

Metrical Nuances in Bhīṣmacaritam of Hari Narayan Dikshit

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INTRODUCTION: Among the extant literary works in the various developed languages of the world, epics stand foremost, from the point of popularity and prominence among the people. These epics are treated as depicting the history of the people of the hoary past and are valued much since they give an interesting reading also, being the works of great poets who have come to be acknowledged for their imaginative and literary talents.

Generally, the first notable literary work in every developed language happens to be an epic. It reflects usually a great political change or a great war. Such an epic is known as ‘primitive epic’ which portrays the events of the age of its composition of course mixed with the imaginative thoughts of the poet.

Sanskrit is a language of very ancient origin among the Indo-Iranian languages. Sanskrit literature is like the ocean, which is both vast and deep. Its poets, writers and dramatists have drawn their inspiration from the cosmos on one hand and from the contemporary environs of their own times on the other.

From the classical age formalization in Sanskrit began. Meanwhile the science of poetry called *Kāvyaśāstra* (or *Alaṅkāraśāstra*) developed and the rhetoricians enumerated the principles and definition of poetry. The creative genius in Sanskrit has always shown a predilection for the poetic form or *padyarūpa* of *kāvya*. The experiments of Sanskrit poets gave rise to the various forms of poetry such as *muktaka*, *śatakakāvya*, *laghukāvya*, *caritakāvya*, *khaṇḍakāvya* and *mahākāvya*.

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*Caritakāvya*s play an important role in the field of Sanskrit language as biography is a significant sector of any literature. They mainly form a part of biographical literature. Biography is a narrative, which records consciously and artistically the important events happened in the life of a great person whom the author depicts. The biographical works are the combination of history and literary art. So the biographer shares with the historian a concern for truth and simultaneously with the novelties for the ambition to create a work of art.

The modern Sanskrit epic *Bhīṣmacaritam* is an example of the same with its plot based on the mythology of the *Mahābhārata*. It stands with a rank high because of its poetic qualities. It will not only enrich our tradition but it will also imbibe a new spirit and create interest in the minds of the readers of the present generation to have critical and comparative studies of these great classics. The personality and noble character of great Bhīṣmapitāmaha and his virtues like moral and ethical values, dedication, modesty, kindness, generosity etc. will inspire today's generation for performing such good deeds.

The *Bhīṣmacaritam*, composed by a great modern poet Dr. Hari Narayan Dikshit on 12th February 1991, is an epic poem comprising of 20 cantos and 1118 verses. It occupies an important place among the mythological *Mahākāvya*s for its aesthetic attributes. This mythological poem is worthy of note for a number of reasons. This poem describes the life of Devavrata Bhīṣma starting from his birth till death involving his valourous act, his mighty prowess, wisdom, philanthropic act and noble personality. The poet has nicely depicted the character of Bhīṣma. He has properly dealt with the subtle characteristics of Bhīṣma. There is no doubt that the pen of the poet has given birth to an excellent and pleasant epic in a beautiful, impressive and very heart-touching style. The work is appreciable for its theme and presentation. The poem is first of its kind and is the best one from literary perspective. The present article is based on the metrical study of the epic with some noteworthy observations pertaining to the employment of varieties of different metres in his epic *Bhīṣmacaritam* by the poet. In this article, my focus is on the study of metres of the epic *Bhīṣmacaritam*.

METRICAL STUDY: The metrics has been one of the most neglected subjects in the hands of the traditional scholars.^३ My observation says that the art of the use of proper metres in a *Mahākāvya* is the main criterion of the quality of the poem. In this regard R. K. Panda rightly observes in his book ‘*Suṃṛttatilaka of Kṣemendra*’ that metres are ornaments to poetry.^३ As already mentioned, early rhetoricians have been very vague on the proper application of the metres in a poem.^४ Among the poeticians, only the early author Vāmana has given some notice to it, when he has said that *Chandoviciti is a science*^५ and that its knowledge removes doubts about metres.^६ Others have generally dismissed the whole topic by pointing out the possible defects of the metres. Bhāmaha e.g., mentions *Yatibhraṣṭa* or displaced caesura and *Bhinnavṛtta* or irregular rhythm as the main defects,^७ which have been repeated verbatim by Vāmana.^८ In this regard M. K. Moliya observes that while composing a poem the poet gives the physical form to his/her feelings through the arrangement of letters in a particular manner which gives rise to some sound, is known as metre.^९

There is no type of Sanskrit composition so limited yet so varied with regard to metres as the *Mahākāvya*.^{१०} It is divided into cantos and every canto begins

^३ Mishra, Madhusudan, *Metres of Kālidāsa*, Tara Prakashan, Delhi, First Edition, 1977, p. 35

^३ Panda, R. K., *Suṃṛttatilaka of Kṣemendra*, Paramamitra Prakashan, Delhi, First Edition, 1998, Introduction, p. 9

^४ Suri, Satya, *A Critical Study of Jānakīharaṇa*, Nirman Prakashan, 19/A, Ram Nagar, Loni Road, Shahdara, Delhi, First Edition, 1984, p. 132

^५ Vāmana, *Kāvyaḷaṅkārasūtra-Vṛtti (With English Translation)*, K. K. Raja, The Kuppuswami Sastri Research Institute, Chennai, First Edition, 2005, III.3

^६ *Ibid*, III.6

^७ *Ibid*, IV. 24, also Daṇḍin, *Kāvyaḷadarśa (Translation in English by V.V. Sastrulu)*, Ed. by R. K. Panda, Bhartiya Kala Prakashan, Delhi, First Edition, 2007, III.156

^८ Op. cit., VI.4

^९ Moliya, M.K., *Prasista Sanskrita Chando*, Parshava Publication, Ahmedabad, Second Edition, 2004, p.5

^{१०} Mishra, Madhusudan, *Op. cit.*, p. 30

with certain metre, preferably of the trimeter origin, but rarely also with elaborate metres. The change of metre has been emphasised at the end of the canto by Daṇḍin^{११} and other later rhetoricians like Viśvanātha.^{१२} The tradition of ending a canto with a metre or metres different from that at the beginning has been borrowed by the poets of the ornate poetry from the epic poets Vālmīki and Vyāsa. Here a question arises - why a different metre or metres were employed at the end of a canto by Vālmīki and Vyāsa? Is there any purpose in it? To this, Madhusudhan Mishra puts his opinion thus: there is probably one plausible answer to this question. These poets, writing on palm leaves or similar things, did not even specify the number of the canto at the beginning or end. They wrote continuously throughout the whole leaf. Therefore to indicate the end of a canto or the beginning of a new one, they discovered a trick which was the employment of different and rather longer metres at the end. Later, even though *atha* and *iti* began to be used at the beginning and end of a canto, a different metre at the end became a part of the poetic tradition. Another explanation is that when the poet intended to end a canto, various ideas thronged his mind. The poet was at this moment forced to change his original metrical plan and to accommodate several ideas in one or two stanzas. Therefore the metre was found to be of an elaborate type. That is why, we find only meta-*Jagatī* metres at the end of a canto.^{१३} Usually a single metre runs throughout the body of a canto, but Viśvanātha, a later rhetorician, suggests that there can be a variety of metres even in a canto.^{१४}

Hari Narayan mostly adopts the first method that is the use of single metre throughout the canto excepting the last verses, though instances of use of various metres in a single canto, according to the different situations are not uncommon in his poem. He is very skilful in the handling of metres. This mastery is the radiant

^{११} सर्वत्रभिन्नवृत्तान्तैः । KD, 1.19

^{१२} एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः । Viśvanātha, *Sāhityadarpaṇa* (with the commentary *Vimalā*), Edited by Shrishalgramshastri Vidyavachaspati, Bharatiya Kala Prakashan, Delhi, Revised Edition, 2008, VI. 320

^{१३} Mishra, Madhusudan, *Op. cit.*, p. 31

^{१४} *Sahityadarpaṇa*, VI. 321

feature in the style of Hari Narayan. Our poet has employed 10 metres in this poem. The poet has very aptly employed *Vamśastha*, *Viyoginī*, *Dṛtavilambita*, *Vasantatilakā*, *Anuṣṭup*, *Mālinī*, *Upajāti*, *Śārdūlavikrīḍita*, *Mandākrāntā* and *Āryā* metres.

The poet has taken care of the propriety in the use of metres in his poem. Kṣemendra, the author of *Suṃṛttatilaka*, has also talked about the propriety in the use of metres in the poem. In this regard he says that the choice of metres in *Mahākāvya* is greatly determined by the subject-matter and sentiments:

काव्ये रसानुसारेण वर्णनानुगुणेन च।
कुर्वीत सर्ववृत्तानां विनियोगं विभागवित्॥^{१५}

It means that one who knows the difference in various metres should make use of all the metres according to the sentiment or the theme of description.^{१६} As pointed out by Velankar, a skilful poet makes a sharp distinction between the poetical and dry portion of the narrative and, while he dwells at full length on the poetical portion, pays little attention to the latter.^{१७} Here even the choice of metres becomes important, and the poet knowingly employs elaborate metres to describe the beauties of nature and the throbbings of the human heart.^{१८}

The researcher's observation and study of the poem says that the poet has successfully used *Vamśastha* metre in the poem like that of Māgha,^{१९} Bhāravi^{२०}

^{१५} Panda, R. K., *Op. cit.*, III.7

^{१६} *Ibid*, p. 80

^{१७} *Raghuvamśam*, Introduction, p. 2

^{१८} Mishra, Madhusudan, *Op. cit.*, p. 32

^{१९} श्रियः पतिः श्रीमतिशासितुं जगज्जगन्निवासे वसुदेव सद्मनि।

वसन्ददशावतरन्तमम्बराद्धिरण्यगर्भाङ्गभुवं मुनिं हरिः॥ (*Śisupālavadhā*, I.1)

^{२०} श्रियः करुणामधिपस्य पालनीं प्रजासु वृत्तिं यमयुङ्क्त वेदितुम्।

स वर्णिलिङ्गी विदितः समाययौ युधिष्ठिरं द्वैतवने वनेचरः॥ (*Kirātārjunīyam*, I.1)

and Kālidāsa.^{२१} In this regard Madhusudan Mishra observes that *Vamśastha* takes up the sensitive topics closely or distantly related with family (*Vamśa*).^{२२} In *Suvṛttatilaka* it is said that in the description of six-fold policy, the *Vamśastha* is suitable.^{२३}

षाड्गुण्यप्रगुणा नीतिर्वंशस्थेन विराजते।^{२४}

Thus in the description of King Śāntanu's appropriate governance, our poet has appropriately made the use of the *Vamśastha* metre as follows:

न जातिवादो न च वर्गभावना
न वोच्चनीचागिनिभेदवेदना ।
बभूव नातङ्किकजनस्य वन्दना
महीयसी शान्तनुनीतिदेशना ॥ *Bhīṣmacaritam*, I.28

The poet has deftly used the different fourteen (14) varieties of *Vamśastha*^{२५} metre in union with the *Indravamśā*^{२६} metre as depicted in *Vṛttaratnākar*^{२७} as follows: वंशस्थेन्द्रवंशासम्भूतानामुपजातीनां भेदा यथा -

1. वैरासिकी (वं. इ. इ. इ.) - We find twenty-one examples of *Vairāsikī* variety of *Vamśastha* metre in the present poem. The fifteenth canto opens with an example of *Vairāsikī*.

प्रभातकाले धृतराष्ट्रनन्दनो
दुर्योधनो दम्भधनोऽतिमन्दधीः।

^{२१} प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः सुखावगाहः क्षतवारिसञ्चयः।

दिनान्तरम्योऽभ्युपशान्तमन्मथो निदाघकालः समुपागतः प्रिये॥ (*Rtusamhāra*, I.1)

^{२२} ST, p. 80

^{२३} *Ibid*, p. 84

^{२४} *Ibid*, 3.18

^{२५} जतौ तु वंशस्थमुदीरितं जरौ। Kedāranātha (Bhaṭṭa), *Vṛttaratnākara*, Vaidyanath Shastri, Chaukhamba Sanskrit Series, Varanasi, 1966, III. 46

^{२६} स्यादिन्द्रवंशा ततजै रसंयुतौ। *Ibid*, III.47

^{२७} *Ibid*, p.101

सेनाधिपत्वेऽरिविनाशनेच्छया

द्रोणं न्ययुङ्क्ताखिलधन्विनां गुरुम्॥ BC, XV.1

The other examples are as follows: XV.25, XV.46, XVI.7, XVI.21, XVI.29, XVII.12, XVII.25, XVII.40, XVIII.19, XVIII.26, XVIII.33, XVIII.49, XVIII.51, XIX.8, XIX.26, XIX.29, XX.13, XX.22, XX.27 and XX.28.

2. रताख्यानकी (इ. वं. इ. इ.) - We find twenty-six examples of *Ratākhyānakī* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

दुर्योधनीया अनुजाः सहोदराः

हतावशिष्टाः कृतविक्रमा रणे।

एकेन भीमेन बलाद्धिनाशिताः

तुस्मिन्दिने कौरववह्निवारिणा॥ BC, XV.37

The other examples are as follows: XV.47, XVI.10, XVI.17, XVI.20, XVI.23, XVI.25, XVI.34, XVI.38, XVI.44, XVII.32, XVII.38, XVIII.3, XVIII.6, XVIII.11, XVIII.15, XVIII.20, XVIII.37, XIX.9, XIX.36, XIX.41, XIX.49, XX.26, XX.42, XX.47 and XX.48.

3. इन्दुमा (वं. वं. इ. इ.) - We find eighteen examples of *Indumā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

गुरुः स्वशिष्येषु वंशवदा गुरौ

स्वभागियेना निजमातुलेषु च।

सम्बन्धतो बन्धुषु बान्धवा जनाः

घातं प्रचक्रुश्च निजा निजेष्वहो॥ BC, XV.9

The other examples are as follows: XV.19, XV.36, XV.50, XVI.33, XVII.3, XVII.7, XVII.29, XVIII.32, XVIII.42, XVIII.45, XIX.5, XIX.42, XIX.43, XX.4, XX.6, XX.16 and XX.25.

4. पुष्टिदा (इ. इ. वं. इ.) - We find forty-one examples of *Puṣṭidā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

उत्साहमासाद्य ततो जयेप्सवः

द्रोणेन सेनापतिना सुरक्षिताः।

अधर्मलिप्ता धृत्राष्ट्रसूनवः

प्राणान् पुरस्कृत्य रणार्थमागताः ॥ BC, XV.4

The other examples are as follows: XV.5, XV.13, XV.14, XV.16, XV.20, XV.27, XV.33, XV.42, XV.43, XV.45, XVI.8, XVI.9, XVI.18, XVI.27, XVI.31, XVI.41, XVI.50, XVII.5, XVII.13, XVII.22, XVII.37, XVII.46, XVII.47, XVIII.22, XVIII.28, XVIII.31, XVIII.35, XVIII.36, XVIII.43, XVIII.44, XVIII.46, XIX.15, XIX.23, XIX.37, XIX.38, XX.8, XX.19, XX.34, XX.36 and XX.45.

5. उपमेया (वं. इ. वं. इ.) - We find seventeen examples of *Upameyā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

चमूर्न चाप्नोति विना चमूपतिं

लक्ष्यं रणे नौरिव नाविकं विना ।

डति प्रजानन् कुरुकाननानलः

कर्णस्य वाचा कृतवानिदं तदा ॥ BC, XV.2

The other examples are as follows: XV.7, XV.8, XV.12, XV.35, XVI.32, XVII.44, XVIII.8, XVIII.14, XVIII.17, XVIII.25, XIX.1, XIX.46, XX.3, XX.9, XX.12 and XX.46.

6. सौरमेयी (इ. वं. वं. इ.) - We find fourteen examples of *Saurameyī* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

लब्धे च राज्ये स्मृतरभीष्मविक्रमाः

अनुस्मरन्तो महतीं च तत्कृपाम् ।

परं भवन्तोऽपि दर्शनोत्सुकाः

गन्तुं न शेकुर्बत तत्कृतागसः ॥ BC, XVI.2

The other examples are as follows: XVI.3, XVI.35, XVI.43, XVII.15, XVII.17, XVII.21, XVII.51, XVIII.5, XVIII.47, XIX.10, XX.2, XX.40 and XX.49.

7. शीलतुरा (वं. वं. वं. इ.) - We find sixteen examples of *Śīlāturā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

मन्ये विधाता न तवानिकूलतां
 दधाति राजंस्तदयं पराभवः।
 अनारतं तं सह पाण्डुजन्मभिस् –
 तेष्ठीयमानं च विलोक्याम्यहम् ॥ BC, XV.21

The other examples are as follows: XV.40, XVI.5, XVI.36, XVII.8, XVII.16, XVII.33, XVII.39, XVIII.13, XVIII.34, XIX.13, XIX.25, XIX.30, XIX.32, XIX.48 and XX.15.

8. वासन्तिका (इ. इ. इ. वं) - We find thirty two examples of *Vāsantikā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

शस्त्रास्त्र – विद्याबल – शौर्यशालिना
 कर्णेन विक्रम्य दिनद्वयं रणे ।
 विच्छिन्नशीर्षेण धनञ्जयेषुणा
 द्युलोकयात्रा विहिता प्रतापिना ॥ BC, XV.15

The other examples are as follows: XV.22, XV.26, XVI.26, XVI.30, XVI.46, XVI.48, XVII.6, XVII.23, XVII.28, XVII.35, XVII.42, XVII.43, XVII.45, XVII.49, XVIII.2, XVIII.9, XVIII.12, XVIII.18, XVIII.21, XVIII.30, XVIII.38, XVIII.39, XIX.7, XIX.11, XIX.24, XIX.31, XX.32, XX.33, XX.38, XX.41 and XX.43.

9. मन्दहासा (वं. इ. इ. वं.) - We find sixteen examples of *Mandahāsā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

पितामहास्यापि शुभामिलाषिणो
 नाराचशय्यां समुपेयिषोऽपि सः ।
 नाङ्गीकरोति स्म हितावहं वचो
 विनाशकाले कुमतीयते मतिः ॥ BC, XV.3

The other examples are as follows: XV.18, XV.28, XV.29, XV.48, XVI.19, XVI.28, XVII.24, XVII.26, XVII.34, XVIII.1, XVIII.41, XIX.28, XX.17, XX.23 and XX.35.

10. शिशिरा (इ. वं. इ. वं.) - We find twenty-seven examples of *Śiśirā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

अष्टादशं तच्च दिनं समागतं
बभूव युद्धस्य यदन्तिमं दिनम् ।
शल्ये कृताशाः पुत्रापुरस्सरं
सुसंहतास्ते च रणाय निर्गताः ॥ BC, XV.34

The other examples are as follows: XV.38, XV.41, XV.44, XVI.42, XVI.45, XVI.51, XVII.30, XVII.31, XVII.36, XVII.48, XVII.50, XVIII.4, XVIII.40, XVIII.48, XVIII.50, XIX.16, XIX.17, XIX.20, XIX.33, XIX.39, XIX.47, XIX.51, XX.10, XX.31, XX.44 and XX.50.

11. वैधात्री (वं. वं. इ. वं.) - We find twenty examples of *Vaidhātrī* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

युधिष्ठिरस्यापि चमूर्युधिष्ठिरा
किरीटिना भूरि सुरक्षिता सती ।
तस्याः समक्षं समुपस्थिता भवत्
सरिद्वराया गिरिमालिका यथा ॥ BC, XV.6

The other examples are as follows: XV.23, XV.30, XVI.6, XVI.49, XVII.1, XVII.14, XVII.19, XVIII.7, XVIII.16, XIX.2, XIX.19, XIX.44, XX.1, XX.7, XX.11, XX.18, XX.21, XX.30 and XX.39.

12. शङ्खचूडा (इ. इ. वं. वं.) - We find seventeen examples of *Śaṅkhacūḍā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

मत्या च धृत्या च नयेन सेवितो
धर्मो यथा रक्षति रक्षकान्निजान् ।
तथा कुमत्या कुनयेन चार्जितो
निहन्यधर्मस्समये स्वसेवकान् ॥ BC, XV.24

The other examples are as follows: XV.39, XVI.12, XVI.16, XVI.24, XVI.37, XVII.4, XVIII.29, XVIII.52, XIX.3, XIX.6, XIX.21, XIX.27, XIX.35, XIX.50, XX.37 and XX.51.

13. रमणा (वं. इ. वं. वं.)- We find sixteen examples of *Ramaṇā* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

ममापि राजन् ! मतमस्ति साम्प्रतं
सन्धाय देहस्य विधेहि रक्षणम् ।
जिगीषुणा राज्यसुखाभिलाषिणा
शरीर-रक्षा प्रथमं करेलिमा ॥ BC, XV.31

The other examples are as follows: XVI.11, XVI.13, XVI.47, XVII.9, XVII.11, XVIII.10, XVIII.24, XVIII.27, XIX.12, XIX.18, XIX.34, XIX.45, XX.14, XX.24 and XX.29.

14. कुमारी (इ. वं. वं. वं.) - We find twenty-six examples of *Kumārī* variety of *Vamśastha* metre in the present poem. The example of it is as follows:

अश्वधिरुढास्तुरगेषु संस्थितैः
गजाधिरुढा गजपृष्ठशोभितैः ।
रथाधिरुढा रथिमिष्व पत्तयः
पदातिभिर्युद्धरता विलोकिताः ॥ BC, XV.10

The other examples are as follows: XV.11, XV.17, XV.32, XV.49, XVI.1, XVI.4, XVI.14, XVI.15, XVI.22, XVI.39, XVI.40, XVII.2, XVII.10, XVII.18, XVII.20, XVII.27, XVII.41, XVIII.23, XIX.4, XIX.14, XIX.22, XIX.40, XX.5, XX.20 and XX.52

In the cantos XV, XVI, XVII, XVIII, XIX and XX we find these varieties. The fourteen varieties of *Upajāti* metre are also found and they are as follows:

1. कीर्तिः (उ. इ. इ. इ.) - We find eight examples of *Kīrti* variety of *Upajāti* in the present poem. The example of it is as follows:

तथाप्यहं भूप ! विचारयामि
पारङ्गतो नास्ति स चापवेदे ।
तस्माद्विशिष्टाध्ययनाय तस्य
यत्नोऽवशिष्टः करणीय एव ॥ BC, IV.15

The other examples are as follows: X.2, X.3, X.9, X.27, X.28, X.37 and XIV.24.

2. वाणी (इ. उ. इ. इ.) - We find eleven examples of *Vāṇī* variety of *Upajāti* in the present poem. The example of it is as follows:

राजा समुत्थाय नमोविधाय
शुभासनं सादरमर्पयित्वा ।
ज्ञात्वा तदीयं विविधं च वार्तं
पप्रच्छ तत्रागमनस्य हेतुम् ॥ BC, IV.9

The other examples are as follows: IV.10, IV.20, IV.35, IV.37, IV.39, X.22, X.30, XI.16, XI.37 and XIV.12.

3. माला (उ. उ. इ. इ.)- We find ten examples of *Mālā* variety of *Upajāti* in the present poem. The example of it is as follows:

अतो मदीयं मतामस्ति राजन् !
तदन्तिके प्रेषय राजसूनुम् ।
सेवेत गत्वा स च जामदग्न्यं
सेवा सतां सिद्धिकरी जगत्याम् ॥ BC, IV.18

The other examples are as follows: X.29, XI.8, XI.24, XIV.1, XIV.20, XIV.39, XIV.42, XIV.53 and XIV.60.

4. शाला (इ. इ. उ. इ.)- We find eighteen examples of *Śālā* variety of *Upajāti* in the present poem. The example of it is as follows:

नेत्रेन्दुवर्षैः समवाप्य सर्वाः
विद्याः स जातो बहुकीर्त्तिशाली ।
तथाविधं वीक्ष्य सुतं नरेन्द्रो
लेभे मुदं वीतसमस्तचिन्तः ॥ BC, IV.2

The other examples are as follows: IV.31, IV.34, IV.48, X.16, XI.6, XI.11, XI.20, XI.23, XI.26, XI.30, XIV.13, XIV.16, XIV.23, XIV.25, XIV.28, XIV.34 and XIV.49.

5. हंसी (उ. उ. उ. इ.) - We find eleven examples of *Hamsī* variety of *Upajāti* in the present poem. The example of it is as follows:

स बोधयेद्धेत्कृपया कुमारं
देवव्रतं ते धनुषो विशेषान् ।
असंशयं श्रेष्ठधनुर्धरोऽयं
भूत्वा भवेद्धीतिकरो रिपूणाम् ॥ BC, IV.17

The other examples are as follows: X.14, X.17, X.34, X.46, XI.4, XI.13, XI.14, XI.27, XIV.8 and XIV.56.

6. माया (इ. उ. उ. इ.) - We find six examples of *Māyā* variety of *Upajāti* in the present poem. The example of it is as follows:

शीलस्य शक्तेरथ चारुतायाः
सुसंगमं तत्र जना अपश्यन् ।
समुज्ज्वलं भुरि सुरक्षितं च
ते मेनिरे देशभविष्यदर्थम् ॥ BC, IV.4

The other examples are as follows: IV.7, X.31, X.40, XI.32 and XIV.29.

7. जाया (उ. उ. उ. इ.) - We find ten examples of *Jāyā* variety of *Upajāti* in the present poem. The example of it is as follows:

शान्तेन चित्तेन वचो मदीयं
त्वयापि राजन् ! श्रवणीयमस्ति ।
वचांसि सर्वाणि हितान्वितानि
भवन्ति नूनं मनोहराणि ॥ BC, IV.13

The other examples are as follows: IV.21, IV.40, X.10, X.11, X.44, XI.5, XI.34, XIV.10 and XIV.36.

8. बाला (इ. इ. इ. उ.) - We find twenty-three examples of *Bālā* variety of *Upajāti* in the present poem. The example of it is as follows:

श्रद्धां च मानं च समादरं च
 प्रीतिं प्रकृष्टां जनकाय तन्वन् ।
 देवव्रतोऽस्थापयदाशु हृदाम्
 अभीष्टपुत्र – व्यवहार – रेखाम् ॥ BC, IV.3 15

The other examples are as follows: IV.12, IV.16, IV.19, IV.24, IV.28, IV.29, IV.42, X.12, X.23, X.36, X.38, XI.19, XI.21, XI.35, XI.36, XIV.4, XIV.26, XIV.27, XIV.50, XIV.51, XIV.57 and XIV.58.

9. आर्द्रा (उ. इ. इ. उ.) - We find thirteen examples of *Ārdrā* variety of *Upajāti* in the present poem. The example of it is as follows:

समाप्य शिक्षामथ राजपुत्रो
 देवव्रतो देवसमानुभावः ।
 हर्षस्य वातावरणं वितन्वन्
 निवस्तुमारब्ध समं स्वपित्रा ॥ BC, IV.1

The other examples are as follows: IV.26, X.4, X.5, X.6, X.7, X.13, X.18, X.26, XIV.5, XIV.6, XIV.7 and XIV.18.

10. भद्रा (इ. उ. इ. उ.) - We find thirteen examples of *Bhadrā* variety of *Upajāti* in the present poem. The example of it is as follows:

गत्वा स तत्रैव कुटीरपार्श्वे
 विराजमानं विटपं ह्यधोऽधः।
 तेजस्विनं चापकुठारवाहं
 तपस्विनं शम्भुसमं ददर्श ॥ BC, IV.45

The other examples are as follows: IV.47, X.21, X.35, X.43, XI.17, XIV.3, XIV.21, XIV.31, XIV.37, XIV.41, XIV.43 and XIV.52.

11. प्रेमा (उ. उ. इ. उ.) - We find twenty examples of *Premā* variety of *Upajāti* in the present poem. The example of it is as follows:

समाचरँल्लोकहिताय कार्या –
 ण्यमोदयत्स्वं पितरं कुमारः ।
 सूतेऽङ्कुरश्चन्दनवृक्षजातः
 सगा मनस्तोषकरं सुगन्धिम् ॥ BC, IV.6

The other examples are as follows: IV.8, IV.11, IV.23, IV.30, IV.50, X.1, X.8, X.15, X.19, X.20, X.25, X.33, XI.2, XI.10, XI.12, XIV.30, XIV.35, XIV.40 and XIV.44.

12. रामा (इ. इ. उ. उ.) - We find sixteen examples of *Rāmā* variety of *Upajāti* in the present poem. The example of it is as follows:

श्रुत्वा वचो भूमिपतेः प्रसन्नो
 भूत्वा गतश्चापगुरुः स्वगेहम् ।
 ततो विचाराम्बुधिनीनचेताः
 निशामशेषामनयन्नरेन्द्रः ॥ BC, IV.25

The other examples are as follows: IV.27, IV.32, IV.46, IV.49, X.39, XI.3, XI.22, XI.25, XI.29, XI.31, XI.38, XIV.15, XIV.33, XIV.47 and XIV.54.

13. ऋद्धिः (उ. इ. उ. उ.) - We find sixteen examples of *Ṛddhi* variety of *Upajāti* in the present poem. The example of it is as follows:

मृदुनि पत्राणि भवन्ति यस्य
 वृद्धिं स वृक्षो नियतं प्रयाति ।
 गुणास्तु सौन्दर्यसखा भवन्ति
 करोति रक्षां गुणिनां हि शक्तिः ॥ BC, IV.5

The other examples are as follows: IV.33, IV.36, IV.41, IV.43, IV.44, X.24, X.32, X.41, X.42, XI.9, XI.39, XIV.2, XIV.19, XIV.32 and XIV.55.

14. बुद्धि (इ. उ. उ. उ.) - We find eighteen examples of *Buddhi* variety of *Upajāti* in the present poem. The example of it is as follows:

जानामि जातो भवतस्तनूजो
 धनूर्धरो भूमितले प्रसिद्धः ।
 न कोऽपि वीरः प्रभुरस्ति जेतुं

तं साम्प्रतं यद्यपि तथ्यमेतत् ॥ BC, IV.14

The other examples are as follows: IV.22, IV.38, XI.1, XI.7, XI.15, XI.18, XI.28, XIV.9, XIV.11, XIV.14, XIV.17, XIV.22, XIV.38, XIV.45, XIV.46, XIV.48 and XIV.59.

The *Indravajrā* is preferred to be used in describing the beauty of a noble heroine or of spring like that of *Upajāti* metre. It is defined as it contains eleven syllables comprising of two groups of ‘ta’ type joined to a ‘ja’ group and two long syllables.

कामेन भोगे मनसः प्रवृत्तिः
भोगेन कामन्न मनोनिवृत्तिः ।
बम्भ्रम्यते प्राणिषु चक्रमेतत्
सर्गस्थितिश्चापि तयोश्चकास्ति ॥ BC, X.45

Further the *Śārdūlavikrīḍita* is preferred in the praise of a king’s valour.^{२८}

शौर्यस्तवे नृपादीनां शार्दूलक्रीडितं मतम् ।^{२९}

In praise of bravery of Kauravas and Pāṇḍavas, our poet has deftly used the *Śārdūlavikrīḍita* metre as follows:

धर्माधर्मयुताः शुभाशुभरताः सत्कर्मदुष्कर्मपाः
सत्यासत्यपथाश्रित्या बलयुता युद्धाय जातस्पृहाः ।
पुण्यापुण्यविपश्चित्रोऽत्र च यथासंख्यं समासोदिताः
वीराः पाण्डवकौरवा बत तदा संग्रामभूमिं गताः ॥ BC, XIII.84

In poetry admitting science, very long metres are of no use; in a work on science admitting poetry, the length of the metres (varies) with the sentiment. One well-versed in poetry should use *Anuṣṭup* metre in all works which are of the type

^{२८} ST, p. 88

^{२९} *Ibid*, III.22

of the *Purāṇas*, or which are didactic in nature, and aim at clear exposition.³⁰

पुराणप्रतिबिम्बेषु प्रसन्नोपायवर्त्मसु ।
उपदेशप्रधानेषु कुर्यात्सर्वेष्वनुष्टुभम् ॥³¹

Following the same rule our poet has also appropriately used *Anuṣṭup* metre. The advice of inviting guests is given as follows:

गृहगतस्य सत्कारो विधेयो देववत्सदा ।
सर्वासामेव पूजानां पूजाऽतिथेर्महत्तमा ॥ BC, III.37

The description of the beauty of a noble heroine, acting as excitant of the Erotic Sentiment and (that of) spring or its concomitants, becomes grand when it is done in the *Upajāti* metre.³²

शृङ्गारालम्बनोदारनायिकारूपवर्णनम् ।
वसन्तादि पदङ्गञ्च सच्छायमुपजातिभिः ॥ ३३

In the description of love-making sport of King Śāntanu and Satyavatī, the poet has skilfully applied the *Upajāti* metre as follows:

अनन्तरं तौ तिलतण्डुलाख्यं
परस्परालिङ्गनमन्वभूताम् ।
तां भावभूमिं समतीत्य भूयः
प्राप्तानुमौ दुग्धजलैक्यभावम् ॥ BC, X.29

Thus, the poet has appropriately used *Upajāti* metre in the poem. Further, it is said by Kṣemendra that at the end of a canto, the poet should use *Mālinī*, full of racy rhythm.³³

³⁰ ST, p. 81

³¹ *Ibid*, III.9

³² *Ibid*, p. 84

³³ *Ibid*, III.17

कुर्यात्सर्गस्य पर्यन्ते मालिनीं द्रुततालवत् ॥ ³⁴

Following this rule, our poet has used *Mālinī* metre at the end of third, fifth, sixth, seventh, ninth, tenth, eleventh, twelfth, fourteenth, fifteenth, sixteenth, eighteenth and nineteenth cantos.

सुरतसुखसमुद्रे कामिनीदेहलभ्ये
रतिलहरिमनोज्ञे वासनावारिपूर्णं ।
भरतकुलमहीपो संयतात्मा रतात्मा
सततमवजगाहे कामवेगोडुपेन ॥ BC, XII.57

In describing the calamity of living abroad in the rainy season, *Mandākrāntā* excels others. ³⁵

प्रावृट् प्रवासव्यसने मन्दाक्रान्ता विराजते ॥ ³⁶

In describing the earth which has become beautiful because of rain, our poet has used *Mandākrāntā* metre as follows:

प्रायच्छाया नभसि जलदैः कामिकुन्तलाभैः
शस्यश्यामा खगरवकला पुष्पगन्धान्विता च ।
देवीयम्भूरपि न रुरुचे दाशकन्यास्वरूपे
नारीरत्ने प्रसतिमनसे भूमिपालाय तस्मै ॥ BC, VIII.6

One, who has obtained proficiency in the use of a particular metre through practice, should weave his composition in same. Regard for a special metre is seen even in the earlier writers. They display extreme beauty in the use of that metre and finish a composition (in a metre) other than the one in which they started. The diligence of Abhinanda is always focused in the *Anuṣṭup*. In the mouth of Vidyādhara the same metre is very effective like a magic pill. Pāṇini is

³⁴ *Ibid*, p. 85

³⁵ ST, III.19

³⁶ *Ibid*, p. 87

³⁶ *Ibid*, III.21

loveable by his charming *Upajāti* verses, just as a garden grows agreeable by its jasmine creepers which work unique wonder. There is some indescribable beauty in the *Vamśastha*, the royal umbrella (i.e. best) of metres, of lustrous gleam, by which the beauty of Bhāravi's poetic fancy has been enhanced. The speech in the form of creeper, which climbs the *Vasantatilakā* and embraces it closely and has buds coming forth, looks bright in the garden of eloquence. The charming *Śikhariṇī* employed by Bhavabhūti and having its flow unimpeded, dances like a lovely pea-hen, at the advent of the rainy season. Kālidāsa's *Mandākrāntā*, well in his hand, saunters like a mare of Kamboja country in the hands of a good trainer of horses. Rājaśekhara is famous on account of his *Śārdulakrīḍita* like a high-peaked mountain with its extremely steep ranges. Thus ancient poets, though using all the metres, had regard for a special one, as if for a particular necklace.^{3c}

Metrical Blemishes

There are 1118 verses in *Bhīṣmacaritam*. The poet has appropriately used total 11 metres according to the descriptions and situations in the poem. In the present poem our poet has mostly followed that rule which optionally depicts that the last light syllable of the line of the verse is considered as the heavy syllable to fulfil the condition of the metre. In the 42nd verse of the fourth canto of the present epic, our poet has considered the last light syllable as the heavy syllable to fulfil the condition of the *Upajāti* metre as follows:

नेत्रे सरोजैः रसना फलैश्च
गीतैः पिकानां श्रवणेन्द्रियं च ।
त्वग्वायुना घ्राणमनेकगन्धैः
तुतोष बुद्धीन्द्रियपञ्चकं च ॥ IV.42

Here the last light syllable of the first, second and the fourth quarter is 'ca' which is short. Following the rule of *Upajāti*, our poet has considered these light 'ca' as the heavy syllable to fulfil the condition of the metrics. The other

^{3c} ST, III.27 to III.36, pp. 90-92

examples are: I.27, II.33, V.39, V.40, V.41, VII.19, VIII.18, IX.4, X.30, XI.7, XII.17, XIII.22, XV.9, XVII.42, XVIII.10, XIX.51, XX.10, XX.33

The usages of light syllable at the end should not be considered as the metrical blemishes as such.

Yati-dosaḥ

The presence of the light syllable in the twelfth syllable of the *Śārdūlavikrīḍita* secures its melody while sung. In the third quarter of the 52nd verse of the fourth canto of the present epic, the twelfth syllable should be light. But it is not so and there is 'lā' - a heavy syllable.

सच्छिष्यागमनं सुयोग्यगुरुलाभं लोकयन्तस्सुराः ।

Apart from this, the *Yati-dosaḥ* are found in the *Mālinī* metre also employed in the poem as:

गुरुचरणपरागं धारयित्वा ललाटे
नयनकमलयोः सन्धारयन्नश्रुबिन्दुन् ।
निज-जनक-दिदक्षा-शृङ्खला-बद्धचेताः
कथमपि गुरुपार्श्वत्रस्थितो राजसूनुः ॥ BC, V.52

Though some metrical blemishes are found in the poem, our poet has remained successful in deliniating different sentiments appropriately with their *bhāvas* in the poem. In depicting the heart-touching sentiments like valour, pathos etc., our poet has not remained strictly into a square ped of round hole. In this regard it is correctly said that:

अपारे काव्य-संसारे कविरेकः प्रजापतिः ।
यथाऽस्मै रोचते विश्वं तथेदं परिवर्तते ॥^{३९}

^{३९} KP, *Vṛtti* of I.1

Tabular Presentation of Metres

| Canto | Verses | Metres |
|--------------|-----------------------|--|
| First | 1-49 50-51 | <i>Vamśastha</i> <i>Viyoginī</i> |
| Second | 1-49 50-51 | <i>Ḍṛtavilambita</i> <i>Vasantatilakā</i> |
| Third | 1-49 50-51 | <i>Anuṣṭup</i> <i>Mālinī</i> |
| Fourth | 1-50 51-52 | <i>Upajāti</i> <i>Śārdūlavikrīḍita</i> |
| Fifth | 1-51 52 | <i>Vamśastha</i> <i>Mālinī</i> |
| Sixth | 1-68 69 | <i>Vamśastha</i> <i>Mālinī</i> |
| Seventh | 1-60 61 | <i>Ḍṛtaivlambita</i> <i>Mālinī</i> |
| Eighth | 1-41 42 | <i>Mandākrāntā</i> <i>Śārdūlavikrīḍita</i> |
| Ninth | 1-84 85 | <i>Vamśastha</i> <i>Mālinī</i> |
| Tenth | 1-44 & 46 45 47 | <i>Upajāti</i> <i>Indravajrā</i> <i>Mālinī</i> |
| Eleventh | 1-39 40 | <i>Mālinī</i> <i>Upajāti</i> |
| Twelfth | 1-56 57 | <i>Vamśastha</i> <i>Mālinī</i> |
| Thirteenth | 1-83 84 | <i>Āryā</i> <i>Śārdūlavikrīḍita</i> |
| Fourteenth | 1-60 61 | <i>Upajāti</i> <i>Mālinī</i> |
| Fifteenth | 1-50 51 | <i>Vamśastha</i> <i>Mālinī</i> |
| Sixteenth | 1-51 52 | <i>Vamśastha</i> <i>Mālinī</i> |
| Seventeenth | 1-51 52 | <i>Vamśastha</i> <i>Vasantatilakā</i> |
| Eighteenth | 1-52 53 | <i>Vamśastha</i> <i>Mālinī</i> |
| Nineteenth | 1-52 53 | <i>Vamśastha</i> <i>Mālinī</i> |
| Twentieth | 1-52 53-54 | <i>Vamśastha</i> <i>Mandākrāntā</i> |

The varieties of *Upajāti* metre:

| | | |
|-------------------|--|----|
| 1. <i>Kīrti</i> | IV.15, X.2, X.3, X.9, X.27, X.28, X.37, XIV.24 | 08 |
| 2. <i>Vāñī</i> | IV.9, IV.10, IV.20, IV.35, IV.37, IV.39, X.22, X.30, XI.16, XI.37, XIV.12 | 11 |
| 3. <i>Mālā</i> | IV.18, X.29, XI.8, XI.24, XIV.1, XIV.20, XIV.39, XIV.42, XIV.53, XIV.60 | 10 |
| 4. <i>Śālā</i> | IV.2, IV.31, IV.34, IV.48, X.16, XI.6, XI.11, XI.20, XI.23, XI.26, XI.30, XIV.13, XIV.16, XIV.23, XIV.25, XIV.28, XIV.34, XIV.49 | 18 |
| 5. <i>Hamsī</i> | IV.17, X.14, X.17, X.34, X.46, XI.4, XI.13, XI.14, XI.27, XIV.8, XIV.56 | 11 |
| 6. <i>Māyā</i> | IV.4, IV.7, X.31, X.40, XI.32, XIV.29 | 06 |
| 7. <i>Jāyā</i> | IV.13, IV.21, IV.40, X.10, X.11, X.44, XI.5, XI.34, XIV.10, XIV.36 | 10 |
| 8. <i>Bālā</i> | IV.3, IV.12, IV.16, IV.19, IV.24, IV.28, IV.29, IV.42, X.12, X.23, X.36, X.38, XI.19, XI.21, XI.35, XI.36, XIV.4, XIV.26, XIV.27, XIV.50, XIV.51, XIV.57, XIV.58 | 23 |
| 9. <i>Ārdrā</i> | IV.1, IV.26, X.4, X.5, X.6, X.7, X.13, X.18, X.26, XIV.5, XIV.6, XIV.7, XIV.18 | 13 |
| 10. <i>Bhadrā</i> | IV.45, IV.47, X.21, X.35, X.43, XI.17, XIV.3, XIV.21, XIV.31, XIV.37, XIV.41, XIV.43, XIV.52 | 13 |
| 11. <i>Premā</i> | IV.6, IV.8, IV.11, IV.23, IV.30, IV.50, X.1, X.8, X.15, X.19, X.20, X.25, X.33, XI.2, XI.10, XI.12, XIV.30, XIV.35, XIV.40, XIV.44 | 20 |
| 12. <i>Rāmā</i> | IV.25, IV.27, IV.32, IV.46, IV.49, X.39, XI.3, XI.22, XI.25, XI.29, XI.31, XI.38, XIV.15, XIV.33, XIV.47, XIV.54 | 16 |
| 13. <i>Ṛddhi</i> | IV.5, IV.33, IV.36, IV.41, IV.43, IV.44, X.24, X.32, X.41, X.42, XI.9, XI.39, XIV.2, XIV.19, XIV.32, XIV.55 | 16 |
| 14. <i>Buddhi</i> | IV.14, IV.22, IV.38, XI.1, XI.7, XI.15, XI.18, XI.28, XIV.9, XIV.11, XIV.14, XIV.17, XIV.22, XIV.38, XIV.45, XIV.46, XIV.48, XIV.59 | 18 |

The varieties of *Vamśastha* metre:

| | | |
|------------------------|--|----|
| 1. <i>Vairāsikī</i> | XV.1, XV.25, XV.46, XVI.7, XVI.21, XVI.29, XVII.12, XVII.25, XVII.40, XVIII.19, XVIII.26, XVIII.33, XVIII.49, XVIII.51, XIX.8, XIX.26, XIX.29, XX.13, XX.22, XX.27, XX.28 | 21 |
| 2. <i>Ratākhyānakī</i> | XV.37, XV.47, XVI.10, XVI.17, XVI.20, XVI.23, XVI.25, XVI.34, XVI.38, XVI.44, XVII.32, XVII.38, XVIII.3, XVIII.6, XVIII.11, XVIII.15, XVIII.20, XVIII.37, XIX.9, XIX.36, XIX.41, XIX.49, XX.26, XX.42, XX.47, XX.48 | 26 |
| 3. <i>Indumā</i> | XV.9, XV.19, XV.36, XV.50, XVI.33, XVII.3, XVII.7, XVII.29, XVIII.32, XVIII.42, XVIII.45, XIX.5, XIX.42, XIX.43, XX.4, XX.6, XX.16, XX.25 | 18 |
| 4. <i>Puṣṭidā</i> | XV.4, XV.5, XV.13, XV.14, XV.16, XV.20, XV.27, XV.33, XV.34, XV.35, XV.36, XV.37, XV.38, XV.39, XV.40, XV.41, XV.42, XV.43, XV.44, XV.45, XV.46, XV.47, XV.48, XV.49, XV.50, XV.51, XV.52, XV.53, XV.54, XV.55, XV.56, XV.57, XV.58, XV.59 | 41 |

| | | |
|-----------------------|--|----|
| | XV.42, XV.43, XV.45, XVI.8, XVI.9, XVI.18, XVI.27, XVI.31, XVI.41, XVI.50, XVII.5, XVII.13, XVII.22, XVII.37, XVII.46, XVII.47, XVIII.22, XVIII.28, XVIII.31, XVIII.35, XVIII.36, XVIII.43, XVIII.44, XVIII.46, XIX.15, XIX.23, XIX.37, XIX.38, XX.8, XX.19, XX.34, XX.36, XX.45 | |
| 5. <i>Upameyā</i> | XV.2, XV.7, XV.8, XV.12, XV.35, XVI.32, XVII.44, XVIII.8, XVIII.14, XVIII.17, XVIII.25, XIX.1, XIX.46, XX.3, XX.9, XX.12, XX.46 | 17 |
| 6. <i>Saurameyī</i> | XVI.2, XVI.3, XVI.35, XVI.43, XVII.15, XVII.17, XVII.21, XVII.51, XVIII.5, XVIII.47, XIX.10, XX.2, XX.40, XX.49 | 14 |
| 7. <i>Śīlāturā</i> | XV.21, XV.40, XVI.5, XVI.36, XVII.8, XVII.16, XVII.33, XVII.39, XVIII.13, XVIII.34, XIX.13, XIX.25, XIX.30, XIX.32, XIX.48, XX.15 | 16 |
| 8. <i>Vāsantikā</i> | XV.15, XV.22, XV.26, XVI.26, XVI.30, XVI.46, XVI.48, XVII.6, XVII.23, XVII.28, XVII.35, XVII.42, XVII.43, XVII.45, XVII.49, XVIII.2, XVIII.9, XVIII.12, XVIII.18, XVIII.21, XVIII.30, XVIII.38, XVIII.39, XIX.7, XIX.11, XIX.24, XIX.31, XX.32, XX.33, XX.38, XX.41, XX.43 | 32 |
| 9. <i>Mandahāsā</i> | XV.3, XV.18, XV.28, XV.29, XV.48, XVI.19, XVI.28, XVII.24, XVII.26, XVII.34, XVIII.1, XVIII.41, XIX.28, XX.17, XX.23, XX.35 | 16 |
| 10. <i>Śīśirā</i> | XV.34, XV.38, XV.41, XV.44, XVI.42, XVI.45, XVI.51, XVII.30, XVII.31, XVII.36, XVII.48, XVII.50, XVIII.4, XVIII.40, XVIII.48, XVIII.50, XIX.16, XIX.17, XIX.20, XIX.33, XIX.39, XIX.47, XIX.51, XX.10, XX.31, XX.44, XIX.50 | 27 |
| 11. <i>Vaidhātṛī</i> | XV.6, XV.23, XV.30, XVI.6, XVI.49, XVII.1, XVII.14, XVII.19, XVIII.7, XVIII.16, XIX.2, XIX.19, XIX.44, XX.1, XX.7, XX.11, XX.18, XX.21, XX.30, XX.39 | 20 |
| 12. <i>Śaṅkhacūḍā</i> | XV.24, XV.39, XVI.12, XVI.16, XVI.24, XVI.37, XVII.4, XVIII.29, XVIII.52, XIX.3, XIX.6, XIX.21, XIX.27, XIX.35, XIX.50, XX.37, XX.51 | 17 |
| 13. <i>Ramaṇā</i> | XV.31, XVI.11, XVI.13, XVI.47, XVII.9, XVII.11, XVIII.10, XVIII.24, XVIII.27, XIX.12, XIX.18, XIX.34, XIX.45, XX.14, XX.24, XX.29 | 16 |
| 14. <i>Kumārī</i> | XV.10, XV.11, XV.17, XV.32, XV.49, XVI.1, XVI.4, XVI.14, XVI.15, XVI.22, XVI.39, XVI.40, XVII.2, XVII.10, XVII.18, XVII.20, XVII.27, XVII.41, XVIII.23, XIX.4, XIX.14, XIX.22, XIX.40, XX.5, XX.20, XX.52 | 26 |

CONCLUSION: From the above study it is clear that the poet is skilful in making the use of various metres. The present epic begins with the *Vamśastha* metre and ends with the *Mandākrāntā* metre. In total 11 cantos (*viz.*, I, V, VI, IX, XII, XV, XVI, XVII, XVIII, XIX, XX), the poet has employed *Vamśastha* metre, whereas in 04 cantos (*viz.*, IV, X, XI, XIV), the poet has used *Upajāti* metre. In the entire epic, only one example and the usage of the metre *Indravajrā* is found and it is X.45. Apart from this, our poet has employed *Dṛtavilambita*, *Anuṣṭup*, *Mandākrāntā* and *Āryā* metres also in the cantos second, third, seventh, eighth and thirteenth respectively. Out of 20 cantos, we find 13 cantos (*viz.*, III, V, VI, VII, IX, X, XI, XII, XIV, XV, XVI, XVIII, XIX) ending with the *Mālinī* metre. While only 03 cantos (*viz.*, IV, VIII and XIII) get over with *Śārdūlavikrīḍita* metre and 02 cantos (*viz.*, II, XVII) end with *Vasantatilakā*. First canto and twentieth canto end with *Viyoginī* and *Mandākrāntā* metres respectively. The most striking feature of the present epic is that our poet has very skilfully and aptly employed fourteen varieties of *Vamśastha* metre in union with the *Indravamśā* metre as well as fourteen varieties of *Upajāti* as depicted by Kedāra Bhaṭṭa in his *Vṛttaratnākara*. Thus, it can be rightly concluded that the *Vamśastha* and *Upajāti* metres with their manifold varieties have remained the poet's favourite metres.

Lastly to say, metre is an essential ingredient of a *Mahākāvya* and thus occupies a significant place. It serves as garments of the ideas presented by the poet; just as variety of people use variety of garments for the different occasions, similarly the metres also change in the poetry as there is change in the subject-matter. The use of single metre in the poem makes the poem boredom and monotonous for the connoisseurs. Whereas the use of various metres in the poem makes it more interesting and beautiful. Thus we find different metres employed by Hari Narayan Dikshit in the epic *Bhīṣmacaritam*.