses! only that fortunate man who has witnessed a hundred sacrifices in Frayāga is capable to get that woman). Here the line 'Kanakalatâ' etc., presents Kūṭa while in the line 'Girivara Garua' etc., there is a beautiful poetic fancy Utpreksā). The pearl necklace hanging from the neck over the breasts suggests to the poet the fancy that cupid is worshipping the golden image of God Śiva by pouring over it the water of the Gaṅgâ filled in a conch.

A similar example of Kūṭa is the following verse:

(O my friend! today I have seen a man of wonderful beauty. Such a beautiful figure could only be heard of in a dream. On a pair of lotuses (i.e., the feet) there was a line of moons (nails) and on it was growing a young Tamāla tree.

1. v. 30 26.
(the young body of Kṛṣṇa). On the tree was lying a streak of lightning (Pitāmbara) and this figure was moving slowly towards the bank of the Yamunā. On the tops of its branches (i.e., the arms) there was (again) a line of moons (nails) and its new leaves (palms of the hands) were red. It had two beautiful Bimba-fruits (red lips) blossoming forth, and on them was sitting still a parrot (nose). Over the parrot there were two fickle Khanlana birds (the eyes) and on them a snake (the black hair hanging on the face) hid a peacock (the crown of the head made of peacock feathers).

My friend! please introduce me to this wonderful man. I have lost all my senses after seeing him. The poet Vidyāpati knows this joy very well but my friend the secret of that man, you alone can tell me).

As an example of Kūṭa through the use of a mixture of several figures (Saṅkara) containing Atisayokti (hyperbole), Virodha (contradiction) and Amuprāṣa (alliteration) the following verse may be cited.

(On the pair of mountains (breasts) there is seen a moon (face) and near a lotus (face) there are two lights (eyes). The face of that young lady is very red and bright as if a blossoming flower of Madhuri is smeared with Sindūra. Near it there lies a line of pearls (i.e., the row of teeth). Who will believe this beauty which I have seen today, for this creation of God is really unique and wonderful. Under the

reversed golden plantain (thighs) there are shining land-lotuses (feet), and there are ringing charming bells (anklets) as a mark of the waking of the king Cupid.

The following is an example through the use of Sandeha Alankāra.

(In the golden creeper (body) there appears a lotus (face) or in a (black) Drona-creep there rises as if the moon. Some say that the reflection of the moon (face) is concealed by Sevāra (water weeds i.e., the black hair) while others say that it is hidden by the clouds. There are still others who opine that it is a bee (eyes) that is moving about (after drinking the juice of flowers) while there are some who say that it is the Cakora bird that is picking up grains. Seeing the wonderful beauty of the face and the fickleness of the eyes everybody has entertained a doubt, and so it can be described only by those who are specially skilful and wise. Vidyāpati says that some one through great luck can get this meritorious and virtuous woman).

The following is an example of Kuṭa based on Śleṣa (pun):—

वासिल मात्र गैलिंग तारिक लोहू जाति है, लाम्बास तैरित भिजु चार्मा ।
बच्चा है गुलदा चाल चल गुड़ा
मुनु गड़ा बोल लगारा ।
कृपिः फि कि संघ निम्ना वाहे ॥
बेरूस्का कि मंग दाहल तीरे रो दिनु ।
व्यासीं तारिका जाति ॥
वासिल मात्र गैलिंग तारिक लोहू जाति है,
ते माय वाल गुड़ा ।
ते भाल गैलिंग मात्र जाति है,
ऐ माय तारिका जाति है।
The verse can be interpreted in two ways; one is applicable to Kṛṣṇa and the other to the rainy season. In the case of Kṛṣṇa it means: - 'For whose sake I went there, why did you not bring him (Kṛṣṇa) my friend here. Well, now tell me where that rival of your husband (who gave the hope to meet you) is at present? Also describe with your own mouth the delight of union in which you lost your ornaments. O beautiful one! how will you now explain to your husband your staying out from morning to evening. My friend! he whom I had gone to see came there himself and took me in his lap. When my companions went away, then I walked with my lover. On the way he (Mādhava) did great injustice to me. He, the bearer of the burden of this earth went ahead and I went on playing with his cows. Seeing Mādhava all my other companions left me and then I, somehow, got rid of Mādhava and have now come back here. My friend! We the two lovers whom my mother-in-law is searching, have already met together. Vidyāpati says, 'listen O young lady! the marks of secret love are quite visible in you.'

In the case of rainy season it means: - 'My friend! I went there to fetch water but could not bring it. Tell me where is your pitcher? You have lost all your decoration. Now tell me with your own mouth about your condition. How will you my friend! explain to your husband your staying out from morning till evening. My friend! I had gone there
for water but it came by itself, i.e., it began to rain and so I had to run and hide myself. When it (rain) stopped then I started again but the path had become quite different. On the way I saw bulls fighting together and a snake crawling before me. All my companions left me and went in different directions. I have fortunately escaped and come back. The two things (i.e., water and pitcher) which your mother-in-law is searching for have now mixed with their own elements. Vidyāpati says: 'My friend! the marks of secret love are clearly visible on your body.' The word 'Tāpati-bairipitū' is interpreted as follows:- (1) The father i.e., the producer of rivalry with your husband, (2) The father of the enemy of its lord, i.e. a pitcher which is said according to Paurāṇika mythology, the source of the birth of Agastya the enemy of the ocean.

A similar example is the following verse where the inverted sexual intercourse of Rādhā and Kṛṣṇa is described suggesting a different sense of the rainy season also.

In the case of the rainy season it means -

'My friend! what should I tell you. It does not occur to my mind, so I cannot say if this incident is real or was
seen in a dream and therefore I have yet some doubt about it. The clouds were gathering under the streak of lightning and in the midst there was a current of the Ganges (shower). Pitch darkness had enwrapped both the sun and the moon and not a single star was visible in the sky. It seemed as if the sky was falling down, the mountains were turning and the earth was quaking. The wind was blowing fiercely and the bees were making noise all round. At that time my friend! the whole earth was covered with the water of Universal destruction as if, and the end of the age was near. Vidya\'pati says:- 'Who will believe that the description given here is of some thing different i.e., not of rain but of inverted intercourse! In the other sense the interpretation is as follows:-

My friend! how should I describe to you the inverted sexual intercourse of Radha and Krsna. Words do not come to my mouth. I can not even say if this incident was really true or a matter of dream and so I have doubt about it. Krsna (who looked like a cloud) was lying underneath Radha who looked like a streak of lightning and between the two there was a necklace shining like the current of the Ganges. The unshevelled braid of Radha (looking like pitch darkness) had covered her moon-like face and the sun-like mark of Sindura on her forehead. The flowers (looking like stars) scattered here and there. The undergarment of Radha slipped away and the towering breasts (like mountains) were turning down. The hips of Radha (like the earth) were shaking and the girdle round her waist was noisy due to exertion. My friend! both of them were completely merged in the ocean of love and there was no end to their union. Vidya\'pati says,
'who will believe of this description of inverted intercourse'. Here is a Kūta where the sense is made out in a very round about way.

(sitting in the bower full of blooming flowers Radhā made ink of the collyrium of her eyes and wrote on a lotus leaf seven syllables with her nail and sent them to her beloved (Kṛṣṇa). First of all she wrote the (name of the first) Basanta i.e. 'Madhu' (the name of Cātra, the first month of the spring season) and then the end of the third, i.e., Kara (a synonym of Hasta - a constellation whose rise marks the end of rain, the third season after Basanta, the second being the summer). Thus she wrote 'Madhukara'. She could not write out of bashfulness the (name of the) younger brother of Basanta, i.e., 'Madhava (a name of the month of Vaiśākhā following Cātra).

There was the end of life in the very first syllable. Vidyapati says that the wise alone can tell the special significance of these words. 'Here it is said that Radhā wrote 'Madhukara Avechi' which in Maithili means 'Here come the bee, i.e., Kṛṣṇa'. She could not write Madhava
(a name of Kṛṣṇa) out of bashfulness. With this may be compared the following Kūṭa verse in Sanskrit.

\[
\begin{align*}
&
\text{का रिसून्ता राज्यातिः प्रभुलीति ललिति} \\
&
\text{वा तनूः कथमालि ब्यालक्षोपिनिरघात} \\
&
\text{गौरे नाथा फल तत्त्वं सम्भव चास्य भावे} \\
&
\text{पुष्कलायै नृ प्रल वाणिज्य दासलाय: करल्लमः}
\end{align*}
\]

(A young woman once sent a casket containing flowers to her spouse. She wrote, out of fear, the figure of a snake below it and on the top she put the figures of Śiva, Hanumān and the Campaka flower. The poet Mallinātha asks the learned to explain the significance of it). Now the significance is as follows:—Snake lives upon air, and air takes away the fragrance of flowers. So seeing the figure of snake on the casket there was no fear of air taking away their fragrance. Cupid may take away the flowers for his bow and so there was the figure of Śiva, his destroyer, to frighten him. The sun may perhaps dry up the flowers and so there was the figure of Hanumān who had once devoured the sun. The bee may not take away the fragrance that is why the Campaka was written on the casket because a bee does not go to a Campaka flower according to poetic convention in Sanskrit.

Varieties of Kūṭa based on chain of words, the use of homonymous words and of the type of mystic riddles are also found in the Kūṭa poems of Vidyāpatī. Thus it is evident

2. Here is an example based on 'Chain of words'—

\[
\begin{align*}
&
\text{हृदय कादान जायः सुनिन्दन कुत्या काहर कहाता} \\
&
\text{वन केरूः कुत कुत पद वर्ण र विविधिः बेलिंग-होता} \\
&
\text{हृदय पाण्ड चार चार ग्रं न धीराय पर चार पर भो देविभी} \\
&
\text{हृदय सांश चार चार वर्ण न धीराय पर चार पर भो देविभी}
\end{align*}
\]

Here is an example based on the use of homonymous words—

\[
\begin{align*}
&
\text{हर्र जामा बरा बरा याग र तरा याब भागी} \\
&
\text{राम भया चार चार ग्रं न धीराय पर चार पर भो देविभी} \\
&
\text{हृदय सांश चार चार वर्ण न धीराय पर चार पर भो देविभी}
\end{align*}
\]

Here is an example of a mystic riddle.

\[
\begin{align*}
&
\text{माण्ड वायु हृदय सु व अधारे} \\
&
\text{छेत्रेण पद पद पद पद पदे बैर बैर कारे} \\
&
\text{चार चार चार चार राम ने न कै से पाणि न भाये} \\
&
\text{हृदय सांश चार चार बीते राम मे हृदय सांश चार}
\end{align*}
\]
that these songs of Vidyāpati make a display of his great
teaching and poetic skill and are only the expression of the
Divine love in the form of the love of Rādhā and Kṛṣṇa.

These sublime lyrics are to us as justly remarked by
Dr. Grierson, 'what a song of Solomon is to the Christians
and which are sung on the most sacred occasions by devout
Hindus with the deepest religious fervour'.

In Hindi Kūṭa poetry appears to have attained a high
degree of attainment in the Drṣṭakūṭa poems of Sūradāsa
with whom the tradition almost came to an end. He was the
foremost of the Aṣṭachāpā poets and the first to have
introduced and disseminated the Puṣṭimārga tendencies in
the Kṛṣṇa-bhakti School of Hindi poetry. He was a great
devotee of Kṛṣṇa and was so inspired by his divine beauty,
loving nature and wonderful deeds that he made Him and His
life-events the principal theme of his poetic lays. He was
also a poet-artist of the first order, notwithstanding his
physical blindness (like the Sanskrit poets Medhāvīrūdra
and Kumāradāsa, the Greek poet Homer or the English poet
Milton). Divining deep in the worship and meditation of his
favourite deity, he nourished the celestial Pārijāta of
Kṛṣṇa-Bhakti in the garden of Hindi poetry. As a Bhakta he
belongs to the class of Kabir, Nānaka and Dādū who sang songs
of the glory of the Supreme Being, while as a poet he stands
with Kālidāsa, Bhāravi, Śri Harṣa, Jayadeva and Vidyāpati
who displayed their skill in unfolding the various intricacies
of the art of poetry. No doubt, the chief inspiration of
Sūradāsa's poetic experience is his deep devotion to Rādhā
and Kṛṣṇa, yet, besides, there exists a good deal of high,
refined and elegant poetry in his works, evoking wonderment
and exhibiting his skill in depicting wordplay (Śabda Citratā).
He composed a few Kūṭa poems also which are unsurpassed both
in their number and elegance and are superb examples of his
of Vidyāpati was a source of inspiration to Śūradāsa for his Drṣṭakūṭa padas; for the commonness in the approach of the two poets is so obvious; in the first instance Vidyāpati could be the only model for Śūradāsa in the realm of picturesque delineation of coeur-de-affaire of Radhā and Kṛṣṇa. Among the early poets of the modern Indian languages Vidyāpati is the pioneer and forerunner whose footsteps have been followed by the later Bhakta poets of Hindi, Bengāli and Gujrāti languages. Secondly Śūradāsa could virtually depend upon Vidyāpati inasmuch as the latter had infused the element of eroticism with the graceful Bhaktī for the first time. The aim of faithfully depicting the essence of Madhurā Bhaktī being common Śūradāsa could draw a good deal of inspiration from his precursor Vidyāpati. Since a true Bhakta cannot help taking recourse to the delicate expression of his feelings of devotion through rhythmical songs and musical lyrics Śūradāsa seems to have been influenced by Vidyāpati who was the first and foremost among the popular bards of India. The topics, vocabulary and style of several padas in both are so similar as to lead to a safe conclusion in regard to the indebtedness of Śūradāsa to Vidyāpati. As the subject matter and the aim of poetic composition for both the poets - Vidyāpati and Śūradāsa – was identical, Śūradāsa could also occasionally follow the technique of his predecessor and adopt the mode of Kūṭa compositions in order to secure the gravity and serenity of high class poetry.

It is for this reason, it seems, that in the works of Śūradāsa, Kūṭa compositions have crept in in keeping with the traditions then prevalent under the influence of such master-artists as Vidyāpati and others. The Kūṭa compositions thus available and diffused in Śūradāsa's works deserve their collection and demand a critical appreciation both from the

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1. For a comparison see Chapter VI.
point of view of poetry and of devotion. The following chapters are, therefore, devoted to a critical appreciation of his Kūṭa poems.