

Lesson 75. इच्छार्थकरुपाणि

The very first line in the Bhagavad Geeta foxed me. What in the Good Lord's name was युयुत्सवः ? It looked like a singular form of some noun but if that was the case, then why समवेताः ? Back to the drawing board. It MUST be plural and therefore like गुरवः । So the singular was naturally युयुत्सुः , The dictionary helped immensely. युयुत्सुः was 'a person desirous of fighting.' (योद्धुम् इच्छुः) , And when light entered this mind, more examples turned up.

One desirous of moksha: मुमुक्षुः (मोक्तुम् इच्छुः)

One desirous of knowing: जिज्ञासुः (ज्ञातुम् इच्छुः)

One desirous of eating: बुभुक्षुः (भोक्तुम् इच्छुः)

One desirous of hearing: शुश्रूषुः (श्रोतुम् इच्छुः)

मुमुक्षुः ध्यानं करोति ।

अहं जिज्ञासुं वन्दे ।

युयुत्सुभिःसह पाण्डवाः कुरुक्षेत्रम् अगच्छन् ।

बुभुक्षवे भोजनं ददातु ।

Inference 1: Some letters were getting "doub-doubled."

Inference 2: If these were adjectives describing people, then there MUST be noun form.

True enough. I got to hear about these:

The desire to fight: युयुत्सा (योद्धुम् इच्छा) ।

The desire for moksha: मुमुक्षा (मोक्तुम् इच्छा) ।

The desire to know: जिज्ञासा (ज्ञातुम् इच्छा) ।

The desire for food: बुभुक्षा (भोक्तुम् इच्छा) ।

The desire to listen: शुश्रूषा (श्रोतुम् इच्छा) ।

यदि मयि जिज्ञासा अस्ति तर्हि पठितुं शक्नोमि ।
वने परिभ्रमन्तं बालकं बुभुक्षा व्याकुलम् अकरोत् ।
सर्वेषां हृदि मुमुक्षा न वर्तते ।
वैद्यस्य शुश्रूषया एव अस्वस्थस्य मनः शान्तिं प्राप्नोति ।

Inference 3: With this fantastic capacity of words to turn into anything and everything, could there be verb forms too?
Naturally.

युयुत्सते, मुमुक्षति / मुमुक्षते, जिज्ञासते, बुभुक्षति / बुभुक्षते, शुश्रूषते ।
शिष्यः श्लोकार्थं जिज्ञासते ।
ग्रीष्मकाले तृषार्तः बालकः जलं पिपासति ।
कर्णः अर्जुनं युयुत्सते ।

Inference 4: Whether the verbs would be परस्मैपदम् or आत्मनेपदम् depended on whether it's basic धातुः was a परस्मैपदम् or an आत्मनेपदम् or an उभयपदम् धातुः ।

Inference 5: The above possible permutations... adjective, noun, verb, must be possible for all the 1943 basic धातुः, Yipes!!

How are these words created? There is the necessity of doubling the first वर्णः (or the addition of a related वर्णः to the root first letter) in the धातुः to

convey "desire." So whenever you see that doubling, you may classify those words as इच्छार्थकरुपाणि । There is no need at the moment to figure out how to create them. Let me, instead, give you an oft used list to help you identify them in classical texts, our stotras and shlokas.

Note:

There is wonderful book that you can refer to for all your verb related questions. It is called बृहद्घातुकुसुमाकरः(चौखम्बा संस्कृत प्रतिष्ठान /दिल्ली / collected and edited by पं० हरेकान्त मिश्रः). It costs Rs 400/- . It gives you every single form of every single verb in the universe (a slight exaggeration but the books are worthy of such praise).

Its twin बृहच्छब्दकुसुमाकरः gives you declensions of every noun in the universe. Cost price = Rs 200/-.

Now, our list:

Our धातु s are listed गण wise.

धातु	लट्. तृ. पु / ए० व०	विशेषण	नाम
जि १. प. जीतना	जिगीषति	जिगीषु	जिगीषा
भू १.प .होना	बुभूषति	बुभूषुः	बुभूषा
दृश् १.प. देखना	दिदृक्षते (have no idea why a परस्मैपदम् has become आत्मनेपदम् here. Better to remember just the form)	दिदृक्षुः	दिदृक्षा

गै १.प.गाना	जिगासति	जिगासुः	जिगासा
वन्द् १.आ.वन्दना करना	विवन्दिषते	विवन्दिषुः	विवन्दिषा
पा १.प.पीना	पिपासति	पिपासुः	पिपासा
यत् १.आ.प्रयत्न करना	यियतिषते	यियतिषुः	यियतिषा
रक्ष् १.प. रक्षण करना	रिरक्षिषति	रिरक्षिषुः	रिरक्षिषा
स्वाद् १.आ. स्वाद् लेना	सिस्वादिषते	सिस्वादिषुः	सिस्वादिषा
तृ १.प. तैरना	तितीर्षति	तितीर्षुः	तितीर्षा
क्रीड् १.प. खेलना	चिक्रीडिषति	चिक्रीडिषुः	चिक्रीडिषा
अट् १.प. भटकना	अटिटिषति	अटिटिषुः	अटिटिषा
घ्रा १. प. सूंघना	जिघ्रासति	जिघ्रासुः	जिघ्रासा
नी १.उ. ले जाना	निनीषति/निनीषते	निनीषुः	निनीषा
भिक्ष् १. आ. मांगना	बिभिक्षिषते	बिभिक्षिषुः	बिभिक्षिषा
मुद् .१.आ. आनन्द अनुभव करना	मुमुदिषते/मुमोदिषते	मुमुदिषुः	मुमुदिषा
ह. १. उ. ले जाना	जिहीर्षति/जिहीर्षते	जिहीर्षुः	जिहीर्षा
रुद् .२.प. रोना	रुरुदिषति	रुरुदिषुः	रुरुदिषा
स्ना. २. प. स्नान करना	सिस्नासति	सिस्नासुः	सिस्नासा
वच् . २. प. बोलना	विवक्षति	विवक्षुः	विवक्षा

या . २. प. जाना	यियासति	यियासुः	यियासा
भी. २. प. डरना	बिभीषति	बिभीषुः	बिभीषा
हा ३. प. फैंकना	जिहासति	जिहासुः	जिहासा
दा ३. प. देना	दित्सति/दित्सते	दित्सुः	दित्सा
धा ३. प. रखना	धित्सति/धित्सते	धित्सुः	धित्सा
नृत् ४. प. नाचना	निनर्तिषति	निनर्तिषुः	निनर्तिषा
युध् ४. आ. लडना	युयुत्सते	युयुत्सुः	युयुत्सा
आप् ५. प. प्राप्त होना	ईप्सति	ईप्सुः	ईप्सा
श्रु ५. प. सुनना	शुश्रूषते	शुश्रूषुः	शुश्रूषा
कृष् ५. प. कर्षण करना	चिकीर्षति	चिकीर्षुः	चिकीर्षा
सृज् ६. प. उत्पन्न करना	सिसृक्षति	सिसृक्षुः	सिसृक्षा
दिश् ६. उ. दिखाना	दिदिक्षति/दिदिक्षते	दिदिक्षुः	दिदिक्षा
मुच् ६. उ. छोडना	मुमुक्षति/मुमुक्षते	मुमुक्षुः	मुमुक्षा
भञ्ज् ७. प. तोडना	विभङ्गति	विभङ्गुः	विभङ्गा
छिद् ७. प. तोडना	चिच्छित्सति	चिच्छित्सुः	चिच्छित्सा
भिद् ७. उ. तोडना	बिभित्सति, बिभित्सते	बिभित्सुः	बिभित्सा
भुज् ७. उ. खाना	बुभुक्षति, बुभुक्षते	बुभुक्षुः	बुभुक्षा
कृ ८. प. करना	चिकीर्षति	चिकीर्षुः	चिकीर्षा
कृ ८. आ, करना	चिकीर्षते	चिकीर्षुः	चिकीर्षा
बन्ध् ९. प. बान्धना	बिभन्त्सति	बिभन्त्सुः	बिभन्त्सा
मृद् ९. प. crush,	मिमर्दिषति	मिमर्दिषुः	मिमर्दिषा

destroy, kill, squeeze			
ग्रह् ९. उ. लेना	जिघ्रक्षति, जिघ्रक्षते	जिघ्रक्षुः	जिघ्रक्षा
क्री ९. उ. खरीदना	चिक्रीषति, चिक्रीषते	चिक्रीषुः	चिक्रीषा
पूज् १०. उ. पूजा करना	पुपूजयिषति, पुपूजयिषते	पुपूजयिषुः	पुपूजयिषा
चिन्त् १०. उ. चिन्तन करना	चिचिन्तयिषति, चिचिन्तयिषते	चिचिन्तयिषुः	चिचिन्तयिषा
रच् १०. प, रचना	रिरचयिषति	रिरचयिषुः	रिरचयिषा
मृग् १०. आ. ढूँढना	मिमृगयिषते	मिमृगयिषुः	मिमृगयिषा

Worksheets.

A.) A few exercises will help you put your understanding into action. And the best kind will be if you can form sentences of all three forms for all the nouns listed above.

B.) Read and understand:

1. युयुत्सवः कुरुक्षेत्रे किम् अकुर्वत ? (१.१)
2. बुभुक्षवः छात्राः अन्नक्षेत्रं धावन्ति ।
3. योगम् आरुरुक्षोः कर्मयोगः साधनम् । (६:३)
4. योगस्य जिज्ञासुः अपि ऊर्ध्वं गच्छति । (६:४४)
5. लोकसङ्ग्रहं चिकीर्षः विद्वान् कर्म करोति । (३:२५)
6. अशुश्रूषवे न इदं वाच्यम् । (१८:६७)
7. विरक्तस्य मुमुक्षोः उपनिषत्सु अधिकारः ।
8. मुमूर्षोः का (अन्तिमा) इच्छा भवेत् ?
9. अस्मिन् श्लोके कवेः का विवक्षा स्यात् ?

10. तत्त्वस्य विविदिषया केचित् कर्म सन्यस्यन्ति ।
11. मयि निद्राम् इच्छति, मशकानां रक्तपिपासा ।
12. नचिकेतसः आत्मानम् उद्दिश्य बुबुत्सा ।
13. कुम्भकर्णस्य (उत्थितस्य) बुभुक्षा दुष्पूरा ।
14. विश्वरूपं दिदृक्षुः कौन्तेयः वार्ष्णेयं प्रार्थयते । (११:३)
15. स्वर्गं जिगमिषूणां क्रियासु एव आसक्तिः । (२:४३)
16. मायां तितीर्षुः ईश्वरमेव प्रपद्यते । (७:१४)
17. वेदान् पिपठिषुः गुरुम् एव अधिगच्छेत् ।
18. वेदान्तान् व्याचिख्यासुः श्रीशङ्करः श्रीगोविन्दपादैः अनुज्ञातः ।
19. विद्येषुः सुखं त्यजेत्, सुखेषुः विद्यां त्यजेत् ।
20. भोगवस्तुषु जिहासा वैराग्यं कथ्यते । (Vivekchudamani 21)
21. जगत् सिसृक्षु ब्रह्म तपः अतप्यत ।

Lesson 76. भाववाचक संज्ञा Abstract nouns

You are already familiar with abstract nouns and use them very often. This lesson is a quick recap of what you know. With the new additions, I have tried to add as many words as you might need to know about. Relax..... whenever you wish to create an abstract noun and are not sure when to add which प्रत्यय , try your luck with all then cross-refer a dictionary to see which word is accurate. The idea here is to be able to recognize the भाववाचक संज्ञा when you see it.

4 different प्रत्यय s tell you that these words are भाववाचक संज्ञा. They may end in

1. त्वम्
2. ता
3. य
4. इमन्

You may add any one of these प्रत्यय s to some words to create a भाववाचक संज्ञा, To others only one of the above may apply. Let us not get too much into the details of which of the two rules apply. Let's simply learn to recognize them in texts. Eventually, we can cover the "hows and whys" in special shiviram-s.

An addition of य /अ to some words does not change the meaning of the original word. Just a few examples for you to go by

- बन्धु ➤ बान्धवः
प्रज्ञ ➤ प्राज्ञः
रक्षस् ➤ राक्षस्
करुणा ➤ कारुण्यम्
चतुर्वर्ण ➤ चातुर्वर्ण्यम्
सेना ➤ सैन्यम्
समीप ➤ सामीप्यम्
त्रैलोक्य ➤ त्रैलोक्यम्

A few explanations:

1. and 2. The addition of त्वम् or ता to the word makes the former a नपुं (गृहवत्) and the latter a स्त्री (रमावत्) ।

1. लघु ➤ लघुत्वम् लघुता
गुरु ➤ गुरुत्वम् गुरुता
विद्वस् ➤ विद्वत्वम् विद्वता

Do the same for: ब्राह्मण, क्षत्रिय, शूद्र, हीन, दीन, मूर्ख, खिन्न, दुष्ट, महत् ।

There is a small exception to the above rule. In देव the addition of ता does not interfere with the original meaning of the word. And in the following words, the addition of ता means a multitude.

ग्राम, जन, बन्धु, सहाय, गज

ग्रामता = a multitude of villages.

3. Addition of य . Make a वृद्धि of the first स्वर and a लोप of the ending अ , then add the य

- शूर > शौर्यम्
सुन्दर > सौन्दर्यम्
धीर > धैर्यम्
सुख > सौख्यम्

Do the same for: ब्राह्मण, विदग्ध , कवि, मधुर , चतुर, निपुण, दीन, शुभ, मङ्गल , शुक्ल , कृष्ण , दृढ , षड्गुण ।

4. Addition of इमन्

Look at the example below and use it for all the other words listed.

To the root word, an adjective, make a लोप of the ending स्वर if there is one. Add the इमन् . If there is a ऋ in the word, it gets converted into a र् , The root word will be, for example, महिमन्, The प्रथमा विभक्तिः is महिमा and is always पुल्लिङ्गी ।

- लघु > लघिमन् लघिमा
गुरु > गरिमन् गरिमा
महत् > महिमन् महिमा
मृदु > म्रदिमन् म्रदिमा
अणु > अणिमन् अणिमा

Do the same for: तनु , पटु , स्वादु , दृढ , शीत , उष्ण , जड , मधुर ।

5. Words ending in इ, उ or ऋ , with a ह्रस्व स्वर before those listed, need an अ added to them to convert them into भाववाचक-संज्ञा s.

शुचि ➤ शौचम्

मुनि ➤ मौनम्

पृथु ➤ पार्थवम्

6. Words ending in पति , पुरोहित or the word राजन् by itself..... Do a वृद्धि of the first स्वर then add the य ।

सेनापति ➤ सैनापत्यम्

पुरोहित ➤ पौरोहित्यम्

राजन् ➤ राज्यम्

6. प्राणी, जातिवाचक, आयुवाचक words, add an अ ।

अश्व ➤ आश्वम्

कुमार ➤ कौमार्यम्

किशोर ➤ कैशोरम्

युवन् ➤ यौवनम्

Lesson 77. लिट् लकार The "unseen" past tense.

The Bhagavad Geeta is THE source for all our Sanskrit questions..... besides being revered as a "मोक्षदायकशास्त्रम्" ।

श्री भगवान् उवाच । , You will have come across that form of the verb many a time in the course of your study of the Geeta.

We have covered, so far, 5 different लकार -s - लट् , लोट् , लङ्, लृट्, विधिलिङ्।
उवाच - लिट् लकार is also known as परोक्ष - भूतकालः ।

It is used in the following situations:

1. You wish to talk about something that happened so long ago that you have not seen it happen.
2. It may have been in the recent past but you personally have not seen it.
3. The event may have happened even when you are around, but you have been unaware of it.

Personally, I don't believe that we will ever need to use these forms during सम्भाषण । But since one of our goals has been to be able to decipher shlokas and stotras, we need to be familiar with what these words look like.

Just a list of a few words most commonly found in literature, will be enough.

धातु	लिट् त्. पु. ए. व.	लिट् त्. पु. द्वि. व.	लिट् त्. पु. ब. व.
कृ (प. प.)	चकार	चक्रतुः	चक्रुः
कृ (आ.प.)	चक्रे	चक्राते	चक्रिरे
भू	बभूव	बभूवतुः	बभूवुः
अस्	बभूव	बभूवतुः	बभूवुः
आप्	आप	आपतुः	आपुः
इ	इयाय	ईयतुः	ईयुः
कुप्	चुकोप	चुकुपतुः	चुकुपुः
क्षिप्	चिक्षेप	चिक्षिपतुः	चिक्षिपुः
खन्	चखान	चखनतुः	चखनुः
गद् talk	जगाद्	जगदतुः	जगदुः
गम्	जगाम	जगमतुः	जगमुः
नी	निनाय	निन्यतुः	निन्युः
प्रच्छ्	पप्रच्छ	पप्रच्छतुः	पप्रच्छुः
बुध् (प.प.)	बुबोध	बुबुधतुः	बुबुधुः
बुध् (आ.प.)	बुबुधे	बुबुधाते	बुबुधुः
मन्	मेने	मेनाते	मेनिरे
मुच्	मुमोच	मुमुचतुः	मुमुचुः
या	ययौ	ययतुः	ययुः
ग्रह् (प.प.)	जग्राह	जगृहतुः	जगृहुः
ग्रह् (आ.प.)	जगृहे	जगृहाते	जगृहिरे
भाष्	बभाषे	बभाषाते	बभाषिरे
चर्	चचार	चेरतुः	चेरुः

तुष्	तुतोष	तुतुषतुः	तुतुषुः
दा	ददौ	ददतुः	दधुः
दा	ददे	ददाते	ददिरे
दृश्	ददर्श	ददृशतुः	ददृशुः
नन्द्	ननन्द	ननन्दतुः	ननन्दुः
नम्	ननाम	नेमतुः	नेमुः
युध्	युयुधे	युयुधाते	युयुधिरे
रम्	रेभे	रेभाते	रेभिरे
रम्	रेमे	रेमाते	रेमिरे
रुद्	रुरोद	रुरुदतुः	रुरुदुः
लम्	लेभे	लेभाते	लेभिरे
लिख्	लिलेख	लिलिखतुः	लिलिखुः
वच्	उवाच	ऊचतुः	ऊचुः
वस्	उवास	ऊषतुः	ऊषुः
वह्	उवाह	ऊहतुः	ऊहुः
वृध्	ववृधे	ववृधाते	ववृधिरे

Some verbs are not declined in the manner above. They are formed differently..... just as you would have done a शयनं करोति , you can have the following forms using the कृ /भू धातु । Add the प.प. कृ / भू धातु endings if the धातु is प.प. Add the आ.प. कृ /भू धातु endings if the धातु is आ.प. This, however, cannot be done with every verb. And it is impossible to present everything here.

Our effort is simply to help you recognize these words when you come across them.

धातुः	लिट् तृ. पु. ए. व.	लिट् तृ. पु. द्वि. व.	लिट् तृ. पु. ब. व.
ईक्ष् (आ.प.)	ईक्षाञ्चक्रे	ईक्षाञ्चक्राते	ईक्षाञ्चक्रिरे
	ईक्षाम्बभूव	ईक्षाम्बभूवतुः	ईक्षाम्बभूवुः
	ईक्षामास	ईक्षामासतुः	ईक्षामासुः
Similarly:			
कथ्	कथयाञ्चकार कथयाञ्चक्रे	कथयाञ्चक्रतुः कथयाञ्चक्राते	कथयाञ्चक्रुः कथयाञ्चक्रिरे
	कथयाम्बभूव	कथयाम्बभूवतुः	कथयाम्बभूवुः
	कथयामास	कथयामासतुः	कथयामासुः
पूज्	पूजयाञ्चकार	पूजयाञ्चक्रतुः	पूजयाञ्चक्रुः
	पूजयाञ्चक्रे	पूजयाञ्चक्राते	पूजयाञ्चक्रिरे
	पूजयाम्बभूव	पूजयाम्बभूवतुः	पूजयाम्बभूवुः
	पूजयामास	पूजयामासतुः	पूजयामासुः
प्र + अर्थ्	प्रार्थयाञ्चकार प्रार्थयाञ्चक्रे	प्रार्थयाञ्चक्रतुः प्रार्थयाञ्चक्राते	प्रार्थयाञ्चक्रुः प्रार्थयाञ्चक्रिरे
	प्रार्थयाम्बभूव	प्रार्थयाम्बभूवतुः	प्रार्थयाम्बभूवुः
	प्रार्थयामास	प्रार्थयामासतुः	प्रार्थयामासुः

Worksheets.

Just read and understand:

लिट् लकार

1. कृष्णार्जुनौ शङ्खौ प्रदध्मतुः । (१ : १४)
2. ददाह लङ्का मारुतिः । (रामायण)
3. अश्रूणि मुमोच जानकी । (रामायण)
4. पुत्रान् ददर्श पाण्डवः । (१ : २३)
5. पाण्डवाः कौरवाः च कुरुक्षेत्रे युयुधिरे ।
6. उपनिषद् - गोभ्यः गीतादुग्धं दुदोह गोपालनन्दनः । (ध्यानम्)
7. पञ्च प्राणिनः पञ्चत्वम् आपुः । (विवेकाचूडामणिः ७)
8. चुकोप रावणः विभीषणाय ।
9. शिवधनुः बभञ्ज दाशरथिः ।
10. रथोपस्थे स पाण्डवः उपविवेश दुःखितः । (१ : ४७)
11. दृष्ट्वा मुमोह बान्धवान् । (१ : ३७)
12. भृगुः पितरम् उपससार । (तैत्तरीय उपनिषद् ३ : १)
13. दृष्ट्वा मोहं पाण्डवस्य जहास पुरुषोत्तमः । (२ : १०)
14. द्रौपदेयाः शङ्खान् दध्मुः । (१ : १८)
15. हरिः भीतम् अर्जुनम् आश्वासयामास । (११ : ५०)
16. अग्निः वायुः इन्द्रश्च ब्रह्म विदाञ्चक्रुः । (केनोपनिषद्)
17. कथयामास संवादं धृतराष्ट्राय सञ्जयः । (१८ : ७४)
18. परशुरामे पुरुतः आगते, विभयाञ्चकार दशरथः ।
19. बहु स्याम् इति इच्छत् एकं ब्रह्म ईक्षाञ्चकार ।

Lesson 78. लृङ् लकार | Wishful thinking

The लृङ् लकार is a funny combination of the past and the future forms, just as its name suggests. Let's look at an example: अभविष्यत् । See how it begins with an अ, has a future "bit" in the centre, ष्य/स्य and has a past tense ending त्/त् ।

The लृङ् लकार is used when you wish to convey the following ideas:

1) to denote "if such and such a thing had happened / might happen then such and such a thing would have happened / will happen". This therefore can be used to convey the past tense or the future. Many विद्वान् s prefer to use the विधिलिङ् for the future and use the लृङ् लकार only for the past.

For example: If she had taught well, I would have definitely passed the examination.

सा सम्यक् रीत्या अपाठयिष्यत् चेत् अहं निश्चयेन परीक्षायाम् उत्तीर्णा अभविष्यम् ।

2) When there is a non-realization of an action and therefore there is a presence of the characteristics of the conditional.

For example: If I were not blind, then I would have been able to appreciate the beauty of the world.

यदि अहम् अन्धं न अभविष्यं तर्हि पृथिव्यां सर्वेषां गुणानां सौन्दर्यम् अदृश्यम् ।

Naturally, you will need some reference material to see how the verbs are conjugated in all the three पुरुष s. Plan on buying a शब्दधातुरूपावली that gives you all the 10 लकार s , Just remember that the आत्मनेपद-धातु s will end in a full त् and not a त् ।

Read and understand:

लृङ् लकार

1. यदि गोपालः सन्तरणकौशल्यम् अज्ञास्यत् तर्हि जलात् नाभेष्यत् ।

If Gopal knew how to swim then he would not be afraid of the water.

2. निशाश्चेत् तमस्विन्व्यो नाभविष्यन् को नाम चन्द्रमसो गुणं व्यज्ञास्यत् ।

If the nights were not dark then who would know (appreciate) the Moon's qualities?

3. यदि राजा दुष्टेषु दण्डं नाधारयिष्यत् तदावश्यं ते प्रजा उपापीडयिष्यन् ।

If the king did not punish the wicked then they would surely trouble the subjects.

4. यदि दक्षिण आफ्रिकास्था गौराज्ञाः शासकाः आजन्मसिद्धानधिकारान् भारतीभ्योऽदास्यन् तदा द्वयोर्जात्योः शोभनो मिथः सम्बन्धोऽभविष्यत् ।

If the South African white government officials would give the Indians their birthright then the mutual relationship between both the races would be good.

Lesson 79. अलङ्कार विचारः । Alankara-Vichara

How beautiful is the world, bedecked with a natural loveliness! How the senses hunger for beauty! It is but natural that we appreciate magnificence and splendour..... those which are attributes of the Divine. Devi Bhavani is bejeweled कर्णभूषण s, garlands, necklaces, bangles, anklets, etc. Her beloved शङ्कर the Lord of the वैरागी s is also adorned with the चिताभस्म , सर्पमाला , a crescent, and Ganga on His जटा । Lord Vishnu is ornamented with शङ्ख, चक्र, गदा, पद्म, वैजयन्ती माला, पीताम्बर । Our beloved गुरुदेवः also shines with His divine ornaments of भक्ति, ज्ञान, विवेक, वैराग्य, करुणा , etc. Similarly, वाग्देवी is also decorated with different literary ornaments when she presents Herself in the form of literary compositions.

The poets treat literary compositions like a Goddess. As a Goddess is beautified with ear-rings, bangles, necklace and other ornaments so is poetry beautified with figures of speech which are called अलङ्कार s. These ornaments or अलङ्कार s are of two types-- शब्दालङ्कार (figure of speech relating to sound) and अर्थालङ्कार (figure of speech relating to the expression). As ornaments enhance external beauty so also शब्दालङ्कार s add to the beauty of the language with attractive sounding words. However, just as true beauty lies in grace and in one's inner qualities, one's language must be able to express one's inner most feelings through it's richness of meaning. Therefore both शब्दालङ्कार s and अर्थालङ्कार s are equally held in high esteem in Sanskrit literature.

Let us study some figures of speech relating to sound (शब्दालङ्कार) and some figures of speech relating to expression (अर्थालङ्कार s).

1. अनुप्रासः

(Alliteration): In spite of different vowels, if consonants are repeatedly used in a line, then it is called अनुप्रासः। You will find a lot of them in Pujya Swamiji's bhajans, Shankaracharya's stotras and also in the Deep-Namaskara we chant every evening. Let us see a few examples :

- लीलालब्ध-स्थापित-लुप्ताखिललोकां लोकातीतैर्योगिभिरन्तश्चिर मृग्याम् ।
(गौरीदशकम्)
- भवानीभावनागम्या भवारण्यकुठारिका । (ललितासहस्रनाम)
- तारतार तरैरेति रौति तित्तिरी तीरे तीरे तरौ तरौ ।
- धराधरसुतानाथ धूर्जटे धवलप्रभ । धूपमाघ्रापयामीश दशाङ्गं गुग्गुलान्वितम् । धूपं -
शिवपूजनम्
- कल्पादौ कमलासनोऽपि कलया विद्धः कयाचित् किल । (भुवनेश्वरीमहास्तोत्रम्)
- लीलालोलितलोचनां स्मितमुखीम् आबद्धकाञ्चीसृजम् ।
- भगवद्पादयतीश्वरचरणं भाष्यकारयोगेश्वरचरणम् । भक्तिरसामृतवर्षकचरणं
भारतधर्मप्रवर्तकचरणम् ॥ (भजन)
- जनः को जानीते जननी जपनीयं जपविधौ । (देव्यापराधक्षमापनस्तोत्रम्)
- श्रीरामरामरामेति रमे रामे मनोरमे । सहस्रनामतत्तुल्यं राम नाम वरानने । ।
- शरणं तव चरणं भवहरणं मम राम । ।

- क्लिष्टजनसंकष्टनाशक इष्टवर्गप्रदायक । अष्टयोगसुतुष्टमानस श्रेष्ठमुनिजनपूजित ।
अष्टभावाक्लिष्टवृत्ति विशिष्टजनपरिपालक । शिष्टजनसन्तुष्टिद श्रीकृष्णगुरुवर पाहिमाम् ॥ ।

2. अन्त्यानुप्रासः

When a consonant having a vowel before it is also repeated with it then it is called अन्त्यानुप्रासः । For e.g.

- बालस्तावत्क्रीडासक्तः । तरुणस्तावत्तरुणीसक्तः ।
वृद्धस्तावत् चिन्तामग्नः । परे ब्रह्मणि कोऽपि न लग्नः । । (भज गोविन्दम्)
- दण्डं गलितं पलितं मुण्डम् । दशनविहीनं जातं तुण्डम् । (भज गोविन्दम्)

3. यमकः

When a group of letters is used to express one meaning which can also mean something else if the verse is split differently, then it is known as यमकः Eg.

कंसञ्जघान कृष्णः । काशीतलवाहिनी गङ्गा ।

केदारपोषणरताः । कम्बलवन्तं बाधते शीतम् ।

It may also be read in the following manner which alters the meaning completely:

कं संजघान कृष्णः ? का शीतलवाहिनी गङ्गा ?

के दारपोषणरताः ? कं बलवन्तं बाधते शीतम् ?

4. श्लेषः

When the words having more than one meaning are used in a poetic composition, then it is called श्लेषः । For example:

सुमनसा सुमनैः पूजितः ईश्वरः । may be translated as both:

Ishwara is worshipped with flowers by the noble minded person OR
Ishwaar is worshipped with flowers by Suman.

Here is a similar sentence:

सुमनसा सुमनैः सुमनाः पूजिताः ।

may be translated as both

The noble minded people are worshipped with flowers by the noble minded person OR

The noble minded people are worshipped with flowers by Suman.

Yet another example:

अञ्जलिस्थानि पुष्पाणि वासयन्ति करद्वयम् ।

अहो सुमनसां प्रीतिः वामदक्षिणयोः समाः । । may be translated as

Flowers held in the "Anjali" ... one's folded palms, impart their fragrance to both hands. Oh! See the love of the flowers given to both hands equally.

The second line may also mean:

(Just as the) Noble minded people love both good and bad people equally.

4. अतिशयोक्तिः

When any thing is expressed in an exaggerated manner, then it is called as अतिशयोक्तिः । E.g.:

वक्रेणाम्ब सदा मुदा विकसिता श्री शारदादेवी ते ।

सादृश्यं सहसामुमेव कमलन्तोये विधते तपः । । शारदास्तोत्रम् । ।

In order to possess a blissful face like yours, O Sharada, the lotus seems to be performing penance in the water.

5. उपमाः

A quality in one thing is expressed with the help of an example which possesses similar quality or when one thing is compared to another thing on account of some similar quality, it is called उपमा । In this

अलङ्कार, the thing which is compared is called उपमेयम् । The thing with which it is compared is called उपमानम् and the quality which is common in both उपमानम् and उपमेयम्, is called सामान्यधर्म । The word which is used to show the resemblance is called वाचकशब्द and could be any of the following: सम, इव, सदृश, समान and other words with a similar meaning.

- राकाचन्द्रसमानन राम ।
- उद्यच्छशाङ्कसदृशच्छवियन्न सद्य । (महिषान्तकरीसूक्तम्)
- बालादित्यश्रेणिसमानद्युतिपुञ्जाम् । (गौरीदशकम्)
- जाग्रद्वोधसुधामयूखनिचयैराल्लाव्यहंसीव मन्मानसे । (भुवनेश्वरीमहास्तोत्रम्)

6. रूपकः

When उपमेयम् itself becomes an उपमानम् due to some common quality, then it is called रूपकः । Here you will find that the वाचकशब्द describing the common quality are absent.

- वैराग्यतैलसम्पूर्णे भक्तिवर्तिसमन्विते ।
विवेकपूर्णपात्रेऽहं बोधदीपं प्रदर्शये । । (दीपं - गुरुपूजनम्) । ।
- अज्ञानतिमिरान्धस्य ज्ञानाञ्जनशलाकया ।
चक्षुरुन्मीलितंलितं येन तस्मै श्रीगुरवे नमः । ।

And that is just to whet your appetite.....

Lesson 80. Nyaya न्यायः Sanskrit maxims

This lesson is something that you can keep as reference material. Often you'll come across words in a subhashita or wherever which don't seem to have any connection with the rest of the words in the sentence. But these words convey a wealth of meaning if you know the underlying story. Put two and two together and Hey Presto! It's all intelligible!

1. **अन्ध- पङ्गु - न्यायः**

The maxim of the blind and the lame.

A lame man sits on the shoulders of a blind man, the former guiding the latter. This maxim is used to show the interdependence amongst men and the good that might result from cooperation and union.

2. **अन्ध- दर्पण- न्यायः**

The maxim of the blind man and his mirror.

It is used in case of persons who possess things which can be of no use to them.

3. **अन्ध- गज- न्यायः**

The maxim of the blind men and the elephant.

Certain blind men approached a tame and docile elephant in order to get an idea of the creature. They began to quarrel with one another over the description of the elephant, each considering his own to be correct.

This maxim is used in cases where an imperfect, partial or one-sided view of a thing is taken.

4. **अन्ध- रोदन- न्यायः**

The maxim of crying in the wilderness.

This maxim is used in cases where a man seeks help and support from a quarter from which they are not likely to come.

5. **अन्ध- परम्परा- न्यायः**

The maxim of the blind following the blind.

It is used in those cases where people blindly, thoughtlessly, or rashly follow others, not caring to see whether their doing so would not be a dangerous leap in the dark.

6. **अन्ध- गोलाङ्गुल- न्यायः**

The maxim of the blind man and the bull's tail.

This maxim is based on the following anecdote: Once upon a time a certain blind man started from his native village, intending to go to a neighbouring big city. He had not plodded on far, when he met a barber, fond of practical jokes. The latter accosted the former and learnt from him, that he, the blind man, was traveling to town, where, he thought, plenty of alms was to be had for the mere asking. The barber, finding a sure victim of his jokes, told the blind man that he would find him a guide. He thereupon took him to a field, where a bullock was grazing, and let him catch his tail. He then said to him: "My friend, here is a sure guide for you. Don't leave him whatever happens, and in spite of all that wicked people might say to do you a mischief." The blind man soon reached not the town, but the heart of a thorny bush! This maxim is applied to cases where a man places his trust on an object not worthy of trust.

7. **अभक्ष- न्यायः**

The maxim of living on water alone.

If it is said that Rama lives on water only, it is to be inferred that, having water, He does not take any food or drink.

This maxim is used in those cases where by the use of particular attributes to an object, its generic attributes are negated.

8. **अशोकवनिका- न्यायः**

The maxim of the grove of Ashoka trees.

Why did Ravana keep Sita in the garden of Ashoka trees, when he could keep her in any where else?..... Simply. No reason at all.

9. **अश्मलोष्टक- न्यायः**

The maxim of the stone and clod of earth.

A clod of earth may be considered to be hard as compared with cotton, but is soft as compared with a stone. So a person may be considered to be very important when compared with his inferiors, but sinks into insignificance when compared with his betters.

This maxim is used to denote the relative importance of two things.

10. **अजाकृपाणि- न्यायः**

The maxim of the goat and the naked sword.

A goat was scratching its neck at the sharp edge of a naked sword and cut itself. One should not meddle with dangerous things.

11. **अग्नि-नयन- न्यायः**

The maxim of asking to bring fire.

When a person is asked to bring some fire, it is implied that he is to bring it in a pot or vessel. This maxim is used in those cases where anything is not explicitly expressed, but implied.

12. **अर्ध-त्यजति-पण्डित-इति- न्यायः**

The maxim of saving one half.

When a man is likely to lose all, he ought to sacrifice one half in order to save the other half.

13. **अण्ड-कुकुटी- न्यायः**

The maxim of the hen and the eggs.

A hen used to lay one egg daily. Its owner thought that he would have all the eggs that were in her at one time. Accordingly he ripped open the abdomen of the hen with the result that might be imagined.

This maxim is used in cases where a person becomes a loser on account of covetousness.

14. **अश्व-भर्तृ- न्यायः**

The maxim of the horse and its owner.

A man asked a hostler who was attending to a horse, "Whose horse is this?"

The hostler replied, "His, whose servant I am." The man again asked, "Whose servant are you, my good man?" The hostler replied readily, "Why, his, whose horse this is!"

This maxim is applied to a person who argues in a circle, or gives evasive answers.

15. **अरुन्धती- न्यायः**

The maxim of following the known to the unknown.

16. **आम्रवन- न्यायः**

The maxim of the mango grove.

In a mango grove, there may be some other trees, but still people call it mango grove. This maxim is used to denote the forces of habit, or the effect of a company or an association, good and bad.

17. **आयुः-घृतम्-इति- न्यायः**

The maxim of long life and ghee.

Ghee is the cause of long life; for if one regularly takes at meals a little pure ghee every day, one is healthier for it, and lives to a ripe old age. This maxim is used to denote the relation of cause and effect.

18. **इक्षुविकरण-न्यायः**

The maxim of the modifications of the sugar-cane.

Raw sugar-cane is first pressed and the juice extracted there-from. The liquid juice is then boiled, and made into solid gur, which is then refined and turned into fine, white crystallized sugar. This maxim is used to denote gradual progress.

19. **इक्षुरस-न्यायः**

The maxim of the juice of sugar-cane.

You cannot extract the juice out of sugar-cane without first crushing it. So in order to obtain particular results in certain cases, you have to assume a severe, stern, and unyielding attitude.

20. **इषुवेगकशयन- न्यायः**

The maxim of the ceasing of the impulse of a Discharged arrow.

Just as an arrow discharged from a bow flies on and on, till it pierces the object aimed at, when it stops, so a worthy man toils day and night, and stops not, unless and until he obtains his heart's desire, when he puts his tools aside and joyfully takes rest.

21. **उदकनिमज्जन- न्यायः**

The maxim of sinking into water.

It is very difficult to find out a thing that has sunk into water.

The maxim is used to denote the difficulty experienced in attempting a thing.

22. **उष्ट्र-कण्टक-भक्षण- न्यायः**

The maxim of a camel and a thorny plant.

The camel likes to eat the thorny leaves and bark of a certain plant though it has to suffer much pain. It is used to denote that one would be pleased to follow his own taste however inconvenient or undesirable it may in reality be.

23. **एकवृन्तागतफलद्वयम्- न्यायः**

The maxim of two fruits in one stem.

As two fruits sometimes grow in one stem, so the same word may sometimes be used in two senses.

24. **एकसमसन्धिदर्शन- न्यायः**

The maxim of association.

This maxim is used in cases where a thing reminds one of other things with which it is associated or with which it has some resemblance.

25. **कण्टक- न्यायः**

The maxim of thorn.

To draw out a thorn from any part of the body, the help or use of another thorn is necessary. So, wicked means may be adopted for putting down a wicked man.

26. **कण्ठाभारण- न्यायः**

The maxim of the neck and the necklace.

One day a lady was seriously engaged in search for her necklace, though in fact she had it then round her neck. When she enquired of another person about it, she was asked only to feel her neck.

It is used to denote the useless attempt of a person to obtain a thing from somewhere else though in fact he is in possession of it, only he is not aware of it.

27. **करस्थबिल्व- न्यायः**

The maxim of a Bilwa fruit on the palm of hand.

As a Bilwa fruit may be fully well known on minute examination when it is placed on the hand, so it is possible for man to acquire a thorough knowledge of this world as he is always in direct contact with it.

28. **कांस्यभोजन- न्यायः**

The maxim of one eating on a bell-metal plate.

A disciple promised never to take his meal from a bell-metal plate. But his Guru resolved to break that promise, and so he began to use bell-metal plates at the dinner time. As it was binding on the part of the disciple to eat the remainder of the food left by the Guru, he could not but break his promise.

It is used to denote that in cases of mutual relations preference must be given to him who is higher in position.

29. **कफोणि-गुड- न्यायः**

The maxim of the elbow and molasses.

It is impossible for one to lick out the molasses which is stuck on his elbow. It is used in cases where one is called upon to perform an impossible task.

30. **काकतालीय- न्यायः**

The maxim of a crow and the palm fruit.

It takes its origin from the unexpected and sudden fall of a palm fruit upon the head of a crow (so as to kill it) at the very moment of its sitting on a branch of that tree. It is used to denote an unexpected and accidental occurrence, whether welcome or otherwise.

31. **काकदधिघटक-न्यायः**

The maxim of a crow and a vessel of curd.

A vessel containing curd is placed by a man in charge of another with a request to protect it carefully from the crow. Here though the man mentions only a crow, he means that it should be properly taken care of so that it might not be spoiled by any animal whatever.

It is used to denote that the intention of the speaker is to be marked and given effect to, though his words may not clearly express it.

32. **काकाक्षिगोलक- न्यायः**

The maxim of the crow's eye ball.

It originates from the supposition that the crow has but one eye, and that it can move it, as occasion requires, from the socket on one side into that of the other. This maxim is applied to a word or phrase which though used only once in a sentence, may, if occasion requires, serve two purposes.

33. **काकदन्त-परीक्षा- न्यायः**

The maxim of searching for a crow's teeth.

It is used to denote any useless, unprofitable, or impossible task.

34. **किम्-अज्ञानस्य-दुष्करम्-इति- न्यायः**

The maxim of nothing is impossible on the part of a fool.

A foolish and ignorant man is equal to any task.

35. **कीटभृङ्गन्यायः**

The maxim of a worm and a black-bee.

A worm was seized and carried away by a black-bee to its nest, kept there in close confinement. It at last imagined itself to be a black-bee as a result of its constant hearing of the buzzing of the bees and being occupied with thoughts of those bees.

The maxim denotes that mind acts powerfully upon the body.

36. **कुक्कुट-ध्वनि- न्यायः**

The maxim of crowing of a cock.

The crowing of cocks grows louder and louder by gradual steps. It is used to denote the gradual course to be followed in the path of improvement, which is brought about step by step and not by leaps and bounds.

37. **कुशघास-अवलम्बन- न्यायः**

The maxim of catching a straw.

As a ship-wrecked person in making struggles for saving his life, catches hold of an even a straw that he comes across though quite in

vain, so a person in course of a debate, when he fails to gain his point by a strong argument, takes recourse to a frivolous one, and thus becomes only a butt of ridicule.

38. **कूपखनन-न्यायः**

The maxim of digging a well.

The object of the maxim is to denote that as in course of digging a well the body of the worker becomes soiled with the dust, clay, etc., but these may be washed off again with the water of that well, so the sins committed by one at first may be removed by the merits of the virtuous acts done by him afterwards.

39. **कूपन्यायः**

The maxim of a well.

There is water in the well, but it cannot be obtained without the help of a jar and a rope, so the Shastras are store-houses of knowledge no doubt, but they are inaccessible to those that are ignorant.

40. **कूपमण्डूकन्यायः**

The maxim of a frog in a well.

It is used to denote that a man of limited ideas, having experience only of his own neighbourhood cannot make himself believe that there can be anything better than what he himself knows.

41. **कूर्माङ्गन्यायः**

The maxim of the movement of the limbs of a tortoise.

It originates from the fact that a tortoise projects its limbs, i.e., its legs and neck, when it has to serve any purpose, and again it draws them in, when that purpose is served, or any danger is apprehended. It is used to denote that a sensible person will like a tortoise make an exhibition of his power only when there is an opportunity or necessity for it.

42. कृत्वा चिन्तन- न्यायः

The maxim of doing an act after due consideration.

A sensible man will think twice before he undertakes to do anything. But to do something in hot haste and then to consider the propriety or otherwise about it, is the sign of foolishness.

43. कौन्तेय-राधेय- न्यायः

The maxim of Kaunteya Radheya.

It has its origin in the fact that Karna, a hero of the Mahabharata, was in reality the son of Kunti, but as he was brought up from his infancy by a carpenter-woman named Radha, he was called Radheya.

This maxim is applied to the cases in which a fictitious appellation gets currency in suppression of the real one.

44. खल्वाट-बिल्व- न्यायः

The maxim of a bald-headed man and the Bilva fruit.

It takes its origin from the story that one day at noon a bald-headed man, tired of the excessive heat of the sun, took shelter under the shadow of a Bilva tree. Unfortunately for the man a ripe Bilva fruit fell down and struck him severely on the head.

It is used to denote that an unfortunate man is pursued by the evil fate wherever he goes.

45. खल-मैत्र- न्यायः

The maxim of the friendship of a villain.

It has its origin in the fact that a villain is at first very profuse in the profession of his friendship. But as time rolls on its intensity gradually diminishes. It is used to denote that the friendship of a mischievous villain is as unreliable as a bund of sand.

46. खले-कपोत- न्यायः

The maxim of the barn of corn and the pigeons.

As all kinds of pigeons, young and old, go flying into a barn and help themselves to the corn therein to their hearts' content, so this maxim is used to denote that all kinds of men repair to a great man's place to fulfill their own respective ends.

47. गणपति-न्यायः

The maxim of Ganapati.

This maxim has its origin in the custom of worshipping Ganapati first on the occasion of the worship of the gods and goddesses whoever they may be and is used to denote the first place to be assigned or the highest respect to be shown to a person who deserves it.

48. गतानुगतिकोलोक-इति- न्यायः

The maxim of a blind follower.

This maxim is used to signify the tendency of imitation prevailing in men. When any fashion becomes current many would follow it without any judgment as to its propriety or importance.

49. गुडजिहीका-न्यायः

The maxim of the Molasses and the Nimba (a kind of bitter fruit).

The maxim takes its origin from the fact that when it is necessary for a child to eat a Nimba fruit, he is at first given some molasses to taste and then given the the nimba fruit to eat.

It is used to denote when one feels reluctant to do a thing on account of its very seeming difficult or which is uninteresting to him, he is first given some easy and congenial task to prepare him gradually for the difficult task.

50. गुणोपसंहार-न्यायः

The maxim of collecting or gathering virtues.

This maxim is used in overlooking the faults or defects and observing and gathering merits in others.

51. **देहलीदीप-न्यायः**

The maxim of the lamp placed over the threshold.

It takes its origin from a lamp hanging over the threshold of a house, which, by its peculiar position, serves to light both the house and the path leading to it.

It is used to denote something which serves a two-fold purpose at the same time.

52. **गोमहिष्यदि- न्यायः**

The maxim of the cow, buffalo, etc.

The maxim has its origin in this that the cows give milk, as well as the buffaloes give milk, but there is a vast difference in the quality of these two kinds of milk. It is used to denote that the individual objects falling under one general class are not alike in every respect but have many peculiarities special only to them.

53. **घट-कुटी- न्यायः**

The maxim of the octroi house in the morning.

The maxim has its origins in the story that one night a passenger with a view to avoid payment of octroi duty proceeded to his destination by a different way. But he walked throughout the whole night, and to his great surprise found himself just before the octroi house when it was morning.

It is used to denote that there is no avoiding the payment of the dues. They must be satisfied sooner or later.

54. **घटप्रदीप-न्यायः**

The maxim of a lamp in a jar.

The maxim takes its origin from the fact that if a lamp is placed in a jar, it will light only the inside of the jar and nothing else; and is used to denote that bright intelligence, if confined to a private place can be of no use to others.

55. घुणाक्षर-न्यायः

The maxim of letters bored by an insect in wood.

It takes its origin from the unexpected and chance resemblance of an incision in wood, or in the leaf of a book, made by an insect to the form of some letter.

It is used to denote any fortuitous or chance occurrence.

56. चतुरवेदविन्-न्यायः

The maxim of one well versed in all the four Vedas.

It takes its origin from the story that an ignorant and unlettered man heard that the possession of the knowledge of the four Vedas has the effect of procuring wealth. Hearing this he went on proclaiming himself fully conversant with the Vedas. But unhappily for him he got no gold, on the other hand he became a laughing stock of all wherever he went.

It is used to denote that by false representation no one can gain any honour, rather thereby he lowers himself in the estimation of others.

57. चम्पकपट्टवास- न्यायः

The maxim of the Champaka flower in the cloth.

The champaka flower leaves its fragrance in the piece of cloth in which it is kept, even after the flower is taken away.

The maxim is used to denote that the virtues of a man continue to exercise their genial influence upon others even after the man has departed from this world.

58. चन्द्रचन्द्रिका- न्यायः

The maxim of the moon and her lustre.

The maxim originates from the inseparable connection between the moon and her pleasing lustre, and is used to denote that where there is cause there is effect.

59. चित्रपट- न्यायः

The maxim of a painting.

It originates from the fact that the value of a picture consists only in pleasing the eyes, and is used to denote the worthlessness of a person who possesses only personal elegance and no other merits.

60. चित्रामृत- न्यायः

The maxim of the word nectar.

It takes its origin from the impossibility on the part of one of satisfying his desire for nectar merely by writing or reading the word (nectar), and is used to denote that it would be useless to try to get a thing from a quarter from which it can never be expected.

61. चिन्तामणिं परित्यज्य काचमणिग्रहण- न्यायः

The maxim of accepting glass in preference to chintamani (a kind of precious jewel.)

The maxim is used to denote that as it is foolish to prefer glass to chintamani which is very precious, so it is likewise an act of foolishness on the part of a man to consider an object valuable led away only by its outward charm.

62. चोरापराधे-माण्डव्य-दण्ड- न्यायः

The maxim of Rishi Mandavya being punished for theft.

The maxim takes its origin from the story that one day a thief committed theft in a Raja's house and being pursued by the police ran away leaving the goods where Mandavya Rishi was engaged in devotion. The police came up there and arrested the Rishi and took him to court. The Rishi was punished for theft.

It is used to denote that sometimes honest and innocent men have to suffer the consequences of the wicked conduct of villainous men.

63. छत्री-न्यायः

The maxim of the persons with umbrella.

The maxim originates from a number of persons walking along a road with their umbrellas spread overhead. There may be a master and his retainers in that number, but to an onlooker they are all known by the same designation viz., the persons with umbrellas.

It is used to denote that things are not always what they seem.

64. **जलतुम्बिका- न्यायः**

The maxim of a gourd on the water.

It takes its origin from the fact of the gourd not sinking down when thrown into water. It denotes that a light-minded person cannot dive deep into a matter he may be called upon to be engaged in.

65. **जलमन्थन- न्यायः**

The maxim of churning water.

It takes its origin from the fact that to churn water would be productive of no good whatsoever, and is used to denote the fruitlessness of spending labour on a thing from which no good can result.

66. **जलमृणाल-न्यायः**

The maxim of the lotus stalk.

It takes its origin from the growth of the stalk of a lotus with the increase of water in a tank during the rains. Again when the dry season comes and the surface of the water begins to sink, the stalk of the lotus gets dry but it does not die away.

Similarly when a great man or nation by the freaks of fortune is reduced to miserable condition he does not lose thereby his usual nobleness of mind.

67. **जलनयन- न्यायः**

The maxim of bringing water.

It takes its origin from the fact that when a man is asked to bring water he will get also the vessel containing water.

It is used to denote that an unimportant thing acquires importance when connected with an important thing.

68. **जल-उष्ण- न्यायः**

The maxim of the hot water.

It takes its origin from the fact that water is naturally cold, but when heat is applied its nature is changed and it becomes hot. It is used to denote that the nature of a person becomes altered by coming in contact with a person of different character.

69. **जमात्रार्थक-सस्यसूपस्यातिथ्युपकारक- न्यायः**

The maxim of the son-in-law and the dish prepared for him.

The dal prepared for the son-in-law will come to the use of other guests that sit to dine with him. It is used to denote that a thing though primarily intended for one may come to the benefit of many others.

70. **ज्ञानी-विमान- न्यायः**

The maxim of the wise and the air-boat.

It takes its origin from the fact that a man walking on the field can mark distinctly the height of a hill, the depth of a cave and the level surface of a plateau, but when he soars high up by means of an air-ship, these differences are not distinguishable to him; everything below then appears to him to be of even surface.

It is used to denote that the consideration of the distinction of high and low, great and small, good and bad, etc., acts in a man so long as he is at the lowest step of the ladder of wisdom or knowledge, but when he reaches the highest step, all the religious and sectarian differences vanish away. To him then everything appears to be of equal importance.

71. **तित्तिभ- न्यायः**

The maxim of the bird Tittibha.

The maxim originates from the story that a bird called Tittibha lived on the beach of a sea, one day the beach was washed away by a huge wave of the sea. The eggs which the bird laid in the nest were also washed away in consequence. Enraged at this the bird resolved to ladle off the sea and began to throw away the water with its beak and also with its wings, which it once dipped into the sea and then came up and shook them. Struck with wonder at the determination of the bird, the sea returned its eggs.

It is used to denote that all sorts of difficulties, however unsurmountable they may seem to be, melt away before firm determination.

72. तपस्वाध्यायत्यागो-ब्राह्मण- न्यायः

The maxim of a Brahmin who has given up his Sandhya prayer and study of the Vedas.

The Brahmin who never says his prayer, and never reads the Vedas becomes fallen thereby.

It is used to denote that the non-performance of the most essential duties of life makes one quite degraded.

73. तम-उत्पन्न- न्यायः

The maxim of lighting darkness.

It is foolishness to go out in search of darkness with a lamp in hand, for darkness is nothing but absence of light. It is used to express foolishness on the part of one to go to perform a thing by employing a means which is unsuitable for the purpose.

74. ताल-सर्प- न्यायः

The maxim of the palm tree and a serpent.

A serpent dies if it climbs upon a palm tree. This maxim is used to denote foolishness of the doer of thing.

75. तप्त-परशु-ग्रहण- न्यायः

The maxim of heated axe.

When an axe is greatly heated it cannot be held in hand, and so nothing can be done with it.

The maxim is used to denote that the means employed for the performance of a work must be such as may be easily used by the doer.

76. तुष्यतु-इति- न्यायः

The Maxim of "please others."

When the principle to be followed is to please others, then everything, whether right or wrong, may be done.

77. तृणजलौक- न्यायः

The maxim of the leech.

It takes its origin from the fact that a leech does not leave the grass on which it sits until it can get hold of another.

It is used to denote that it would be unwise on the part of a man to abandon the means he has in hand till another is secured.

A bird in hand is worth two in the bush.

78. दण्ड-चक्र- न्यायः

The maxim of the potter's rod, wheel and knife.

The rod, wheel, and knife of a potter are all the causes of an earthen jar. It is used in cases in which a certain effect follows from several causes together.

79. दण्ड- सर्पमारण- न्यायः

The maxim of the stick and the serpent.

The maxim originates from good care to be taken in beating a serpent with a stick so that the serpent may be killed but at the same time the stick may not be broken, and it is used to denote that a clever man should conduct himself in such a way in performing a task

that the object in view may be accomplished without any injury either to himself or to anybody else.

80. दण्ड-पूपिका- न्यायः

The maxim of the stick and cakes.

When a stick and cakes are tied together, and one says that the stick has been pulled down, we are naturally led to expect that the cakes have also been pulled down, the two being so closely connected together. So when one thing is closely connected with another in a particular way, and we say something of the one, it naturally follows that what is asserted of the one can, as a matter of course, be asserted of the other.

81. द्रविड-प्राणायाम- न्यायः

The maxim of lengthened pranayama (regulation of breathing)."

The maxim takes its origin from the attempt made to catch hold of the nose by moving the hand round the head; and is used to denote the making a matter more difficult than what it ordinarily is.

82. धर्म-वसन्त-आगमन- न्यायः

The maxim of virtue and advent of the spring.

It takes its origin from the nature assuming a charming appearance with new leaves and flowers when the spring sets in, and similarly the possession of virtue bringing wealth and happiness in its train. It is used to denote the importance of virtue.

83. नष्टाश्व-दग्धरथ- न्यायः

The maxim of the destroyed carriage and horse."

It takes its origin from the story that one day two persons went out in their own respective carriages. In the way their carriages accidentally caught fire. The consequence was that the carriage of one and the horse of the other were destroyed. At last by mutual agreement they got one carriage ready with what remained of their carriages, and

they returned home by that carriage. It is used to denote that by united efforts we can make up our individual wants.

84. नहि-कङ्कणस्य-दर्शनाय-आदर्शापेक्षेति- न्यायः

The maxim of bracelet and a mirror.

It takes its origin from the fact that there is absolutely no necessity of looking-glass for seeing the appearance of a bracelet worn on the wrist as it is easily visible to the eye, and is used to denote that a medium is quite unnecessary for doing a thing that can easily be performed directly by one's own efforts.

85. नहि-भिक्षुको भिक्षुकमिति- न्यायः

The maxim of a poor man's begging, not of a beggar.

It takes its origin from the fact of a beggar's not asking alms of another beggar. He would invariably go to one in affluence for the satisfaction of his wants.

It is used to denote the tendency of human nature to seek help from the quarter where it may be reasonably expected.

86. नहि-विवाहानन्तरम्-वरपरीक्षा-क्रियते-इति- न्यायः

The maxim of examining a bridegroom after marriage.

It takes its origin from the uselessness of minutely observing a bridegroom after the marriage is over. This should be done before.

It is used to denote that the consideration of propriety or otherwise of a course should be carefully made before it is adopted.

Afterthought in this concern is of no use whatever.

87. नारिकेलफलाम्बु- न्यायः

The maxim of the coconut-water.

It takes its origin from the difficulty of explaining how water could exist inside a coconut fruit; and is used to denote that it is not in the power of man to understand clearly the kind ways of providence.

88. **निम्नगा-प्रवाह- न्यायः**

The maxim of the current of water.

It originates from the fact that the water of a stream always flows downwards; and is used to denote that the thoughts of an ignorant person have a downward tendency.

89. **नीर-क्षीर- न्यायः**

The maxim of the milk mixed with water.

It takes its origin from the fact that when a swan is made to drink milk mixed with water it will take only the milk and leave the water behind; and is used to denote that in judging of another a truly wise man will sift out his merits, and would leave the defects in him out of consideration.

90. **नौ-नाविक- न्यायः**

The maxim of the boat and the boatman.

It takes its origin from the fact that a boat cannot be steered without the help of the boatman, and is used to denote that no act, great or small, can be performed without the guidance of the principal head.

91. **पञ्जरमुक्त-पक्षी- न्यायः**

The maxim of the bird out of the cage.

It is used to denote the flight of the soul when the bonds of the body are loosened after death, just as a bird in a cage flies away in the air if it can get out of the cage anyhow.

92. **पराह्न- छाया- न्यायः**

The maxim of the afternoon-shade.

The maxim denotes that the power and influence assumed at the fag-end of life may be enjoyed only for a short time just as the shade of a tree in the afternoon is very short-lived.

93. **पर्वताधित्यक- न्यायः**

The maxim of a table-land.

The maxim takes its origin from the fact that a level tract of land at the top of a mountain appears from a distance to be not very far off, but in fact it is very difficult and troublesome to go there; and is used to denote those happy prospects which from a distance looks very fascinating, but their attainment costs much pain and trouble.

94. **परशु-ग्रहण- न्यायः**

The maxim of raising the axe.

It is used in connection with infliction of heavy punishment for a trifling offence.

95. **परिसद-न्यायः**

The maxim of a member of a community.

If a member of a community dies, his work becomes divided among the rest so that the work does not suffer, and is used to signify that a work for the performance of which many hands are engaged does not suffer even if any one among workers dies or leaves the work.

96. **पाषाण-इष्टिका- न्यायः**

The maxim of stone and brick.

It is used to signify something done with the united efforts of all kinds of persons, great and small, just as a house is built with the help of stones and bricks.

97. **पिष्ट-पेषण- न्यायः**

The maxim of grinding flour.

It is used to denote a superfluous or unprofitable exertion like the attempt of a man to grind pounded flour.

98. **पङ्क-प्रक्षालन- न्यायः**

The maxim of washing off the mud.

Just as it is more advisable for one to avoid getting into mud than to go into it and then wash it off, so it is more advisable for one to avoid getting into danger than to expose oneself to it and then to try to get out of it somehow or other.

99. प्रत्यक्षे-किमनुमानम्- न्यायः

The maxim of inference.

This maxim is used to indicate that it is utterly useless to make an inference about a thing or to call for any proof about it when it is visible or present before the eye.

100. फलवत्-सहकार- न्यायः

The maxim of a mango tree with fruits on.

The maxim indicates the advisability of taking a shelter with a truly great man, just as it is advisable to take shelter under a mango tree that supplies, quite unasked, fruits and shadow to a weary way-farer.

101. बकबन्धन- न्यायः

The maxim of catching a heron.

The maxim takes its origin from the fact that a fowler derives no advantage by catching a heron as it has very small flesh in its body and indicates the impropriety of causing unnecessary harm to any one.

102. बधिर-कर्णजप- न्यायः

The maxim of whispering to the deaf.

This maxim indicates a vain attempt of a man to do a useless thing like whispering a word to one who is absolutely short of hearing.

103. बहुछिद्रघट- न्यायः

The maxim of a pot having many holes.

This maxim denotes the unprofitableness of imparting instructions to one destitute of capacities to retain them, just as a pot having holes cannot contain the water poured into it.

104. बहुवृकाकृष्टमृग- न्यायः

The maxim of a deer being attacked by many wolves.
It denotes the certainty of defeat of a person, however strong he may be, when attacked simultaneously on all sides by many enemies, as a deer attacked by many wolves at the same time is sure to be killed by them.

105. बिजाङ्कुर- न्यायः

The maxim of seed and sprout.
It takes its origin from the relation of mutual causation which subsists between seed and sprout, seed being the cause of sprout, which in its turn is the cause of seed. It is used in those cases in which two things stand to each other in the relation of both cause and effect.

106. भामत- न्यायः

The maxim of fire.
This maxim takes its origin from the fact that fire has the attributes of burning, cooking and removing darkness and is used to denote that various kinds of qualities may be possessed by one and the same man.

107. भिक्षु-पाद-प्रसारण- न्यायः

The maxim of the beggar gradually extending his legs.
It takes its origin from a story that one day a beggar went to a rich man's house. Thinking that his object would not be gained if he were to make a clean breast of his wants all at once, he first begged permission to sit, and then little by little had everything that he needed. It is used to denote cleverness on the part of one in dealing with a person who is very uncharitable and close fisted.

108. भूलिङ्गपक्षि- न्यायः

The maxim of the bird named Bhulinga.

This maxim takes its origin from the fact that this bird gathers bits of flesh from the jaws of lion, and is used to denote extra-ordinary courage.

109. भू-शैत्य-उष्ण्य- न्यायः

The maxim of earth being made cold or hot.

This maxim originates from the fact that earth becomes cold by coming in contact with water whose property is coldness, and again becomes hot by coming in contact with light whose chief property is heat, and is used to indicate the effects of a company that exerts a part influence upon the character of a person.

110. भ्रमर- न्यायः

The maxim of the black bee.

This maxim is used to indicate the nature of the truly wise men who always take note of the merits in others just as the black bees always drink only honey and no other kind of juice from the flowers.

111. भैरव- न्यायः

The maxim of Bhairava.

It takes its origin from a story which runs as follows: Once there was a Brahmin named Bhairava who grew very conceited on account of the honour and respects he received at the hands of the king. The foolish Brahmin forgot his position and quarreled with the ministers of the king, who enraged at his conduct, prevented his admission into the royal court, and told the king meanwhile that the Brahmin was dead. After some time, one day when the king went out a n hunting, the Brahmin got upon a tree and spoke to the king that he was Bhairava and begged for an interview with the king; but the king taking him for an evil spirit refused his prayer.

It is used to teach that no one should be too much inflated with prosperity to forget his position and to conduct himself in an unbecoming way; for, by so doing he would be doing himself a positive and irretrievable harm.

112. मक्षिका- न्यायः

The maxim of the fly.

It is used to denote the fault finding spirit of ill-natured men, who may be likened to the flies that are always in search of wounds and ulcers even on the most beautiful body.

113. मज्जनोन्मज्जन- न्यायः

The maxim of immersing and emerging.

It takes its origin from a person, ignorant of the art of swimming, now immersing into, and now coming on the surface of the water, when he happens to fall into a river; and is used to denote the struggling condition in which one finds himself when he is required by circumstances to deal with a matter over which he has no mastery.

114. मण्डूक-तोलन- न्यायः

The maxim of weighing a frog.

Just as it is very difficult to make a frog remain steady on a balance with a view to ascertain its weight, so it is equally difficult to keep a fickle nature steadily employed in any pursuit.

115. मण्डूक-स्रुति- न्यायः

The maxim of the frog moving by jumps.

It is used to denote the movement by fits and starts of fickle natured men like the movement of frogs.

116. मत्स्य-कण्टक- न्यायः

The maxim of fish and its bone.

It originates from the fact that when a fish is caught, it is caught with its bone, but when eating, only its flesh is retained, and bone is thrown out. It is used to denote the policy of a truly wise man who would observe everything in nature and would gather from it what conduces to his welfare and reject the rest.

117. यः कारयति सः करोति एव इति न्यायः

The maxim of the employer and the doer.

This maxim is used to denote the responsibility of one who sets another to do a thing to be quite equal to that of the doer himself.

118. यः कुरुते स भुङ्क्ते इति- न्यायः

The maxim of the doer and the eater.

It is used to denote that he who does labour enjoys the fruit derived from it.

119. यादृशं मुखं तादृशी चपेटा- न्यायः

The maxim of the slap being proportionate to the cheek.

It is used to denote that a measure must be taken for controlling one must be sufficiently strong in consideration of the particular case in question, just as the slap administered to a man must be tight enough in consideration of his physique and strength to produce the intended effect.

120. यावत् शिरस्तावत् शिरोव्यथा इति- न्यायः

The maxim of the head and headache.

This maxim is used to denote the sense that there is ache only so long as there is head.

121. यावत्-तैल-तावत्-व्याख्यानम्-इति- न्यायः

The maxim of the lamp and reading.

This maxim originates from the fact that one can go on with one's study in the light of a lamp so long as there is oil in the hold of the

lamp to enable it to burn and is used to denote that a person is held in honour and respect so long as he has means to keep up his position.

122. यूका-भय-कन्या-त्याग- न्यायः

The maxim of daughter and louse.

It takes its origin from a daughter being turned out of doors for fear of the lice that infested her hair; and is used to denote the folly of a coward who is prepared rather to part with a valuable possession than to bravely meet and successfully grapple with a difficulty or danger.

123. रज्जु-सर्प- न्यायः

The maxim of the cord and the serpent.

This maxim takes its origin from mistaking a cord by delusion for a serpent, and denotes the false impression under which men are seen to labour sometimes.

124. रश्मि-तृणादि- न्यायः

The maxim of the sunlight and the grass.

It is used to denote that a thing which is found to be of essential importance at one time, may at another time prove to be the cause of destruction, just as the sunlight, which is indispensably necessary for the grass to grow up, is also the cause of the drying up of the same grass.

125. राजपुत्र-व्याध- न्यायः

The maxim of a prince and a fowler.

It takes its origin from a story that once upon a time an infant prince was left in a jungle by its stepmother. The child was accidentally found by a fowler who took it home and brought it up as his own son. Many years afterwards, the prime minister of the king happened to meet the boy and recognised him by his appearance to be no other than the king's son. The minister took the boy with him and

installed him on the throne. The maxim is used to denote that truth can never be suppressed for ever, it is sure to establish itself in course of time.

126. राहुग्रास- न्यायः

The maxim of the Rahugrasa or the act of being swallowed by Rahu. This maxim is used to denote the erroneous notions that popularly act upon the minds of men, as in the case of eclipse of the sun or the moon, it is popularly believed that those great luminaries are swallowed for the time being by the demon Rahu, whereas the fact is that the shadow of the earth falling on them makes them invisible for a while.

127. रासभ-रतित- न्यायः

The maxim of the braying of an ass. This maxim takes its origin from the fact that an ass brays at first very loudly, but gradually its sound sinks lower and lower, and is used to denote that anything that makes much noise in the beginning proves, in the long run, to be quite hollow and worthless.

128. राजा-शून्य-प्रजा- न्यायः

The maxim of the subjects without a king. This maxim takes its origin from want of peace and happiness of the people in a country where there is no king and is used to denote that a controlling hand is essentially necessary for the happy and peaceful management of human affairs.

129. लोह-चुम्बक- न्यायः

The maxim of iron and magnet. It is used to denote a very close affinity between two things, by virtue of which they are instinctively attracted towards each other though at a distance, just as iron is attracted by magnet.

130. लोह-अग्नि- न्यायः

The maxim of iron and fire.

This maxim is used to denote that the best use of an opportunity ought to be made no sooner than it presents itself, as one desirous of making things of iron must do so by striking it hard so long as it is hot by being put into fire.

131. वन-व्याघ्र- न्यायः

The maxim of a forest and the tiger.

This maxim is used in place in which mutual help is intended to be meant, just as a forest is preserved by a tiger and the tiger by that forest. If there be no tiger in the forest the herbivorous animals come there in a large number whenever they choose and the plants and creepers etc., are eaten away by them and thus the forest is destroyed in a short while, on the other hand, if there be no forest it becomes difficult for a tiger to find out a place to live in.

132. वह्नि-धूम- न्यायः

The maxim of the invariable concomitance of fire and smoke:
(wherever there is smoke there is fire).

It is used to denote such invariable concomitance between two persons or things; (e.g. where there is A, there is B; where there is not B, there is not A.)

133. वातादि- न्यायः

The maxim of the wind and other humours of the body.

This maxim is used to denote that as wind, bile, and phlegm, the three humours of the body, though quite different from one another by nature, prove to be the source of sound health when they are harmoniously combined, so acts of very great importance may be well performed by persons of different nature and disposition if they act in concert.

134. वायुभक्ष- न्यायः

The maxim of the living on air.

When one is said to be living on air, it denotes that he does not eat anything else. It is applied to those cases in which one is exclusively devoted to one thing only.

135. वायु-शैत्य-उष्ण्य- न्यायः

The maxim of hot and cold air.

This maxim is used to denote that merits and demerits are often the results of company, just as wind itself neither hot nor cold, becomes so coming in contact with fire and water respectively.

136. विष-भक्षण- न्यायः

The maxim of drinking poison.

This maxim is used to denote a suicidal course, just as one 'causes' suicide by drinking poison.

137. वीचि-तरङ्ग- न्यायः

The maxim of a wave urging forward a wave.

In the ocean one wave propels another till the first and all others in succession reach the shore. So this maxim is used to denote successive operations, as in the case of the production of sound.

138. वृक्ष-प्रकम्पनं- न्यायः

The maxim of a tree being shaken.

Just as when a tree is shaken, its branches and other parts are shaken too; so this maxim is used to denote that whatever affects the whole affects the parts also.

139. व्याघ्र-क्षीर- न्यायः

The maxim of the tigress's milk.

It is used to denote the extreme difficulty of attainment of a thing, though it may be useful, like the milk of a tigress which, if preserved

in a golden cup or vessel, becomes very efficacious, though it is very difficult to gather or obtain it.

140. व्रीहि-बीज- न्यायः

The maxim of the paddy seed.

This maxim denotes that so long as a single seed of a thing is left, there is every chance of its propagation; just as from one single seed of paddy, all the granaries in the land may be expected to be filled in course of time.

141. शतपत्र-पत्रशत-भेद- न्यायः

The maxim of piercing through the leaves of a lotus.

This maxim is used to denote an easy and short process of doing a thing, just as hundreds of petals of a lotus being taken together, may be easily strung together at once by means of a needle, whereas to string them one by one would take much time and be a tedious process.

142. शाखा-चन्द्र- न्यायः

The maxim of the bough and the moon.

As the moon, though considerably distant from the bough of a tree, is spoken of as the moon on the bough, because she appears to be near it, so this maxim is used when the position of an object, though at a very great distance, is fixed by that of another object to which it appears to be contiguous.

143. शिष्य-स्वातन्त्र्य- न्यायः

The maxim of an independent disciple.

A disciple can make no advance in spiritual life, should he differ from his spiritual guide (Gurudeva) in judgment and conduct. So this maxim is used to teach the duty of a disciple.

144. शूर्प- न्यायः

The maxim of winnowing fan.

This maxim is used to denote the power of appreciating the merits, or of keeping the kernel and rejecting the husk, just as it is done by a winnowing fan which preserves only the corn and throws away the chaff.

145. साछिद्र-घटं- न्यायः

The maxim of a water-vessel with holes in it.

A water-vessel, even if filled to the brim, becomes soon emptied of all water, if there be holes in it. So the maxim is used to denote utter fruitlessness of efforts on the part of an instructor to help a pupil who is naturally defective, to grow in knowledge and character.

146. समुद्र-वृष्टि- न्यायः

The maxim of the sea and rain.

This maxim is used to denote supply of a thing to one who is in the least need of it just as rain is quite unnecessary in the sea where there is no want of water.

The English proverb "To carry coal to New Castle."

147. साधु-मैत्र- न्यायः

The maxim of friendship of the good and the honest.

This maxim is used to denote that friendship with persons that are good and honest is permanent in nature and grows in strength and intensity with the increase of years.

148. साहङ्कार-ज्ञान- न्यायः

The maxim of the wise man that is proud.

The maxim originates from the fact that if a person possessed of wisdom be also proud, his wisdom proves ineffectual, as it thus loses its worth and utility. The maxim is therefore used to determine the course that is proper and advisable.

149. सिंह-मृग- न्यायः

The maxim of the lion and the deer.

The maxim originates from the fact that there is natural enmity between the lion and the deer as the former lives upon the flesh of the latter, and is used to denote the feeling of enmity that naturally exists between the two, one of whom is stronger than and is always bent upon doing harm to the other.

150. सिंह-मेष- न्यायः

The maxim of the lion and the sheep.

The maxim has its origin in the fact that a young lion once strayed into a village and mixed with a flock of lambs. It lived there for some days, and then when it was able to make sound peculiar to its own race or class, it did not perceive it in its proper element. Afterwards a lion from the forest came there and taught it what it was, whereupon it left the flock of the lambs and went to the forest to join the company of lions there. The maxim denotes that under the circumstances, one may for the time being in a position not to realize one's true worth but at last when under instruction his eyes are opened he behaves in a manner true to his self and nature.

151. सूची-कटाह- न्यायः

The maxim of the needle and the kettle.

It is used to denote that when two things one easy and the other difficult are required to be done, the easier should be first attended to, as when a smith is required to make a needle and a kettle, he should first take in hand the needle as it is comparatively easier.

152. सुर्योदय-अस्त- न्यायः

The maxim of sunrise and sunset.

The maxim takes its origin from the erroneous notion regarding the motion of the sun who has, broadly speaking, no motion, but still erroneously believed by people to be rising in the east and setting

down in the west, and is used to denote various sorts of erroneous notions that the human nature is subject to.

153. सोपान-आरोहण- न्यायः

The maxim of going upstairs.

It is used to denote that one must perform his duties, gradually, just as one going upstairs must proceed by passing the steps one after another.

154. सोपान-अवरोहण- न्यायः

The maxim of coming downstairs.

Just as one coming down from the first floor or the second floor must have to pass the steps in gradual succession, or there is every chance of suffering a fall and breaking his limbs, so in retracing one's course in the performance of a work, he should proceed very cautiously, or his whole previous labour may come to nothing.

155. स्थाल-पुलक- न्यायः

The maxim of the cooking pot and boiled rice.

In a cooking pot all the grains being equally moistened by the hot water, when one grain is found to be well cooked, the same may be inferred with regard to other grains. So the maxim is used when the condition of the whole class is inferred from that of a part.

156. स्फटिक-लौहित्य- न्यायः

The maxim of the crystal and the red flower called japa.

This maxim is used to denote the property of a purely transparent object to reflect the colour of a thing presented before it, just as a crystal which is naturally white, looks red, when a red flower called japa, is placed before it, and the flower being removed, the crystal assumes its own white colour again.

157. स्वभावो दुरितक्रमो- न्यायः

The maxim of Nature is unchangeable.

This maxim is used to denote that one's own nature is not changed.

158. **हस्तामलक- न्यायः**

The maxim of the amalak (a fruit of the Emblis amaroblams) on the palm of the hand.

This maxim is used to denote the facility of studying a thing most familiarly over which one has full control just as an amalak fruit on the palm of the hand may be easily and fully known in all its various particulars.

159. **हस्ति-यूथ-पति- न्यायः**

The maxim of the leader of a herd of elephants.

The maxim is used to denote that a popular leader must have courage, strength and discretion enough to guide, help, and protect his followers, just as a leader of the herd of elephants.

160. **हृद-नक्र- न्यायः**

The maxim of the lake and the crocodile.

This maxim originates from an idea, that if any one live in a lake and quarrel with the crocodile in possession of that lake, he is sure to get the worst of it, and is used to denote that it is unwise and injurious, on the part of a person to serve a master and at the same time to find fault with his principles etc.

Lesson 81. Sanskrit Proverbs लोकोक्तयः

Lokoktaya-s are different from the Nyaya-s in that a whole sentence is used to convey an idea and not just a couple of words. These proverbs are picked from subhashitas, poems, dramas..... the field is completely open. If the proverb is understood in the correct context, they can be used very artistically. For example, if your kid is giving you a tough time about taking Sanskrit lessons and you'd like him to begin, throw in the first proverb after your lecture for good measure!

Some of these proverbs are explained in Hindi also. Also don't be surprised if two proverbs teach two completely opposite ideas. English does that too- Too many cooks spoil the broth vs. Many hands make light work!

1. अगच्छन् वैनतेयोऽपि पदमेकं न गच्छति ।
A non-flying eagle does not move forward a single step.
2. अङ्गमारुह्य सुप्तं हि हत्वा किं नाम पौरुषम् ।
गोद मे सोये हुए को मारना ही क्या शूरता है ?
Can killing one who is asleep on someone's lap constitute bravery?
3. अङ्गारः शतधौतेन मलिनत्वं न मुञ्चति ।
कोयला सैकड़ों बार धोने पर भी सफेद नहीं होता ।
Coal does not loose its dirt (does not become white) even it were to be washed a hundred times. (People do not give up their intrinsic natures.)
4. अङ्गीकृतं सुकृतिनः परिपालयन्ति ।
The virtuous make good their promise.
5. अतिपरिचयादवज्ञा सन्ततगमनादनादरो भवति ।
Familiarity breeds contempt.

6. अतिदर्पे हता लङ्का ।
Pride goeth before a fall.
7. अति सर्वत्र वर्जयेत् ।
किसी भी चीज की अति बहुत बुरी होती है ।
Excess in all matters is to be avoided.
8. अतिस्नेह पापशङ्की ।
Over-affection is apt to suspect evil.
9. अतृणे पतिते वह्निः स्वयमेवोपशाम्यति ।
घास-फूस न मिलने पर अग्नि स्वयं शान्त हो जाती है ।
If fire were not to receive fuel (if fire were to 'fall' in a place where there is no grass) it would extinguish by itself.
10. अधिकन्तु न दोषाय ।
जितना अधिक हो उतना ही अच्छा ।
The more the merrier/ more is better.
11. अध्रुवाद् ध्रुवं वरम् अथवा वरमद्य कपोतो न श्वो मयूरः ।
A bird in hand is better than two in the bush.
12. अन्या गतिर्नास्ति, अन्यच्छरणं नालोक्यते ।
There is no alternative.
13. अपि धन्वन्तरिः वैद्यः किं करोति गतायुषि ।
When it is time to die, what can even Dhanvantari do?
14. अप्रियस्य च पथ्यस्य वक्ता श्रोता च दुर्लभः ।
अप्रिय और हितकर बात कहने और सुनने वाले, दोनों ही मुश्किल से मिलते हैं ।

It is difficult to find a speaker and a listener in matters relating to that which is beneficial and difficult to digest.

15. अभ्यासात् जायते नृणां द्वितीया प्रकृतिः ।

किसी चीज का अभ्यास करते रहने पर वह धीरे- धीरे स्वभाव ही बन जाता है ।

The constant study of something involves its absorption and then becomes a man's second nature.

16. अर्धोघटो घोषमुपैति नूनम् अथवा सम्पूर्णकुम्भो न करोति शब्दम् ।

अधजल गगरी छलकत जाय ।

An empty vessel makes much noise.

17. अल्पविद्या भयङ्करी ।

A little knowledge is a dangerous thing.

18. अवश्यमेव भोक्तव्यं कृतं शुभाशुभम् ।

As you sow, so shall you reap.

19. अव्यवस्थितचित्तस्य प्रसादोऽपि भयङ्करः ।

अव्यवस्थित बुद्धि वाले लोगों की मेहरबानी से भी डरना चाहिये ।

Favour received from people whose hearts are not in the right place, is dangerous.

20. आकण्ठमग्नोऽपि श्वा लिहत्येव जिह्वया ।

किसी की कोई आदत मरने तक भी नहीं छुटती ।

Even when submerged in water upto its neck, the dogs still licks with its tongue. (A habit lasts a lifetime.)

21. आज्ञा गुरुणां ह्यविचारणीया ।

The command of elderly persons should not be called in question.

22. आतुरे नियमो नास्ति ।
घबराहट में कानून नहीं दिखाई देता ।
There are no rules to be followed in bad times.
23. आतुरे व्यसने दुर्भिक्षे यस्तिष्ठति स बान्धवः ।
बीमारी, मुसीबत और अकाल के समय जो साथ दे वही सच्चा बान्धव है ।
In illness, bad times and famine, he who sticks by one is the true friend.
24. आपदर्थे धनं रक्षेत् ।
One should save for a rainy day.
25. आपदि स्फुरति प्रज्ञा यस्य धीरः स एव हि ।
आपत्ति के समय जिसकी बुद्धि काम दे उसी को धैर्यवान् कहना चाहिये ।
Whose intelligence is sparked into life in difficult times, he is the courageous one.
26. आमुखायाति कल्याणं कार्यसिद्धिं हि शंसति ।
Coming events cast their shadow before.
27. आवेष्टितो महासर्पैः चन्दनं किं विषायते ।
चन्दन, विष व्याप्त नहीं, लपटे रहत भुजङ्ग ।
Even though serpents coil around the sandalwood tree, it can never be poisoned.
28. आहारे व्यवहारे च त्यक्तलज्जः सुखी भवेत् ।
आहार और व्यवहार में सङ्कोच न करनेवाला सुखी रहता है ।
He who is unhindered in matters relating to food and to behaviour is a happy man.

29. इतो भ्रष्टस्ततो नष्टः ।
Caught between the Devil and the deep blue sea.
30. इन्द्रोऽपि लघुतां याति स्वयं प्रख्यापितैः गुणैः ।
Self praise is no recommendation.
31. उदारचरितानां तु वसुधैव कुटुम्बकम् ।
उदारचरित पुरुषों के लिये तो सारा संसार ही अपना कुटुम्ब है ।
To the generous, the whole world is his family.
32. उदिते हि सहस्रांशौ न खद्योतो न चन्द्रमाः ।
सूर्य के उदय हो जाने पर न जुगनू और न चन्द्रमा ही जँचता है ।
When the thousand-rayed sun rises, neither the firefly nor the moon can make their presence felt.
33. उद्योगिनं पुरुषसिंहमुपैति लक्ष्मीः ।
Diligence is mother of good luck.
34. उपकारः प्रत्युपकारेण निर्यातयितव्यः ।
One good turn deserves another.
35. उपदेशो हि मूर्खाणां प्रकोपाय न शान्तये ।
मूर्ख उपदेश सुनकर और ही भडक उठते हैं ।
Advice only serves to further instigate fools, not to quieten them.
36. उपायं चिन्तयेत् प्राज्ञः तथा अपायञ्च चिन्तयेत् ।
बुद्धिमान् लोगों को चाहिये कि कोई उपाय सोचने के साथ-ही-साथ उसके आगे –पीछे भी सोच लें ।
The wise ought to think of not only a solution but everything that is related to it to ensure its success.

37. उष्णो दहति चाङ्गारः शीतः कृष्णायते करम् ।
अङ्गारा यदि गरम है तो हाथ जला देगा और बुझकर ठण्डा हो गया तो हाथ काला कर देगा ।
Coal when hot, burns the hand and when cold, blackens it.
38. एकस्य हि विवादोऽत्र दृश्यते न तु प्राणिनः ।
It takes two to argue or one swallow does not a summer make.
39. एका क्रिया द्वर्थकरी (dvyarthakari) प्रसिद्धा ।
To kill two birds with one stone.
40. कण्टकेनैव कण्टकम् अथवा पिशाचानां पिशाचभाषयैवोत्तरं देयम् ।
Tit for tat.
41. कष्टः खलु पराश्रयः ।
Dependence is indeed painful.
42. काकोऽपि न किं कुरुते चञ्चवा सोदरपूरणम् ।
अपना पेट कौन नहीं भर लेता ।
Does not the crow too use its beak to fill its stomach?
43. कालस्य कुटिला गतिः ।
समय की गति टेढ़ी होती है ।
The passage of time is indeed not straight.
44. काले खलु समारब्धाः फलं बध्नन्ति नीतयः ।
उचित समय पर अपनाई गई नीतियाँ निश्चय ही फल देती हैं ।
Disciplines adopted at the correct time come with their desired fruits attached.

45. काले दत्तं वरं ह्यल्पमकाले बहुनाऽपि किम् ?
समय पर थोड़ा भी दिया जाय तो बहुत है, बाद में अधिक भी बेकार ।
Help provided at the right time, even if little is a great thing. How useless is receiving great help at an inappropriate time!
46. किं मिष्टान्नं खरशूकराणाम् ।
गधों और सूअरों को मिठाई खिलाने से क्या लाभ ? जैसे भैंस के आगे बीन बजावे जो खड़ी पगुराय ।
What is the purpose of feeding sweets to donkeys and pigs ?
47. केतकी गन्धमाघ्राय स्वयं गच्छन्ति षट्पदाः ।
केतकी के फूल की सुगन्ध सूँघकर भौरें स्वयं चले जाते हैं ।
The fragrance of the Ketaki blossom attracts bees effortlessly.
48. को जानाति जनो जनार्दनमनोवृत्तिः कदा कीदृशी ?
कौन जानता है भगवान् कब क्या करते हैं ?
Who knows what the Lord intends to do and in what manner.
49. को न याति वशं लोके मुखे पिण्डेन पूरितः ।
Wealth is a great attraction or Friends are plenty when the purse is full.
50. खलः सर्षपमात्राणि परच्छिद्राणि पश्यति ।
दुष्ट लोग दूसरों के छोटे-से-छोटे दोष को भी देख लेते हैं ।
The wicked see every fault in others even if they are small as mustard seeds.
51. खलः करोति दुर्वृत्तं नूनं फलति साधुषु ।
दुष्ट लोग बुरा काम करते हैं किन्तु उसे सज्जनों को भुगतना पड़ता है ।
The wicked perform evil deeds and the effect is upon good souls.

52. गण्डस्योपरि पिटिका संवृत्ता ।
A pimple has grown upon a boil, i.e., this is another evil to add to the first.
53. गतस्य शोचनं नास्ति ।
It is no use crying over spilt milk or Let bygone be bygone.
54. गतः कालो न चायाति ।
Time once past cannot be recalled.
55. गुणाः पूजास्थानं गुणेषु न च लिङ्गं न च वयः ।
गुणियों के गुण की ही कदर होती है, उनके कुल या उनकी उम्र की नहीं ।
The good qualities in the great souls must be admired, not their age and not the external factors that mark them.
56. वर्तमानेन कालेन वर्तयन्ति मनीषिणः ।
When in Rome, do as the Romans do. (People should act according to their circumstances.)
57. जलबिन्दुनिपातेन क्रमशः पूर्यते घटः ।
Every drop of water makes a mighty ocean. (The sequential falling of little drops of water fill the pot)
58. जानीयात् व्यसने मित्रम् ।
आपत्ति काल में मित्र की परीक्षा की जाती है ।
A friend is recognized in times of difficulties.
59. तस्य तदेव हि मधुरं यस्य मनो यत्र संलग्नम् ।
That is sweet to which one is attracted to.

60. तृषितो जाह्नवीतीरे कूपं खनति दुर्मतिः ।
गङ्गा के तट पर रहने वाला व्यक्ति प्यास लगने पर कुआँ खोदने का उपक्रम करता है तो उसे मूर्ख नहीं तो क्या कहेंगे ?
The thirsty fool digs a well at the banks of the Ganga.
61. तेजसां हि न वयः समीक्ष्यते ।
तेजस्वियों की उम्र नहीं देखी जाती ।
The enlightened ones are not recognized by their years.
62. त्याज्यं न धैर्यं विधुरेऽपि काले ।
मुसीबत के समय भी धैर्य नहीं छोड़ना चाहिए ।
Courage should not be forsaken at difficult times.
63. दशाननोऽहरत् सीतां बन्धनश्च महादधेः ।
सीता चुराई रावण ने और बाँधा गया बेचारा समुद्र ।
Ravana carried away Sita and the Great Ocean was bound instead!
64. दुग्धघौतेऽपि किं याति वायसः कलहंसताम् ।
दुग्ध से नहला देने पर भी कौआ हंस नहीं बनता ।
Even if the crow were to be bathed in milk, it would never become a swan.
65. दुग्धं पश्यति मार्जारो न तथा लगुडाहतिम् ।
दूध को देखते ही बिल्ली 'डण्डे की मार' को भूल जाती है । अर्थात् किसी काम को करते समय मनुष्य उसके परिणाम को नहीं सोचता ।
The cat sees the milk and not the punishment rendered with a stick.
66. दुर्दरा यत्र वक्तास्तर मौनं हि शोभनम् ।
जहाँ वाचाल लोग वक्ता हों वहाँ चुप रहना ही अच्छा है ।

Where speakers congregate, one would do best to be silent.

67. दुरस्थाः पर्वताः रम्याः ।
Distance lends enchantment to the view.
68. न काचस्य कृते जातु युक्ता मुक्तामणेः क्षतिः ।
काँच के लिए मणि को गँवाना उचित नहीं ।
It is not advisable to lose gems for the sake of glass.
69. न कूपखननं युक्तं प्रदीप्ते वह्निना गृहे ।
While the grass grows the horse starves. (It is not correct to dig a well when one's house is being ravaged by fire.)
70. नक्षत्रताराग्रहसङ्कलाऽपि ज्योतिष्मती चन्द्रमसैव रात्रिः ।
हजारों तारें, ग्रह आदि क्यों न हो किन्तु चाँदनी रात तो चन्द्रमा के कारण ही होती है ।
There may be many a star and planet but the moonlit night owes itself to the one moon.
71. न तितिक्षासममस्ति साधनम् ।
सहनशीलता से बढ़कर दूसरा कोई श्रेष्ठ साधन नहीं है ।
There is no greater means to achieving one's goal than endurance.
72. न धर्मवृद्धेषु वयः समीक्षते ।
धर्म के विषय में छोटा या बड़ा नहीं देखा जाता ।
Age does not determine the one who is established well in Dharma.
73. न प्राणान्ते प्रकृतिविकृतिर्जायते चोत्तमानाम् ।
उत्तम पुरुषों का स्वभाव मरणपर्यन्त भी नहीं बदलता ।
The great ones' natures do not change even at the time of death.

74. न बिडालो भवेद्यत्र तत्र क्रीडन्ति मूषकाः ।
Where the cat is away the mice will play.
75. न भवति पुनरुक्तं भाषितं सज्जनानाम् ।
सज्जन लोग अपनी बात से नहीं पलटते ।
Good people do not go back on their word.
76. न हि अमूला जनश्रुतिः ।
अफवाह के पिछे कुछ-न-कुछ सचचाई होती ही है ।
Gossip has some base.
77. न सिद्धवाक्यानि अतिक्रम्य गच्छति विधिः ।
सिद्ध पुरुषों के वाक्यों का उल्लङ्घन स्वयं भाग्य भी नहीं कर सकता ।वे जो कहते हैं वही होता है ।
Fate cannot transcend the words of the enlightened ones.
78. न सुवर्णे ध्वनिः तादृक् कांस्ये प्रजायते ।
सोने में उतनी आवाज नहीं होती जितनी कि कांसे में अर्थात् नीच लोग बहुत बकवास करते हैं ।
Gold does not make as much a noise as brass does.
79. न स्पृशति पल्वलाम्भः पञ्जरशेषोऽपि कुञ्जरः क्वापि ।
पञ्जरमात्र रह जाने पर भी हाथी कभी छिछली तलैया का पानी नहीं छूता ।
An elephant, even if caged, does not touch the waters of a small pool.
80. न हि सुखं दुःखैर्विना लभ्यते ।
No pains no gains.
81. न हि सुप्तस्य सिंहस्य मुखे मृगाः ।

सोये हए सिंह के मुख में अपने-आप मृग नहीं घुस जाता, उसके लिए उसे प्रयास करना पडता है ।

The deer do not enter a sleeping lion's mouth.

82. नारिकेलसमाकारा दृश्यन्ते हि साधवः ।
सज्जन लोग नारियल के समान ऊपर से कठोर किन्तु अन्दर से कोमल होते हैं ।
Good souls are like the coconut....hard on the outside but gentle within.
83. नासमीक्ष्य परं स्थानं पूर्वमायतनं त्यजेत् ।
अगला कदम जमा लेने पर ही पिछला कदम उठाना चाहिये ।
Without checking where the next step should be placed, the previous one should not be moved.
84. निजसदननिविष्टः श्वा न सिंहायते किम् ?
Every cock fights best on its own dung hill.
85. निरस्तपादपे देशे एरण्डोऽपि द्रुमायते ।
The castor plant stands as a tree in a place that is treeless.
86. पङ्को हि नभसि क्षिप्तः क्षेतुः पतति मूर्धनि ।
Slander hurts the slanderer.
87. पदं हि सर्वत्र गुणैर्निधीयते ।
Merits command notice or attention everywhere.
88. पयः पानं भुजङ्गानां केवलं विषवर्धनम् ।
Snake's venom increases by drinking milk.
89. पवर्तखनने मूषकोपलब्धिः ।

खोदा पहाड निकली चुहिया ।

The mountain was dug and a mouse emerged.

90. पाणौ पयसा दग्धे तक्रं फूत्कृत्य पामरः पिबति ।

A burnt child dreads the fire. (a child, whose hand has been burnt by hot milk, blows at the buttermilk to cool it.)

91. प्रक्षालनाधिद पडकस्य दूरादस्पर्शनं वरम् ।

Prevention is better than cure.

92. प्राणिनां हि निष्कृष्टापि जन्मभूमिः परा प्रिया अथवा जननी जन्मभूमिश्च स्वर्गादपि गरीयसी ।

East or west home is the best.

93. प्रारब्धमुत्तमजनाः न परित्यजन्ति ।

अच्छे लोग अपने प्रारम्भ किये कार्यों को पूरा करके ही छोड़ते हैं ।

Great souls do not abandon work that they have started.

94. प्रियवाक्यप्रदानेन सर्वे तुष्यन्ति मानवाः ।

प्रिय वचन बोलने से ही सभी प्रसन्न हो जाते हैं ।

Sweet words make all people happy.

95. बन्धनभ्रष्टो गृहकपोतश्चिल्लाया मुखे पतितः ।

Out of the frying pan into the fire.

96. बलवति सति देवे बन्धुभिः किं विधेयम् ?

भाग्य के प्रबल होने पर बन्धु-बान्धव क्या बिगाड़ सकते हैं ?

When one's destiny is strong what can friends and relatives do?

97. बली बलं वेत्ति न वेत्ति निर्बलः अथवा गुणी गुणं वेत्ति न वेत्ति निर्गुणः ।

The mighty knows what might is and not the weak.

98. बलीयसी केवलमीश्वरेच्छा ।
ईश्वर की इच्छा ही प्रबल होती है ।
The Lord's desire surpasses all.
99. बह्वारम्भे लघुक्रिया ।
Much ado about nothing.
100. बालानां रोदनं बलम् ।
Crying is the only strength of a child.
101. बुद्धिर्यस्य बलं तस्य ।
जिसके पास बुद्धि है, उसी के पास बल है ।
He who has intelligence, is strong.
102. बुभुक्षितं न प्रतिभाति किञ्चित् ।
भूखे को कुछ नहीं सुझता ।
The hungry are not aware of anything else.
103. बुभुक्षितः किं न करोति पापम् ?
मरता क्या नहीं करता ?
Will not the hungry commit a crime?
104. बुभुक्षितैर्व्याकरणं न भुज्यते न पीयते काव्यरसः पिपासुभिः ।
भूखे लोग व्याकरण नहीं खाते और प्यासे काव्यरस को नहीं पीते ।
The hungry cannot eat grammar and the thirsty cannot drink the nectar of poetry.
105. ब्रुवते हि फलेन साधवो न तु कण्ठेन निजोपयोगिताम् ।
Good men prove their usefulness by deeds, not by words.

106. भवन्ति नम्रास्तरवः फलागमैः ।
फलों से लदकर पेड़ स्वयं झुक जाते हैं ।
Fruit laden trees bend low. (Great souls are humble.)
107. भवितव्यतानां द्वाराणि भवन्ति सर्वत्र ।
होनहार वीरवान के होत चीकने पात ।
For those who are optimistic, doors open everywhere.
108. भिन्नरुचिर्हि लोके ।
संसार में अलग - अलग मनुष्यों की अलग - अलग रुचि होती है ।
People have different tastes.
109. भूयोऽपि सिक्तः पयसा घृतेन न निम्बवृक्षो मधुरत्वमेति ।
बारम्बार दूध-घी से सीञ्चने पर भी नीम का वृक्ष कभी भी मिठा नहीं होता ।
Even if nourished by milk and ghee, the Neem tree does not become sweet. (The fruit and the leaves of the tree are bitter.)
110. मधु तिष्ठति जिह्वाग्रे हृदि हालाहलं विषम् ।
मुख में राम बगल में छुरी ।
Sweetness on his tongue, but his heart is filled with poison. (Good on the outside and wicked within.)
111. मन एव मनुष्याणां कारणं बन्धमोक्षयोः ।
मनुष्यों के बन्धन और मोक्ष का कारण मन ही है ।
The mind alone is the reason for man's bondage or liberation.
112. मनसि च परितुष्टे कोऽर्थवान् को दरिद्रः ?
मन के सन्तुष्ट होने पर क्या धनी और क्या निर्धन ?
When the mind is content, who is rich and who poor?

113. मनुष्याः स्वलनशीलाः ।
मनुष्य से भूल हो ही जाती है ।
Men make mistakes.
114. मनोराज्यविजृम्भणकरणम् ।
Building castles in the air.
115. मन्दोऽप्यविरतोद्योगः सदा विजयभाग्भवेत् अथवा शनैः पन्थाः शनैः कन्था शनैः
पर्वतलङ्घनम् ।
Slow and steady wins the race.
116. मन्ये दुर्जनचित्तवृत्तिहरणे धाताऽपि भग्नोद्यमः ।
दुर्जन की चित्तवृत्ति बदलने में स्वयं ब्रह्मा भी समर्थ नहीं है ।
Even Brahma cannot convert an evil person's mind.
117. महाजनो येन गतः स पन्थाः ।
Do what the great men do.
118. मातर्लक्ष्मि तव प्रसादवशतो दोषा अपि स्युर्गुणाः ।
हे मा लक्ष्मि ! तम्हारी कृपा से दोष भी गुण हो जाते हैं ।
Mother Lakshmi, With Your favour, even faults become merits!
119. मितं च सारं च वचो हि वाग्मिता ।
कम बोलना और सारयुक्त बोलना – यही बोलने की श्रेष्ठ कला है ।
Expertise in speaking constitutes speaking little and speaking that
which has significance.
120. मृगाः मृगैः सङ्गमनुव्रजन्ति ।
Birds of the same feather flock together.

121. यत्र चोरा न विद्यन्ते तत्र किं स्यान्निरीक्षकैः ।
Where there is peace at home, there is no need of a judge.
(Where there are no thieves there is no need of policemen.)
122. यथाकालं व्यवहर ।
Adapt your conduct to circumstances.
123. यथा वृक्षस्तथा फलम् ।
As the tree, so the fruit.
124. यद्वात्रा त्रा निजभालपट्टलिखितं तन्मार्जितुं कः क्षमः ।
विधिकर लिखा को मेटन हारा ।
Who has the capacity to erase what Lord Brahma has written upon his forehead?
125. यद्यपि शुद्धं लोकविरुद्धं नाकरणीयं नाचरणीयम् ।
यद्यपि कोई कार्य ठीक है, किन्तु सारा समाज उसके विरोध में है तो उसे नहीं करना चाहिये ।
Though the action may be pure, if it does not have the permission of the people, it must not be done and must not be followed.
126. यस्तु क्रियावान् पुरुषः स एव ।
वही मनुष्य है, जो क्रियावान् हो ।
He alone is a man who works.
127. याचको याचकं दृष्ट्वा श्वानवद् गुर्गुरायते ।
Two of the traders seldom agree.
(A beggar, when he sees another one, growls like a dog.)
128. यादृशास्तन्तवः कामं तादृशो जायते पटः ।

जैसा सूत वैसा वस्त्र ।

As the thread, so the cloth.

129. यवानो विस्मरणशीलाः ।

The youth is apt to forget.

130. ये गर्जन्ति मुहुर्मुहुर्जलधरा वर्षन्ति नैतादृशाः ।

Barking dogs seldom bite.

(Thundering clouds do not shower.)

131. यो अत्युन्नतः प्रपतति किमत्र चित्रम् ?

जो अधिक ऊँचाई पर चढ़ता है वह गिरता ही है, इसमें आश्चर्य की क्या बात है ?

He who climbs extremely high, falls. What is surprising about this?

132. यो यद्वपति बीजं लभते सोऽपि तत्फलम् ।

As you sow, so shall you reap.

133. लोके गुरुत्वं विपरीततां वा स्वचेष्टतान्येव नरं नयन्ति ।

Man is the architect of his own fortune.

134. लोभो मूलमनर्थकम् ।

लोभ ही सब बुराइयों की जड़ है ।

Greed is the source of destruction.

135. वचस्तत्र प्रयोक्तव्यं यत्रोक्तं लभते फलम् ।

बोलना वहीं अच्छा है जहाँ उसका कुछ फल मिले ।

It is best to speak only where the intended fruit will be achieved.

136. वरमद्य कपोते न श्वो मयूरः अथवा वरं तत्कालोपनता तित्तरी न पुनर्दिवसांतरिता मयूरी ।

A bird in the hand is worth two in the bush.

137. वाचः कर्मातिरिच्यते ।
बोलने से कहीं अच्छा काम करके दिखाना है ।
Actions speak louder than words.
138. विनापुरुषकारेण दैवं न सिध्यति ।
God helps those who help themselves.
139. विषकुम्भं पयोमुखम् ।
A wolf in lamb's clothing.
140. विषमपि क्वचिद् भवेत् अमृतं वा विषमीश्वरेच्छया ।
ईश्वर की इच्छा से कभी अमृत विष तथा विष भी अमृत बन जाता है ।
The Lord decides if it should be nectar or poison.
141. विषस्य विषमौषधम् ।
विष की दवा विष ही है ।
Poison is the remedy for poison.
142. शरीरं वा पातयामि कार्यं वा साधयामि ।
करो या मरो
Do or die.
143. शिरसि फणी दूरे तत्प्रतिकारः ।
सर्प है सर पर लेकिन इलाज है दूर ।
The difficulty has arisen, but its solution is far off.
144. स तु भवति दरिद्रो यस्य तृष्णा विशाला ।
अधिक धन के प्रति आसक्ति ही दरिद्रता का सूचक है ।
He who is thirsty for more, is poor.

145. सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् सत्यमप्रियम् ।
सत्य बोलो, प्रिय बोलो किन्तु यदि सत्य अप्रिय हो तो उसे मत बोलो ।
Speak truth which is pleasant. Do not speak truth which is unpleasant.
146. सन्तोष एव पुरुषस्य परं निधानम् ।
सन्तोष ही मनुष्य का उत्तम धन है ।
Contentment alone is a man's greatest treasure.
147. सम्पूर्णकुम्भो न करोति शब्दम् ।
पूरा भरा हुआ घड़ा कभी भी शब्द नहीं करता । अर्थात् अधिक पढ़े-लिखे घमण्ड नहीं करते ।
A full pot does not make sound. (The wise do not declare it.)
148. सर्वनाशे समुत्पन्ने अर्धं त्यजति पण्डितः ।
Something is better than nothing.
When complete ruin is inevitable, the wise give up their endeavors half way.
149. सर्वमर्थेन सिध्यति ।
पैसे से ही सब कुछ सिद्ध होता है ।
Wealth makes all possible.
150. सर्वे गुणाः काञ्चनमाश्रयन्ति ।
सभी गुण धन में ही पाये जाते हैं ।
All qualities take their refuge in gold. (Wealth can make anything possible.)
151. सर्वं परवशं दुःखं सर्वात्मवशं सुखम् ।
परावलम्बन से दुःख और स्वावलम्बन से सुख मिलता है ।

That in the control of others causes pain. That which is in one's own control gives happiness.

152. सर्वः कान्तम् आत्मानं पश्यति ।
सभी लोग अपने को बुद्धिमान् ही समझते हैं ।
Each one loves himself the most.
153. सर्वः सर्वं न जानाति ।
सभी को सब कुछ नहीं आता ।
Nobody knows everything.
154. ससर्पे च गृहे वासो मृत्युरेव न संशयः ।
यदि सर्प घर में निवास करता है तो निश्चय ही मृत्यु समझना चाहिए ।
If one were to dwell in one's house with a snake, death is certain.
155. स सहृत् व्यसने यः स्यात् ।
A friend in need is a friend indeed.
156. सुखमुपदिश्यते परस्य ।
It is easy to advise or read lectures to others.
157. स्वदेशजातस्य नरस्य नूनं गुणाधिकस्यापि भवेदवज्ञा ।
अपने देश में किसी भी गुणी का मान नहीं होता ।
The meritorious ones are truly not recognized in their own country.
158. हा हन्त सम्प्रति गतानि दिनानि तानि ।
Alas! Those wonderful days are gone!
159. हितं मनोहारि च दुर्लभं वचः ।
सत्य कडवा होता है ।

It is difficult to find words that are both pleasant and beneficial.

160. हृदाः प्रसन्ना इव गूढनक्राः ।

वैसे तो तालाब तो बहुत सुन्दर होता है, किन्तु उसी में भयानक मगर छिपे रहते हैं ।

The exterior is pleasant but crocodiles lurk within.
