

How far the maxims of Classical Sanskrit influenced the social assumptions

Ven.Gangodawila Chandima

Temporary Tutor

Department of Languages and Cultural Studies

University of Sri Jayewardenepura

Sri Lanka

Chandima1984@gmail.com

01 Introduction

Maxim signifies a didactic which pertains to any dogma or philosophy in the world. In Sanskrit, maxim is recognized under the term of Nyàya. It is basically seen by the general public as a more logical proposition. Nyàya emasculates a host of classical Sanskrit ideologies in a greater detail. By the midst of Sanskrit development, most of texts in Classical Sanskrit seem to have consisted of maxims in variegated circumstances. The genesis of this evolution was the influence of Rig-Veda and related Vedic books and post Vedic scriptures relying on orthodoxies and paradoxes. Lament of Gambler,¹ Yama-Yamā conversation² and etc are primordial events where early form of maxims were strongly used. In this era, maxims do not show particular statements, but lengthy verses as in the Vedas. Some notable ideas of maxims can be grasped through the texts of all the Vedas as in the following

a) Mitrasya AhaÜ cakhüusha sarvànì bhâtani samâkshe.³

(May all things regard me as a friend. May I too think of them as friends. May we all view one another with the eye of a friend)

b) Samâsatyoktih paripàtu vi=vatà dyàvaca⁴

(Whether in heaven or on earth, let truth be my guardian-angel)

c) Anyonyabhirhayata vatsaÜ jàtamivàhayà⁵

(Love one another with that intensity with which a cow loves its calf)

d) Brahmacyena tapasà devà mçtyumupàghnata⁶

(By force of celibacy have the wise men triumphed over death)

e) MoghamannaÜ vido a pracetah satyaÜ bravâmi vadhaitsa tasya⁷

(The wealth of a miser is good for nothing. Verily I say unto you that it will be the cause of his ruin)

f) Paõâ yàdinnàghamànàya tabyàndràdhiyâmsamanupasyeta pañhàÜ ohi vartaÜte ruyya va cakrànyamanyamupatishñhataÜ ràyah⁸

(Let rich men feed the beggars. Wealth follows the course of the wheels of a running car. It comes now to one and then to another)

Moving onto the post Vedic literature, we identify Vedântasàra and Upanishad related works which admire providence based list of advisory statements. Some examples of such expressions are mentioned below for a better understanding.

a) asato m̄ sad gamaya, tamaso m̄ jyotir gamaya, mṛtyor m̄amṛtaṃ gamayeti |

sa yad āhāsato m̄ sad gamayeti | mṛtyur vā asat sad amṛtaṃ mṛtyor m̄amṛtaṃ

gamayāmṛtaṃ m̄ kurv ity evaitad āha | tamaso m̄ jyotir gamayeti |⁹

(From the unreal lead me to the real!
From darkness lead me to light!
From death lead me to immortality)

b) vam eva khalu somya viddhīti ha uvāca |

jīvāpetam vāva kiledam mriyate na jīvo mriyata iti |

sa ya eṣo 'ṇimaitad ātmyam idam sarvam |

tat satyam |

sa ātmā |

tat tvam asi śvetaketu iti |

bhūya eva mā bhagavān vijñāpayatv iti |

tathā somyeti hovāca | | ¹⁰

(Truly, indeed, when the living soul leaves it,
this body dies; the living soul does not die.
That which is the subtle essence
this whole world has for its soul.
That is reality (truth). That is the soul.
That you are, Svetaketu)

Another significant masterpiece of the genesis of maxims is Manusmṛti which lays emphasis on various walks of life from birth to death using constituents of living patterns.

a) adbhir gātrāṇi śudhyanti manaḥ satyena śudhyati

vidyā.tapobhyām bhūtātmā buddhir jñānena śudhyati ¹¹

(Water washes off bodily impurities. Mind is exalted by truthfulness. The human soul is elevated by knowledge and performance of genuine penance and intellect is refined by noble ideas)

b) sarvaṃ paravaśam duḥkham sarvam ātmavaśam sukham ¹²

(Dependence or slavery is miserable. Independence gives happiness.)

c) kṛtvā pāpam hi samṭapya tasmāt pāpāt pramucyate

na-evaṃ kuryām) punar iti nivṛtṭyā pūyate) tu saḥ ¹³

(Repentance followed by a strong determination, never to repeat the evil action, purifies one of Sins)

The famous Hindu codex called Bhagavadgāṭā , a part of Mahābhārata also consists of rich propensities to formalize maxims in Classical Sanskrit.

a) karmaṇy evādhikāras te mā phaleṣu kadācana

mā karmaphalāhetur bhūr mā te saṅgostv akarmaṇi ¹⁴

(Think mainly of the action. Do not neglect the same, being in doubt of its results. The fruit of action should not be the guiding principles nor should one be attached to inaction)

b) na karmaṇām anārambhān naiṣkarmyaṃ puruṣośnute

na ca samnyasanād eva siddhiṃ samadhigacchati ¹⁵

(Inactivity is not freedom. Renunciation leads not to perfection.)

c) vidyāvinayasampanne brāhmaṇe gavi hastini

śuni caiva śvapāke ca paṇḍitāḥ samadarśinaḥ ¹⁶

(Wise men consider that all are equal. They make no difference in their attachment towards any, whether learned or the lowest born. The intelligent and the ignorant, the high born or the low born are the same to them.)

Moral views of Bhartṛhari have also influenced the formation of maxims when paying attention to the structure of particular stanzas.

a) vipadi dhairyam athābhyudaye kṣamā

sadasi vākya-paṭutā yudhi vikramaḥ

yaśasi cābhirucir vyasanam śrutau

prakṛti-siddham idam hi mahātmanām ¹⁷

(These are the characteristics of the high minded. Firmness in adversity, Forbearance in prosperity, Eloquence In an assembly, Bravery in battle, Desire for true glory and Devotion to learning.)

b) kṣīreṇātmagatodakāya hi guṇā dattā purā te 'khilā

kṣīrottāpam avekṣya tena payasā svātmā kṛśānau hutaḥ

gantum pāvakam unmanas tad abhavad dṛṣtvā tu mitrāpadam

yuktam tena jalena śāmyati satām maitrī punas tv īdṛśī ¹⁸

(Milk and water are intimate friends. Milk with water was once boiled and naturally water was once separated. But, milk being now placed in a miserable plight, thought of falling in that very fire, for he sake of its friend

and gradually rose up. But, when water was once again added to it, it became pacified. Such is the friendship of good people.

02 Research Problem and Significance of Study

Even there can be seen a host of researches on didactic books, It lacks thorough studies about the identification of particular maxims. One of the shortages on the field is to find the most suitable arena of Nyàya in Sanskrit as the traditional view about this is mostly confined to Logics. The other exploration is to bring a discussion about the then society and their exposure to those maxims. Another question appears in the presence of logical context of these maxims. For example, Ghatapradāpa Nyàya. Here lamp is located inside the bowl. Logical format of this, is the ideation of this kind of maxim and how it occupies as a tangible expression, culminating the incident. It is also special to investigate the significance of these maxims in the upliftment of morality in the world and how these maxims helped building the societal activities both being religious and proverbial. Scholarly discussions of Sanskrit Nyàya also take an interesting caption to be researched on as there can be seen a host of sophisticated views about this genre.

03 Research objectives

The prime objective of this research is to study the assumptions that were aroused through the maxims of Classical Sanskrit. Secondary objectives

- To review all kinds of Sanskrit maxims
- To examine variegated walks of maxims of Classical Sanskrit

04 Literature Review

4.1 Various Maxims in Classical Sanskrit and their form of being Social Assumptions

Maxims on Blind Community

i) Andhakavartakāyanyāyah¹⁹

The maxim of the blind man and quail. Implied notion is about fortuitous events or something contingent. But, Srisrutasagara, one of the commentators says in his Ya-astilaka, that this blind man receives the bird rightly to his hands.

(Tarkavyākaranachchandola-ū-kārasiddhāntasāhityādi-āstrānīpu-āmath-prākṛtavya-kara-ādyaneka-āstraraçanā-cukshuh)²⁰

ii) Andhagajanyāyah²¹

The maxim of the blind men and the elephant. Once, a group of blind men desired to form a portrait of an elephant. At last, they held various views giving separate pictures of the genitals of the elephant. Even their imagination about the shape of the elephant is quite complete; they gave the form of the various body parts of this animal. There is also a similar story in Udānapāli with this incident related to a community of blind men, engaging in the same action.²²

iii) Andhagolāngālyanyāyah²³

The maxim of the blind man and the cow's tail. The story about this maxim is about an evil disposed fellow and a blind man who lost his way. This blind man is more cheated by the said fellow, showing a fake sympathy. So the rough sense of this maxim shows that taking an advice from an evil one is disastrous.

iv) Andhaparaüparànyàyah²⁴

The maxim of a continuous series of blind men. Even the blind men thought that they would go, but remained at the same place. So a journey with a series of blind men will never make a betterment.

v) Andhadarpaõanyàyah²⁵

The maxim of a looking glass for a blind man. By the mere appearance of the maxim, we are impressive that the blind cannot see through a mirror. So the ultimate idea is the impossibility of any activity when it is directed to the irrelevant one.

vi) Andhasyevàndhalagnasya vinipatah pade pade²⁶

The maxim states one who leans on a blind man will fall with him at every step. So the association of a mean one will also put others into the same pit.

vii) Pangvandhanyàyah²⁷

The maxim of the lame man and the blind man. General idea of this is to show the mutual dependence for mutual advantage.

Maxims on Enemies

i) Pradhànamallanibarhaõanyàyah²⁸

The maxim on the destruction of the chief antagonist is used to convey when the most formidable enemy has been defeated, the less dangerous are already overcome.

- ii) Svàngulijvālayà paraü didhakshuh sa paraü dahedvā na vā svàngulidā hamanubhavati ²⁹

The maxim about a man, who tries to burn his enemy by setting fire to his own fingers, may or may not burn the enemy. But, certainly burns his own fingers.

Maxims on Various tools

- i) Kanīhacāmākaranyāyah ³⁰

The maxim on the golden ornament of the neck. This indicates the unawareness of the bearer about his ornament until the other points out the place of the ornament.

- ii) Kāüsyabhojinyāyah ³¹

The maxim of a man who eats from a brazen vessel. This renders an idea that of someone's doing something which he is not up to do, in order that he may not hinder another who is necessitated to do it.

- iii) Tailapàtradharanyāyah ³²

The maxim of a man, bringing a vessel full of oil that is to be put to death if he spills a drop of it. A careless activity is implied from this maxim.

- iv) Puütlagudanyāyah ³³

The maxim on the stout cudgel which marshals the view of fulfilling the activities by one work. The ability to work out two things by single attempt is admired.

v) Dehalādāpanyāyah ³⁴

The maxim on the lamp of threshold says being a common tool or assistance to everyone .

vi) Asidhàràmadhulehananyāyah ³⁵

The maxim on the licking honey from the edge of a sword. This illustrates the view of a dangerous task that has to be seen.

Maxims on flora

i) Arke cenmadhu vindeta kimarthaü parvataü vrajet ³⁶

The maxim says if one can find honey from Arka tree then why go to mountain for it. So the implied meaning is when a particular task can be simply done, no need to find it in a difficult way.

ii) A=okàvanikanyāyah ³⁷

The maxim on the grove of Ashoka trees. Herein, preference to a special thing is appreciated. There is a general view that Ravana, a king of Sri Lanka took away Sita and concealed her in an Ashoka forest. So Ravana had a particular interest about this forest.

iii) Ekavrntagataphaladvayanyāyah ³⁸

The maxim on the fruits attached to one stalk. It shows the coalescence or two meanings under one word.

iv) Kadambakorakanyāyah ³⁹

The maxim on the buds of the Kadamba tree which depict the bursting simultaneously.

v) Bijàükuranyàyah ⁴⁰

The maxim on an eternal series of seed and shoot. This shows the mutual linkage between each other as the seed produces the shoot, so the latter, in turn reproduces the former.

vi) Vipulakadalāphalalipsyà jihvāchedanaü ⁴¹

The maxim on the cutting off the tongue while trying to get a fine plantain. This is in referring to a personal grudge to god Vishnu.

vii) Viüavçkùanyàyah ⁴²

The maxim on the poisonous tree which testifies the bad qualities of villains or hypocrites. In one of Sanskrit øataka kāvya, we encounter a nice stanza relating to Viüavçkùā in the following way.

"Saüsāra viüa vçkùasya

Dvayamevā üçto phale

Subhāsita rasāsvādas

Sajjanais saha sangamah" ⁴³

viii) Vçkùaprakaüpananyàyah ⁴⁴

The maxim on the shaking of a tree for saturating all the wishes of onlookers as the climber wants to shake one branch of the tree. On the other hand, onlookers want to shake the all other branches. No one can please all the people in this society.

ix) Dagdhabājanyāyah⁴⁵

The maxim is on the burnt seed which evinces the ever ceased to be an operative cause.

Maxims on fauna

i) Ajākṣpāḍiyanyāyah⁴⁶

The maxim on the she-goat and the sword. It gives the story that she-goat meets with an accidental death and expressing any marvelous event taking place by chance.

ii) Ahikuḍdalanyāyah⁴⁷

The maxim on the snake and its coils. This shows the inseparable affinity of individual and his soul.

iii) Uṭrakaḍthakabhakhuaḍanyāyah⁴⁸

The maxim on the camel's eating thorns. It depicts how the same happiness and unhappiness meet the people in this world.

iv) Kākatāliyanyāyah⁴⁹

The maxim on the crow and the Palmyra fruit which delineates an accidental occurrence. Generally, we are impressive about receiving things by chance is very often mentioned in Sanskrit literature. It is also noted the doom of oneself cannot be changed under any circumstance.⁵⁰

v) Kākadantaparākūanyāyah⁵¹

The maxim of the examination of a crow's teeth. It is used to convey any useless or fruitless matter.

vi) Kàkàùigolakanyàyah ⁵²

The maxim of the crow's eyeball. It is clear cut that crows have only one eye and they move it from the cavity on one side into that on the other. So the rough view is to show the double purpose.

x) Kurmàngnyàyah ⁵³

The maxim on the limbs of the tortoise which talks about for existence and non-existence focusing Upanishad philosophy. The concepts of existence and non-existence are primarily mentioned in the Rig-Veda. ⁵⁴

xi) Gobalivardanyàyah ⁵⁵

The maxim on the cattle and the bull. This expresses the proximity of specific two genres like Bràhmanava-iùñha and Bràhmanaparivràjika.

xii) Gomayapàyasâyanyàyah ⁵⁶

The maxim of cow dung as a milky preparation. The story of this is to show the absurdity of statements like arguing that cow dung is made of milk as it comes from the cow.

xiii) Maõdukaplutinyàyah ⁵⁷

The maxim is on the frog's leap. This maxim is often used by grammarians which imply the jumping from one rule to another over intervening ones.

xiv) øukanalikànyàyah ⁵⁸

The maxim of the parrot and the Nàlika tree expresses the causeless fear. Unwanted fear is extremely rejected from this.

xv) Srngràhikànyàyah ⁵⁹

The maxim on seizing oxen by their horns. Oxen are tied or caught by the people as they have oxen. This conveys the message that the inherent establishments themselves cause troubles.

xvi) Sinhàvalokananyàyah ⁶⁰

The maxim on the lion's glance. The story related to this was based on lion's attention after it killed a prey. It is specially focused on whether a rival arrives to snatch away the flesh .Sinhàvalokana mentioned in the Buddhist perspective has a dissimilar meaning with this as it emasculated Buddha's sleeping in a honorable way. ⁶¹

xvii) Khale Kapotanyàyah ⁶²

The maxim on the pigeon's alight on a threshing floor shows the repercussion of a creative effect by the amalgamation of variegated causes. This maxim implies also Unity, harmony of people or any branch of animals for the enhancement of a specific task.

xviii) Bakabandhananyàyah ⁶³

The maxim on the capture of a crane. The method of capturing a crane is first to puts butter on its head, which then melted by the sun, goes into its eyes and blinds it. Then the hunter can take hold of it very easily. This way of capturing a crane can also be applied to do the same thing for a human being in a cunning way.

xix) Vanasinhanyayah⁶⁴

The maxim on the lion in a forest. This is used to show the mutual aid which should exist between people as it is the basic quality of both humans and animals.

xx) Vyàlanakulanyayah⁶⁵

The maxim on the snakes and the mongoose. This expresses eternal anger. Kà-ikà one of the best commentaries to Panini Grammar has also noted this anger for depicting some rules for compounds.⁶⁶

xxi) Sahaiva Dashabhih PutrairbhàraÜ vahati gardabhā⁶⁷

The maxim on the mother donkey as it carries the load even possessing the works of ten sons. This shows the completion of works in the midst of heavy schedule.

xxii) Svaviüa mārçhito bhujangah àtmànameva da÷ati⁶⁸

The maxim which says that the snake stupefied by its own poison bites its own body is an example of careless actions made by.

xxiii) Ito vyàghra itastatā⁶⁹

The maxim is on one side a tiger, on the other side a precipice. An enigmatic position is conveyed herein.

xxiv) Na hi godhà sarpanadahirbhavati⁷⁰

The maxim on an iguana creeping along does not on that account become a snake. This expresses that a mere practice of any task is not much sufficient for a work.

xxv) Panjaramuktapakūinyāyah ⁷¹

The maxim on a bird let loose from its cage which is used to convey the upward flight of the soul when freed from the physical body.

xxvi) øvalādamiva pāyasaū ⁷²

The maxim on a milky preparation that has been licked by a dog. This depicts the use of something which has become impure.

Maxims on gems

i) Maōiprabhāmaōimatinīyāyah ⁷³

The maxim on the supposition that the light of a gem is itself the gem. The inherent characteristic of this is to portray the view that underlined potentiality is only the strength of something.

ii) Maōvikriyaḍṣāhantanyāyah ⁷⁴

The maxim on the sale of gems. It is delineated that a frequent seller of gems is conscious of that particular trade than a one who has never been to it.

Maxims on foods and beverages

i) Sthālipulākanyāyah ⁷⁵

The maxim on the rice in the cooking-pot. In a cooking pot, all the grains are equally moistened by the boiled water when one grain is found to be well cooked, the same may be inferred with regard to the other grains. In this way, the above maxim generally implies an idea when the whole class is conjectured from that of a part.

ii) Kūāranārananyāyah⁷⁶

The maxim on the milk and water is used to illustrate unity of two or more things. Extreme connectivity is also appreciated.

iii) Piōdamçtsçjya karaü ledi⁷⁷

The maxim on leaving the sweet morsel and licking the hand. This signifies the general view that the ignorance of right thing and way to get involved in it.

iv) Godohananyāyah⁷⁸

The maxim is on the milk pail. Milk pail is necessarily brought to a sacrifice by someone. So a compulsory activity is implied by this maxim.

v) Na hi pātaü syadgoküiraü øvadçtau ghrutam⁷⁹

The maxim which indicates even cow's milk would cease to be pure if placed in a vessel made of dogskin. So; significance of any particular object or human is not left out by any cause especially because of locations.

4.2 Sanskrit Maxims and their social appliance

In delineating the social appliance of Sanskrit maxims, it is a must to cite several examples from ample stories to testify the matter in a popular approach. So I have chosen below several Pancatantra stories to show how much the then society was conscious of these maxims and their adaptability. Later on the focal ideas of these stories have imprinted in the minds of people as assumptions.

The story of monkey and the crocodile⁸⁰

At past, a diligent monkey dwelled in a tree which had juicy, red rose apples. He was very joyous. One day, a crocodile swam up to that tree and uttered the monkey that he had travelled a long run and was in search of prey as he was very hungry. On hearing this, monkey was pleased to offer him a few rose apples. Then, the crocodile appeased its assuage eating them and asked the monkey whether he could come again for some more fruit. The bounteous monkey agreed to it without any hesitation.

Then the crocodile visited monkey's place day after day in search of these foods and two of them were so amicable. Later on the crocodile told the monkey that it has a wife and both of them live on the next bank. Monkey was too happy to hear it .He gave some extra rose apples to crocodile for giving its wife too. Crocodile's wife was so desirous of eating up Rose apples.

In this way, the friendship between monkey and crocodile family grew up well. But, in due course, crocodile's wife was jealous about this connection and it wanted to stop this. One day, it told the crocodile that the friendship of her husband with a monkey is not believable and so on. Anyway, true crocodile tried so much to convince his wife that they both have a good friendship. Then the crocodile's wife had a desire to eat up the flesh of monkey and informed her husband to call upon the monkey to their house.

But the crocodile didn't agree to this idea and told the wife the impossibility of bringing it to home. One day, crocodile's wife pretended that she would sick and be able to beCured by the doctor only if it ate the flesh of heart of monkey.

So the crocodile met with a dilemma as on one way he loves his friend monkey and on the other hand his wife. At last, it came to the decision of killing monkey for wife.

So the crocodile approached the rose apple tree and called upon the monkey to come home to see his wife. He also uttered the monkey that he could ride across the river on the crocodile's back. The monkey consented to it. As they approached the middle of the river, the crocodile tried to sink. The feared monkey asked him why he was sinking. Then the crocodile elaborated that he would have to kill the monkey to save his wife's life. The judicious monkey told the crocodile that he would keen to offer his heart to save the life of the crocodile's wife, Monkey also uttered that his heart is near the Rose apple tree and noticed the crocodile to go back to the vicinity of Rose apple tree to get it. Ignorant crocodile rushed to the said place. At this time, monkey jumped onto the tree without danger. Monkey also remembered the crocodile to tell her wife that she has got wedded to the best idiot in this world.

This narration reminds us that the people of the then society were impressive of escaping from forthcoming dangers. That is why they gave this idea through animal based stories. It is also inapposite to say that we remember the maxim "Astramastrena øàmyati"⁸¹ (A weapon is silenced by a weapon) from this story.

The flock of doves and their trap⁸²

One time, there was a flock of doves that flew in search of food led by their king. One day, they had flown a long run and were very fatigued. The dove king motivated them to fly a little further. The smallest dove accelerated the speed and found some rice dispersed beneath a banyan tree. Then all the doves landed there and tried to eat up them.

While eating rice they had to face with an unexpected trouble as a net fell over them and they were all trapped. They also saw a hunter who was coming to them with a club.

At this time all the doves fluttered the wings and tried level best to escape from the place. In this disaster, the king of the doves commanded to all the doves to fly up at once and It would make them go up.

So each dove lifted the net to their maximum effort from the places where they were. The hunter was flabbergasted at seeing this. He tried to follow them, but they were flying high over hills and valleys. They flew near a city of temple where there lived a mouse that could assist them as he was a close friend of the king of dove. On hearing a huge sound, the mouse rushed to the hole. But the king of dove gently invited it to help them.

Mouse told them that it would first gnaw the strings of the king of dove. But king told him to start it from his retinue and him at last. The mouse followed the advice of the dove king .He started cutting all the strings from retinue to king of dove. Ultimately, the gang of doves thanked the mouse and fled away.

This story emasculates us the unity of a community, reminding us the the maxim **Khale Kapotanyàyah**. Moreover, it is also to be noted that a host of narrations can be delineated for the verification of the appliance of Sanskrit maxims as assumptions.

4.3 Sanskrit maxims and their logical format

In the context of logical nature, Sanskrit maxims take a peculiar strand as in the following cruxes.

- a) Application of folk usages
- b) Zoological interpretations
- c) Botanical interpretations
- d) Lingual interpretations

4.4 Scholastic views of Sanskrit maxims

a) Dr.Thibaut has overlooked the maxim called **Andhaparaüparànyàyah**.⁸³ His explanation of this maxim is as follows. "For in past time as well as in the present, mutual interdependence of the two took place, so that the beginningless series is like an endless chain of blind men leading other blind men' So Thibaut's expression about this is quite in accord with Dr.Garbe who has given itarathàndhaparamparà (Else there would be a tradition of blind men) in his translation of Sàṅkhya Sātra.⁸⁴

b) On the Maxim bhikūpàdaprasàraōnyàyah ,Prof.Gough's has rendered a meaning in this way.⁸⁵"The Madhyamikas,excellently wise, explain as follows, namely that the doctrine of Buddha terminates in that of a total void by a slow progression like the intrusive steps of a mendicant, through the position of a momentary flux, and through the gradual negation of the illusory assurance of pleasurable sensibility, of universality, and of reality.

c) Raghunathavarman has depicted some salient factors on the maxim called ahibhukkaivartanyàyah in a great detail.⁸⁶ The word ahi is denoted by him to signify "an intoxicating plant, known in the language of the west as post. (unmàdakara auùadhivi=eüha posteti pà=chàtyabhàüàyàm)Anyway the meaning of ahi is unknown to the lexicographers; but, in Bate's Hindi dictionary, posta is said to mean the poppy plant; an infusion of the poppy formerly much used as a slow poison; whilst Fallon interprets it as "poppy head or capsule; an intoxicating drug." We must take ahi of the modern aphima, opium. The story on which is the original of the modern aphima.

d) The maxim pàdaprasàrikà is studied by Prof.Venis.⁸⁷ He says that the Benares pundits consider this as an abbreviated form of the bhikūpàdaprasàranyàyah and that it signifies "unduly extending one's claim or one's position generally." Its equivalent in Marathi is pàya pasàraōe, which, Molesworth informs us, means " to establish one's self freely and fully: to extend one's power far and wide." He gives, as an example of its use,

the Marathi Proverb "bhattàsa dilā osarā bhatta pàya pasarā" which is the equivalent of our " Give him an inch and he'll take an ell."

e) Gough's conception on the maxim of **Maõiprabhàmaõimatinyàyah** follows a slightly varied form of the Nyaya which is found in the Bauddha section of **Sarvadar-anasangraha**.⁸⁸ He depicts that, in this case, "we may yet handle the gem, because it underlies the right, while, if we were to take nacre for silver, we could not lay hold of any silver. The authentication of this view is substantiated by an important passage at the beginning of Pancadasi ix which treats of dhyana as a means of arriving at a right knowledge of Brahman. Such meditation, being directed towards Brahman with qualities, is of course erroneous , inasmuch as that Impersonality has no qualities; but it anyway focuses the underlying Nirguna Brahman, as if the mistaken notion relating the sparkle of the gem leads to the discovery of the gem itself.

f) Prof.Jacob comments about **lostaprasthàranyàya** as an expanse of clods of earth.⁸⁹ Regarding however **prasthara** as a mislection for **prasthàra** it would mean the maxim of a stone and a clod of earth, and would be synonymous with **a-malosìhanyàyah** of the dictionaries. Mr.Telang has quietly suggested the following which is significant.⁹⁰ He says **louñha** denotes a pebble and **prasthàra**, a table showing the varieties of meters etc. formed by different arrangements of the short and long syllables in prosody, music etc. The Indians use this process to explore the number of varieties of any number of given things. So the meaning of the **nyàya** can be better described by the expression the maxim of the process of permutation and combinations. It is also noted what **louñha** connects with permutations and combinations. In finding out the number of varieties of any number of given things, a pebble is used for delineating specific figures according to the Indian way with the help of **prastàra**, **khaõdameru**, **naùñhodiùña** and etc. These configurations are well exposed to people who are expert in Indian Music.

Conclusion

The survey has proved that Maxims have played a major role in the Sanskrit literature not confining to logics or any other individual genre. Identification of all kinds of maxims would be a benefit of specifying the particular circumstances where they are used. The logical nature of maxims enables making transparence of wise sayings to a greater extent. Some stories which I depicted and not, would clearly trace out that how far these maxims were imprinted in the minds of then people. Prevalence of Sanskrit maxims in various Hindu philosophies bears testimony of the ubiquity of this valuable category. Views of scholars about the Sanskrit maxims also point out terse ideologies about the caption in an analytical way.

End Notes

1 Rigveda x. 34 hymn

2 ibid x.10 hymn

3 Yajurveda 36. 18

4 Rigveda x.37.4

5 Atharvaveda iii.30.1

6 ibid ii.5.9

7 Rigveda x.117.6

8 ibid x .117.5

9 Brihad-Aranyaka Upanishad 1:3:28

10 Chàndogya Upanishad 6:11:3.

11 Manusmṛti v.109

12 ibid iv.160

13 ibid xi.231

- 14 Bhagavadgāta ii.47
- 15 ibid iii.4
- 16 ibid v.18
- 17 Nāti-ataka Verse 61
- 18 ibid verse 76
- 19 Guōaratnamahodadhi iii.195
- 20 Ya-astilaka colophone
- 21 Vārtika 4.4.566
- 22 Udānapāli vi.4
- 23 Vedāntasātra 1.1.7
- 24 Brahmasātrabhāsyā 2.2.30.37
- 25 Upamitibhāvaprapancā kathā p 836
- 26 Bhāmatā p 20
- 27 Sānkhyakārikā 21
- 28 Vedāntasātra 1.4.28
- 29 Nyāyavārtika 2.1.12
- 30 Vedāntaparibhāsha pp130-131
- 31 Jaimini's sātra 12.2.34
- 32 Bodhicaryāvatāra vii.70
- 33 Advaitabrāhmanasiddhi p 100
- 34 Saptapadārthā p 52
- 35 Sarvadar-anasangraha p 45
- 36 Vedāntasātrabhāshya 3.4.3

- 37 Nyàyasiddhàntadāpa p 11
- 38 Commentary on Kāvyaḍarḥa ii.310
- 39 Pariḥishīaparvan i.241
- 40 Brahmasātrabhāsyā 2.1.31
- 41 Sarvadarḥanasangraha p 75
- 42 Kumārasambhava ii 55
- 43 Vyāsakāra Verse 63
- 44 Mahābhāṡya vol 1 p 3
- 45 Syādvāmanjarā p 208
- 46 Gaōartnamahodadhi iii.196
- 47 Brahmasātra 3.2.27
- 48 Brahmasātrabhāsyā 2.2.1
- 49 Kāḥikāvḥṡṡti v.3.106
- 50 Hitopadeḥa (Mitrālābha) Verse 21
- 51 øankara's Bhāshya on Kaiḥā Upanishad i.25
- 52 Nāṡisāra xi.24
- 53 Sarvadarḥanasangraha p150
- 54 Rigveda x .129 hymn
- 55 Kāvyaḡradāpa vii.11
- 56 Vyāsa's Bhāshya on Yogasātra I .32
- 57 Mahābhāshya i.i.3
- 58 Gopālottarāpanāya Upanishad p 8
- 59 øāōōilyasātra p 87

- 60 Taittirāya Pratiṣākhya ii.51
- 61 www.buddhanet.net/e-learning/buddhism/disciplesos.htm
- 62 Sāhityadarpaṇa p.739
- 63 Vivaraḍaprameyasangraha p 262
- 64 Vedāntakalpataruparimāla p 100
- 65 ātmatattvaviveka p 53
- 66 Kāṅikāvṛtti II.4.9
- 67 Bhāmatā 3.4.33
- 68 ātmatattvaviveka P 67
- 69 Hemacandra's Parīṣiṅaparvan iii.166
- 70 Kāṅikāvṛtti I.I.23
- 71 Vedāntakalpataruparimāla p 443
- 72 Sarvadarśanasangraha last chapter
- 73 Nyāyamanjarā p 24
- 74 Chandogya Upanishad 1:1:10
- 75 Tantravārtaka 3.5.19
- 76 Mahābhāshya 1.2.32
- 77 Pañcapādika p 49
- 78 Øankarabhāṣya 3.3.42
- 79 Jaiminīyanyāyamālavistara 1.3.4
- 80 Pancatantra ,Book 1 (Story i)
- 81 Nāṭisāra , VIII,67
- 82 ibid, Book 2 (Story ii)

83 Jacob.C.G.A , A Handful of Popular Maxims, Delhi,1983. i part p 4

84 ibid,

85 ibid, i part p 39

86 ibid, ii part, p 9

87 ibid, p 46-47

88 ibid, p 55

89 ibid, i part p 44

References

1 Atharvaveda by Maurice Bloomfield, Strassburg: K.J. Trübner, 1899

2 âtmatattvaviveka of Udayana, edited by Pandit Jivananda Vidyasagara, Calcutta, 1873

3 Bodhicaryavatara of Santideva by P L Vaidya; Darbhanga : The Mithila Institute of Post-Graduate Studies and Research in Sanskrit Learning, 1960.

4 Bhagavadgita by Madhukar Ramrao Yardi, Bharatiya Vidya Bhavan, Pune Kendra,2002.

5 Bhamati of Vacaspatimisra, Bib.Ind, 1880.

6 Brihad-Aranyaka Upanishad by Saṃkara, Ācārya.; Madhavananda, Swami, Calcutta, 1950.

7 Brahmasātrabhāṣya by Saṅkarācārya, Varanasi : Chowkhamba Vidyabhawan, 1977.

8 Gaṃartnamahodadhi of Vardhamāna, edited by Prof.Eggeling, London, 1879-81.

9 Kāṅikāvṅtti edited by Aryendra Sharma; Khanderao Deshpande; D G Padhye;

- Hyderabad: Sanskrit Academy, Osmania Universtiy, 1969-70.
- 10 Kumàrasambhava of Kàlidàsa, edited by S.R Sehgal, Jullundur, 1959.
 - 11 Mahàbhàshya by F.Keilhorn, Poona, 1958.
 - 12 Manusmrti edited by Narayana Rama, Bombay, 1946.
 - 13 Nitisataka edited by Ravi Shankar, Mumbai, 1996.
 - 14 Nitisara of Kamandaki, Bib.Ind, 1884.
 - 15 Nyayavartika of Uddyotakara, Bib.Ind, 1907.
 - 16 Nyayasiddhsntadipa with commentary by Bimal Krishna Matilal, Ahamadabad, 1976.
 - 17 Pancapadipika , Vizianagram Sanskrit Series, 1891.
 - 18 Pancatantra edited by Prof.Buhler and Keilhorn, Bombay, 1885.
 - 19 Rigveda edited by K.F Geldner, Cambridge, 1951.
 - 20 Sahityadarpana edited by K.Ray, Calcutta, 1957.
 - 21 Samkhyakarika edited by by Isvarakrsna.; T G Mainkar; Gaudapada Acarya. Poona, 1952.
 - 22 Saptapadarthi of Sivaditya , Vizianagaram Sanskrit Series. 1893
 - 23 Sarvadar=anasangraha edited by Jivananda Vidyasagara, Calcutta, 1871.
 - 24 Taittiriyaopanisadbhashyavartika, Anandasarma Press, 1811.
 - 25 Tantravartika of Kumarila , Benares Sanskrit Series, 1903.
 - 26 Udanapali, PTS, London, 1885.
 - 27 Upamitibhavaprapanca Katha edited by Prof.Peterson and Jacobi, Bib.Ind, 1899
 - 28 Vedantasara edited by Colonel Jacob, Bombay, 1894.
 - 29 Vedantakalpataruparimala of Appaidikshita, Vizianagram Sanskrit Series, 1895
 - 30 Vivaranaprimeyasangraha, Vizianagram Sanskrit Series, 1893.
 - 31 Yajurveda edited by B R Kishore, New Delhi, 1998.

32 Yogasutra edited by Rajaram Sastri Bodas, Bombay, 1892.

