NOTES
ON THE
GRAMMAR
OF THE
RĀMĀYAN OF TULŚĪ DĀŚ
BY
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LONDON MISSIONARY SOCIETY, N. W. P.

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PREFACE.

No apology is needed for the publication of anything that will to any degree facilitate the study of the Tulsí-krit Rámáyan. To those who would understand the language and thought of the Hindus of the North-West Provinces the Rámáyan holds a place quite its own. It presents the best and purest influences which have helped to tone the religious thought of the masses. To say that it is to the Hindus what the Bible is to the people of England is overstepping the bounds of accuracy, but it does hold a supreme place in their affections and is widely read and still more widely known. A copy may be found in most villages, and many a rustic who never reads anything else manages to spell out and sing some of its verses to his own and his hearers’ no small delight. Those who cannot read love to listen to its homely strains and to commit to memory some of its pithy couplets.

The difficulties of the Rámáyan are far greater to a European than to a native, they mainly arise from the colloquialisms, and the idiomatic and elliptical structure of the sentences, or perhaps it would be more correct to say, lack of structure. These very difficulties constitute its peculiar value to the student who wishes to learn the language of the people. It disciplines the mind into recognizing words which have been distorted and twisted, and teaches one that a sentence can be turned upside down and inside out and yet remain intelligible. There are some, I know, who look upon the Rámáyan as written in, perhaps,
interesting, but still, obsolete, language, and who say
"But the villagers don't talk the language of the Rā-
maṇya;" it can only meekly be replied "But they do." Not, of course, entirely, but village bolí is very much nearer to the language of the Rāmaṇya than probably any other book that could be named. का कहब (what shall I say?) श्राक, तैवे, मासे (his, to you, by me) भावत (he is coming) हमार (mine) द्रू (two) न मिली (you won’t get it): this is the language of the Rāmaṇya and this is the language of the people.

I need hardly say how much I owe to Dr. Kel-
logg’s Hindi Grammar, a work far beyond my praise. These notes, however, will be found to contain the re-
sults of a study of the Rāmaṇya itself and are not a reprint of the Sections in Dr. Kellogg’s work dealing
with the Rāmaṇya. From Mr. Growse’s fine English translation of the Rāmaṇya also I have received much help, but I have consulted not copied his translations, not infrequently venturing to differ somewhat from him.

Conscious of its many shortcomings I yet entertain
the hope that this little book may prove of service to
some who are taking up the study of the Rāmaṇya,
if so, the time that I have given to its preparation, has
not been ill spent. An intelligent sympathy with our
Hindu brethren is an essential condition of effective
help, and any work which may further this to any
degree is well within the legitimate sphere of labour
of a Missionary of the Gospel of Christ.

KACHHWA,
Mirzapur, N.-W P.           Edwin Greaves.
May 17th, 1895.
CONTENTS.

THE TEXT AND EDITIONS.

Changes and Modifications of Letters.

Changes in the Forms of Words.

Number.

Declension of Nouns.

The Postpositions.

The Genitive Case.

The Accusative and Dative.

The Ablative or Instrumental.

The Locative.

The Agentive.

The Pronouns.

First Personal Pronoun.

Second Personal Pronoun.

Proximate Demonstrative Pronoun.

Remote Demonstrative and Correlative.

Relative Pronoun.

Interrogative and Indefinite.

Indeclinable Interrogative and Indefinite.

Reflexive, Possessive, and Honorific Pronouns.

Pronominal Adjectives.

क्ष जेता Series.

दतना जितना Series.

With the Suffix सा.

The Numerals.

Adverbs, etc.

The Verb.

The Verb "To be."

Two special forms of the Verb.

The Indefinite Tense.

The Gerundive Tense.

Forms terminating in फ़ि.

The Infinitive.
The Imperfect Participle. ... 25
The Perfect Participle. ... 26
The Conjunctive Participle. ... 27
The Noun of Agency. ... 28
The Contingent Future. ... 28
The Absolute Future. ... 29
The Imperative. ... 30
The Present Imperfect. ... 31
The Indefinite Perfect. ... 32
Passive Construction of the Perfect with the Agentive. ... 35
Other Tenses. ... 33
Irregular Verbs. ... 34
The Passive Verb. ... 35
Causal Verbs. ... 36
Compound Verbs. ... 37
THE TEXT AND EDITIONS.

The Rámáyan has been printed times well nigh innumerable, but edited only occasionally. Many of the Bombay copies are well printed, but have a poor reputation for correctness. A Lucknow edition issued from Munshi Nawal Kishore's press, I used for some time, and though by no means free from mistakes, is a fairly satisfactory edition. Three editions issued in recent years call for special notice.

1. Edited by Pundit Rám Jasn and printed in Benares in 1883.


No. 2, I have only referred to occasionally, so cannot say anything about it from personal knowledge, it is, however, well spoken of. No. 1, is well and carefully printed and is an exceedingly valuable edition. No. 3, however, is probably the best edition yet published, it has not been improved but left with the rugged spelling and inconsistencies of which Tulsí Dás was most probably guilty. In nearly every question as to the form of words No. 3 is the safer authority, but when the various readings affect words and lines then No. 2 appears to be hardly, if at all, less weighty.

No two copies can be compared without it being at once manifest that the text has not been generally preserved in its integrity; various readings are found in great numbers, some evidently misprints, or mis-copyings, but others not so easily disposed of. The Text of the Áranya Káud especially seems to be in great confusion, the differences being not merely of words, but of lines and whole passages.

CHANGES AND MODIFICATIONS OF LETTERS.

Editions of the Rámáyan vary much in the spelling, and as no Lexicographer can be expected to give every word under all the forms in which it may be written, it may be well to note some of the substitutions and modifications that occur. The constant tendency in
later editions is to approximate the spelling to the present standard. The Kharg Bilās Press edition is very full of unusual spellings, but probably the words were so written by Tulsi Dās, and many of these misusages of letters are common now, not only in written papers, but in books printed apart from European supervision and influence.

A and 8 are used quite indiscriminately, though A is far more often used for 8 than the reverse.

N is invariably used for 8.

8 is generally substituted for 8 in the Kharg Bilās edition. The following are more or less common:

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The two letters of a compound are often divided धरम for धर्म, जनम for जन्म, गुण for गुण, पर्यावरण for पर्यावरण, पिरित for प्रियम. Occasionally a letter is omitted पुरस्क for पुरस्क, नाह for नाह, जूहा for जूहा, नितु for नितु, सामुद्र for सामुद्र, देख for देख.

स in a compound at the beginning of a word is frequently omitted घर for घर, नेह for नेह.

उ is commonly added to nouns where it does not occur in modern Hindi. Instances of this abound on every page in the Kharg-Bilās edition चतुः forest चितुः, चेलुः, रामुः, सोलुः.

The anusvār and anunāsik are used in a very arbitrary and indiscriminate fashion. Thus for जहा we have the forms जहा जहा, जहा, जहा, जहा, जहा. In the case of verbs this careless use of anusvār is confusing, and often makes it difficult to decide whether the verb be singular or plural. देशहि, बरहि, नाचहि, गावहि are continually found where the 3rd plural is indicated by the context.

CHANGES IN THE FORMS OF WORDS.

Any attempt to indicate all the modifications and changes to which a word is liable in the hands of Tulsī Dās would be quite vain. He does not go in search of a word to fit into a certain corner, as a meaner poet would do, but takes the word most suitable in meaning and makes it fit, and it is wonderful how snug and comfortable these words look and sound, after the eye and ear have had a little practice. Take the simple word देसा, this appears as द्रस, द्रसो, द्रसू, द्रसि, द्रसि, द्रसू, द्रसू, द्रसू, द्रसू, द्रसू, द्रसू. Such forms as अचरित्रु (अचरित्रु) वचारु (वचारु) प्रियसर (प्रियसर) प्रियसह (प्रियसह) indicate with sufficient clearness that the poet is not a slave to language but makes it do his bidding.

Proper names which have been given on account of their meaning are freely changed to any other form which conveys the same
In English it is reserved to a comic paper to designate Mr. Gladstone as Mr. Merry Pebble, but an Indian poet would in all seriousness adopt such an expedient if the metre required it. घनादि becomes घनादि। Forasmuch as Rāvan possesses ten heads he is spoken of as तसानन, तसमाथ, तससिष्ठ, तसंकप, तसमोळि, तसवंकी etc. Anything in the appearance or history of a personage is at once fixed on, and compressed into a proper name and this again changed indefinitely. I have noted over twenty names, or forms to designate Gīrūr. Kānde, again and Gānesh, and in fact, most of the principal personages in the Rāmāyān possess many names.

It is simply surprising the number of changes that may be rung in a simple phrase. Take for instance मन वच कम्य in thought, word and deed: by modifying a letter or two, inverting the order of words, throwing in a conjunction, or just changing one word, the poet can make this scan and rhyme anywhere. I have noted 17 different forms of this phrase, and probably there are others which I have missed.

Hindi possesses a wealthy vocabulary and Tulsī Dās draws on it freely. I have noted about 30 different words for lotus used in the Rāmāyān, and though not quite so numerous, yet many words are found for moon, sun, horse, elephant, snake, water, bow, arrow, quiver, etc.

**NUMBER.**

Number in the Rāmāyān receives scant attention so far as it concerns nouns. With very rare exceptions the nom., singular, and plural are identical in form; for the plural oblique cases however a distinct form exists consisting of the nom. with the addition of न नेत्र ग्रह ग्रह followed by the postposition, or this may be omitted. The singular or plural of nouns is commonly determined by the form of the verb. Exceptions even to this rule may, I think, be found, and the loose use of anusvār occasionally leaves it an open question as to whether a verb is singular or plural.

Number receives more attention in the case of the pronouns as will be duly noted.

A peculiarity worth noting is that व्रतचार and प्राण are almost invariably treated as plural.
The declension of the noun is effected by the use of postpositions, the form being unchanged except for the oblique cases of the plural (as noted above).

The postpositions however are by no means so generally inserted as in modern Hindi; and it is this paucity of case forms, and the frequent omission of the postpositions, which constitute one of the difficulties of the Ramáyan. Take one or two illustrations.

From fear of Raghubir he is not able to speak, though the word smote him like an arrow.

At the breaking of the bow the kings became as bereft of their glory as the brightness of a lamp is lost when the day comes.

Then Sumantra rehearsed the King's message.

The ordinary forms का की के are found (the latter two frequently), sometimes the anusvár is added to की and के. The form कि is probably a modification of की. The form कि also occurs. Other forms however are far more common. कर, करा (m) करि करू (f) करे (pl.) and करो. Also के, क्य (generally fem. but occasionally mas.). का also is not uncommon. Occasionally के alone is found, thus गितू ध्रायसु सब धर्मक ठोका (obedience to) a father's command is the most distinguished of all good works.

With some of the pronouns, especially the relative and correlative, the common postposition for the genitive is सु thus जासु तासु कासु for जिसका उसका किसका.

As already noted, this, in common with other postpositions, is very often omitted.

The accusative and dative.

For these cases कठु कहु कहं कहे are used as postpositions, but frequently the termination कि (also written ही and हिं) takes their place. This हि is rather the construct. form than a postposition for it is found in other cases with a postposition following it. Thus राम करहु तेकं के उर हेरा O Ram make thy dwelling in the hearts of these. The form काहु looks like a postposition in some places but is generally, if not always, the construct. form of कहेत, thus उचित असोइ सब काहु तें गाव a fitting blessing to each सब किसी के).
THE ABLATIVE OR INSTRUMENTAL CASE.

The postposition for this case is ते (H. H. ते) written variously ते, तें, तें, तन, सन, सन, and तें. This postposition is very frequently omitted. Thus मृत्युः ताल्कम दशिन्न काठिल. They (snite) with fingers and feet and tear them with their teeth (लाल is used elsewhere for foot as well as for a kick).

THE LOCATIVE.

The principal postposition for the Locative Case is some equivalent for H. H. ते; a variety of forms occur. I have noted the following यह यहे यहू मद्द मद्ध माही मध्य माध माधव माधव अधारी.

पर, पे लिग (also found written लोग) often indicate the Locative Case, and very frequently some form of एस written also variously पह पेड़ पाड़ पाड़ीं पाड़ी. e.g. प्रांते पाड़े प्रमु मास Having brought (them) placed (them) by his lord.

THE AGENTIVE.

The postposition न is not used in the Rāmāyān, but where the Agentive Case is required the constructive form of the noun or pronoun is usually employed. जिन्हें जिन्दे देवे पविक प्रत्य They who saw the beloved travellers.

PRONOUNS.

The pronouns are used with great profusion in the Rāmāyān, and by reason of the variety of forms and the paucity of case postpositions often involve some difficulty. The following is a good illustration of this प्रत्य परिजनिन्दे मीली बीदेशी : जो देवी जोगु माति भेद तेंदे तेंदे. All the loved attendants did Baidhis take leave of, (greeting) each one in that manner which was befitting. Literally:—What to which one was fitting in that way to that one. The difficulty is still further increased by the way the forms of the Demonstrative and Correlative and the Interrogative and Indefinite respectively overlap each other.

The personal pronouns: First personal pronoun.

Singular Nom. मै मै मद्द मद्द मद्द is probably for मै हो.
Gen. मेघ मेघ मेघ मेघ मेघ मेघ मेघ मेघ मेघ मेघ मध मध मध मध मध मध मध मध मध मध मध.
Cons. मै मै मै मै मै मै मै मै मै मै मध मध मध मध मध मध मध मध मध मध मध.
Plural Nom. हम हम हम हम हम हम हम हम हम हम हम हम हम हम हम हम हम हम हम हम.
Gen. हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार हमार.
Cons. हम हम हम
the various cases. या is not used without a postposition, but माधि मुद्दि frequently stand alone, specially for the acc. Thus for the acc. we find both याक एक्तम् and माधि एक्तम्. Once the forms माधि and माधि occur for the acc. For the agentive म ए and not the constructive form is used. One or two illustrative sentences may be given

मिन श्राव मार तैयर ते माया. I and mine, thine and thou, (this is all) delusion.

भा माधि ने कछु बड़ा प्रयार भू. Some great sin must have been (committed) by me.

पृः तर भरत धेतिम् मै गाई. I have sung the love of the people of the city and of Bharat.

SECOND PERSONAL PRONOUN.

Singular Nom. ते ते तू तू तब तब
Gen. तैर तैयर तैयर तैयर तव तुम
Cons. ते ते माधि (तामु एक्तम्)
Plural Nom. तुम तुम पुर तुम पुर
Gen. तुम्हारे तुम्हारे तुम्हारे तुम्हारे तुम्हारे तुम्हारे तुम्हारे तुम्हारे तुम्हारे तुम्हारे
Cons. तुम्ह

PROXIMATE DEMONSTRATIVE PRONOUN.

Singular Nom. यह येद्व येहू यहू यहू यहू यहू यहू यहू यहू यहू यहू
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Plural Nom. ये ये ये ये ये
Cons. इन्हू इन्हू इन्हू इन्हू इन्हू
Acc. इन्हां इनकह इन्हे

REMOTE DEMONSTRATIVE PRONOUN AND CORRELATIVE.

It will be better to treat these together as seldom is any distinction between them maintained in the Rāmāyāna. The forms of the demonstrative are far less used than those of the correlative.

Sing. Nom. श्रा प्रोह प्रोह
Cons. येद्व
Gen.
Acc. प्रोह ग्रोही
Plural Nom. प्रोह
Cons. उन्हा
Acc. उन्हिं
### RELATIVE PRONOUN

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### INTERROGATIVE PRONOUN AND INDEFINITE

The nominatives of these two pronouns retain their own proper meaning but in the oblique cases it is impossible always to maintain the distinction. Thus in the line चिन्ता कविन्षु ब्रात के। नात करिष्रा जनि मेरि। Worthy Sir, have no anxious thought in any matter on my account; the form would suggest an interrogative meaning, but the indefinite is clearly intended, it is for किसी ब्रात को not किस ब्रात को

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<td>कान कैन को</td>
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### INDECLINABLE INTERROGATIVE & INDEFINITE PRONOUN

For का the forms found in the Rāmāyana are का and कहा and less commonly काह, काह। का also printed को can hardly be called a pronoun, it is used interrogatively, expressing surprise and expecting the answer “No.” The following 3 lines illustrate both का and का।

कासल्या क्रब काह विगारा। तुम जोहि लागि बज्र पुरपारा।
सियं निणिपय संगु परिहर्षी लवलु कि रजहिर्यिधि धाम।
राजु कि हूंजज़ भरत पुन नुप कि जिन्द्रिधि बिनु राम।

What injury has Kausalya now done on account of which you bring this thunderbolt on the city? What will Sītā give up the companionship of her husband? What! will Lakshman stop at home? What! will Bharat enjoy the kingly dignity in the city? What! will the King remain alive without Rām?

Closely allied with this meaning, is that of “or” by which this का must sometimes be rendered. The following line fairly illustrates the transition from the one meaning to the other की तनु प्रान कि केवल प्राना What! (shall I go as a) living body or only my life?

### Table

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<thead>
<tr>
<th>Relativist</th>
<th>Inclined</th>
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<td>प्रक्ष</td>
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For the Indefinite कुछ is sometimes found, but more frequently कछ also रहितकुछ. For the form कछ is sometimes found, but more frequently कछ also रहितकुछ. For the form कछ रहितकुछ see note on the Numerals.

REFLEXIVE, POSSESSIVE AND HONORIFIC PRONOUN.

एक वर्ण or rather एक in its reflexive sense is frequently used thus, एक रविचं उपरातित कुछ I परेश गाई तत्त्व में एक रुप।िः He himself having got himself up as a priest went and lay down on the matless couch.

I have noted no instance of the use of एक as honorific. Mr. Growse translates it so once but, I think, wrongly, एक सविशेष वेषां काही जािव he translates “Where can I go to find your equal.” (In the Bāl Kāṇḍ immediately after Dohā 154) but the words should probably be put into the mouth of Rām. Where shall I go and seek a son like myself’ एक रहित being used for एकरुप.

For the honorific, राम is used under various modified forms रामि रामवी रामवर रामें रामें रामिश्च रामिश्च. These are Genitive, equal to एक का e. g. जीव राम एक अनभल ताका He who sought (lit. aimed at) your great injury.

एकरुप assumes the forms एकरुप एकरुपन एकरुपनी (both fem.) एकरुप (construct.) एकरुपने.

एकरुप रुप ठेलु प्रभु मेहरी Grant to me, O lord, thy own form. It is difficult to fix the exact force of एकरुपन एकरुपन. Thus ठेलु एकरुपन जान लिय. He knew in his heart that the cause rested with himself. युद्ध might stand for युद्ध here, but this meaning would not suit other passages.

निि is sometimes used तरिके बलने निि निि युद्ध एकरुप Full of joy they departed to their several homes.

Or स्व is joined to the noun निि निि रुप मेहरी हारे I कोने स्वभास नगर नर नारी II Having flung (as a net) their bewitching forms, they have brought into their power the men and women of the city.

PRONOMINAL ADJECTIVES.

The two series of निि निि, etc. and रुप निि, etc. are freely used in the Rāmāyana. It will be sufficient to note the various forms.

a. निि निि रुप निि रुप रुप रुप रुप रुप निि एक अनभल एक हारे दाहे। कोने स्वभास नगर नर नारी. Having flung (as a net) their bewitching forms, they have brought into their power the men and women of the city.
All these forms are here grouped together, but in many places they are used more as "Adverbs of manner" than as pronominal adjectives. The form कत व has been taken still further a field and is used like व्य长安 why? or with negative attached, कत व न दु. Similar to the use of जस is जण both might be classed as derivatives from the relative pronoun as far as their meaning is concerned, for they are frequently equivalent to त्रिस प्रकार से.

b. यत्तना यत्नेय यत्नेय यत्तनु जेता जेतने जेति जेते लेते केता लेते (for केतिक see under Numerals.)

सा as a suffix to express "like" is used under the forms सी ने thus सुधासी like nectar राम लगन से भाइ brothers such as राम and Lakshman. सम, द्वै, की नार्ती and लिम are used with a very similar, if not identical, meaning.

In addition to some pronominal adjectives mentioned in the section on the Numerals, the following may be noted, signifying "another" or "others" प्रण, प्रण, चान, चाना, चारिता, चारात.

THE NUMERALS.

A few of the numerals are well worthy of notice, not because of any difficulty they present, but because they admirably illustrate Tulsi Dās' profuse vocabulary, and the plastic nature of the forms of words in his hands.

एक is variously written एक प्रेक्ष एकउ एकू येक.

For द्वार we get the following words and forms:—

द्वार द्वास द्रव, द्रवण, द्रवणा; द्वास, द्रवण, द्रवण, द्रवण, जारी, जोटा, उभय, उभी, दुना, द्वैन, the last eight generally used for "both" or "the pair."

For तीन we find तीन, तीनि, तीनिद, थ्र, तिहू तिहू, तिहू.

In composition of words both थ्र and ति are used, as, थ्रवनाका, तिमुखन, the three worlds.

For चार the forms चारि, चारी, चारित, चारित, the four.

For 6 श्चे. In composition च्च as चरस, the six flavours.
For 10 दस, 20 दड़, 30 दस्तुर, is the ten.

In larger numbers the necessities of the metre are variously met, 14 is not only expressed by द्वादश, but चार्दश, द्वादशी, द्वादश सतता. नव सप्त. 15 is द्वादशम and द्वादशमास, 20 is बीस, 25 is पांचावसा and पांचवास, 27 सत स्त्री बीसा.

The ordinals are found under the following forms. First प्रथम, second द्वितीय, दूसर, दूस्रा, दूस्री, third तीसर, तीसरि, तीस्रि, fourth चौथ, चौथि, चौथी, fifth पंचम, sixth चौथ, चौथ, seventh सातव, eighth चौथ, ninth चौथम.

द्वून्द्र और दूस्र are "two-fold " नवम्ब्रा “nine-fold.”

Half is expressed by पार्व, पार्व, पार्वे.

$\frac{1}{2}$ by पार्वाई.

Half as much again द्वादशः.

Some of the numbers, especially the ordinals are used as pronominal adjectives. कोई एक is "some" or "someone."

एक दुस्र is "one or two." A "few" or "some" are expressed by चारि, सतपंचि, दसपांचि.

एक in the form of क is frequently added to the end of words to express "about" दुस्रावर्षी three or four, सत एक some seven, चारस को some fifty, क सातक, कितिक, कितिक, some, कदुक some or somewhat, बहुतक many. One or two other usages may be noted कहुँ sometimes चार को one, II on one occasion, एकाति alone, कहुँ is equal to किसी एक को चार से बिनंती our other request.

One other idiom may be noted as it is very common among the villagers now, and sometimes proves confusing. पढ़ि बोलि मरत देखा मारे is, they sent to call Bharat and the two brothers, but, the two brothers, Bharat and another. In the same way चले मरत देखा मारे. The two brothers, Bharat and the other, went. If a native be asked how many brothers he has he may say दुस्र, meaning thereby not that he has two brothers, but that there are two brothers in the family, himself and another.

ADVERBS, Etc.

A few adverbs may be mentioned here, as in some cases they appear to be closely allied in form and meaning to Pronominal Adjectives. The series e. g. इमत, etc. is practically identical in meaning with अस्त, etc.

इमत जिमत तिमि किमि (also किमिप्य)
At whose moving the earth shakes in the same way as a small boat does when an elephant goes on board.

The series for यहा etc. presents a considerable variety of forms, यहा यहा
जहाँ जहाँ जहाँ जहाँ जहाँ जहाँ जहाँ जहाँ जहाँ जहाँ जहाँ जहाँ जहाँ जहाँ
यहाँ कहा कहा कहा

The word is repeated to give a broadened or extended meaning जापी जहाँ जहाँ बंधु बंधु तन्तु तन्तु परमाणु. Wherever two brothers go there is supreme joy.

हरित = elsewher.

इत उत = इधर उधर. The two words are generally together, but may be separated e.g. सूत सनेकु इत वधन उत संकट परेऊ नरेसु. His love for his son in this direction, his (pledged) word in that direction, the King has become involved in a difficulty.

कहत्रूं कहाँ anywhere, and is also used of manner “in some way or other” प्रतिमभ वनजं कलत्रूं न पावा. (He rushed madly about the earth) seeking a warrior worthy of his mettle but found one no-where.

tसम्प्रति कत्रूं वविर श्रवे पावे. Rāvan having obtained this news in some way or other.

हत्रूं also is used with the same meaning कहाँ.

जा, ता (If......then) frequently take the place of जा, ता of H. H. The first often having दे joined to it जीये. Thus Lakshman’s mother says to him जीये सौय सौय राम नन जाहां। अवघु तुम्हारा कांजु कठु नाहीं। If Sītā and Rām go to the woods, you have no business to stay in Vadh. For ता, त is frequently joined on to the preceding word, or stands alone, not only after नहीं, but also with other words, thus, घोरजु धरश्र कांजु ताप्रे नात। Take courage, then you shall reach the other side.

The form तउ is also found तुम्हः तउ भरत मेर मत यहू। My judgment is this, Bharat, that you indeed.....

नहीं is found under various forms. नान्ह, नान्ही, नान्ही, नान्हनु, ना. न.
For the prohibitive तन्त, जीन is the word invariably used. For नहीं
ता, तान्हन and नन are used, नन.

फिर (again) is occasionally found but युनि बहुरि and बहारि are the words commonly used. युनि means not only “again” but “more-over” “then”, “on the other hand.”
For this H. H. word हृद, लाग्म लगि. and occasionally हेतू are used. अंहित लगि राम घरी नरदेहा. On account of which Rām took a human body.

कस, कत both mean की. For कीं नहीं, कसण and किन are used. Thus तब संग्राम जितेतु जिन ताहि. Why did you not then overcome him in battle.

लनि=लां (Urdu tak).

तन (body) is used sometimes simply with the meaning of “in the direction of”:—thus वितल, जानकी लनि तन (He) looked towards Janki and Lakshman. The same remark applies to रत्र (face).

परस्तु and देव are used for पर (but, nevertheless) and also वर; the latter frequently signifying “even if” thus, वर तीर मार्रु लब्धि वे जवलन न पाय पवानिहि Even if Lakshman smite (me) with an arrow, nevertheless until I wash thy feet....

यि or यि at the end of a word has the force of भि or हो thus सा गोपाल निति दूसर कारो. He is my master there is no other (केवल भि नहीं).

यि as an affix in compounds is generally supplied by निर (or नि) यि (or यन) used as affixes, हि, चीन as suffixes, and गा, विष्ट, बिनु, and रहित. either joined to the word, or written separately, either preceding or following it, c. g. बिनु यद चिे सुन सिनु कान। कर बिनु करम करे विवि नाना। Without feet He moves, He hears without ears, without hands He performs many kinds of works, विबादत विनय वराणि अरुण०। मकळ विकार रहित गत भेदा। कांड नित नैसल निरह sudहि बेदा। He who passes not away (?) the Invisible, without beginning, matchless, free from all change, indivisible; the Vedas declare Him to be without form, and for ever cry “neti” (i. e. He is not this). विष्ट विषाद Without grief, भीन हस्तः lustreless are examples of विष्ट and हि.

श्रेः, अतिशय, भौरी and निभर are all used to express “much” exceedingly."

THE VERB.

* The verb “to be” हृद.

This is used 1. Alone, 2. as an auxiliary and 3. as the first member in such compound verbs as हृद जाना, हृद कर्ता, हृद आना, हृद रहना. Its use as an auxiliary will be found under the sections dealing with the several tenses. In place of या (as an auxiliary) रहा (in its various forms) is generally found. Where it would stand alone भगवः is used, as also for भृगः. Before giving the various

* I find I have been very remiss in noting the various forms of हृद, and there are many, I fear, not included in this list.
parts four lines may be quoted shewing how the poet gives the 3 principal parts, Past, Present, and Future.

भएउ न घड़उ न घब्र िेैनिएारा. Neither has been, nor is, nor is to be.

भेन न भाव जैसे घरहंदि न घिाने. Such a brother has not been, nor is, nor will be.

भएउ न हैं काउँ िेैनूि नाहीं. Any such one has not been, nor is, nor will be.

इन्न सम काउँ न भएउ जग माहीं। है नाैछ कलछ िेैनूि नाहीं। There has not been their equal in the world, nor is anywhere, nor will be.

Infinitive. िेैन.
Conjunctive Participle. है।
Noun of Agency. िेैनिइारा.

Present,

1. Sing. है। कॉउँ
2. Sing. हैसि (this form in हि is the only 2nd singular, I have noted).
3. Sing. है, घरहि, घरहे, घरहउ, घरहंदि, घरहहि, घरह, घहही. (or is this an interjection?)

2. Pl. घरहउ घहु है (?).
3. Pl. घरहहीं घरहंदि (once घह).

Present Imperfect (used also for Past Imperfect) िेैन, िेैििि, हैििे (once िेैनिइ इन्द. Imperf.).

Contingent Future.

1. Sing. हैछउ, हैछहु.
3. Sing. हैछउ (छ) हैछउ, हैछििि, हैछिििििि. (or this may be considered as the Fut. Absol. used as the Contingent)

2. Pl. हैछहु.
3. Pl. हैछिििि. हैछिििि.

ABSOLUTE FUTURE.

1 Sing. हैछहहि
3 Sing. हैछिििि, हैछििििि
1 Pl. हैछिििि
2 Pl. हैछिििहु
3 Pl. हैछिििििििि

Also the form हाव
It is unnecessary to give the forms found for the various parts of रहना and the Indef. Perf. मा or भयेँ as though many, they present few difficulties.

TWO SPECIAL FORMS OF THE VERB.

Two forms of the verb call for special mention. In many cases they may be identified with forms coming under other tenses, but frequently they do not yield naturally to such classification, and appear to claim individual niches of their own, and names also, if such can be found, which will at all adequately describe their functions. The one is the simple root which may be called tentatively the Indefinite Tense, and the second a form ending in च्य or च्य which for want of a better name I venture to call the Gerundive Tense.

THE INDEFINITE TENSE.

In the majority of instances this form doubtless is used as the Indefinite Perfect.

गाधिसुनान कह वदय हेः। Gádhá's son, smiling inwardly, said.
हुवस्विन्न टूट विनाक पुराना। Upon being touched the old bow broke.
पैठ भवन रघु रावी ठुळारे। Leaving the chariot at the door he entered the house.

In many cases however it seems necessary to translate it by the Present Imperfect.

निज कर नयन काँड़ि चह दीपा। Having plucked out her eyes with her own hands she yet wishes to see.
जयु जय राम राम जय जेहो। The world invokes Rám, Rám invokes (जेहो i. e.) Bharat.
मागत अभिमत पाव जग। The world obtains whatever it asks or desires.

In other cases it is equivalent to the Contingent Future.

वष न पाव पितु सेव दमारे। That my father may not be troubled through anxiety about me.
नयन मुक्त निंसिः सुनू न काना। Neither can the eye see nor the ear hear.

जहे तहे देव घरे धनु बाना। Wheresoever they may see him who grasps the bow and arrow (i. e. Rám).
In some cases the Absolute Future meaning seems to be required.

That woman shall endure many kinds of pain in the region of death.

Whether this identity of form should be looked upon as incidental, and a real difference in origin and meaning maintained cannot be easily decided. It does seem possible however that there may have existed this bare form capable of being used to express the mere verbal idea, without reference to number, person, or time.

THE GERUNDIVE TENSE.

Another form consisting of the root with द्व or द्व presents equal difficulties. In many instances it doubtless represents the respectful Imperative, but this by no means exhausts its use.

Call him, my brother, the greatest ascetic.

Go up to the battle field and perform (there your feats of) cunning and cleverness.

Go and make supplication to the ocean.

Not in frequently it looks equivalent to the Contingent Future.

If in this (sacred) spot I should utter any mere fabrication.

Why should we not render homage to this Benares?

Also to the Present Imperfect.

Why, my master, do you ask when you already know?

Who drank up the deadly poison.

Under this pretext he gave me instruction.

In some places a Passive would be expected.

How is his glory to be declared.

Maintain your steadfastness then the further shore will be reached or (you will reach).

The Active Infinitive appears to be appropriate in some passages.

In every way the king is greatly blessed, to make lament on his account is vain.
To place your commands on my head and do them, this, O my lord, is my supreme duty.

Again it is used where in H. H. we should find the Infin. with चाहिे.

कौन्जूँ गुर आयसु अवसि। It is absolutely necessary to obey your guru's order.

देवित्रिर कैषि हिं कहाँ कर श्राहिी। It is necessary to see (I would fain see) where the monkey comes from.

Still other uses of this form occur. Thus

जागा निसिचर देवित्रि कौना। मानहुँ कालु देह घर ब्रेसा।

The demon awoke—how did he appear? Just as if Death should take a body (and appear); like that.

तिन्नृणि ब्रह्म न देवित्रि ब्रारि। Screened by them the water did not appear.

It can only be said here, as was said with respect to the Indefinite Tense these may be different parts of the verb and the identity of form an accident; it does seem more than possible however that they may represent some widely embracing part of the verb not now in use.

It may be a modification of this form which appears in the following line जिम्ब्रि मरसु मंगु भूपति जाना। The king knew full well (both how) to live and to die.

FORMS TERMINATING IN हि.

It hardly seems necessary to enumerate under the various tenses the forms terminating in हि. It can be affixed to most, if not all, of the tenses and may modify their form to some extent, but this will be found to involve no real difficulty. A far more interesting question is the modification of meaning involved in its use. Its usage is just about equivalent to that of the 2nd person singular of the Personal Pronoun or Verb in direct address, it indicates great contempt or great familiarity. (I am speaking of the Rāmāyān only, this use of हि is not so consistent in later works).

Let there be abuse about a person or directly addressed to him and the हि comes into requisition at once. Notice this especially in passages connected with Rāvan, and Māntharā, the wicked hump-buck.

It is also put into the mouths of inferior beings in their ordinary conversation among themselves without in their case involving disrespect. Thus Bāli the monkey and his brother use it when talking
between themselves, before their disagreement had taken place.

Look out for me for a fortnight, if I do not come then know that I have been slain.

It is used also in addressing women. Here apparently tenderness is the prevailing idea, though woman’s supposed inferiority has doubtless something to do in the adoption of the form. Rām addresses Sītā. *पिया बेगी प्रणतिस कल नाहीं। O my beloved why do you not quickly appear?* It is used even by Rām in speaking of Lakshman’s mother; and Jatayu the old vulture uses it in addressing Sītā. सोले पुत्र करिस जनि त्रासा। *Sītā my daughter don’t be afraid* (Here there is profound respect combined with the liberty and familiarity granted to old age). So also Itām uses it of Lakshman when referring to him as a mere child.

Similar to this is the use of ठिः in speaking of, or to, the various saintly animals who are such prominent characters in the Rāmāyan. Here the inferiority of their nature is recognized, but no contempt intended, rather kindliness. It is used in connexion with Garur, the king of the birds, Bhusund, the devout crow; Rām addresses Hanumān in this way.

सुन कपिज जिय मानिस जनि ऊँना। तें मम प्रिय लिङ्गम तें टुना। *Hear, O monkey, don’t harbour in your mind the thought that you are inferior, thou art twofold more dear to me than even Lakshman.* Similarly this form is used in connexion with Guha the Nikhāl, indicating his low caste, but by no means implying want of regard.

An interesting line occurs in the Ayodhyā Kānd मरेसि मन्नु पिता महतारी। *As though he had killed his father or mother.* This is spoken of Sumantra, a chief minister, but in thus describing his grief as like that of a murderer of father or mother the adoption of this form in ठिः is justified. A similar line occurs on the next page.

I have only been able to discover our passage where this explanation of ठिः does not satisfy, in a line in which Rām is addressed बसिसि शता हम कई परिवालय। *Abide (with us) for ever and be our protector (or nurturer).*

THE INFINITIVE.

The usual form of the Infīn. is the root with the addition of न but there are also found the forms in ना, निः, ब. cons. ने, बे। In one or two instances a form is used identical with that of the Conjunctive Participle or 3 sing. Cont. Fut. The form in न is generally used in the cons. unchanged in form, and the usual किः omitted when idiomatically conjoined with another verb.

When Kuṇālāya goes to call (him).
The Raghu prince went to the guru's house to read.

No one asked him to take a seat.

Having considered it to be a suitable time for naming (the children).

He stretched out his hands to lay hold of them.

The cons. form in न even when used is not so much the cons. form as the usual form modified for the sake of the metre, thus

By your getting angry the broken bow will not get joined, take a seat, your feet must be (ready) to ache. (The usage of the Infinit. as well as the form is here somewhat unusual).

Their receiving and giving their very eating and chewing is utterly false.

In व. This form is more used where the noun idea predominates, the form in न where the verbal idea is stronger.

Having taken to heart for consideration) the king's life and death and having looked at your own gain and loss think of it, my friend.

I am able to break your teeth.

Remembering again and again how Ram used to look and speak and walk, thinking of his laugh and manner of meeting one, having looked towards his lord and breathing many a prayerful word he went away, having imprinted his lotus feet in his heart.

All of them declared each one his own capabilities, but entertained a doubt of being able to reach the other side. My evil nature is fit to be burnt.

A form in न (तिष्ठति, चलनु, मरनु) ought probably to be classed as a noun formed from the Infinitive.

THE IMPERFECT PARTICIPLE.

The Imperfect Participle is formed by the addition of त to the root, generally changed to ति for the feminine.
Knowing that the glory of the Solar race is coming.

Then the maidens singing joyous strains, having received an order from the great saint.

The wedding party seeing Sita coming. Again and again Sita gazed on Ram being abashed, yet not abashed in her heart.

Notice the form प्रवाह जिज्ञसा (also जिज्ञसा) for verbs whose root ends in a vowel.

One or two unusual forms occasionally occur.

देशा (m. g.) मरती वारा at the time of death.

मन भावते (Whatever) the heart is desiring.

Not infrequently the Participle is used where we should expect the Infinitive with ते or पर. Thus वासु नाम सुमित्र एक वारा। उतरति नर भव सिन्हु वरारा। By remembering whose name only once, men cross this boundless ocean of existence. Notice also such a phrase as सव के देखत वह वह जारा. Who burned the city even while you looked on.

The simple Participle is commonly used where in modern Hindi we should have the form सुनते ही। Thus सुनत युगल कर मान उठाई। Upon hearing (this) lifting the garland with both hands.

Sometimes हि or हूँ is inserted as सूत बचन सूतहि नर नांहु। The king on hearing the words of the charioteer. जानत हूँ पुजिय सत स्वामी। Why ask, my lord, when you yourself know?

THE PERFECT PARTICIPLE.

The usual form in वा is found but rarely, but the construct form (ष added to the root) is common and the feminine form in ष occurs occasionally, also the bare root.

The following may be an instance of the first (or it may be the Indefinite Perfect) चना रघुर सचनायक जाना। The Rajhu lord knew that blood had flowed.

The usual form is ष added to the root but this may arise from the fact that in most instances the construct form would be required. Thus नाथ भयें तुषु साय गये की। लहें तान्तु जां जननु भये दी। My Lord, the joy of having accompanied (you) has become (mine); I have obtained the fruition of having been born into the world.
Kingship without sound policy, wealth without righteousness, good works not rendered to Vishnu, knowledge without wisdom, bring (only) useless labour as their fruit to those who studied or wrought, or obtained them.  

Fen. in इः: इः जनक भोर भइ भारी. Janak saw that the crowd had become very large.

Occasionally the root alone is used as perf. part. e. g. लिन्ध प्रभु प्रगट काल सम धृष्टा. Who saw the Lord as though Death had visibly appeared.

Several Irregular forms occur e. g. दीन्धु (passive) सेंए (from वेन्द्रा) उए (from उत्तन) हुए (killed) नी (from जाना).

The Perf. Part. is commonly used where the Infin. with से or पर might be expected, e. g. अभसर परे यसे श्रमि राहू. Rüků seizes the moon when an opportunity occurs. तिन्धु सन बयह किये भल नाहिं. No good (comes) from making enmity with him.

The form इः is often used as the Passive Participle e. g. तो कम मरलू न मायी (sic) दोन्हा. Then why did he not grant the death that was asked for.

Also a feminine passive देवी भगति घर लोन्हा. I have received the vouchsafed gift of love.

Other passive forms are found such as प्रेमित, अभिमत, दस.

THE CONJUNCTIVE PARTICIPLE.

The conjunctive participle is generally formed by adding इः (ई m. g.) to the root, but other forms are found which are mentioned below.

Regular form, एक बार चुनि कुसम मुदाए. On one occasion having plucked some beautiful Kusum flowers. धाइं उठाई लाइ उर लीने. Having run and lifted him up he took him to his heart.

Other forms occur more or less frequently.

The root जा कठु कठुं कपटु कर लाएँ. If I, having used deception, could say anything to you.

आ. केवल राम रचायसु पाया। पानि कटवता भरि ले भाया."

The boatman having obtained Rám's permission brought with his own hands a wooden vessel filled (with water).
also found after roots ending with a consonant having beheld.

Also य समय विलाके लग सब (Rám) having seen that all the people are full of fear.

Also य औ च are used with roots ending in या Thus पाय याय टपाय

The following forms also occur. ल्याके, गाइके, चलकर.

THE NOUN OF AGENCY.

The usual termination of the Noun of Agency is दात. Fem. हारे. added to some form of the Infinitive. The following forms are also found, added to the root. न, न, यारा, य, क.

Examples:

In. दात. यह यह मरनहार भा साचा. Now this one has become, in very truth, doomed to death.

अगु शमन तुम्ह देशनिदरे। विय हैर सभं नवाधिनिदरे। You are the spectator of this world's spectacle (or play) and make Brahma, Vishnu and Mahesh to dance (according to your will).

हिय हिय की लिया जाननिदरे. Sita knowing (the thought) of her beloved's heart.

In. न. सामा कौटि मनेज लजावन. (Whose) lustre is the putter to shame of a myriad Kùmdevas.

In. न. सब मुश करि हरि सब मुला. The maker of all joy, the destroyer of all pain.

In. यारा तेंदे वेणि ताल चन करारे. They are the keen watchmen of this lake.

In. य मन संभव ठाजन तुह दारय। दीनकेशु संबा बिनबारय। The shatterer of the dreadful torments begotten of the mind, kinsman of the humble, disseminator of evenness of mind.

In. क. बिनय बिनबै बिनबारि बिनबारक. Disseminator of humility, wisdom and unworldliness.

THE CONTINGENT FUTURE.

This name is very insufficient to represent the usages of this Tense in the Rámâyán. It is used for the Contingent Future, for the Absolute Future (especially an immediate future), for the Habitual Present, Historic Present, Optative, and even for the Past. The following examples will indicate to some degree the breadth of its use.

पन परिहार हठि करे विवाहु. Putting aside his vow he will most surely effect the marriage.
Hear, O Gaur (हृदयाना) (to such an one) his mother is the same as Death, his father as Destruction, and even ambrosia becomes poison.

How does the woman of medium excellence regard another's husband? As her own brother or father, or son.

They leap into the midst of the enemy's army, and in the greatness of their strength of arm began to crush them.

O my lord may my mind never forsake thy lotus feet.

I was fostering enmity towards my guru day and night. (In this and several other passages in the Uttar Kaṇḍ the Con. Fut. seems to be used as the Past Imperfect and Indefinite Perfect; the speaker however has probably taken his standpoint in the past and regards the various incidents he is relating as just being, or about to be, effected.)

My worthy Sir make not enmity with him, if he smites you you die, if he gives you life you live. (This is a peculiarly useful example, shewing how freely the forms are modified.)

Space will not permit of illustrative sentences being given for every individual form: words alone must suffice except in special instances.

1st personal singular उ, ॐ, श्रृं, श्रृंइ, युं हुं। देव, परिधर्म, कहुं, जिज्ञ, करूं, कहूं, देखु।

2nd & 3rd root, श्र, य, रे, ह्र, ह्रं। प्रगट, सुनाव, राख, चित, करै, पाख, परिधर्म।

2nd plural हु, हुं। माखु, चहु।

3rd फँ, फँई, हुं। सुननिः, देखाईः, बिराधिः, लोभः।

THE ABSOLUTE FUTURE.

The use of the Absolute Future calls for little remark beyond this, that it is not unfrequently used where the Contingent Future might be expected. Thus समुभव कहव करव तुप्पा जाव किरम साह जग वोरङ्खत तोर। Whatever you may think or speak or do shall always be in the world the quintessence of righteousness.
1st singular श्रीं, देवीं, देहेंं, देहेंं || करिः (सिसित धौै करिः मिलं 
I will make the earth free from demons).
देमें, देमें, करिः, धरिः.

2nd & 3rd, देखिः देखिः, देखिः, करिः, करिः. Notice the forms करिः, देखिः.

2nd plural देखिः देखिः, करिः, पैदेखिः. Notice the form बसेखिः.

1st & 3rd, देखिः, करिः, सेखिः. Notice the form पाखिः.

The form in व is generally unchanged for gender or number 
देखल, नेख, करख, रखल.

Some few variations of form occur such as दृव, बि (sometimes feminine) दृव, देख. Thus पठनब्र, जीवनब्र, करब्र, देपब्र. In one line we have the forms देखल, नेख for (apparently) the 1st singular but this may be the Infinitive.

THE IMPERATIVE.

Under the Imperative it is only necessary to notice the 2nd person singular and plural; instances of the 3rd person belong more properly to the Contingent Future and occasionally the Absolute Future.

The usual form for the singular is उ (and m. g. ऊ) and for the plural हूँ (m. g. हूँ). कहु, सुनु. देखु, कहेखु, नाखु.

Other forms also are found. In the singular the following may be noted. The root alone, वि, देखु || देखु, रखु, करख, उतरख, करख.

In the plural श्रीं, अरुः, अरुः, जूः, श्रीं, अरुः and after a vowel देख, देखु, हूँ, || करिः, प्रांति, वधत (for वधत्री), बिलगाउँ, सुनाउँ, सदिः, गहेखुँ, सुनायेखुँ, जायेखुँ, समभायेखुँ, आवेखुँ.

There is also the form in व उ || करव, रहव, with the variations वि, देख, नेख || ह्यामिब्र, जानिब्र, ह्यामिब्र.

Several forms are found for the Respectful Imperative.

व, देख, देख, देख, देखु, देखु, देखु उ, एम. उ || तारख, ह्यामिब्र, तजिब्र, करिद्र, गनिब्र,

देपब्र, समभावु, पठाव्र.

A few varieties in ज also occur; thus कोजी, कोजी, करोजी, दोजेखु.

THE PRESENT IMPERFECT.

Dr. Kellog speaks of one form of the Present Imperfect as identical with that of the Contingent Future, possibly however we should go a trifle further and say that it is that tense, and that that tense is far wider in its scope than the name that has been affixed to it
would indicate. It must be confessed however that the line cited by Dr. Kellogg: ज देखिए देखिए जिन्हें देखें (Who see, may see, who have seen), where evidently the same form must be taken as two tenses, is a very strong argument against this view. The last word has not yet been said about the Tense system of the Rámáyan, possibly the discovery of a consistent system is impossible, I have noted several instances where the form is as evidently one tense, as the meaning of another is evidently necessitated. ‘Speaking generally the forms of the Present Imperfect which are not identical with those of the Contingent Future do not seem to be used so loosely and broadly as those which are.

Apart from these forms the Imperfect Participle with or without the addition of the Present Tense of हैना is common. The simple form in ́त commonly changed to लित (ती m. g.) for the feminine, is used for all persons and both numbers देखत, प्रकटत, सोहित पछिताता.

It will be sufficient to give a few instances of the occurrence of the form with auxiliary.

1 singular जानतते, कहतते, जानत प्रहुँ.
2 " सोहिती सोहित प्रहाँ. (Sitā is sitting deep in thought).
3 " करतते, कहतते.

In one or two Sanskritic passages there are found 3rd plural forms in न and लित e. g. जपन भजनि बदनि.

This Tense both in its simple form (त. लित) and in an inflected form is commonly used as a Contingent Imperfect. In the apodosis the Imperfect or Perfect may be employed.

१० न हैतन जग जनम भरत को। संकल धरम धुर धरनि धरत को। † If the birth of Bharat had not taken place in the world, then who had upheld the standard of righteousness upon the earth. जी ये जयं न हैति कुटिलाई। तै कि लोच्छ संग कंठकाई। † If indeed there were not perversity in (his) heart, why has he brought an army with him.

करतेहु राज्य त तुम्हारा न रेमए। रामेहु देवेन सुनत संतोमू। † Had you assumed the kingship indeed, it were no blame to you, and on hearing it, it would have comforted Rám. जी तुम मिलतेउ प्रयम सुनोमा। मुनितु मिय सिय सुमारि धरि सोमा। † Had I met you at first, O saints, I would have listened (fem.) to your teaching with bowed head.

Sometimes the tense occurs in the apodosis only and may then be a Contingent Past or Future in meaning. बृहत भवेश न त मरतों तोहि। You are old otherwise I would kill you (or would have killed you.) नाहिंत करि सुप्रभेण तेजा। ले जातों संहिति बर्जान। † Otherwise having smashed thy head I would forcibly carry off Sitā.
THE INDEFINITE PERFECT.

The Indefinite Perfect presents a considerable variety of forms, which may be roughly classified under 1, the bare Perfect Participle, variously modified, and including a few instances of Braj forms, and 2, the Inflected forms which modify the termination according to the 1st, 2nd and 3rd persons.

1. The participial form may be simply the root, or the root with अ (ई m. g.) (fem.) and a plural in य. य is generally inserted after a root ending in a vowel and sometimes after a consonant. Thus राम राम कह राम सनेहि। पुनि कह राम नवन वोदेही। He called out Rām, Rām, with great love, Rām, and again he cried out Rām, Lakshmana, Baidēhi. So घठ (entered) विन्त्र (gazed). With अ. भाग, जाना, देवा. With य and ई कहड़ कहड़ हरणो उपजो. With य inserted समुहाया, याया, पड़या. The plural in य is common; after a vowel य is sometimes inserted. चले, सकुेे, अनहाय (bathed) याये, नाये (from नायना).

It will be sufficient to note a few other forms that occur only occasionally. धिय (for धिया) कहे (कहा) परेय (पड़ा) क्रोन्द्र, लाेया, समु-भाया, धायल (from धायना), किये, चले, हले, करे, हुसेाे.

कह and गत are not only used in compound words but also as the Indef. perf. of कहना and जाना. Thus प्रशु पुनि कह धनु सर संधाया। The Lord again adjusted arrows upon his bow. गत प्रकार गत धायर सोऊ। In this way that night passed. गत also appears in one or two places शति सप्रे गा विसार दुराक। In their great love they forgot their disguise; गा विसार for विस्तार गवे.

2. The following examples illustrate the Inflected forms.

1 Singular in ए, एं एं, II ायू. पूछुं, याएं, देविं (note also कोन्हें).

3 " एं एं " विन्त्र, कहुं, हन्तें
Notice also the form ायु.

1 and 3 plural एन्ह, ने II कहें, धरें, लोन्हे. कोन्ह and कोन्ह appear to be used as 3rd singular.

2 " एंहु पूछुं, याएं, कोन्हें"

Another form of the Perfect worthy of separate notice is that in which न is inserted after roots ending in अ (making the verb
assume the appearance of a modified form of the Infinitive of modern Hindi). The न may stands as terminal but is more commonly followed by श्रा, श्रेणि, श्र, श्र and even other terminations.

तासु तेजु समान प्रभु श्रानन। His glorious power entered (from समान) the lord's mouth. सुनि कपि बचन बहुत विस्मितान। Hearing the monkey's speech he became very angry. तब विस्मितानि राम पांँढा गई। Then she became angry and went to Rām. कर्ण विकाद स्वरुप श्रकुनानी। With mingled joy and sorrow in her heart she became distressed. लामि तुय श्रतियाँ श्रकुनान। मिलि न जल बन गहन भुजान। Thirst come over them and they became exceedingly bewildered, no water was to be met with and they lost themselves in the dense jungle. मन मधु पश्चिमान। They became afflicted in their minds.

Passive construction of the Perfect with the Agentive. This construction is common in the Rāmāyan; the only difference as a rule between the Rāmāyan and modern Hindī is that न is not used with the Agentive in the former, though the construct form is used where such exists. The Verb may be in the 3 sing. mas. followed by Accusative, or this may be in the Nominative and the verb made to agree with it. The following line illustrates both usages जिन्नद माति भारि ते मे मारे। I smote those who smote me. With a double accusative one may retain its accusative form, the other become nominative तिन्द्र राशि हिं कही सब बाता। They told all these things to Rāvan.

One or two other illustrations may be useful जिन्द्र जिन्द्र प्रभु महिमा कड़ु जानो। Those who knew something of the Lord's glory.

बन तुव नाथ कहे बहुतेरे। The lord told of the many hardships of the forest. कहा एक में राजु निजार। One said I saw (them) to-day. प्रभु दृष्टि तिन्द्र देवी तैसि। They saw the lord's form in that fashion.

Absolute consistency is not to be expected, in रंग भूमि जय सिय प्रभु धारि। When Sītā placed her foot (reached) the tournament ground, the verb evidently is made to agree with Sītā and not with प्रभु.

OTHER TENSES.

Other Tenses are found but occasionally, except two which Dr. Kellogg calls the Past Imperfect (Imperfect participle with रहित as auxiliary) and the Inceptive Imperfect (Imperfect participle supplemented by म्या). The Past Imperfect is not very common. It is equivalent to the modern Hindī कर्ता था.

Illustrations. जात रहें कुछ गा। I was (at that time) going
to Kuver’s dwelling. यदि बार हर्मांदर जपत रहें उ सिख नाम. On one occasion I was in the Shivala repeating Shiva’s name.

This tense must not be confused with the use of the conjunctive participle of a verb followed by रहना. e.g. जादु रहियां she went. घर रखे. They surrounded (them).

The Inceptive Imperfect is frequently met with, but in many cases has no special reference to the inception of an act, but could be interchanged for the perfect with no difference in meaning. It is only necessary to give one or two illustrations. विम्रुप धरि काय तस गदु. माय नादे गुलद गद भएकु. Having assumed the form of a Brahman the monkey went there, and having bowed his head thus enquired. सृज जनमु जल भये. The charioteer used his best efforts. तुरत पदविन सुत गद्यन्त भएकु. Hanumān quickly went on his way.

The Contingent Imperfect (High Hindi कार्ता चेहा़े). This is rarely found. कत छू रहठ जै. जीवित होमे. How can I remain (here) if she be living.

The Presumptive Imperfect and Past Contingent Imperfect are both supplied by forms of the Imperfect without any auxiliary verb. Thus लिन्दा श्रमितु नोदवस. The child must be tired, overborne of sleep. जैं जनति बिनु मट सुमि मार्गे. तैं पल करिदेहायि न हंसार्ड. If I had only been knowing, brother, that there were no warriors on the earth, then I had not by making the vow have become a laughing-stock.

The Contingent Perfect (H. H. किया है।)

जैं परिसार कीन्ध कुचु हेखार्ले. जैन विषय तीव्रता मुदित पाई। If you have just been perpetrating some joke.

The Presumptive Perfect. (H. H. किया हैगा।)

हेखार्ले कीन्ध कवकु ग्रहिताना। वे हैत पर अकाली हो ग्रामाना. He must at some time have been guilty of pride.

The Past Contingent Perfect (H. H. किया हैता।)

जै न हेत होता सुधित पाई। मधुर वन के पल सकाल्हित कि पाई। If they had not obtained tidings of Śīlā, would they have been able to eat of the fruit of the Delectable Forest?

IRREGULAR VERBS.

Several of the Verbs, more especially those whose roots end in a vowel, are conjugated irregularly; the irregularities being most conspicuous in the Perfect Tense. Not uncommonly is inserted before the termination, thus आएजँ for आया हूँ. उएजँ from उत्तन, चित्तुः from चित्तना. The verbs लेना, देना and करना commonly have their perfect in न्त for both sing. and pl. thus लोन्त, लोन्ठी, दोन्ठी,
often has इ inserted लढ़ें (Perf.) लहँ (Fut.) लहरां (Con. Fut.)

The most irregular of all is जाना, as many of the forms are constructed from the root which appears in the H. H. Perfect गया।

The Infin. has both जान and गयन। कहेँ जान बन कैसे बप्राप्ता। Far what fault (of yours) has he told you to depart into the forest। व्रिग। करन्तु बन गयन समान। Quickly make your preparations to depart into the forest। गानु is probably a noun।

The Participle has जात for the Present, but the form in ग for the Past। e. g. ग मन मनहुं फिनक फिर पाई as though a snake should again find its lost jewel।

The following illustrates the existence of a Present Participle in ग। तुरत गयनसुन गयन भएं। Hanumān was quickly on his way।

The Contingent Fut. also has not only such forms as जाइह। जाइहं जाइहं, जानू, जाहं। but likewise those in ग। e. g. जाह तिस्त कायर गराइह पराने�। The cowards flee hither and thither।

The Imperative has both forms e. g. जाजु, जाजपु। गयन हु। गयन। The absolute Future uses the form in ज दुह तिस्क कायर गराइह परान।

The Perfect uses only the forms in ग, but a considerable variety in these।

a. Those with simply ग। and a termination, such as गढ़ूं, गढ़ु। (1. sing.) गढ़ूं, गढ़ूं। गढ़ूं। (sing.) गों, गों। (3 pl.)

b. गन e. g. गन बीघम धरवारित त्राई। The hot season passed away and the rainy season came।

c. From the form गयन e. g. गयनी (3 sing.) गयन (3 pl.)

d. गयन with करना। e. g. गयनु कीम् गयन किया।

e. गयन with करना। e. g. मोता गयन राम पिन्ह कीम्ता। Sītā went near to Rām।

THE PASSIVE।

The Passive is little used except in the various phrases to express the impossibility of anything being described। Here the common usage is some form of the Perfect, supplemented by some part of जाना। Thus

न जाइर बयानी and नाइ जाइर बयान। Cannot be described (Lit. may not be described)।
Cannot be explained or described.

Cannot be spoken.

The same construction is used in a few more general sentences however. Thus "pran virodh pachraddh na jaise. So overcome with love was she that (the garland) could not be put on. जन्म जूठ गये जय as if (it) were touched. मारे बङ्के will be slain.

Occasionally an Active form is used with a Passive meaning. Thus लद्यान्त चंगठ के मारे। रात चाँद परे निनाचवर भारे। Many were the demons lying on the battle field who had been slain by Hanumān and Angad.

भए जया बुझै तुध विधान। I became like a snake reared on milk.

Such forms as पृथ्वीत्य (worthy of worship) कम्होत्रा (able to be spoken) occur, sometimes however these are active in meaning.

Similar in meaning are such forms as वराहिज्वत (worthy of praise) also प्रज्ज्वल worthy of worship.

In the phrase सर्ववीं कोर मरकट को नाइ। Caught like a parrot or monkey बंधिया। must be taken as passive.

Sometimes a compound with बनना becomes about equivalent to a passive राम टेट नहीं बने मासाकाई। Holy Sir, Rām can’t be given up. बने न बनत लग निकाई। The assembly in the city cannot be described.

CAUSALS.

The Causal Verb does not offer many peculiarities. Sometimes there is found the causal form without the causal meaning. समन लेखक सम सुप देराने। The whole world and all the kings were terrifield.

The ordinary rule for forming the Causal is followed, viz., the addition of श्रा to the root e.g. नवाना, चलाना। श्र is sometimes added to this in some parts of the verb, especially the Imperative. बनाहक लागा (बनाने लगे) Sometimes श्र precedes the श्र especially after a root closing with a vowel, thus दिवाना लागा (from लाना)। In some cases the first syllable alone is lengthened without any addition to the second, thus we find मलिनिह for मिलायेगी, मेटडु for मिटाप्रा, चालति for चालानी। Often again a long vowel is retained in the first syllable where the second syllable is lengthened दिवाना and देवाना are both found, also देवाना (for दिवाना) बेकाना (for बुलाना)। Occasionally र is inserted before श्र in the second syllable, thus देवराज (for दिखाके).
COMPOUND VERBS.

Compound verbs though not so common as in modern Hindi are frequently found. The Desiderative (with चाहना.), the Inceptive (with लगना. for लगना.), the Potential (with सकना.), and the Intensive (with जाना.) are the most common. Of these in the case of the first two the first verb in the compound is more generally put in the Infinite in न, and in the latter two (Potential and Intensive) the form of the Conjunctive Participle is used. In the Desiderative however the first verb of the compound is also frequently found in the perfect participle. Other forms very occasionally occur. A few examples may be useful.

चलनु चहत वन जीवन नाथू. The lord of my life is about to start for the jungle.

ढारि सुधा बियु चाहत चीपा. Throwing away ambrosia she wishes to taste poison.

जनक प्रेम वसं फिरे न चहलानी. Janak overpowered by love is unwilling to turn back.

The first two of the above examples illustrate the two uses of this compound. 1. To be about to. 2. To desire.

लगे करन सब ठंड प्राप्ताम. They all began to prostrate themselves.

फल पनायिं सब तह तेरीं लागा. They ate the fruit and began to break the trees.

वीति कौ सक संगाम. Who can conquer in the battle?

रुप सकाहि नहि कवि चुति सेवान. Neither the Scriptures nor Sheshnāg can speak forth (his form).

In the Intensive the जाना is generally merely idiomatic and redundant, giving no additional force to the verb.

दिन धानि गयेत ब्याज बहु बाहि. The days have passed and the interest has greatly increased.

जे तरजनी देवि मरि जांहा. Who just seeing a forefinger (raised) die.

It will be noticed that with these compounds either verb may precede the other and the two may be separated by intervening words.

Many other compounds are used, but call for no special comment. A few examples are appended.

हर्ये बोलि निये दोऊ भाई. He was well pleased and called the two brothers.
He brought together all his trustworthy servants.

Without his asking they showed (him) the road, on whomsoever he looked the man just withered up (मृत्यु गया) (i. e. with fright.)

They did not obtain a look at Sītā and Rām.