

THE HINDI MANUAL.

THE
HINDĪ MANUAL.

COMPRISING

A GRAMMAR OF THE HINDĪ LANGUAGE BOTH LITERARY
AND PROVINCIAL; A COMPLETE SYNTAX;
EXERCISES IN VARIOUS STYLES OF HINDĪ COMPOSITION;
DIALOGUES ON SEVERAL SUBJECTS; AND A
USEFUL VOCABULARY.

BY

FREDERIC PINCOTT, M.R.A.S.

EDITOR AND ANNOTATOR OF THE "S'AKUNTALĀ IN HINDĪ"; EDITOR OF
THE URDŪ "ALF LAİLĀ"; AND TRANSLATOR OF THE SANSKRIT
"HITOPADES'A."

SEVENTH EDITION.



LONDON

KEGAN PAUL, TRENCH, TRUBNER & CO. LTD.
BROADWAY HOUSE, CARTER LANE, E.C.

LONDON :
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
DURE STREET, STAMFORD STREET, S.E., AND GREAT WINDMILL STREET, W.C.

PREFACE

TO THE THIRD EDITION.

THE rapid sale of this Manual has encouraged the Publishers to have this edition thoroughly revised, and entirely reprinted, instead of merely amending the stereotyped plates. Those who compare the present with former copies will see that it has been improved and extended throughout, not by mere insertions in bulk, but by the introduction of fresh idioms and more apt illustrations, sentence by sentence, throughout the entire work. The additional matter has been introduced, for the most part, among the Classified Idiomatic Sentences, that being the portion of the book which has been held to be the most valuable, as it is also the most original. This Manual is the first book which ever made a serious attempt to teach the idiomatic constructions of an Oriental language; and the student will find this section of the book (in connection with an intelligent use of the Nominal Verbs given on pp. 53-64, and the special verbal constructions on pp. 38-39) of the greatest use to him in any attempt to express himself elegantly and fluently in Hindi. Entirely

new points have been dealt with under Verbal Compounds, Passives, Impersonals, Intensives, Nominals, the Participles, the uses of the Negative, and the methods of Reckoning introduced into the Dialogues. Selections from a remarkable translation of Goldsmith's *Deserted Village* have also been added, in order to familiarize the student with Hindî verse,—a very popular form of composition. About 50 pages of new matter have been added in this way to the book; but, in order to reduce the total bulk, about 20 pages of the mere reading Exercises have been removed.

Another change of some importance has been made. When the book was first prepared it was thought useful to include illustrations of inelegant and local forms of speech. The book being intended for general use it seemed needful to indicate to the learner some of the peculiarities he might not infrequently meet with. The present edition has been made much more uniform in character, nothing being included in it which does violence to the standard forms of Hindî. The Manual is, however, a practical work, intended for those who will have to use the language in their daily avocations; therefore such constructions as may be met with in the better class of newspapers, and in commercial operations, could not fairly be excluded. The book as it now stands will, however, it is hoped, meet any objections which were formerly urged against its composite character.

Every Hindî sentence and example in the book is taken from some work (mostly of recent date) by a native Hindû of a Hindî-speaking district: there is nothing

here of what is called European Hindî, or Missionary Hindî. The examples were, therefore, not written to exemplify the rules, but are the natural expressions of men who had no expectation of their words' being used for such a purpose. Authority (volume and page) can be adduced for every Hindî sentence here printed. This has been deemed a matter of special importance; for it is the guarantee that the Manual presents the language to the student as it really is.

Both the Nāgarî and the Roman characters are given, to adapt the book to two classes of learners.

Since the publication of the first edition of this book the Hindî language has grown apace, and cannot much longer be denied its rightful place in the public offices of the sixty millions of people who speak it. There is something anomalous in the attitude of the Indian Government towards this wide-spread vernacular. Half a century ago, when very little indeed was known of the real condition of the provinces where it is spoken, Urdû was adopted as an official language in the honest belief that it was the language of the people. The Court of Directors rightfully held that justice should not be administered in a language foreign to the mass of the people; but, although the mistake has been long since discovered, the Urdû, which is foreign both in vocabulary and in the very alphabet in which it is written, is maintained as the only medium of communication with the Government of the country, and in the administration of justice. The Hindî language is, however, rapidly forcing its way to the front, and the enormous literature now in

process of formation will render it impossible for the present extraordinary state of things to be long maintained.

In the preparation of the first edition of this book I enjoyed the invaluable assistance of Dr. Fitzedward Hall, D.C.L. Oxon., whose high scholarship and critical acumen have long been widely acknowledged. The evidences of his care and deep Oriental learning remain impressed upon the work. It has also been my good fortune to receive the friendly comments and corrections of Rājā Lachhman Singh, one of the ablest and most chaste of Hindî writers. With painstaking care that courteous gentleman read through every page, and I have gladly availed myself of the improvements which his ripe judgment led him to suggest. Amendments of Navīna Chandra Rai, famed for the elegance and learned character of his many Hindî works, have also been included in the present edition, for which my thanks are due.

FREDERIC PINCOTT.

CONTENTS.

PART I.

	Page
GRAMMAR	1
Pronunciation	3
The Article	7
The Substantive	8
The Adjective	12
The Pronoun	16
The Verb	21
The Verb <i>honâ</i>	26
Intransitive Verbs	30
Transitive Verbs	35
Passive Verbs	37
Special verbal constructions	38
Causal Verbs	40
Compound Verbs	47
Nominal Verbs	52
Particles	64
Adverbs	65
Prepositions	67
Conjunctions	70
Interjections	71
PROVINCIAL HINDI	72
Braj Bhâshâ	76

PART II.

IDIOMATIC SENTENCES CLASSIFIED.

SUBSTANTIVES :—	
The Nominative	84
The Agent	85
The Accusative	86
The Dative	89

	Page
SUBSTANTIVES—cont.	
The Genitive	93
The Ablative	103
The Locative	112
Apposition	120
The Plural	121
ADJECTIVES	128
PRONOUNS	132
VERBS :—	
The Aorist	138
The Future	143
The Imperative	146
The Indefinite Imperfect	150
The Present Imperfect	151
The Past Imperfect	153
The Contingent Imperfect	153
The Presumptive Imperfect	154
The Negative Contingent Imperfect	155
The Indefinite Perfect	155
The Present Perfect	157
The Past Perfect	158
The Contingent Perfect	159
The Presumptive Perfect	159
The Negative Contingent Perfect	160
The Progressive Present	161
The Progressive Imperfect	162
<i>Verbal Compounds—</i>	
Frequentatives and Acquisitives	163
Continuatives	163
Inceptives	166
Desideratives	167
Impersonals	168
Passives and Neuters	168
The Infinitive	173
The Noun of Agency	177
The Present Participle	181
The Perfect Participle	185
The Conjunctive Participle	193
Intensive Verbs	203
Nominal Verbs	205
ADVERBS	206
The Negative	214
PREPOSITIONS	216
CONJUNCTIONS	219
ITERATION	224
EMPHASIS	230
ELLIPSIS	233

CONTENTS.

xi

	Page
NUMERALS, &c.	244
Cardinal Numbers	244
Ordinals	246
Fractions	246
Weights, &c.	248
The Calendar, &c.	249
Points of the Compass	251
Names of Places	251
List of Colours	253

PART III.

EXERCISES	257
DIALOGUES	291
Domestic	301
Relationship	310
Eating and Drinking	312
Visiting	314
Money	315
Number and Quantity	317
Time	322
Buying and Selling	325
Travelling	327
Hunting	333

PART IV.

VOCABULARY	337
-----------------------------	-----

जे जन्मे कलि काल कराला ॥
 करतब बायस वेष मराला ॥
 चलत कुपंथ वेद मग हाडि ।
 कपट कलेवर कलि मल भाडि ॥
 बंचक भक्त कहाइ राम के ।
 किंकर कंचन कोछ काम के ॥
 तिन महं प्रथम रेख जग मोरी ।
 धुक धर्मध्वज धंधक घोरी ॥
 जो अपने अबगुण सब कहजं ।
 बाढे कथा पार नहिं लहजं
 ता तें मै अनि अलप बखाने ।
 थोरे महं जानिहहिं सयाने ॥
 समझि विविध विधि बिनती मोरी ।
 कोउ न कथा सुनि देइहिं खोरी ॥
 एते ऊ पर करिहहिं जे शंका ॥
 मो हि तं अधिकं ते जइ मतिरंका ॥

[Rāmāya]

HINDĪ MANUAL.

PART I.—GRAMMAR.

THE Hindī language makes use of the Nāgari (or Sanskrit) alphabet, which is written, like the English, from left to right. The alphabet is simple, methodical, and legible; and is admirably adapted to the needs of the Hindī language.* The vowels have two shapes,—the initial and non-initial.

	<i>a</i>	<i>ā</i>	<i>i</i>	<i>ī</i>	<i>u</i>	<i>ū</i>	<i>ri</i>	<i>rī</i>	<i>e</i>	<i>ai</i>	<i>o</i>	<i>au</i>
Initial	अ	आ	इ	ई	उ	ऊ	ऋ	ॠ	ए	ऐ	ओ	औ
Non-initial	।	ि	ी	ु	ू	ृ	ॄ	े	ै	ो	ौ	

The consonants are methodically arranged under the following classes:—

Gutturals	क <i>k</i>	ख <i>kh</i>	ग <i>g</i>	घ <i>gh</i>	ङ <i>n</i>
Palatals	च <i>ch</i>	छ <i>chh</i>	ज <i>j</i>	झ <i>jh</i>	ञ <i>n</i>
Linguals	ट <i>t</i>	ठ <i>th</i>	ड <i>d</i>	ढ <i>dh</i>	ण <i>n</i>
Dentals	त <i>t</i>	थ <i>th</i>	द <i>d</i>	ध <i>dh</i>	न <i>n</i>
Labials	प <i>p</i>	फ <i>ph</i>	ब <i>b</i>	भ <i>bh</i>	म <i>m</i>
Semivowels	य <i>y</i>	र <i>r</i>	ल <i>l</i>	व <i>v</i> or <i>w</i>	
Sibilants, &c.	श <i>ś</i>	ष <i>sh</i>	स <i>s</i>	ह <i>h</i>	

* There are written characters, which represent running-hand forms of the Nāgari. Two ordinary forms are called Kayathī and Mahājani, which necessarily require some practice before they can be read with ease.

Besides the foregoing a dot (·) is used to express the nasal twang frequently recurring; and two dots (:) represent the weak aspirate, *h*. There is also a complex character *jn* (ज्ञ), which in Hindî is pronounced like *gy* hard; in the Panjâb it is pronounced *gny*; and, in the Dakkhan, *jny*. Another complex letter is क्ष, for *ksh*.

There is no non-initial form for short *a*, because every consonant, simple or compound, is supposed to be followed by short *a*, unless some other vowel is attached to it. The method of adding the vowels to the consonants will be understood from the following example:—

ka kâ ki kî ku kû kri krî ke kai ko kau kâ kah
क का कि की कु कू क्रि क्रि के कै को कौ कं कः

When it is needful to indicate that no vowel follows the consonant a short stroke is added to it; thus क् *k*, अक् *ak*.

When two or more consonants occur without an intervening vowel, they are joined together in a simple manner so as to form one character. The letter *r*, however, undergoes change of shape when in combination. When immediately preceding another consonant, it is written as a small curve above it; thus, अर्क *arka*; when immediately following another consonant, it is written as a short straight stroke beneath it; thus, अग्र *âgrâ*. The other combinations will be readily understood from the following examples:—

क्य क्र क्ल क्क् क्व क्त क्य प्र ग्य झ ख ग्म घ्य घ्र
ky kr kl kv kkh kt khy gn gy gl gv gm ghy ghr
घ्न क्क च्च च्चक् च्य ज्य ज्र ज्व ज्ञ ज्ञ् ज्ञ् ज्ञ् ज्ञ् ज्ञ् ज्ञ् ज्ञ्
ghn nk ng chch chchk chy jy jr jv jj jjh jm nch nj
त्य त्त त्थ द्य द्ग द्द द्ध न्य न्त न्थ न्द न्न त्र त्र त्र
ty tt tth dy dg dd ddh ny nt nth nd nn ty tr tn
त्व त्क त्त त्थ त्प त्म त्स द्य द्र द्द द्ग द्द द्ध द्ध द्ध द्ध द्ध
tv tk tt tth tp tm ts dy dr dv dg dd ddh dbh dhy
ध्र ध्र न्य न्व न्म न्स न्त न्द न्ध प्र प्र प्र प्र प्र प्र प्र प्र
dhr dhv ny nv nm ns nt nd ndh py pr pv pl pp pt ps

व्य व्र ज्ञ व्र ख ल्म भ्र म्र म्य व्र ख्न म्र म्ह य
 by br bj bd bb bbh bhm bhr my mr ml mn nm mh yy
 रु रू र्ग र्ज र्त र्य र्द र्ध र्प र्व र्म र्ह ल्य ल्म ल्म ल्ह
 ru rii rg rj rt rth rd rdh rp rv rs rh ly lm ll lh
 व्य व्र श्य व्र श्व म्र श्व य श्व य श्व ए श्व
 vy vr sy sr sv sn sl sch sm shy shv shk shf shth
 श्म श्प श्य श्र श्व श्ल श्ल श्ल श्ल श्य श्य श्म श्म ह्य ह्र
 shm shp sy sr sv sl sn sk st sth sp ss hy hr
 क्क ल्क ल्क
 kv kl km kn

When more than two consonants immediately follow one another, they are combined on the same principle as that above illustrated; thus, *tsv* is त्स्व, *mbl* is म्ब्ल, and so on.

Pronunciation.

Be careful to pronounce short *a* as the *a* in the word "America." The other vowels should receive the "continental" sounds; thus, *ā* as in "father"; *i* as in "pin"; *ī* as in "police"; *u* as in "bull"; *ū* as in "rule"; *ri* as in "brink"; *rī* the same longer; *e* as "ay" in "pay"; *ai* as "y" in "my," pronounced as a diphthong, that is, like the *aī* in Sanskrit, and *aē* in Hindī; *o* as in "note"; and *au* as "ow" in "now," or more properly with the diphthongal sound of *au*. The pronunciation here given of *ai* and *au* is only approximate. The real sounds are a little complex, but easily acquired by the ear. Colloquially the vowel *ri* is pronounced like the consonant and vowel *ri* (रि), or even *ir* (इर); thus कृपा *kṛipā* "compassion," is pronounced, indifferently, *kṛipā* or *kīrpā*.

The consonants are sounded as in English, with the following exceptions:—The dentals are much more dental than in English; the teeth should be distinctly touched with the tongue in their pronunciation. The linguals are more akin to the English dentals; and, in fact, Eng-

lish words containing *t* and *d* are written with lingual letters by Hindûs. To pronounce the linguals properly the tongue must be lifted higher and further back against the roof of the mouth than is customary in English, and this gives to these letters a somewhat hollow sound. When a dot is placed under the lingual ढ and ढ (thus ढ ढ), they are pronounced like *r* and *rh* respectively. These sounds are also delivered from the roof of the mouth, and do not differ greatly from the *d* and *dh*. They are, however, distinctly different from the semi-vowel *r* (ठ), which must be trilled in Hindî, as is the case in French or Italian. The letter *ś* (श्) is sounded like "ss" in the word "session." Practically no distinction is made between the pronunciation of श् and ष, both being sounded like *sh* in English; but ष is, by some, pronounced like *kh* (see p. 6, l. 14). श् is nearer in sound to the English *sh* than it is to *s*. The Hindî *sh* is lingual, and requires the tongue to be lifted well to the roof of the mouth. The pronunciation of the four *n*'s need cause no trouble. When conjoined as compounds with other consonants, their sounds are determined by the letters which immediately follow them; thus in pronouncing the words अङ्क *ank*, आँच *ânc*, अण्ड *and*, अन्त *ant*, it is impossible to avoid giving to each *n* its proper pronunciation. Practically the dental *n* is very common; the lingual *n* occasionally occurs; the others are rare. The nasal of most frequent recurrence, and the sound which gives a peculiar tone to the whole language, is termed *anunâsik*, and is given by passing a vowel sound through the nose, just as the French pronounce such words as *bon*, "good." Examples are found in the words *kahân*, "where?" *tahân*, "there," which consist of *kahâ* and *tahâ* passed through the nose. A yet stronger nasalization is called *anuswâr*, found in such words as *âñś*, "share," *bâñh*, "arm." The distinction between *anunâsik* and *anuswâr* is, however, too refined for vulgar practice, and the two are confounded together

and written in the same manner ; thus कदां तदां अंश बांश. The letter *g* always has the *hard* sound, as in the words "begin," "begun"; this is also the case with the *gy* given as the pronunciation of ज्ञ; thus विज्ञ must be sounded *big-ya* (not *bi-jya*). (See p. 2, line 4.)

A most important peculiarity of the Nāgarī alphabet remains to be noticed, viz. the aspirated letters. These do not differ in *kind* from the non-aspirates, but only in *intensity*. In pronouncing them, the letter *h*, which is connected with each of them in the Roman character, must not be, in the least, separated from the letters themselves, but must be understood simply as a symbol indicating intensity in sounding the letters. Thus ख *kh* differs from क *k* only in intensity, and some practice is required before the habit of properly uttering these consonants can be acquired by English people. Thus काना *kānā*, "one-eyed"; खाना *khānā*, "to eat," and कहाना *kahānā*, "to cause to speak," are as distinctly different from each other in sound as they are in sense.

In Hindī every letter should be fully and clearly pronounced, no letter being clipped short, as is sometimes done in English. When a letter is doubled, it must be fully sounded twice; as *pattan*, "a city" (*pron.* pat-tan). Final short *a* is not pronounced, except in poetry; thus the word गुण, which is theoretically *guṇa*, is pronounced *gun*, and so in all other cases. In the same way short *a* at the end of the base of a word is not pronounced even after the addition of terminations; thus कर *kar*, "dō," करता *kartā* (not *karatā*), "doing." Words of two syllables containing short *a* in the second syllable, reject that letter when any termination beginning with a vowel is added; thus निकल *nikal*, "issue," निकला *niklā*, "issued." When a word ends in a compound it is a common custom, colloquially, to insert short *a* before the final; thus, मूर्ख *mūrakh*, "a fool"; विप्र *bipar*, "a priest"; शास्त्र *śāstar*, "literature"; समुद्र *samudar*, or even *samun-*

dar, "the ocean." Educated Hindûs consider *mārka*, *vipra*, *sâstra*, *samudra* to be the correct way of pronouncing such words. Short *a* is pronounced after a final *y*; thus प्रिय *priya*, "beloved"; तिय *tiya*, "a woman"; also in a few monosyllables, as न *na*, "not"; छ *chha*, "six." These peculiarities of short *a* will give but little trouble, as they follow natural laws easy of recognition.

y is often pronounced like *j*, as युग *yug*, pronounced *jug*, "a yoke"; योग्य *yogyā*, pronounced *jog*, "suitable"; सूर्य *sūrya*, pronounced *sūraj*, "the sun." This peculiarity applies more to the Eastern than to the Western area of Hindî.

sh is very often pronounced exactly like *kh*; thus दोष *dosh* is either *dosh* or *dokh*; भाषा *bhāshā* is *bhāshā* or *bhākhā*.

ph is sometimes vulgarly pronounced as *f*.

As an exercise in pronunciation learn to carefully distinguish the sounds of the following words:—

कीड़ा *kīrā*, a worm.
 खीरा *khīrā*, a cucumber.
 काटना *kātnā*, to cut.
 कानना *kātnā*, to spin.
 कड़ा *karā*, hard.
 खड़ा *khārā*, erect.
 खरा *khārā*, pure.
 खरी *kharrā*, a curry-comb.
 कटा *katā*, cut.
 कड़ा *kaṭṭā*, robust.
 खड़ा *khāṭṭā*, sour.

गाओ *gā,o*, a cow.*
 घाओ *ghā,o*, a wound.
 गड़ा *garā*, buried.
 घड़ा *gharā*, a water-pot.
 गढ़ा *garhā*, a ditch.
 घोड़ा *ghorā*, a horse.
 गोरा *gorā*, a white man.
 गाड़ी *gārī*, a carriage.
 गारी *gārī*, abuse.†
 जाड़ा *jārā*, cold.
 झाड़ा *jhārā*, cleared.

* *Gā,o* is a Persian form. The approved Hindî forms are *gā* or *gā,e*.

† This is Eastern Hindî. The Western form is *gālī*.

दाल *dāl*, pulse.
 डाल *ḍāl*, throw.
 ढाल *ḍhāl*, a declivity.
 दो *do*, give.
 धो *dho*, wash.
 बकरी *bakrī*, a goat.
 बखरी *bakhrī*, a house.
 पड़ना *paṛnā*, to fall.
 पढ़ना *paṛhnā*, to read.
 बात *bāt*, a word.
 बाट *bāt*, a road.

भात *bhāt*, boiled rice.
 भाट *bhāt*, a bard.
 मोटी *moṭī*, fat.
 मोती *moṭī*, a pearl.
 रोटी *roṭī*, bread.
 रोती *roṭī*, crying.
 सात *sāt*, seven.
 साथ *sāth*, with.
 साठ *sāth*, sixty.

The Exercises given further on will serve as examples of transliteration, and for practice in pronunciation.

With respect to accent it may be remarked that there is no general rule for accentuating any particular syllable; practice in speaking will rectify any improprieties. In the case of verbs the accent always falls on the root-syllable of simple verbs, and on the inserted *ā* of derivatives. Thus, *sun'nā*, "to hear," *sun'ānā*, "to cause to hear." By this accent the Indefinite Perfect of the one is distinguished from the 2nd pers. sing. Imperative of the other; thus, *sun'ā*, "heard," but *sunā'*, "do thou cause to be heard" (*i.e.* rehearse).

THE ARTICLE.

There is nothing in Hindī corresponding to the English "a" and "the." Unity and indefiniteness are expressed by the use of *ek*, "one," or *koī*, "some one"; as, *ek mānus* or *koī mānus*, "a certain man." Such words are much less frequently used than *a* or *an* in English. Definiteness is expressed by the demonstratives *yah*, "this," *voah*, "that," or, in certain cases, by the addition of *to* to the noun.

THE SUBSTANTIVE.

There are but two genders in Hindî, the masculine and feminine; and there is no rule by which words of the one class can be readily distinguished from words of the other. The gender of some substantives is necessarily decided by the sense; as *mânus*, "a man," *strî*, "a woman." These are the only words about which there is much certainty; the gender of the rest must be acquired by practice. This uncertainty affects all languages which, like the French, have but two genders. Some Hindî words are both masculine and feminine; some have recently changed their genders; and some (*e.g. or*, "side") change their gender with change of number.

The chief rules for distinguishing the genders of Hindî nouns may be stated as follows:—

1. Words denoting the male kind are *masculine*, and those denoting females are *feminine*.
2. Nearly all nouns ending in short *-a*, or a consonant (except a few Arabic words in *-t*, and Persian words in *-s*), are *masculine*.
3. Native Hindî words ending in long *-â* are *masculine*.
4. But Sanskrit abstract nouns in *-tâ*, and those formed by the affix *-â* (technically called *âp*), are *feminine*.
5. All words ending in short *-i* are Sanskrit, and, for the most part, retain the gender they have in that language; but Sanskrit neuters in *-i* become *feminine* in Hindî.
6. Nouns formed by the Sanskrit affix *-ti* are *feminine*.
7. Native Hindî and foreign words ending in long *-î*, also those formed with the Sanskrit affix *-î* (technically *îp*), are *feminine*.
8. Those formed with the Sanskrit affix *-î* (technically *în*), are *masculine*.
9. Words ending in short *-u* are Sanskrit, and retain the gender of that language, but Sanskrit neuters in *-u* become *masculine* in Hindî.

10. Nouns ending in long *-ū* are *masculine*.

11. Nouns ending in long *-ā* derived from the Sanskrit termination *-rī*, follow the natural law of gender, *i.e.* those denoting males are *masculine*, and those denoting females are *feminine*.

12. Such words as end in *-e*, *-ai*, *-o*, and *-au*, are few in number, and are, for the most part, *masculine*.

Declension.

The following is the general scheme for declining Hindī nouns :—

	Singular.	Plural.
N.	घर <i>ghar</i> , a house.	घर <i>ghar</i> , houses.
Ag.	घर ने* <i>ghar ne</i> , by a house.	घरों ने <i>gharōñ ne</i> , by houses.
A.	घर or घर को <i>ghar</i> or <i>ghar ko</i> , a house.	घर or घरों को <i>ghar</i> or <i>gharōñ ko</i> , houses.
D.	घर को <i>ghar ko</i> , to a house.	घरों को <i>gharōñ ko</i> , to houses.
G.	घर का <i>ghar kâ</i> , of a house.	घरों का <i>gharōñ kâ</i> , of a house.
Ab.	घर से <i>ghar se</i> , from a house.	घरों से <i>gharōñ se</i> , from houses.
Loc.	घर में <i>ghar meñ</i> , in a house.	घरों में <i>gharōñ meñ</i> , in houses.
V.	हे घर <i>he ghar</i> , O house!	हे घरों <i>he gharo</i> , O houses!

* Indians will not allow this as a separate case. They insist that it is only a form of the Nominative appropriate to past tenses of Active verbs.

In the Accusative and Dative, *tu,îñ* is sometimes substituted for *ko*; *ko* is frequently both pronounced and written *kuñ*, and *kūñ*, and around Dehli the particle *ne* is sometimes used instead thereof*; in the Ablative, *soñ* or *teñ* may take the place of *se*; the Genitive *kā* is, dialectally, replaced by *ko*, *kau*, *kar*, or *kerā*; and the Locative *meñ* is also replaced by *moñ*, *māñ*, *māhiñ*, *māñjh*, &c. The Locative, also, takes other postpositions in different senses, as *par*, "at, upon," and *tak*, *loñ* or *lauñ*, "up to"; as *us chūr-pā,î par so rahā*, "he slept on that bed-stead"; *maiñ ghar tak chalā gayā*, "I went up to the house." The Vocative is like the inflected form of nouns, but drops the final nasal in the plural. A few nouns deviate slightly; thus, *beṭā*, "a son," *he beṭā*, "O son!" (sometimes, also, *he beṭe*), *bhā,î*, "a brother," *he bhā,iyā*, "O brother!" *mā,î*, "a mother," *he mā,yā*, "O mother!"

The foregoing scheme of declension is applicable to all nouns in the language, with the following modifications: Nouns ending in *î* or *û* (long) shorten these vowels before the plural affix *-oñ*; those ending in *î* insert *y* also for euphony's sake. Thus, *māl,î*, masc. "a gardener," *māli-yoñ kâ*, "of gardeners"; *poth,î*, fem. "a book," *pothiyoi kâ*, "of books." Feminines ending in consonants, diphthongs, and *â* (long), form the nominative plural† by the addition of *-eñ*; and those ending in *î*, add *-āñ*. Thus, *rāt*, fem. "a night," *rāteñ*, "nights"; *poth,î*, fem. "a book," *pothiyāñ*, "books." Some nouns in short *î* optionally drop that vowel in the plural; thus, *sampatti*, "success," *sampattiyoi kâ* or *sampattoñ kâ*, "of successes."

The most important deviation from the scheme, however, occurs in the case of nouns masculine (not purely Sanskrit) ending in long *â*. These admit of true inflexion by changing that termination to *-e* in the oblique

* This may arise from contiguity to the Panjāb; the regular Accusative termination in Panjābî being *nuñ*.

† What is said of the nominative, singular or plural, applies also to that form of the accusative which does not take the affix *ko*.

singular and nominative plural, and by dropping it altogether in the oblique plural. Thus:—

	Singular.	Plural.
N.	घोड़ा <i>ghorá</i> , a horse.	घोड़े <i>ghore</i> , horses.
Ag.	घोड़े ने <i>ghore ne</i> , by a horse.	घोड़ों ने <i>ghoron ne</i> , by horses.
A.	घोड़ा or घोड़े को <i>ghorá</i> or <i>ghore ko</i> , a horse.	घोड़े or घोड़ों को <i>ghore</i> or <i>ghoron ko</i> , horses.
D.	घोड़े को <i>ghore ko</i> , to a horse.	घोड़ों को <i>ghoron ko</i> , to horses.
G.	घोड़े का <i>ghore ká</i> , of a horse.	घोड़ों का <i>ghoron ká</i> , of horses.
Ab.	घोड़े से <i>ghore se</i> , from a horse.	घोड़ों से <i>ghoron se</i> , from horses.
Loc.	घोड़े में <i>ghore men</i> , on a horse.	घोड़ों में <i>ghoron men</i> , on horses.
V.	हे घोड़े <i>he ghore</i> , O horse!	हे घोड़ों <i>he ghoro</i> , O horses!

Pure Sanskrit words, such as *rájá*, "a king," *dátá*, "a giver," &c. retain the long *á* throughout; thus, *rájá ká*, "of a king," *rájáon ká*, "of kings."

Exceptional peculiarities of inflection are such as the following:—

Nom. Sing.	Nom. Plural.
धुआँ <i>dhū,áñ</i> , m. smoke.	धुरं <i>dhū,èñ</i> .
भौ <i>bhauñ</i> , f. eyebrow.	भौविं <i>bhauven</i> .*
गार <i>gá,e</i> , f. cow.	गारं <i>gá,èñ</i> .
सोह <i>soñh</i> , f. oath.	सोहं or सोहें <i>so,èñ</i> or <i>soñheñ</i>
रोम <i>rom</i> , f. downy hair.†	रोहं <i>ro,èñ</i> .

* The Nom. pl. may also be *bhauen*, *bhoñèñ*, or *bhoñheñ*.

† There are other Singular forms of some of the words here given, to wit, *gáo*, *soñ*, and *ron* or *rúñ* respectively. The plurals are none the less irregular.

The following reject the final *o* on adding the plural affix :

Nom. Sing.	Genitive Plural.
गाँची <i>gā'cī</i> , f. a cow.	गाँची का of cows.
रोम <i>rom</i> , f. downy hairs.	रोम का of hairs.
गाँव <i>gā'v</i> , m. village.	गाँव का of villages.
नाँव <i>nā'v</i> , m. name.	नाँव का of names.
पाँव <i>pā'v</i> , m. foot.	पाँव का of feet.
दाँव <i>dā'v</i> , m. snare.	दाँव का of snares.

Feminine diminutives in *-iyâ* form the nominative plural by the addition of the nasal only ; thus डिबिया *dibiyâ*, "a smali box," डिबियाँ *dibiyâñ*, "small boxes," गुरियाँ *guriyâñ*, "a doll," गुरियाँ *guriyâñ*, "dolls." Feminines in *-î*, at times, are made to form the nominative plural in four ways, at the option of the speaker ; e.g. लकड़ी *lakrî*, "a stick," pl. *lakrî*, *lakrîñ*, *lakriyēñ*, or *lakriyâñ*, "sticks." Of these *lakriyâñ* is generally considered the most correct. In the Panjâb, and even as far as Dehlî, the best nom. pl. form of *lakrî* is held to be *lakriyēñ* ; and so of other feminines in *-î*.

Besides the inflexional method of forming the plural in *-oñ*, the same idea is frequently expressed by the addition of such words as *log*, "people," *gan*, "troop," *jâti*, "species," *jan*, "genus" ; thus, *râjâlog*, "kings," *kukkurgan*, "dogs," *strîjâti*, "women," *gurujan*, "teachers," *purushgan kâ*, "of men," *strîgan kâ*, "of women."

ADJECTIVES.

Adjectives are generally uninflected, and are simply placed before the substantives they qualify, as in English. Those ending in long *â* are generally inflected ; changing the final *â* to *e* before all the cases masculine, except the nominative singular ; and changing the *â* to *î* before all feminine substantives, singular or plural. Thus, *barâ*

ghorâ, "a large horse," *bare ghore par*, "on a large horse," *bare ghore*, "large horses," *barî ghorî*, "a large mare," *barî ghorîyon par*, "on large mares."

As the *Genitive Case* of nouns fulfils the functions of an adjective, it is treated as an adjective in Hindî, and the affix *kâ* is inflected in precise accordance with the foregoing rule. Thus, *ghore kâ khur*, "the horse's hoof," *ghore ke khur se*, "from the horse's hoof," *ghore ke khur*, "the horses' hoofs," *ghore kî kâthî*, "the horse's saddle," *ghore kî kâthiyân*, "the horse's saddles." Thus it is seen that *kâ* is made to agree in gender with the substantive with which the genitive noun is constructed, and not with the genitive noun itself.

A few adjectives may be formed by adding *bhar*, "full," to nouns; as, *rât ko nîndbhar sonâ nahîn miltâ*, "sound sleep is not obtained at night."

The form *bharâ* produces several adjectives, such as *mala-bharâ*, "replete with filth," *lâja-bharâ*, "very modest," *bisha-bharâ*, "charged with venom."

In literature adjectives are frequently formed by the addition of *rûpî* to substantives; thus, *dharma-rûpî*, "virtuous," *kashṭa-rûpî*, "grievous," *gyâna-rûpî*, "scholastic," *saṁsâra-rûpî*, "terrestrial," *pratibimba-rûpî*, "shadowy." This termination is sometimes changed to *swarûp* or *swarûpî*.

Adjectives denoting "deprivation" or "non-possession" are formed by the addition of *hîn* to substantives; thus, *buddhi-hîn*, "bereft of sense," *rûpa-hîn*, "deprived of beauty."

Pañdits form adjectives (and adverbs also) by the aid of *pûrvak*; thus, *niyama-pûrvak*, "regular," *mitratâ-pûrvak*, "amicable," *hattha-pûrvak*, "obstinate."

The word *saṁbandhî* is also employed, to produce adjectives; thus, *jvâlâmukhî-saṁbandhî*, "volcanic," *dhruva-saṁbandhî*, "polar," i.e. connected with the poles of the earth.

Comparison of Adjectives.

The Comparative is rendered by the ablative case in connection with an adjective, there being no *inflections* in

Hindī to express degrees of comparison. Thus, *yah ghar us se barā hai*, "this house is greater than that," *madhu se mīthā*, "sweeter than honey," *wah lakṛī is kāth ke tukre se lambī hai*, "that stick is longer than this piece of wood" (*lambā*=long). The words *aur* and *adhik* are used in the sense of "more" in forming comparatives; thus, *wah is se adhik bhāri hai*, "that is much heavier than this," *yah aur burā hai*, "this is worse" (*i.e.* more bad).*

An elegant method of forming the comparative is by the aid of the word *apekshā*, "comparison"; thus, *wah bāyu ki apekshā adhik thandū ho jātā hai*, "that is becoming colder than the air" (*lit.* that, in comparison with the air, more cold is becoming). The cumulative comparative is expressed by the continuative verb; thus, *wah din din karā hotā jātā hai*, "it gets stronger day by day" (*lit.* that, day by day, strong, keeps on becoming).

Another method of expressing the comparative degree is by the aid of the conjunctive participle; thus, *ek ek se barhkar thā*, "each was greater than the other."

The words *bahut* and *barā* are used in the sense of "very," to intensify a quality without indicating comparison; thus, *bahut bhāri patthar*, "a very heavy stone," *barā chaurā mārg*, "a very wide road," *barī bhāri bāt*, "a very important affair."

The Superlative is expressed by using an adjective with the ablative of *sab*, "all"; thus, *sab se barā*, "greatest" (*lit.* than all great), *yah briksh sab brikshon se unchā hai*, "this is the tallest of trees" (*lit.* this tree than all trees is tall). Sometimes the locative is brought into use instead of the ablative; thus, *in peṛon men barā yahī hai*, "this is the greatest of these trees" (in such sentences, however, *men* is the equivalent of the English "among").

The Superlative without comparison is rendered by two adjectives, the first in the ablative; thus, *achchhe se achchhā*, "the best," *thore se thorā*, "the least," *bahut se bahut*, "the extreme." The genitive, also, is similarly

* The word *bhī* may be added to enhance the meaning; thus *yah aur bhī barā hai*, "this is still larger."

employed ; thus, *achchhe ke achchhe dān*, "the best gifts." Sometimes the emphatic *hī* is employed instead of the ablative ; thus, *bahut hī burā*, "the worst" (e.g. *dhruv ke bahut hī pās ke sthān*, "the places quite near to the pole," lit. "the pole's most near places"). The repetition of the adjective has, at times, a similar meaning ; e.g. *bare bare dhoke wahān the*, "huge blocks were there."

The following sentences illustrate what is called the "absolute" comparative and superlative.

Kallū is fortunate.—Kallū sukhbhāgī hai.

कल्लू सुखभागी है

Mallū is more fortunate.—Mallū aur sukhbhāgī hai.

मल्लू और सुखभागी है

Hannū is still more fortunate.—Hannū aur bhī sukhbhāgī hai.

हन्नू और भी सुखभागी है

Gannū is the most fortunate.—Gannū sab se sukhbhāgī hai.

गन्नू सब से सुखभागी है

Reversing the position of the adverbial prefix intensifies the meaning ; thus, *bahut gahrā* means "very deep," but *gahrā bahut* means "exceedingly deep." In literary Hindī the words *atī*, "very," *atyant*, "extremely," and *param*, "best," are also commonly employed in this sense ; as *atikāl*, "a very long time," *atyant bhayānak*, "exceedingly terrible," *param sundar*, "most beautiful."

"Likeness," or "similitude," is often denoted by the addition of *sā* to adjectives, substantives, pronouns, or participles ; as, *nīlā sā phūl*, "a blueish flower," *pīle se patte*, "yellowish leaves," *dārim sā daraktā hai*, "it splits like a pomegranate," *wah āg sī hai*, "it is like fire," *pawan sā chālnewālā ghorā*, "a horse swift as the wind," *sīdhā tīr sā mārg*, "a road as straight as an arrow," *tum sā komal*, "as delicate as you." Added to the genitive, it betokens likeness to something appertaining to the noun ; as, *bāgh ke se dānt*, "teeth like those of a tiger," *siñh kī sī dyuti*, "dignity like a lion's." The words *aisā*, *jaisā*, and *sarīkhā* are used for a similar purpose ; thus,

par kī aisi lakīron ko, "feather-like streaks," *ap jaise bhale manushya*, "so worthy a man as you," *ko,ele sarikhe kule aise ho jatā hai*, "it is becoming as black as coal." The affix *sā* is also used to intensify the sense; thus, *unchā sā pahār*, "a very high mountain," *bare se ghore*, "very large horses," *bahut se mendak*, "very many frogs," *tanak sā bhī bal*, "even the smallest strength."

PRONOUNS.

The personal pronouns are declined as follows* :—

	Sing.	Plural
N. में	हम	
<i>main, I.</i>	<i>ham, we.</i>	
Ag. मैं ने	हम ने, हमों ने	
<i>main ne, by me.</i>	<i>ham ne, hamon ne, by us.</i>	
A. & D. मुझे or मुझ को	हमें, हम को, हमों को	
<i>mujhe or mujh ko, me, to me.</i>	<i>hamen, ham ko, hamon ko, us, to us.</i>	
G. मेरा, मेरे, मेरी	हमारा, हमारे, हमारी	
<i>merā, mere, merī, of me, my, mine.</i>	<i>hamārā, hamāre, hamārī, of us, our, ours.</i>	
Ab. मुझ से	हम से, हमों से	
<i>mujh se, from me.</i>	<i>ham se, hamon se, from us.</i>	
Loc. मुझ में	हम में, हमों में	
<i>mujh men, on me.</i>	<i>ham men, hamon men, on us.</i>	

The use of the three forms of the genitive has been explained under Adjectives, p. 13.

* The forms हमों को, हमों ने, हमों से, हमों में, and तुम्हों को, &c., इन्हों को, &c., उन्हों को, &c. &c. &c., are so uncommon as to be considered positively wrong by many Indians. Among them the only forms in active use are इन्हों ने and उन्हों ने.

	Sing.	Plural.
N.	तू <i>tū</i> , thou.	तुम <i>tum</i> , you.
Ag.	तू ने <i>tū ne</i> , by thee.	तुम ने, तुम्हों ने <i>tum ne, tumhoñ ne</i> , by you.
A. & D.	तुझे, तुझ को <i>tujhe, tujh ko</i> , thee, to thee.	तुम्हें, तुम को, तुम्हों को <i>tumheñ, tum ko, tumhoñ ko</i> , you, to you.
G.	तेरा, तेरे, तेरी <i>terá, tere, terí</i> , of thee, thy, thine	तुम्हारा, तुम्हारे, तुम्हारी <i>tumhárá, tumhâre, tumhârí</i> , of you, your, yours.
Ab.	तुझ से <i>tujh se</i> , from thee.	तुम से, तुम्हों से <i>tum se, tumhoñ se</i> , from you.
Loc.	तुझ में <i>tujh meñ</i> , on thee.	तुम में, तुम्हों में <i>tum meñ, tumhoñ meñ</i> , on you.

The personal pronouns constantly form the plural, colloquially, by the addition of *log*; thus, *hamlog*, "we," *tumlog*, "you"; and, in their case, *log* is inflected in the oblique cases; thus, *hamlogoñ ká*, "our," *tumlogoñ ká*, "your," &c.

To express the third personal pronoun the demonstratives *yah*, "this," and *wah*, "that," are employed, which are thus declined:—

	Sing.	Plural.
N.	यह, इह, ई, ए <i>yah, ih, í, e</i> , this.	ये, यह <i>ye, yah</i> , they, these.
Ag.	इस ने <i>is ne</i> , by this.	इन ने, इन्हीं ने <i>in ne, inhoñ ne</i> , by these.
A. & D.	यह, इसे, इस को <i>yah, ise, is ko</i> , this, to this.	इन्हें, इन को, इन्हीं को <i>inheñ, in ko, inhoñ ko</i> , these, to these.
G.	इस का <i>is ká</i> , of this.	इन का, इन्हीं का <i>in ká, inhoñ ká</i> , of these, their, theirs.

	Sing.	Plural.
Ab.	इस से <i>is se</i> , from this.	इन से, इन्हों से <i>in se, inhoñ se</i> , from these.
L.	इस में <i>is meñ</i> , on this.	इन में, इन्हों में <i>in meñ, inhoñ meñ</i> , on these.

The demonstrative *wah*, "that," is declined thus,

	Sing.	Plural.
N.	वह, उह, ओ, वो <i>wah, uh, ō, vo</i> , that.	वे, वह <i>we, wah</i> , they, those.
G.	उस का <i>us kâ</i> , of that.	उन का, उन्हीं का <i>un kâ, unhoñ kâ</i> , of those.
	&c.	&c.

The remaining pronouns are declined as follows :

	Sing.	Relative.	Plural.
N.	जो <i>jo</i> , who, which.	जो <i>jo</i> , who, which.	
G.	जिस का <i>jis kâ</i> , of whom, of which.	जिन का, जिन्हों का <i>jin kâ, jinhoñ kâ</i> , of whom, of which.	

Correlative.

N.	सो <i>so</i> , that.	सो <i>so</i> , those.
G.	तिस का <i>tis kâ</i> , of that.	तिन का, तिन्हों का <i>tin kâ, tinhoñ kâ</i> , of those.

Interrogative.

N.	कौन <i>kaun</i> , who?	कौन <i>kaun</i> , who?
G.	किस का <i>kis kâ</i> , of whom? whose?	किन का, किन्हों का <i>kin kâ, kinhoñ kâ</i> , of whom? whose?

The indefinite pronouns *koī*, "anyone," and *kuchh*, "anything, something," are peculiar, inasmuch as *koī* is declined in the singular only; thus, N. *koī*, "anyone," G. *kisī kâ*, "of anyone." *Kuchh* is indeclinable. An interrogative *kyâ*, "what?" applicable to things only, has also no plural form. The singular inflected form is *kâhe kâ*, "of what?" *kâhe ko*, "for what?" and so on.

The pronouns may be used both substantively and adjectively. When substantively used they adhere to the schemes given above; when adjectively used the plural in *-on* is rejected, and the postposition added to the noun only. Thus, *wah naukar hai*, "he is a servant," *unhon kâ naukar yahân hai*, "their servant is here"; but, adjectively, *wah naukar yahân hai*, "that servant is here," *un naukaron kâ khânâ*, "the food of those servants" (never *unhon naukaron kâ*).

When respect is intended to be shown, the person addressed is styled *âp*. This word undergoes no change of form, but assumes the postpositions, as *âp ko*, *âp kâ*, &c., and forms the plural by addition of *log*, as *âplog*, *âplogon kâ*, &c. The same word *âp* is also used as a reflexive pronoun; but in this sense it is declined in the singular, as follows:—

N.	आप <i>âp</i> , self.
Ag.	आप ने <i>âp ne</i> , by self.*
A. D.	अपने को, अपने तर्ह <i>apne ko</i> , <i>apne ta'ih</i> , self, to self.
G.	अपना, अपने, अपनी <i>apnâ</i> , <i>apne</i> , <i>apnî</i> of self.

* The Reflexive form *âp ne* is more theoretical than useful; for, with active verbs, the construction is, *Râm Chandra ne âp khet kâfâ*, "Râm Chandra reaped the crop himself." In its Honoriſic sense *âp ne* is in constant requisition.

- Ab. आप से
âp se, from self.
- Loc. आप में, अपने में
âp meñ, apne meñ, in or on self.

Notice the shortening of the initial vowel: it is of much importance.

The plural is the same as the singular. There is a Genitive *âpas kâ*, "of themselves," and a Locative *âpas meñ*, "among themselves." Vulgarly, *âpus kâ, âpus meñ*.

The genitive is often *apânâ*, and even *apne âp kâ*; and a common form of the accusative is *apne âp*, or *apne âp ko*.

The reflexive pronoun is used as the substitute for the other pronouns, when referring to the subject of the verb. Thus, *main apnî pothî le jâtâ hûñ*, "I am carrying away my book," *wah apne ghar ko jâtâ hai*, "he is going to his own house," *wah apne âmon ko khâte haiñ*, "they are eating their own mangos," *main âp jâtâ hûñ*, "I myself am going."

In rare instances, we find, instead of *âp*, the word *niç*, qualified possessively; thus, *na us ke niç ke liye hai*, "it is not for himself."

Pronominal Adjectives.—The most important of these are the following:—*itnâ* or *ittâ*, "this much," *utnâ* or *uttâ*, "that much," *jitnâ* or *jittâ*, "as much," *titnâ* or *tittâ*, "so much," *kitnâ* or *kittâ*, "how much?" *aisâ*, "this-like, such," *waisâ*, "that-like, such," *jaisâ*, "which-like, as," *taisâ*, "that-like, so," *kaisâ*, "what-like? how?" These are all inflected, like adjectives (p. 13), according to the gender of the noun to which they refer.

Compound Pronouns.—These are constructed in the following manner:—*jo ko,î*, "whoever," *jo kuchh*, "what-ever," *aur kuchh*, "something else," *kuchh aur*, "some more," *aur ko,î*, "someone else," *ko,î aur*, "some other," *aur kaun*, "who else?" *aur kyâ*, "what else?" *sab ko,î*, "everyone," *sab kuchh*, "everything," *ko,î na ko,î*, "someone or other," *kuchh na kuchh*, "something or other." These compounds are subject to the same changes of

inflection as the simple pronouns; thus, *jis kisi kî*, "of whoever," *kisi na kisi kî*, "of someone or other."

Kuchh is often added to pronouns to impart to them an indefinite sense; thus, *kyî kuchh*, "whatever?" *kitnî kuchh*, "how much soever!" *kaisî kuchh*, "howsoever," *bahut kuchh*, "a good deal."

VERBS.

There is but one general scheme of conjugation in Hindî; and there are very few irregular verbs. Nevertheless, from a refined delicacy in discriminating temporal relations, the Hindî verb is not such a simple affair as might be supposed.

The scheme of conjugation comprises the base, the infinitive or gerund, the noun of agency, three simple participles, and fifteen tenses. Of the tenses, three are formed from the base; viz.

1. The Aorist.
2. The Future.
3. The Imperative.

Six are formed from the Imperfect Participle; viz.

4. Indefinite Imperfect.
5. Present Imperfect.
6. Past Imperfect.
7. Contingent Imperfect.
8. Presumptive Imperfect.
9. Negative Contingent Imperfect.

Six are formed from the Perfect Participle; viz.

10. Indefinite Perfect.
11. Present Perfect.
12. Past Perfect.
13. Contingent Perfect.
14. Presumptive Perfect.
15. Negative Contingent Perfect.*

* The names of the tenses are partly adopted from Mr. Kellogg's Hindî Grammar.

Besides the foregoing, two forms produced with tenses of the verb *rahnā* are sufficiently common to be shown in the paradigm of every verb; for these I suggest the names, Progressive Present and Progressive Imperfect. These two last forms express the idea that the action is, or was, going on at the present or past time respectively. These forms have remained unnoticed in former Grammars; but they are of great importance in Hindī, and are in continual use in conversation.

The Base may consist of one or more syllables, and may end in either a long vowel or a consonant.

The Infinitive or gerund is formed by adding *-nā* to the base. Verbs are entered in dictionaries in the infinitive form; but the base can always be found by simply rejecting the final *-nā*; thus, *karnā*, "to do," base *kar*; *bhijwinā*, "to have sent away," base, *bhijwā*.

The Noun of Agency is formed from the infinitive by changing *-nā* to *-ne*, and adding the affix *wālā*, *wāl*, *wārā*, *hārā*, or *hār*. Thus, from *karnā*, "to do," we get *karnwālā*, "a doer"; so also from *denā*, "to give," *denwālā*, "a giver." When the three latter affixes are applied, chiefly in the Eastern Hindī district, the final *ā* of the infinitive is altogether rejected; thus, from *karnā* (= *karnā*) comes *karnhārā* or *karnhār*, "a doer," and from *denā* (= *denā*), *denwārā*, *denhārā*, or *denhār*, "a giver." In this way from *honā*, "to be," comes both *honwālā* and *honhār*, "what is to be."

The Imperfect Participle is formed from the base by affixing the syllable *-tā*; thus, from *kar* comes *kartā*, "doing," from *ho* comes *hotā*, "being," and from *de* comes *detā*, "giving," and so on.

In the Eastern district this participle is formed by the addition of *t* only; as *karat* for *kartā*; and, in parts of the Western district, we meet with both *t* and *tu*; thus, *karat* or *kartu*, for *kartā*, "doing."

The Perfect Participle is formed from the base by affixing thereto the letter *ā*; thus, *chhornā*, "to abandon" (base *chhor*), *chhornā*, "abandoned," *mārnā*, "to strike"

(base *mār*), *mārā*, "struck." There are seven* verbs in Hindī which form the perfect participle in a slightly irregular manner. They are the following:—

Infinitive.	Perf. Part.
होना <i>honā</i> , to be.	हुआ <i>huā</i> , been.
करना <i>karnā</i> , to do.	किया <i>kiyā</i> , done.
देना <i>denā</i> , to give.	दिया <i>diyā</i> , given.
लेना <i>lenā</i> , to take.	लिया <i>liyā</i> , taken.
जाना <i>jānā</i> , to go.	गया† <i>gayā</i> , went.
ठानना <i>thānnā</i> , to determine.	ठया or ठाना <i>thayā</i> , or <i>thānā</i> , determined.

It will be seen that, except the last, these verbs are the commonest in every language, which may account for the irregularity. The regular form *karā*, "done," instead of *kiyā*, is commonly heard in some places, especially around Farukhābād.

These little deviations in the formation of the participles produce no irregularity of conjugation; for, whatever form of participle be adopted, that form is carried through the tenses to which it is applicable, with perfect regularity.

* The verb *marnā*, "to die," sometimes has *muā*, "dead" (which happens also to mean "cursed"), for its perfect participle; and verbal bases ending in long vowels shorten them, thus, *pinā*, "to drink," becomes *piyā*, "drunk."

† The regular form *jāyā* will be mentioned further on.

The two auxiliary tenses are as follows :—

Sing.	Plural.
मैं हूँ <i>main hūn</i> , I am.	हम हैं <i>ham haiñ</i> , we are.
तू है <i>tū hai</i> , thou art.	तुम हो <i>tum ho</i> , you are.
वह है <i>wah hai</i> , he is.	वे हैं* <i>we haiñ</i> , they are.
मैं था <i>main thā</i> , I was.	हम थे <i>ham the</i> , we were.
तू था <i>tū thā</i> , thou wast.	तुम थे <i>tum the</i> , you were.
वह था <i>wah thā</i> , he was.	वे थे* <i>we the</i> , they were.

In the last tense it is seen that *thā* becomes *the* in the plural. In the feminine the forms are, *main thī*, "I was," *ham thīñ*, "we were," &c. These changes are in precise accordance with those of adjectives (see p. 13); and the long *ā* termination of all verbal forms is subject to the same changes; thus, *kartā*, "doing," becomes *karte*, *kartī*, *kartīñ*, according to its use as a masculine plural, or feminine singular or plural. When the feminine *ī* follows another *i*, it coalesces with it, as seen below.

	Singular.		Plural.	
	Masc.	Fem.	Masc.	Fem.
to do	करना <i>karnā</i>	करनी <i>karnī</i>	करने <i>karne</i>	करनीं <i>karnīñ</i>
doing	करता <i>kartā</i>	करती <i>ka. tī</i>	करते <i>karte</i>	करतीं <i>kartīñ</i>
done	किया <i>kiyā</i>	की <i>kī</i>	किये <i>kiye</i>	कीं <i>kīñ</i>

* वह *wah* may also be used in the 3rd pers. plur. of all verbs.

	Sing.		Plural.	
	Masc.	Fem.	Masc.	Fem.
given	दिया <i>diyá</i>	दी <i>dī</i>	दिये <i>diye</i>	दीं <i>dīn</i>
taken	लिया <i>liyá</i>	ली <i>lī</i>	लिये <i>liye</i>	लीं <i>līn</i>
doer	करनेवाला <i>karnewálá</i>	करनेवाली <i>karnewālī</i>	करनेवाले <i>karnewále</i>	करनेवालीं* <i>karnewālīn</i>
I shall do	करूंगा <i>karūngá</i>	करूंगी <i>karūngī</i>	करेंगे <i>kareṅge</i>	करेंगीं <i>kareṅgīn</i>

and so on in all cases.

The conjugational terminations of the Aorist, in Hindî, are:—

	Sing.	Plural.
1st person	उं <i>ūn</i>	एँ <i>eñ</i>
2nd person	ए <i>e</i>	ओ <i>o</i>
3rd person	ए <i>e</i>	एँ <i>eñ</i>

The Imperative has the same terminations, merely rejecting that of the 2nd pers. sing.

The Future simply adds *gá* (changing to *ge*, *gī*, *gīn*, see p. 13) to the foregoing; thus,—

	Sing.	Plural.
1st person	उंगा <i>uṅgá</i>	एंगे <i>eṅge</i>
2nd person	एगा <i>egá</i>	ओगे <i>oge</i>
3rd person	एगा <i>egá</i>	एंगे <i>eṅge</i>

The letter *w* is often inserted between the *e* of these terminations and bases ending in *á*, *ī*, *e*, or *o*; thus, *pīe* or *pīwe*, “he may drink,” *pīegá* or *pīwegá*, “he will drink.” Bases ending in *e* generally reject that letter altogether before all terminations of these three tenses; thus, *de*, “give,” makes *dūn*, “I may give,” *dūngá*, “I shall give,” *dūn*, “let me give”; *le*, “take,” *lūngá*, “I shall take,”

* करनेवालीयां *karnewāliyañ* may also be used.

leñge, "we shall take," &c. These changes are purely euphonic.

The Imperative is identical with the Aorist; but it rejects the termination of the 2nd pers. sing. There is a Respectful form of the Imperative, produced by the insertion of *i* (changeable to *iy*) between base and termination; thus, *māro*, "strike," *māriye*, "be pleased to strike," *chalo*, "go," *chaliye*, "be pleased to go."* The syllable *gā* is, at times, superadded to the *-ye* of this respectful form; thus, *māriyegā*, "you will be pleased to strike," *chaliyegā*, "you will be pleased to go," &c. &c. When the base ends in a vowel, *j* is inserted before this *iy*, for the sake of euphony; thus, *pī*, "drink," *pījiye*, "be pleased to drink," *sī*, "sew," *sījiye*, "be pleased to sew"; and diphthongs are simplified, thus, *ho*, "be," *hūjiye*, "be pleased to be," *le*, "take," *lījiye*, "be pleased to take," *de* "give," *dījiye*, "be pleased to give." The verbs *karnā* and *marnā* are apparently anomalous; thus, *kar*, "do," *kījiye*, "be pleased to do," *mar*, "die," *mūjiye*, "be so good as to die" (but see the perfect participles of these words, based on *kī* and *mū* respectively, p. 23 and note).

The student will now be prepared to follow the conjugation of a verb; and the verb which presents the greatest number of euphonic variations is the common word *honā*, "to be."

Infinitive.—होना *honā*, "to be."

Noun of Agency.—होनेवाला, होनेहारा, होनेहार, होनिहारा, होनिहार, होनहार, *honewālā*, *honehārā*, *honehār*, *honihārā*, *honihār*, *honhār*, "be-er," "about to be."

Imperfect Participle.—होता *hotā*, "being."

Perfect Participle.—हुआ *huā*, "been."

Conjunctive Participle.—हो, होके, होकर, होकरके, *ho*, *hoke*, *hokar*, *hokarke*, "having been."

* The form in *-o*, as *māriyo*, *chaliyo*, &c. differs slightly in meaning from the simpler form; thus, *māro* means "beat (immediately)," but *māriyo* means "beat (at some future time)."

*Tenses from the Base.**Aorist.*—I may be, I shall be, I am, &c.

Sing.	Plural.
मैं हों or होऊँ main hoñ or ho,ññ.	हम हों, हों or होवें ham hoñ,e,* hoñ, or howen.
तू होय, होवे or हो tû ho,e,* howe or ho.	तुम हो or होओ tum ho or ho,o.
वह होय, होवे or हो wah ho,e, howe, or ho.	वे हों, हों or होवें we hoñ,e, hoñ, or howen.

Future.—I shall be, &c.

Sing.	Plural.
मैं हूँगा or होऊँगा main hūṅgā or ho,ñṅā.	हम होंगे, होंगे or होवेंगे ham hoñge, hoñ,ge† or ho- weñge.
तू होग, होयगा or होवेगा tû hogā, ho,egā,‡ or howegā.	तुम होंगे or होओगे tum hoge or ho,oge.
वह होग, होयगा or होवेगा wah hogā, ho,egā, or howegā.	वे होंगे, होंगे or होवेंगे we hoñge, hoñ,ge,† or ho- weñge.

Imperative.—Let me be, be thou, &c.

Identical with the Aorist; except as to the 2nd pers. sing., of which, the termination being rejected, the form is *tû ho*, "be thou."

* *Ho,e* and *hoñ,e* are pronounced *hoy* and *hoñy*, respectively, each as one syllable.

† Pronounced *hoñy-ge*, as two syllables.

‡ Pronounced *hoy-gā*, as two syllables.

Tenses formed from the Imperfect Participle.

Indefinite Imperfect.—I would be, I had been, had I been, &c.

Sing.	Plural.
मैं होता main hotâ.	हम होते ham hote.
तू होता tû hotâ.	तुम होते tum hote.
वह होता wah hotâ	वे होते we hote.

Present Imperfect.—I am being or becoming, &c.

मैं होता हूँ main hotâ hûn.	हम होते हैं ham hote hain.
तू होता है tû hotâ hai.	तुम होते हो tum hote ho.
वह होता है wah hotâ hai.	वे होते हैं we hote hain.

Past Imperfect.—I was being or becoming, &c.

मैं होता था main hotâ thâ.	हम होते थे ham hote the.
तू होता था tû hotâ thâ.	तुम होते थे tum hote the.
वह होता था wah hotâ thâ.	वे होते थे we hote the.

Tenses formed from the Perfect Participle.

Indefinite Perfect.—I was or became, &c.

मैं हुआ main hu,â.	हम हुए ham hu,e.
तू हुआ tû hu,â.	तुम हुए tum hu,e.
वह हुआ wah hu,â.	वे हुए we hu,e.

Present Perfect.—I was or have become, &c.

Sing.	Plural.
मैं हुआ हूँ main hu,â hûn.	हम हुए हैं ham hu,e haiñ.
तू हुआ है tû hu,â hai.	तुम हुए हो tum hu,e ho.
वह हुआ है wah hu,â hai.	वे हुए हैं we hu,e haiñ.

Past Perfect.—I was or had become, &c.

मैं हुआ था main hu,â thâ.	हम हुए थे ham hu,e the.
तू हुआ था tû hu,â thâ.	तुम हुए थे tum hu,e the.
वह हुआ था wah hu,â thâ.	वे हुए थे we hu,e the.

Contingent Perfect.—I may have been or become, &c.

मैं हुआ हों main hu,â hoñ.	हम हुए हों ham hu,e hoñ.
तू हुआ होवे tû hu,â howe.	तुम हुए हो tum hu,e ho.
वह हुआ होवे wah hu,â howe.	वे हुए हों we hu,e hoñ.

Presumptive Perfect.—I must have been or become, &c.

मैं हुआ हूँगा main hu,â hûngâ.	हम हुए होंगे ham hu,e hoñge.
तू हुआ होगा tû hu,â hogâ.	तुम हुए होंगे tum hu,e honge.
वह हुआ होगा wah hu,â hogâ.	वे हुए होंगे we hu,e hoñge.

The omitted tenses of *honâ* are of too rare occurrence to need further mention than that their form will be seen by the conjugation of the intransitive verb, which will now be fully set forth.

INTRANSITIVE VERB.

Infinitive.—चलना *chalnâ*, to go.

Base.—चल *chal*, go.

Noun of Agency.—चलनेवाला, चलनहारा, &c., *chalne-wâlâ*, *chalanhârâ*, &c., goer, about to go.

Imperfect Participle.—चलता *chaltâ*, going.

Perfect Participle.—चला *chalâ*, gone.

Conjunctive Participle.—चल, चले, चलकर, चलके, चलकरके, *chal*, *chale*, *chalkar*, *chalke*, *chalkarke*, having gone.

Tenses formed from the Base.

Aorist.—I go, I may go, I shall go, &c.

Sing.

Plural.

मैं चलूं
main *chalûn*.

हम चलें
ham *chalen*.

तू चले
tû *chale*.

तुम चलो
tum *chalo*.

वह चले
wah *chale*.

वे चलें
we *chalen*.

Future.—I shall go, &c.

मैं चलूंगा
main *chalûngâ*.

हम चलेंगे
ham *chalenge*.

तू चलेगा
tû *chalegâ*.

तुम चलेगे
tum *chaloge*.

वह चलेगा
wah *chalegâ*.

वे चलेंगे
we *chalenge*.

Imperative.—Let me go, &c.

Sing.	Plural.
मैं चलूँ main chalūñ.	हम चलें ham chalen̄.
तू चल tū chal.	तुम चलो tum chalo.
वह चले wah chale.	वे चलें we chalen̄.

Respectful Imperative.—चलिये chaliye, चलियेगा, cha-
liyegā, “be pleased to go.”

Tenses from the Imperfect Participle.

Indefinite Imperfect.—I would go, I had gone, had I
gone, &c.

मैं चलता main chaltā.	हम चलते ham chalte.
तू चलता tū chaltā.	तुम चलते tum chalte.
वह चलता wah chaltā.	वे चलते we chalte.

Present Imperfect.—I am going, &c.

मैं चलता हूँ main chaltā hūñ.	हम चलते हैं ham chalte hain̄.
तू चलता है tū chaltā hai.	तुम चलते हो tum chalte ho.
वह चलता है wah chaltā hai.	वे चलते हैं we chalte hain̄.

Past Imperfect.—I was going, &c.

मैं चलता था main chaltā thā.	हम चलते थे ham chalte the.
तू चलता था tū chaltā thā.	तुम चलते थे tum chalte the.
वह चलता था wah chaltā thā.	वे चलते थे we chalte the.

Contingent Imperfect.—I may be going, &c.

Sing.

मैं चलता हों
main chaltâ ho,ûn.
तू चलता होवे
tû chaltâ howe.
वह चलता होवे
wah chaltâ howe.

Plural.

हम चलते हों
ham chalte hoñ.
तुम चलते हो
tum chalte ho.
वे चलते हों
we chalte hoñ.

Presumptive Imperfect.—I must be going, &c.

मैं चलता हूँगा
main chaltâ hûngâ.
तू चलता होगा
tû chaltâ hogâ.
वह चलता होगा
wah chaltâ hogâ.

हम चलते होंगे
ham chalte hoñge.
तुम चलते होंगे
tum chalte honge.
वे चलते होंगे
we chalte hoñge.

Negative Contingent Imperfect.—Were I going, had I been going, &c.

मैं चलता होता
main chaltâ hotâ.
तू चलता होता
tû chaltâ hotâ.
वह चलता होता
wah chaltâ hotâ.

हम चलते होते
ham chalte hote.
तुम चलते होते
tum chalte hote.
वे चलते होते
we chalte hote.

*Tenses from the Perfect Participle.**Indefinite Perfect.*—I went, &c.

मैं चला
main chalâ.
तू चला
tû chalâ.
वह चला
wah chalâ.

हम चले
ham chale.
तुम चले
tum chale.
वे चले
we chale.

Present Perfect.—I have gone, &c.

Sing.	Plural.
मैं चला हूँ main chalâ hûn.	हम चले हैं ham chale haiñ.
तू चला है tû chalâ hai.	तुम चले हो tum chale ho.
वह चला है wah chalâ hai.	वे चले हैं we chale haiñ.

Past Perfect.—I had gone, &c.

मैं चला था main chalâ thâ.	हम चले थे ham chale the.
तू चला था tû chalâ thâ.	तुम चले थे tum chale the.
वह चला था wah chalâ thâ.	वे चले थे we chale the.

Contingent Perfect.—I may have gone, &c.

मैं चला होऊँ main chalâ ho,ññ.	हम चले हों ham chale hoñ.
तू चला होवे tû chalâ howe.	तुम चले हो tum chale ho.
वह चला होवे wah chalâ howe.	वे चले हों we chale hoñ.

Presumptive Perfect.—I must have gone, &c.

मैं चला हूँगा main chalâ hûngâ.	हम चले होंगे ham chale hoñge.
तू चला हीगा tû chalâ hogâ.	तुम चले हीगे tum chale hoge.
वह चला हीगा wah chalâ hogâ.	वे चले हीगे we chale hoñge.

Negative Contingent Perfect.—Had I gone, &c.

Sing.	Plural.
मैं चला होता main chalâ hotâ.	हम चले होते ham chale hote.
तू चला होता tû chalâ hotâ.	तुम चले होते tum chale hote.
वह चला होता wah chalâ hotâ.	वे चले होते we chale hote.

Forms produced by help of rahnâ.

The Progressive Present.—I am going along.

मैं चल रहा हूँ main chal rahâ hûn.	हम चल रहे हैं ham chal rahe haiñ.
तू चल रहा है tû chal rahâ hai.	तुम चल रहे हो tum chal rahe ho.
वह चल रहा है wah chal rahâ hai.	वे चल रहे हैं we chal rahe haiñ.


The Progressive Imperfect.—I was going along.

मैं चल रहा था main chal rahâ thâ.	हम चल रहे थे ham chal rahe the.
तू चल रहा था tû chal rahâ thâ.	तुम चल रहे थे tum chal rahe the.
वह चल रहा था wah chal rahâ thâ.	वे चल रहे थे we chal rahe the.

The use of the last two forms will be understood by remarking that they are used to express an act actually in progress at the time spoken of. Thus, "I speak (or am speaking) Hindî, *main Hindî boltû hûn* ; "I am talking away in Hindî," *main Hindî bol rahâ hûn* ; "I was yesterday speaking Hindî," *kal main Hindî boltû thâ* ; "I was at that moment talking away in Hindî," *usî chhîñ main Hindî bol rahâ thâ*.

The very common verb *jānā*, "to go," is conjugated in precise accordance with the foregoing paradigm, its perfect participle being, however, *gayā*, "gone"; thus, *maiñ jātā hūñ*, "I am going," *maiñ gayā hūñ*, "I have gone," *maiñ jātā hotā*, "had I been going," *maiñ gayā hotā*, "had I gone," &c. &c.

All *intransitive* verbs in the Hindî language are conjugated like *chalnā*.

 Remember that there are, of course, Feminine forms of all the tenses (except the Aorist and Imperative), framed by changing the terminations *-ā* and *-e*, to *-ī* and *-īñ* respectively; thus, Sing. masc. *maiñ chaltā hotā*; fem. *maiñ chaltī hotī*; Plur. masc. *ham chalte hote*; fem. *ham chaltī hotīñ*.

TRANSITIVE VERBS.

In all the tenses formed from the base, and those formed by the help of the Imperfect Participle, transitive verbs are conjugated exactly like intransitive verbs; but the tenses deduced from the Perfect Participle are formed in a peculiar manner. In these last-mentioned tenses (throughout the greater part of the Hindî area), the nominative form of the pronouns is discarded, and the Agent takes its place. This change gives a passive construction to the verb, which, as a consequence, no longer agrees with the nominative or agent, but with the object or accusative. For example, *purush pothī parhātā hai*, "the man is reading the book"; in this case the verb, being formed with the imperfect participle, agrees with the nominative *purush*. But in the past perfect tense we must say *purush ne pothī parhī hai*, "the man has read the book" (*lit.* by the man the book has been read).* Here the agent *purush ne* is employed, and the verb becomes feminine to agree with the accusative *pothī*, "book." It is "the book" which "has been read," not

* This is not the explanation of Indian scholars, and it admits of question; but it is that which commends itself to many Europeans.

“the man.” This is an important peculiarity of Hindi, which must be clearly apprehended; but, however strange it may seem at first, a little practice will soon make it familiar.

Tenses from the Perfect Participle of Transitive Verbs.

The nominative assumes the form of the Agent, and the verb agrees, in gender and number, with the Object. The useful verb *karnā*, “to do,” is taken as an example.

Indefinite Perfect.—I did, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्हों ने — m. sing. किया,
f. sing. की, m. pl. किये, f. pl. कीं.

main ne, tū ne, us ne, ham ne, tum ne, unhoñ ne — m.
sing. kiyâ, f. sing. kî, m. pl. kiye, f. pl. kîñ.

Present Perfect.—I have done, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्हों ने — m. sing.
किया है, f. sing. की है, m. pl. किये हैं, f. pl. की हैं.

main ne, tū ne, us ne, ham ne, tum ne, unhoñ ne — kiyâ
hai, kî hai, kiye haiñ, kî haiñ.

Past Perfect.—I had done, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्हों ने — m. sing.
किया था, f. sing. की थी, m. pl. किये थे, f. pl. की थीं.

main ne, tū ne, us ne, ham ne, tum ne, unhoñ ne — kiyâ
thâ, kî thî, kiye the, kî thîñ.

Contingent Perfect.—I may have done, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्हों ने — m. sing.
किया हो, f. sing. की हो, m. pl. किये हों, f. pl. की हों.

main ne, tū ne, us ne, ham ne, tum ne, unhoñ ne — kiyâ
ho, kî ho, kiye hoñ, kî hoñ.

Presumptive Perfect.—I must have done, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्हों ने — m. sing.
 किया होगा, f. sing. की होगी, m. pl. किये होंगे f. pl.
 की होंगी

main ne, tū ne, us ne, ham ne, tum ne, unhoñ ne — kiyā
 hogā, kī hogī, kiye hoñge, kī hoñgī.

Negative Contingent Perfect.—Had I done, &c.

मैं ने, तू ने, उस ने, हम ने, तुम ने, उन्हों ने — m. sing.
 किया होता, f. sing. की होती, m. pl. किये होते, f. pl.
 की होतीं

main ne, tū ne, us ne, ham ne, tum ne, unhoñ ne — kiyā
 hotā, kī hotī, kiye hote, kī hotīñ.

There are a few verbs which, although transitive in signification, do not usually take the case of the Agent in the "Perfect" tenses. They are as follows:—*lānā*, "to bring," *larnā*, "to fight," *bolnā*, "to speak," *bhūlnā*, "to forget," *baknā*, "to chatter." The same is true of Compound Transitives, the last member of which is neuter, such as *le jānā*, "to take away," *khā jānā*, "to eat up," *kar baithnā*, "to finish off," *charh baithnā*, "to overpower"; and of Intransitive compounds, although the last member may be a transitive, such as *chal denā*, "to go away," *ho lenā*, "to accompany." What are called Frequentatives and Acquisitives, also (see further on), although formed with *karnā* and *pānā*, never take the case of the agent. The verbs *samañhnā*, "to comprehend," and *jannā*, "to bear offspring," sometimes do, and sometimes do not, take the agent.

PASSIVE VERBS.

There being a bountiful supply of Neuter verbs in Hindī, the verb is but seldom called upon to assume the passive form: when such a form is required, it is pro-

duced by adding the tenses of *jānā*, "to go," to the Perfect Participle of some other verb. Thus, from *denā*, "to give," comes *diyā jānā*, "to be given"; from *dekhnā*, "to see," comes *dekhā jānā*, "to be seen." The conjugation is merely that of *jānā*, and therefore need not be here repeated. The participle as well as the auxillary must agree with the subject; thus, *koī purush dekhā jātā thā*, "some man was being seen," *koī stri dekhī jātī thī*, "some woman was being seen," *we dekhe gae the*, "they had been seen."

It is here needful to introduce the following compound tenses; for, although some of them, especially the passive forms, are of rare occurrence in Hindī books, still it is impossible to attain a thorough knowledge of the language until a familiarity with such locutions is attained. As the conjugation of these forms is perfectly regular, only the 3rd pers. sing. of each is given. A few of the simple tenses are introduced to complete the series of changes.

1. He may write.—Wah likhe.
2. He can write.—Wah likh saktā hai.
3. He would (or might) write.—Wah likhtā.
4. He could write.—Wah likh saktā (or sakā).
5. He should (or ought to) write.—Us ko likhnā chāhiye.
6. We must (or shall) write.—Us ko likhnā hogā.
7. He used to write.—Wah likhā kartā.
8. He may be writing.—Wah likhtā howe.
9. He can be writing.—Wah likhtā rah (or ho) saktā hai.
10. He has been writing.—Wah likhtā rahā hai.
11. He might (or would) be writing.—Wah likhtā hotā (or rahtā).
12. He could be writing.—Wah likhtā ho saktā (or sakā).
13. He should (or ought to) be writing.—Us ko likhtā rahnā chāhiye.
14. He must be writing.—Wah likhtā hogā.
15. He will be writing.—Wah likhtā rahegā.

16. He may have been writing.—Wah likh (*or* likhtâ) rahâ howe.
17. He can have been writing.—Wah likhtâ rah sakâ hogâ.
18. He will have been writing.—Wah likhtâ rah chukegâ.
19. He might (*or* would) have been writing.—Wah likhtâ rahâ hotâ.
20. He could have been writing.—Wah likhtâ rah sakâ hotâ.
21. He should (*or* ought to) have been writing.—Châhiye thâ ki wah likhtâ rahâ hotâ.
22. He must have been writing.—Wah likhtâ rahâ hogâ.
23. He may have written.—Us ne likhâ ho.
24. He can have written.—Wah likh sakâ hai (*or* hogâ).
25. He will have written.—Wah likh chukegâ.
26. He might (*or* would) have written.—Wah likhe hotâ (*or* Us ne likhâ hotâ).
27. He could have written.—Wah likh sakâ hotâ.
28. He should (*or* ought to) have written.—Us ko likhnâ châhiye thâ.
29. He must have written.—Us ne likhâ hogâ.
30. It may be written.—Wah likhâ jâwe.
31. It can be written.—Wah likhâ jâ saktâ hai.
32. It might (*or* would) be written.—Wah likhâ jâtâ.
33. It could be written.—Wah likhâ jâ saktâ (*or* sakâ).
34. It should be written.—Châhive ki wah likhâ jâwe.
35. It must be written.—Wah likhâ jâwegâ.
36. It may have been written.—Wah likhâ gayâ ho.
37. It will have been written.—Wah likhâ jâ chukegâ.
38. It might (*or* would) have been written.—Wah likhâ gayâ hotâ.
39. It could have been written.—Ho saktâ thâ ki wah likhâ gayâ hotâ.
40. It should (*or* ought to) have been written.—Châhiye thâ ki wah likhâ gayâ hotâ.
41. He is about to write.—Wah likhnewâlâ hai.

It will be seen that these expressions, some of which are phrasological, and not conjugational, are of the first

importance to anyone endeavouring to express English ideas in the Hindî language. The forms here given are applicable to every idea; and each can be inflected through every person, singular and plural. Thus, if we wish to say, "I ought to have knelt," we take the 28th model sentence, and adapt it thus, "Mujh ko ghuṭne ke bal baiṭhnâ châhiye thâ"; so, by the 18th model, "We shall have been walking," is "Ham chalte rah chukenge"; and, by the 39th model, "The letter could have been sent," must be rendered by "Ho saktâ thâ ki chitṭhî bhijwâ dî ga,î hotî." These numerous auxiliary compound tenses have heretofore remained unnoticed.

CAUSAL VERBS.

Simple verbs are generally made causal and doubly causal by the addition of *â* and *wâ*, respectively, to the base; thus, *chalnâ*, "to go," *chalânâ*, "to cause to go" (*i.e.* to propel, move, or drive), *chalwânâ*, "to cause (another) to cause to go" (*i.e.* to cause to be moved, driven, or propelled). Many of these causals are better translated by different words in English; thus, *sunnâ*, "to hear," *sunânâ*, "to tell" (*i.e.* to cause to hear), *sunwânâ*, "to cause to tell"; *parhnâ*, "to read," *parhânâ*, "to instruct" (*i.e.* to cause to read), *parhwânâ*, "to cause to instruct." A few more examples are here added by way of illustration.

	Simple Verb.	Causal.	Doubly Causal.
to fall	girnâ गिरना	girânâ गिराना	girwânâ गिरवाना
to melt	ghulnâ घुलना	ghulânâ घुलाना	ghulwânâ घुलवाना
to ascend	charhnâ चढ़ना	charhânâ चढ़ाना	charhwânâ चढ़वाना
to be hidden	chhipnâ छिपना	chhipânâ छिपाना	chhipwânâ छिपवाना
to burn	jalnâ जलना	jalânâ जलाना	jalwânâ जलवाना

	Simple Verb.	Causal.	Doubly Causal.
to be pressed	dabnâ दबना	dabânâ दबाना	dabwânâ दबवाना
to arrive	pahunchnâ पहुँचना	pahunchânâ पहुँचाना	pahunchwânâ पहुँचवाना
to be saved	bachnâ बचना	bachânâ बचाना	bachwânâ बचवाना
to be sounded	bajnâ बजना	bajânâ बजाना	bajwânâ बजवाना
to meet	milnâ मिलना	milânâ मिलाना	milwânâ मिलवाना
to move	hilnâ हिलना	hilânâ हिलाना	hilwânâ हिलवाना
to fly	urnâ उड़ना	urânâ उड़ाना	urwânâ उड़वाना
to rise	uthnâ उठना	uthânâ उठाना	uthwânâ उठवाना

Many bases consisting of two short syllables, the latter of which is short *a*, reject that vowel in the causal, but not in the doubly causal form. Thus:—

to shine	chamaknâ चमकना	chamkânâ चमकाना	chamakwânâ चमकवाना
to seize	pakarnâ पकड़ना	pakrânâ पकड़ाना	pakarwânâ पकड़वाना
to be tried	par.ikhnâ परखना	parkhânâ परखाना	parakhwânâ परखवाना
to be introduced	parachnâ परचना	parchânâ परचाना	parachwânâ परचवाना
to return	palatnâ पलटना	paltânâ पलटाना	palatwânâ पलटवाना
to be melted	pighalnâ पिघलना	pighlânâ पिघलाना	pighalwânâ पिघलवाना
to be scattered	bitharnâ बिथरना	bithrânâ बिथराना	bitharwânâ बिथरवाना

	Simple Verb.	Causal.	Doubly Causal.
to wander	bhaṭaknâ भटकना	bhaṭkânâ भटकाना	bhaṭakwânâ भटकवाना
to blaze up	bharaknâ भड़कना	bharākânâ भड़काना	bharakwânâ भड़कवाना
to understand	samajhnâ समझना	samjhânâ समझाना	samajhwânâ समझवाना
to move	saraknâ सरकना	sarkânâ सरकाना	sarakwânâ सरकवाना

Monosyllabic bases containing long vowels shorten the vowel in the causal forms. Thus:—

to be awake	jâgnâ जागना	jagânâ जागाना	jagwânâ जागवाना
to conquer	jîtnâ जीतना	jitânâ जिताना	jitwânâ जितवाना
to be wet	bhîgnâ भीगना	bhigânâ भीगाना	bhigwânâ भीगवाना
to resolve	ghûmnâ घुमना	ghumânâ घुमाना	ghumwânâ घुमवाना
to swing	jhûlnâ झूलना	jhulânâ झूलाना	jhulwânâ झूलवाना
to sink	ḍûbnâ डूबना	ḍubânâ डूबाना	ḍubwânâ डूबवाना
to forget	bhûlnâ भूलना	bbulânâ भूलाना	bbulwânâ भूलवाना

If the base end in a long vowel, besides its being shortened, regularly or irregularly, *l* is inserted. The following are examples.

to drink	pînâ पीना	pilânâ पिलाना	pilwânâ पिलवाना
to sew	sînâ सीना	silânâ सिलाना	silwânâ सिलवाना
to touch	chhûnâ छूना	chhulânâ छूलाना	chhulwânâ छूलवाना

	Simple Verb.	Causal	Doubly Causal.
to give	denâ देना	dilânâ दिलाना	dilwânâ दिलवाना
to wash	dhonâ धोना	dhulânâ धुलाना	dhulwânâ धुलवाना
to cry	ronâ रोना	rulânâ रुलाना	rulwânâ रुलवाना
to sleep	sonâ सोना	sulânâ सुलाना	sulwânâ सुलवाना

The diphthongs *ai* or *au* between two consonants in a monosyllabic base generally remain unchanged in the causal forms. Thus:—

to swim	pairnâ पैरना	pairânâ पैराना	pairwânâ पैरवाना
to sit	baïṭhnâ बैठना	baïṭhânâ बैठाना	baïṭhwânâ बैठवाना
to run	daurnâ दौड़ना	daurânâ दौड़ाना	daurwânâ दौड़वाना

Several neuter verbs with a short vowel in the base lengthen it in the causal (*instead* of adding â), but not in the doubly causal form. Thus:—

to be cut	kaṭnâ कटना	kâṭnâ काटना	kaṭwânâ कटवाना
to be buried	gaṛnâ गड़ना	gâṛnâ गाड़ना	gaṛwânâ गड़वाना
to be supported	thamnâ थमना	thâmnâ थामना	thamwânâ थमवाना
to be nourished	palnâ पलना	pâlnâ पालना	palwânâ पलवाना
to die	marnâ मरना	mârnâ मारना	marwânâ मरवाना
to be laden	ladnâ लदना	lâdnâ लादना	ladwânâ लदवाना

	Simple Verb.	Causal.	Doubly Causal.
to be tied	bandhnâ बंधना	bândhnâ बांधना	bandhwânâ बंधवाना
to issue	nikalnâ निकलना	nikâlnâ निकालना	nikalwânâ निकलवाना
to be pulled	khînchnâ खिंचना	khînchnâ खींचना	khînchwânâ खिंचवाना
to be plaited	guthnâ गूथना	gûthnâ गूथना	guthwânâ गूथवाना

The causals of some verbs are more or less irregular in form. Thus:—

to eat	kbânâ खाना	khilânâ खिलाना	khilwânâ खिलवाना
to take	lenâ लेना	liwânâ लिवाना	
to enter	paithnâ पैठना	paithâlnâ पैठालना	
to lie down	letnâ लेटना	litânâ लिटाना	litwânâ लिटवाना
to be perforated	chhidnâ छिदना	chbednâ छेदना	chhidwânâ छिदवाना
to be filed	ritnâ रितना	retnâ रेतना	ritwânâ रितवाना
to be melted	ghulnâ घुलना	gholnâ घोलना	ghulwânâ घुलवाना
to appear	dîkhnâ दीखना	dekhnâ देखना	dikhilânâ दिखलाना
to remain	rahnâ रहना	rakhnâ रखना	rakhwânâ रखवाना
to be rent	phatnâ फटना	phârnâ फाड़ना	pharwânâ फड़वाना
to be sold	biknâ बिकना	bechnâ बचना	bikwânâ बिकवाना

	Simple Verb.	Causal.	Doubly Causal.
to escape	chhuṭnâ . छुटना	chhoṛnâ छोड़ना	chhurwânâ छुड़वाना
to be broken	tūṭnâ टूटना	torâ तोड़ना	turwânâ तुड़वाना
to be split	phūṭnâ फूटना	phoṛnâ फोड़ना	phurwânâ फुड़वाना

A few verbs have two or more ways of forming the causal; as,—

कहना kahnâ, “to say”; कहाना kahânâ or कहलाना kahlânâ, “to cause to tell.”

दबना dabnâ, “to be pressed”; दाबना dâbnâ or दबाना dabânâ, “to compress.”

निबड़ना nibarnâ, “to be ended”; निबाड़ना nibârâ or निबेड़ना nibernâ, “to accomplish,” “finish.”

छिदना chhidnâ, “to be pierced”; छेदना chhednâ, “to pierce”; छिदाना chhidânâ, “to have pierced.”

भीगना bhignâ, “to be wet”; भिगाना bhigânâ or भिगोना bhigonâ, “to moisten.”

सीखना sikhnâ, “to learn”; सिखाना sikhânâ or सिखलाना sikhlânâ, “to teach.”

छुटना chhuṭnâ, “to be let go”; छोड़ना chhoṛnâ or कुड़ाना chhurânâ, “to release,” “abandon.”

डूबना ḍubnâ, “to be immersed”; डुबाना ḍubânâ or डुबोना dubonâ, “to immerse.”

देखना dekhnâ, “to see”; दिखाना dikhânâ or दिखलाना dikhlânâ, “to show.”

बैठना baiṭhâ, “to sit”; बैठाना baiṭhânâ, बिठलाना biṭhlânâ, बिठालना baiṭhâlânâ, बिठाना biṭhânâ, or बैठालना baiṭhâlânâ, “to seat.”

रखना rakhnâ, “to retain”; रखाना rakhânâ or रखवाना rakhwânâ, “to give in charge.”

There are many words in Hindî, derived from nouns, which are made verbal by the causal affix; they are, however, neuter in signification, and are conjugated intransitively. Thus, from *रिस ris*, "anger," comes *रिसिधाना risiyânâ*, "to feel anger," or "to be angry"; from *घाम ghâm*, "sunshine," comes *घमाना ghamânâ*, "to bask in the sun"; from *चंचल chañchal*, "fickle," comes *चंचलाना chañchalânâ*, "to be unsteady." In this way are formed—

खिसाना khisânâ, "to be abashed."

खियाना khiyânâ, "to be worn."

खुजलाना khujlânâ, "to itch." Also transitive in the sense of "to scratch."

घबराना ghabrânâ, "to be agitated."

कुम्हलाना kumhlânâ, "to wither."

तेवराना tewrânâ, "to be giddy."

Closely allied to the above are a large number of reduplicate verbs, most of them onomatopœic.

The following are a few transitives—

खटखटाना khaṭkhaṭânâ, "to rap."

झड़झड़ाना jhaṛjhaṛânâ, "to flop."

थरथराना thartharânâ, "to shake."

गिड़गिड़ाना giṛgiṛânâ, "to beseech."

टिंंगटिंंगाना tiṅtingânâ, "to twang."

खुपखुपाना khupkhupânâ, "to envy."

भुरभुराना bhurbhurânâ, "to sprinkle powder."

The following are intransitive—

खड़खड़ाना khaṛkhaṛânâ, "to rattle."

खदखदाना khadkhaḍânâ, "to bubble."

खलखलाना khalkhalânâ, "to rumble."

गहगहाना gahgahânâ, "to quiver."

हलहलाना	chhalchhalânâ,	"to mutter."
हन्हनाना	chhanchhanânâ,	"to simmer."
झणझणाना	jhanjhanânâ,	"to tinkle."
झलझलाना	jhaljhalânâ,	"to glitter."
फड़फड़ाना	pharpharânâ,	"to flutter."
खिलखिलाना	khilkhilânâ,	"to giggle."
घिणघिणाना	ghinghinânâ,	"to turn sick at."
चिचियाना	chichiyânâ,	"to squeak."
चिचिनाना	chinchinânâ,	"to squeak."
झड़झड़ाना	jhirjhirânâ,	"to rave."
गुनगुनाना	gungunânâ,	"to mutter."
चुलचुलाना	chulchulânâ,	"to tickle."
फुसफुसाना	phusphusânâ,	"to whisper."

The following are not regular reduplicates :—

हटपटाना	chhatpaṭânâ,	"to flounder."
लड़बड़ाना	larbarânâ,	"to stammer."
झिलमिलाना	jhilmilânâ,	"to flicker."
तिरमिराना	tirmirânâ,	"to dazzle."

The use of ordinary verbs and causals may be illustrated by the following examples :—*ghar banâtâ hai*, "the house is being built"; *tharavâî ghar banâtâ hai*, "the mason is building the house"; *râjâ ghar banwâtâ hai*, "the king is having the house built."

COMPOUND VERBS.

There are eleven kinds of verb-combinations, more or less partaking of a compound character, which must be here specified, as they are constantly brought into use, and are in some respects peculiar. They are called Intensives, Potentials, Completives, Frequentatives, Desideratives, Continuatives, Staticals, Inceptives, Permissives, Acquisitives, and Nominals.

Intensives.—These are formed by adding certain verbs to the bases of other verbs, with the object of intensifying the meaning of the base. The verb used as an auxiliary loses entirely its own meaning, and merely adds force to the base to which it is joined. Those most commonly used for this purpose are shown in the following examples :—

गिराना girānā, “to upset,” गिरा देना girā denā, “to throw down.”

तोड़ना torṇā, “to break,” तोड़ डालना tor ḍālṇā, “to break to pieces.”

खाना khānā, “to eat,” खा जाना khā jānā, “to eat up.”

पीना pīnā, “to drink,” पी लेना pī lenā, “to drink down.”

गिरना girnā, “to fall,” गिर पड़ना gir paṛṇā, “to fall down.”

बनना bannā, “to be made,” बन आना ban ānā, “to be fully made.”

रोना ronā, “to weep,” रो बैठना ro baiṭṇā, “to despair.”

बोलना bolnā, “to speak,” बोल उठना bol uṭṇā, “to speak out.”

करना karnā, “to do,” कर दिखाना kar dikhānā, “to realize,” “to accomplish fully.”

करना karnā, “to do,” कर बैठना kar baiṭṇā, “to do once for all.”

चढ़ना chaṛṇā, “to ascend,” चढ़ बैठना chaṛḥ baiṭṇā, “to overpower.”

लेना lenā, “to take,” ले लेना le lenā, “to take away.”

होना honā, “to be,” हो जाना ho jānā, “to become.”

काटना kātṇā, “to cut,” काट डालना kāt ḍālṇā, “to cut up.”

आना ānā, “to come,” आ निकलना ā nikalnā, “to emerge.”

होना honā, “to become,” हो आना ho ānā, “to become forthwith.”

The verbs given as second members in the foregoing compounds combine with a large number of bases to produce intensive verbs.

A kind of intensive is produced colloquially by employing the inflected masculine form of the perfect participle, instead of the base. The compounds thus formed denote slightly more intensiveness and instantaneousness than those formed from the base. Examples of this form of intensive are to be found in books. Thus,—

- बच रहना *bach rahnâ*, "to avoid," बचे रहना *bachē rahnâ*, "to keep clear of," "avoid entirely."
 कह देना *kah denâ*, "to state," कहे देना *kahe denâ*, "to state earnestly or authoritatively."
 दे देना *de denâ*, "to consign, hand over," दिये देना *diye denâ*, "to hand over at once."
 कर डालना *kar dâlnâ*, "to effectuate," किये डालना *kiye dâlnâ*, "to do violently or suddenly."

Potentials.—These are formed by adding the tenses of the verb *saknâ*, "to be able," to the base of some other verb; thus, *khâ saknâ*, "to be able to eat," *bol saknâ*, "to be able to speak," and so on. Frequently, in conversation, the inflected infinitive is used instead of the base; thus, *bolne saktâ hai*, "he is able to speak," *we sikhne sakte haiñ*, "they are able to learn." But this is considered more colloquial than elegant. In some parts of India even the uninflected infinitive is employed; thus, *main denâ saktâ hün*, "I am able to give."

Completives.—These compounds are formed by adding the tenses of *chuknâ*, "to have finished," to the base of another verb. It indicates the completion of the act more decidedly than the perfect tenses of simple verbs; thus, *us ne khâyâ*, "he ate," but *wah khâ chukâ*, "he finished eating." The future tense of *chuknâ* produces a compound generally equivalent to the English future perfect; thus, *wah khâ chukegâ*, "he will have eaten." (For other examples of *chukegâ*, see p. 39.) From the very

nature of this compound, the past tense is that which is most frequently used.

Frequentatives.—These compounds denote the habitual or repeated performance of an act; and they are formed by adding the tenses of *karná*, “to do,” to the perfect participle of any verb. The participle is in the masculine singular form, and remains unchanged, whatever may be the gender or number of the subject; thus, *wah parhá kartá hai*, “she is in the habit of reading”; *we kahá karte haiñ*, “they are constantly saying.”

Remember that this compound is conjugated intransitively in all the tenses; thus, *wah likhá kartá hai*, “he is constantly writing”; *wah likhá kiyá hai*, “he wrote repeatedly.” But the common form is *wah likhá kartá* (see p. 38).

Desideratives.—These are formed by adding the tenses of *cháhná*, “to desire,” to the masculine singular form of the perfect participle: *parhá cháhná*, “to wish to read,” *wah bolá cháhtá hai*, “he wishes to speak.” Not infrequently the inflected infinitive is used instead of the participle; as, *karne cháhná*, “to wish to do”; and the uninflected infinitive is still more common; as, *piná cháhná*, “to wish to drink,” *koí nikalná cháhtá hai*, “somebody wishes to come out.”

The perfect participle is never used with the past tenses of *cháhná*; therefore, such locutions as *us ne parhá cháhá* are unknown. Other forms are used instead thereof; for example, *us ne cháhá ki waháñ jáññ* (lit. he wished thus, “I would go there”), “he wished to go there”; *us ne waháñ jáne ki ichchhá ki* (lit. he formed the wish of going there), “he wished to go there”; *Mohan ne áj ek baje ghar jáná cháhá*, “Mohan wished to go home at 1 o’clock to-day.”

The respectful imperative form *cháhiye* is constantly used in the sense of the Latin *oportet*, “it is needful or fitting”; as, *us ke liye ek baras cháhiye*, “it will require a year for that purpose.” It is often used with the infinitive, as *waháñ jáná cháhiye*, “one ought to go there.” It is also constantly used with the aorist; as, *cháhiye ki koí waháñ jáwe*, “one ought to go there.” (See also pp.

38, 39.) This locution has a plural form, *châhiyen* ; as, *mil jāne châhiyen*, "they must be found," *apne durâchâr chhorne châhiyen*, "we must abandon our evil practices"; it has also a past tense, *châhiye thâ* ; as, *châhiye thâ ki nadi ke tir par hotâ*, "it was necessary that it should be on a river bank." There is likewise a form *châhiyegâ*, with a future signification, e.g. *us ko jitnâ pâni châhiyegâ usi ke anusâr âyâ karegâ*, "all the water he will require will come continually."

In Frequentatives and Desideratives the perfect participle of *jânâ*, "to go," is *jâyâ* (not *gayâ*) ; thus, *main jâyâ châhtâ hûn*, "I desire to go" ; *main jâyâ kartâ hûn*, "I am frequently going."

Desideratives often express that which is "about to be" ; thus, *gharî bajâ châhtî thî*, "the clock was about to strike."

Continuatives.—These are formed by adding the imperfect participle of a verb to the tenses of *jânâ*, *rahnâ*, *âdnâ*, or *chalnâ*. The participle agrees with the subject in gender and number. Thus,

पानी बहता जाता है	<i>pâni bahtâ jâtâ hai.</i> —The water keeps flowing on.
नदी की धार बहती रहती है	<i>nadî kî dhâr bahtî rahtî hai.</i> —The stream of the river keeps flowing on.
उस के मन में इस बात का घमंड होता चला	<i>us ke man men is bāt kâ ghaṁaṅṅ hotâ chalâ.</i> —This conceit continued to exist in his mind.
होले होले पानी ऊपर बढ़ता जाया	<i>haule haule pâni ūpar baṛhtâ âyâ.</i> —The water continued gradually to rise.

In some cases the perfect participle is used, instead of the imperfect participle, in a similar sense. The perfect participle, also, must agree with the subject ; thus, *lauṇḍî chali jâtî thî*, "the slave girl was going along."

Statics.—These verbs express existence in a certain state ; and they are formed by adding the imperfect par-

ticiples of one verb to the tenses of another. The participle is in the inflected masculine form, and undergoes no change. Thus,

वह स्त्री हँसते आती थी

wah strī hañste âti thi.—
That woman was coming
laughing.*

Inceptives.—These express an action as beginning, or as being resumed after interruption; and they are formed by adding the tenses of *lagñâ* to the infinitive of any other verb in the inflected masculine form; thus, *kahne lagñâ*, “he began to say,” “he went on to say,” or “he resumed”; *khâne lagñâ*, “to begin to eat,” and so on.

Permissives.—These are formed by adding the inflected masculine infinitive of verbs to the tenses of *denâ*, “to give,” and they express permission or allowance to perform the act named by the infinitive; thus, *khâne denâ*, “to permit to eat”; *bolne denâ*, “to allow to speak”; *us ne us ko jāne diyâ*, “he allowed him to go.”

Acquisitives.—These are formed in the same way as the last; but they take *pāñâ* (instead of *denâ*), because they express the getting or obtaining permission to do the act indicated by the infinitive; thus, *jāne pāñâ*, “to get (leave) to go”; *bolne pāñâ*, “to obtain (permission) to speak”; *main parhne nahin pāñgâ*, “I shall not be allowed to read.” In this construction the verb *pāñâ* is always conjugated intransitively, the agent never being used in the perfect tenses; thus, *wah (not us ne) khâne nahin pāyâ*, “he was not allowed to eat”; *wah jogî se kuchh kahne ne pāyâ*, “he was not allowed to say anything to the Yogin.”

Nominals.—These form a highly important class of verbs in modern Hindî; they contribute an unlimited number of expressions, and are largely made available in the development of the language. They are formed by combining a substantive or adjective with a verb; and, being subject to peculiarities of regimen, they

* The ordinary imperfect participle conveys frequently a similar meaning; thus, *wah strī hañstî âti thi* also means “That woman was coming laughing.”

require explanation somewhat commensurate with their importance. The following lists show the effect produced upon nouns by compounding them with verbs; and also the changes of meaning produced in many of the verbs so formed by using different cases in connection with them. For example, *us ne udhâr diyâ*, "he discharged the debt"; but *us ne us ko udhâr diyâ*, "he advanced him a loan." Again, *us ne us ko uddhâr kiyâ*, "he rescued him"; but *us ne us kâ uddhâr kiyâ*, "he did away with it." Very many nominals are formed by the help of *karnâ*, "to do"; but later on it will be shown that other verbs are also pressed into service.

First List.

The first list contains verbs which, although formed with *karnâ*, and conjugated transitively, yet bear a neuter signification.*

अचम्भा करना achambhâ karnâ,—to be astonished.	बल bal k.,—to put forth strength, to make an effort.
अधीनताई adhîntâî k.,—to be humble.	बस bas k.,—to have done with, desist.
अभिमान abhimân k.,—to be conceited.	भर्ता bharttâ k.,—to take a husband.
आचरण âcharan k.,—to behave, act.	भला bhalâ k.,—to act wisely.
इच्छा ichchhâ k.,—to be ambitious.	भोजन bhojan k.,—to feed, take a meal.
दुहाई duhâî k.,—to cry for help.	मन मैला man mailâ k.,—to be troubled in mind.
निहचै nihchai k.,—to be convinced, make sure.	यत्न yatna k.,—to try, make an effort.
पण्डिताई paṇḍitâî k.,—to display learning.	

* To save space the word *karnâ* is not repeated after each noun, but is understood throughout the first five lists.

रमण raman k.,—to enjoy pleasure.	शान्ति śānti k.,—to be composed.
लम्बा lambā k.,—to stretch out.	शोक śok k.,—to be grieved.
लम्बी चौड़ी lambī chauṛī k.,—to boast.	संचित sañchit k.,—to hoard.
लज lāj k.,—to be ashamed.	संतोष santosh k.,—to be content.
लोभ lobh k.,—to be greedy.	संयम sañyam k.,—to check desire.
वाद vād k.,—to dispute.	सूरता sūrtā k.,—to display valour, summon up courage.
व्याह byāh k.,—to celebrate a marriage.	
विस्मय vismay k.,—to be dismayed.	

Second List.

The verbs of the second list require the accusative-dative sign *ko* to be used in connection with them ; they then bear the following significations:—

अङ्गीकार करना āngikār karnā,—to agree to, accept, submit to.	उपार्जन upārjan k.,—to acquire.
अनीति anīti k.,—to do a wrong to.*	क्षमा chhimā k.,—to pardon, excuse (a thing).
आच्छादन āchhādan k.,—to cover.	गुण guṇ k.,—to benefit, do a kindness to.
आलिङ्गन ālingan k.,—to embrace.	ग्रहण grahan k.,—to clasp, accept.
आहार āhār k.,—to eat, consume.	चिन्तन chintan k.,—to meditate, contemplate.
उद्धार uddhār k.,—to rescue.	छेदन chhedan k.,—to cut, cut off.
उपदेश upadeś k.,—to advise.	टुक टुक tūk tūk k.,—to break into pieces.

* *Anīti karnā* takes *par* as well as *ko*.

ताड़न tāran k.,—to punish, beat.	प्रमाण pramān k., — to assent to, accept.
त्याग tyāg k.,—to abandon, give up.	विदा bidā k., to dismiss.
दहन dahan k.,—to burn, consume.	भक्षण bhakṣaṇ k.,—to eat.
दाह dāh k.,—to burn.	भङ्ग bhaṅg k.,—to violate, infringe.
धारण dhāraṇ k.,—to bear, possess, know.	भला bhalā k.,—to do good to.
नाश nāś k.,—to ruin de- stroy.	भेद bhed k.,—to distin- guish.
निवारण nivāraṇ k., — to prevent.	भोग bhog k.,—to enjoy.
निश्चै nihchai k.,—to re- solve on.	भोजन bhojan k.,—to eat.
परित्याग parityāg k., — to renounce.	मर्दन mardan k., — to crumble.
परिपालन paripālan k., — to protect, cherish.	मोह moh k.,—to infatuate.
पसंद pasand k., — to ap- prove.	लालन lālan k.,—to caress, fondle.
पालन pālan k.,—to protect, cherish, nurse.	वध vadh k.,—to kill.
पीछे pīchhe k.,—to cast be- hind the back.	वर्जन varjan k.,—to avoid.
प्रकाश prakāś k., — to illu- minate.	वर्णन varṇan k.,—to de- scribe.
प्रणाम praṇām k.,—to make an obeisance to.	बस bas k.,—to subdue.
प्रतिपादन pratipādan k.,— to enunciate.	व्यापार vyāpār k., to engage in (business).
प्रबोध prabodh k.,—to in- struct.	शासन śāsan k.,—to chastise.
	शिक्षा śikṣhā k.,—to in- struct.
	सहन sahan k., to tolerate.
	स्मरण smaraṇ k.,—to re- member.
	स्वीकार swikār k.,—to con- sent, to choose.

हत्या hatyâ k.,—to murder.	हरण haraṇ k.,—to destroy,
हानन hanan k.,—to slay,	seize.
destroy.	

Third List.

The next is a longer list, containing verbs which require the genitive, to give them the meanings here assigned. Nouns marked feminine of course take *kî*; all the rest are masculine, and take *kâ*.

अध्ययन करना adhyayan karnâ,—to peruse.	आशङ्का (f.) âsankâ k.,—to suspect.
अनादर anâdar k.,—to disparage.	आश्रय âsray k.,—to be dependent on.
अनुमान anumân k.,—to infer.	इच्छा (f.), ichchhâ k.,—to desire.
अनुष्ठान anushṭhân k.,—to observe, attend to.	उद्धार uddhâr k.,—to remove, do away with.
अपकीर्ति (f.), apakîrti k.,—to defame.	उपकार upakâr k.,—to help.
अपमान apamân k.,—to despise.	खेद khed k.,—to grieve about.
अपेक्षा (f.), apekshâ k.,—to wait for.	घात ghât k.,—to kill, destroy.
अभ्यास abhyâs k.,—to practise, repeat, study.	चिन्तन chintan k.,—to ponder on.
अवलम्बन avalamban k.,—to rest or rely on.	चिन्ता (f.) chintâ k.,—to reflect on, be anxious about.
आचरण âcharaṇ k.,—to practise, do.	चेष्टा (f.) cheshtâ k.,—to endeavour after, strive for.
आतिथ्य âtithya k.,—to show hospitality to.	चौकसी (f.) chaukasî k.,—to guard.
आदर âdar k.,—to honour.	ठट्टा ṭhaṭṭhâ k.,—to deride.
आरम्भ ârambh k.,—to begin.	

ठिकाना <i>thikānā</i> k., — to learn about.	पूजन <i>pūjan</i> k., —to honour.
ताड़न <i>tāran</i> k.,—to punish, beat.*	पूजा (f.) <i>pūjā</i> k.,—to honour.
त्याग <i>tyāg</i> k.,—to abandon, give up.	प्यार <i>pyār</i> k., — to caress, fondle.
त्यागन <i>tyāgan</i> k.,—to abandon.	प्रकाश <i>prakāś</i> k.,—to reveal.
धन्यवाद <i>dhanyavād</i> k.,—to give praise to.	प्रतिपाल <i>pratipāl</i> k., — to foster.
ध्यान <i>dhyān</i> k., — to give thought <i>or</i> attention to.	प्रतिष्ठा <i>pratishthā</i> k., — to consecrate.
निग्रह <i>nigrah</i> k., — to restrain.	प्रतीक्षा (f.) <i>pratīkshā</i> k.,— to await.
निन्दा (f.) <i>nindā</i> k., — to scorn, disparage, blame.	प्रतीति (f.) <i>pratīti</i> k., — to rely on.
निहचै <i>nihechai</i> k.,—to resolve on.	प्रदक्षिण <i>pradakshin</i> k.,—to pass round.
न्याय <i>nyāya</i> k.,—to judge, arbitrate for.	प्रमाण <i>pramāṇ</i> k.,—to assent to, accept.
परिपालन <i>paripālan</i> k.,—to protect, cherish.	प्रशंसा (f.) <i>praśaṅsā</i> k.,—to bestow encomium on.
परीक्षा (f.) <i>parīkshā</i> k.,— to make trial of.	प्रार्थना (f.) <i>prārthnā</i> k.,— to solicit.
पालन <i>pālan</i> k.,—to protect, cherish, nurse.	प्रिया (f.) <i>priyā</i> k.,—to do the pleasure of.
पीछा <i>pīchhā</i> k.,—to follow, pursue.	बखान <i>bakhān</i> k.,—to describe.
पूछ पाछ (f.) <i>pūchh pāchh</i> k.,—to investigate, audit.	बड़ाई (f.) <i>barāī</i> k., — to extol, magnify.
पूछा गछी (f.) <i>pūchhā gachhī</i> k.,—to investigate, audit.	बाधा (f.) <i>bādhā</i> k.,—to distress.
	बिगाड़ <i>bigāṛ</i> k.,—to harm.

* *Tāran karnā* takes *ko* as well as *kā*.

बिम्बती (f.) bintî k.,—to en- treat.	संमान saṁmān k.,—to re- spect.
मोह moh k.,—to love.	संयम saṁyam k.,—to keep in subjection.
रक्षण rakshaṇ k.,—to pro- tect.	संयोग saṁyog k.,—to asso- ciate with.
रक्षा (f.) rakshâ k.,—to guard.	सत्कार satkâr k.,—to treat respectfully.
रखवाली (f.) rakhwâlî k.,— to guard, protect.	सलाह (f.) ṣalâh k.,—to consult regarding.
वध vadh k.,—to kill.	साम्हना sâmhñâ k.,—to en- counter.
वर्णन varṇan k.,—to de- scribe, relate.	सुध (f.) sudh k.,—to re- member.
विचर vichâr k.,—to deli- berate about.	सेवन sevân k.,—to be addicted to.
विवरण vivaraṇ k.,—to de- scribe, comment on.	सेवा (f.), sevâ k.,—to serve.
विश्वास viśwâs k.,—to put confidence in.	स्तुति (f.) stuti k.,—to praise.
विस्तार vistâr k.,—to develop.	स्थापन sthâpan k.,—to esta- blish.
शासन śâsan k.,—to chas- tise.	स्पर्श sparś k.,—to touch.
शिश्याचार śiṣṭâchâr k.,—to be courteous.	स्मरण smaraṇ k.,—to re- member.
शोधन śodhan k.,—to justify.	हठ (f.) haṭh k.,—to insist on.
संचय saṁchay k.,—to collect.	हान (f.) hân k.,—to injure.
संपादन saṁpâdan k.,—to acquire.	

Fourth List.

The following verbs require *par* or *ûpar*, to give them the meanings indicated.

अनुग्रह करना anugrah kar- nâ,—to be favourable to.	अन्याय anyâya k.,—to do in- justice to.
---	--

अवलम्बन avalamban k.,—
 to rest or rely on.
 असर asar k.,—to make an
 impression on.
 कृपा kripâ or kirpâ k.,—to
 show favour to.
 घमंड ghamand k.,—to be
 proud of.
 दया dayâ k.,—to have com-
 passion on.
 पश्चात्ताप pachhâtâp k.,—to
 have regret on account
 of.
 कृपणता kripanatâ k.,—to
 be niggardly of.

क्रोध kop k.,—to be angry
 with.
 क्रोध krodh k.,—to be angry
 with.
 क्षमा kshamâ k., to pardon,
 excuse (a person).
 ध्यान dhyân k.,—to give
 thought or attention to.
 प्रेम prem k.,—to show affec-
 tion for.
 भरोसा bharosâ k.,—to trust
 to.
 विश्वास विश्वास k.,—to put
 confidence in.

Fifth List.

The verbs in the next list require the ablative *se*.

आचरण करना âcharan
 karnâ, —to behave, act
 towards.
 आनन्द ânand k.,—to enjoy.
 क्षमा kshamâ k.,—to forbear,
 abstain.
 गुजारा guzarâ k.,—to sub-
 sist on.
 द्रोह droh k.,—to be ini-
 mical to.
 प्रश्न praśn k.,—to put a
 question to.
 प्रार्थना prârthnâ k.,—to ask,
 pray.
 प्रीति priti k.,—to show af-
 fection for.

बैर bair k.,—to be at en-
 mity with.
 भय bhay k.,—to fear.
 भलाई bhalâi k.,—to prac-
 tise beneficence towards.
 मित्रता mitratâ k.,—to make
 friends with.
 मेल or हेल मेल mel or hel
 mel k.,—to form an inti-
 macy with.
 विवाह vivâh k.,—to marry
 (anyone).
 संगम saṅgam k.,—to join
 with.

Some verbs prefer *ke sâth*. The following are examples :—

कपट करना kapaṭ karnâ,— to practise deceit on.	मित्रता mitratâ k., — to make friends with.
गमन gaman k.,—to have sexual intercourse with.	मेल <i>or</i> हेल मेल mel <i>or</i> hel mel k.,—to form an inti- macy with.
दातव्यता dâtavyatâ k.,—to deal generously by.	
भलाई bhalâî k.,—to prac- tise beneficence towards.	समागम samâgam k., — to associate with.

The following take *ke sang* :—

ठट्टा करना ṭaṭṭhâ karnâ, —to make sport of.	प्रीति prîti k., — to make friends with.
--	---

A few require the locatival *meñ*, as follows :—

प्रवृत्ति करना pravṛitti karnâ, —to engage in.	रति rati k.,—to be attached to, take pleasure in.
प्रवेश praveś k.,—to enter into.	संदेह sandeh k.,—to be ap- prehensive about.

The following require the words *kî or* :—

मुख करना mukh karnâ,—to face.	ध्यान dhyân k., — to give thought <i>or</i> attention to.
----------------------------------	--

The verb *prârthnâ karnâ* requires both *se* and *kî* in the sense of praying to anyone for anything : thus, *us ne apne bâp se us ke bulâne kî prârthnâ kî*, “she begged of her father to send for him.”

The Nominals in the succeeding lists are formed by the help of a variety of verbs; and they are sufficiently numerous to show that, although *karnâ* is most commonly used for this purpose, it is by no means the peculiar auxiliary of Nominals.

Where any particular case of the object is required, the sign of the case is given in parentheses.

Nominals formed with mārṇā.

कूद मारना kūd mārṇā,—to jump.	डोंग मारना dīng mārṇā,—to boast.
चिंघार मारना chīnghār mārṇā,—to scream.	डुबकी मारना ḍubkī mārṇā,—to plunge, dive.
(पर) झपट्टा मारना jhapattā mārṇā,—to make a dash at.	बुड़की मारना burkī mārṇā,—to dive, splash in.
(पर) ठट्टा मारना ṭhatṭhā mārṇā,—to mock at, deride.	फलांग मारना phalaṅg mārṇā,—to leap.

Nominals formed with khānā.

घाम खाना ghām khānā,—to enjoy the sunshine, to bask.	मार खाना mār khānā,—to be beaten. With <i>se</i> ="to be beaten by."
घूस खाना ghūs khānā,—to take a bribe.	मूर्च्छा खाना mūrchhā khānā,—to swoon, faint.
डाह खाना dāh khānā,—to be jealous.	सौं खाना saun khānā,—to take an oath. With <i>kī</i> , "to swear by."
धोखा खाना dhokā khānā,—to make a mistake.	कोड़ी खाना koṛī khānā,—to get a whipping.
भय खाना bhay khānā,—to be afraid. With <i>se</i> ="to be afraid of."	(को) मार खिलाना mār khilānā,—to beat, punish.

Nominals formed with lagānā, chalānā, and bichārnā.

(पर) ताक लगाना tāk lagānā,—to take aim.	पता लगाना patā lagānā,—to make inquiry about anyone.
दाव लगाना dāv, o lagānā,—to bet.	
(का or को) दोष लगाना dosh lagānā,—to blame, calumniate, accuse.	(की) बात चलाना bāt chālānā,—to broach conversation about.

मुकी चलाना mukî chalânâ, —to deliver a blow.	प्यार बिचारना pyâr bi- chârâna,—to feel or enter- tain love.
मुंह चलाना muñh chalânâ, —to attempt to bite to bite at.	भय बिचारना bhay bichârâna, —to feel or entertain fear.
(की) दया बिचारना dayâ bi- chârâna,—to take pity on.	

Nominals formed with denâ.

उधार देना udhâr denâ,— to discharge a debt.	दुहाई देना duhâî denâ,— to cry for help.
(को) उधार देना udhâr denâ, —to lend to.	(पर) ध्यान देना dhyân denâ, —to reflect on.
कष्ट देना kashṭ denâ,—to afflict.	पकड़ाई देना pakṛâî denâ, —to be seized.
(को) क्लेश देना kleś denâ, —to annoy.	बंधाई देना bandhâî denâ, —to be bound.
बुलाई देना chhulâî denâ,— to be felt.	(में) माथा देना mâtthâ denâ, —to devote one's self to.
दिखाई देना dikhâî denâ,— to appear in sight, to seem.	सुनाई देना sunâî denâ,— to be heard.

The verbs in the following list of nominals are formed in various ways, and are arranged in the alphabetical order of the verbs by the help of which they are formed.

निश्चय आना niśchay ânâ,— to appear certain.	पैर उठाना pair uṭhânâ,—to set out, start.
याद आना yâd ânâ,—to occur to memory.	(की) बाट जोहना bāt johnâ, —to look out, expect.
हाथ आना hâth ânâ,—to be found.	हल जोतना hal jotnâ,—to drive the plough.
सुनाई आना sunâî ânâ,—to become heard.	स्मरण दिखाना smaraṇ di- khânâ,—to remind.*

* Smaraṇ karânâ and yâd dikhlânâ are alternative forms.

- (की) राह देखना rāh dekhnā,
—to look out for, wait for.
- (पर) ध्यान धरना dhyān dharnā,—to pay attention to.
- (पर) कान धरना kâu dharnā,
—to listen.
- (से) हाथ धोना hâth dhonā,
—to despair of, renounce.
- जड़ पकड़ना jar pakarnā,—
to take root.
- दिखाई पड़ना dikhâî pārnā,
—to appear in sight.
- निश्चय पड़ना nischay pārnā,
—to be ascertained.
- पता पूछना patâ pûchhnā,—
to make inquiries about anyone.
- मुंह बनाना muñh banānā,—
to express feelings through the countenance.
- रसोई बनाना rasoî banānā,
—to cook.
- (के) हाथ बेचना hâth bechnā,—
to sell to anyone.
- सांस भरना sâns bharnā,—
to sigh.
- (का) भला मानना bhalâ mǎnnā,—to take well or in good part.
- (से) मुंह मोड़ना muñh mor-nā,—
to avoid, abstain from.
- (की) अपेक्षा रखना apekshâ rakhnā,—
to require, need.

(पर or का) ध्यान रखना dhyān rakhnā,—to think about, keep attention fixed on.

(साथ) प्रेम रखना prem rakhnā,—to be in love with.

सुख रखना mukh rakhnā,—
to end, terminate, result.

(की) सुध रखना sudh rakhnā,—
to care for, look after.

निश्चय रहना nischay rahnā,
—to appear certain.

हाथ लगना hâth lagnā,—to
be found.

टक्कर लड़ना takkar larnā,—
to butt, push.

(का) नाम लेना nām lenā,
—to mention a name.

पल्लव लेना pallav lenā,—to
be superficial (*lit.* to pick up straws).

मोल लेना mol lenā,—to buy.

दम लेना dam lenā,—to rest,
take breath.

बिदा लेना bidâ lenā,—to
take leave.

वचन लेना vachan lenā,—
to make a covenant.

सांस लेना sâns lenā,—to re-
spire, breathe.

नाश होना } nâs honâ or
नाश हो जाना } nâs ho jānâ
—to be de-
stroyed.

प्रकाश होना prakâś honâ,— to be elucidated. बिदा होना bidâ honâ,—to take leave.	लोट पोट हो जाना loṭ pot ho jānâ,—to flounder. लोप होना lop honâ,—to disappear. °
--	---

Some of the nominals contained in the foregoing lists may not be, strictly speaking, compound verbs; but they are given, as it is practically convenient to treat them as such in a Manual. An inspection will show that these are no mere lists of words; but are the kernels of so many idiomatic nuts. If heedfully used, they will greatly extend the student's means of expressing himself in Hindî.

COMPOUND WORDS.

One among many distinctive peculiarities of Hindî, as compared with Urdû, lies in the freedom with which compound words are formed; and this applies not only to the Sanskritized form of Hindî, but also to the language of every-day life. Numerous examples may be found in every page of Hindî, such as *chirimâr*, "a fowler" (=bird + killer); *ghursâl*, "a stable" (=horse + apartment); *bhûp*, "a king" (=earth + protector); *sukhad*, "pleasant" (=pleasure + giving); *desnikâlâ*, "banishment" (=country + putting out), and so on. They are formed upon definite principles; but, as their meanings can be ascertained from the dictionary, nothing further need be said of them here.

PARTICLES.

Under this term may conveniently be comprised all those indeclinable words which are classified, in Western languages, as Adverbs, Prepositions, Conjunctions, and Interjections.

Adverbs.—These are based, mostly, on nouns, pronouns, or verbs. A very useful set, derived from certain pronouns, are as follows:—

Near.	Remote.	Interrogative.	Relative.	Correlative.
अब ab now	तब tab then	कब <i>or</i> कद् kab <i>or</i> kad when?	जब <i>or</i> जद् jab <i>or</i> jad when	तब <i>or</i> तद् tab <i>or</i> tad then
यहाँ yahân here	वहाँ wahân there	कहाँ kahân where?	जहाँ jahân where	तहाँ tahân there
इधर idhar hither	उधर udhar thither	किधर kidhar whither?	जिधर jidhar whither	तिधर tidhar thither
यों yon thus	वों won in that way	क्यों kyon how?	ज्यों jyon as	त्यों tyon so
ऐसा aisâ this-like	वैसा vaisâ that-like	कैसा kaisâ what-like?	जैसा jaisâ which-like	तैसा taisâ that-like
इत्ना ittâ this much	उत्ता uttâ that much	कित्ता kittâ how much?	जित्ता jittâ as much	तित्ता tittâ so much
इतना itnâ this much	उतना utnâ that much	कितना kitnâ how much?	जितना jitnâ as much	तितना titnâ so much

The last three rows are, properly, adjectives, and are inflected in the usual manner (see p. 13); but they are also constantly used adverbially; for example, *itne men*, "in the meantime," *aise men*, "in the same manner," "so." These words may take the usual affixes, to modify their meanings, and undergo the usual changes of form in doing so; thus, *wahân se*, "thence" (*it.* from there),

kidhar se, "whence?" *ab tak*, "up to the present time," *ab kâ*, "belonging to the present."

Kahân tak often indicates indefinite or inappreciable extent; as, *un kâ barnan main kahân tak karîñ?* "to what extent can I describe them?" meaning that detailed description is impossible. *Jab tak* is used for "while"; but, when followed by a negative, it means "until."

The emphatic particle *hî* is often added to the foregoing; as, *abhî*, "just now," *aisâ hî*, "just like this," *kaisâ hî*, "howsoever," *kitnâ hî*, "however much." When *hî* is joined to the second row, it coalesces with each word; thus, *yahân* becomes *yahîñ*, "just here," *wahân* becomes *wahîñ*, "just there"; but *kahîñ* has an indefinite meaning, "whereabouts?" "somewhere." This last word is often added to other words, to make them indefinite; thus, *jahîñ kahîñ*, "wherever"; and it is also prefixed to adjectives in the same sense; as, *kahîñ barhkar*, "ever so much greater," "indefinitely greater." The word *kahîñ* followed by a negative is the equivalent of the English "lest"; as, *kahîñ ham logon kî bhî waisî hî durdaśî na howe*, "lest just such a misfortune happen to us also."

Two adverbs are at times used together, as *jahîñ tahîñ*, "here and there," *jaise taise*, "somehow or other," "by hook or by crook." The insertion of the genitive sign marks identity; as, *jahân kâ tahân*, "in the same place," *jyon kâ tyon*, "in the same way"; and the negative, indefiniteness; as, *kahîñ na kahîñ*, "somewhere or other."

These adverbs are also used peculiarly; as, *par kî aisi lakîr*, "a feather-like streak," *âp jaise bhale manushya kî kanyâ*, "the daughter of so worthy a man as you" (*lit.* you-like worthy man's daughter). The aorist of *châhnâ* is used to give indefiniteness; as, *châhe jitnâ barâ ho*, "howsoever great it may be," *châhe jitnâ kashî pâwe*, "however much annoyance he may receive."

Many adverbs are expressed by the ablative case of nouns; as, *ghamanđ se*, "proudly," *jhaţ se*, "quickly"; or by the locative; as, *sahaj men*, "easily." Some adverbs are broken-down Sanskrit locatives, or imitations of ther; as, *tarke* or *sawere*, "early." Examples of repe-

titions are *kram kram se*, "successively"; *dhîre dhîre*, "slowly," "gently."

Another increasingly popular method of forming adverbs is by the help of the conjunctive participle; thus, *bebûs hokar*, "unresistingly," *nirâs hokar*, "disappointedly," *nîche mukh hokar*, "headlong," *ek ek karke*, "singly," *mukhya karke*, "chiefly," *dhruv karke*, "firmly," and so on. Educated men will also employ *pûrvak* as an affix; thus, *âdarpûrvak*, "courteously," *sukhpûrvak*, "at ease."

There are numerous phraseological adverbs, such as *bât kî bât men*, "suddenly," *mâthe ke bal*, "headlong," *pîth ke bal*, "backwards," *munh ke bal*, "forwards," *ho na ho*, "undoubtedly," "anyhow," "perhaps," &c.

A few peculiar adverbs are *kal*, "yesterday" or "tomorrow"; *parson*, "two days ago" or "two days hence"; *tarson*, "three days ago" or "three days hence"; and *narson*, "four days ago" or "four days hence." The verb used with these adverbs discriminates the sense in which they are to be understood.

Prepositions.—The Hindî language does not possess a set of mere particles for prepositions as is the case in English. A few ancient prepositions are still preserved, but only as inseparable prefixes to verbs, nouns, and participles. The prepositional office is filled by certain nouns, which require the nouns whose relations they define to be in one of the oblique cases. Thus, "before him" is rendered by "(in) the front of him," *us ke sâmhne (men)*.

The following, which are masculine, require the genitive *ke*:—

आगे *âge*, before, beyond.
पीछे *pîchhe*, behind.
साम्हने *sâmhne*, in front, opposite.
ऊपर *ûpar*, above.
नीचे *nîche*, beneath.

तले *tale*, beneath.
पास *pâs*, near.
निकट *nikat*, near.
नगीच *nagîch*, near.
भीतर *bhîtar*, within.
अन्दर *andar*, within.

बाहर *bâhar*, without, outside.*
 साथ *sâth*, with.
 बिना *binâ*, without, destitute of.
 संग *saṅg*, along with.
 इधर उधर *idhar udhar*, around, to and from.
 बीच *bîch*, between.
 दिग *dihig*, towards.
 लिये *liye*, for, on account of.
 अर्थ *arth*, for, on account of.
 कारण *kâran*, for, by reason of.
 मारे *mâre*, through, in consequence of.
 द्वारा *dvârâ*, through, by means of.
 लग भग *lag bhag*, near, almost.
 सिवाए *siwâe*, besides, over and above.
 अधिक *adhik*, above, in addition to.*
 समीप *samîp*,† near, close to.
 सरीका, सरीखा *sarikâ, sarî-khâ*, like, similar to.
 सदृश *sadrîs*, like, similar to.
 समान *samân*, like, equal to.†
 तुल्य *tulya*, like, equal to.

पार *pâr*, across, on the further side.
 परे *pare*, beyond, after.
 नेरे *nerē*, near.
 कने *kane*, near.
 पलटे *palṭe*, instead of, in requital of.
 बदले *badle*, instead of, in exchange for.
 हाथ *hâth*, through, by the medium of.
 अनन्तर *anantar*, after.
 बाद *bâd*, after.
 अनुसार *anusâr*, according to, in conformity with.
 निमित्त *nimitta*, on account of.
 हेतु *hetu*, by reason of.
 विषय *vishay*, about, in respect of.
 विरुद्ध *viruddha*, against, contrary to.
 विपरीत *viparît*, against, contrary to.
 प्रतिकूल *pratikûl*, contrary to.
 उपरान्त *uparânt*, after (time).
 पहिले *pahile*, before (time).*
 बरे *ware*, beyond, exceeding.

* The words *bâhar*, *adhik*, and *pahile*, may also, on occasions, take the ablative *se*.

† Towards Râjpûtânâ the word *samân* is often treated as a feminine noun.

Some of the foregoing words are also used without the genitival *ke*.

A few words are attached directly to the oblique base and do not usually take the genitival sign. For example:—

समेत *samet*, together with.

सहित *sahit*, with, possessed of.

रहित *rahit*, without, destitute of.

पर्यन्त *paryant*, up to, as far as.

The word अनुसार *anusár*, is, also, often attached directly to an oblique base.

Some words, which are feminine, necessarily require the genitival sign *ki*. Thus:—

नाई *ná'í*, like, similar to.

भाँति *bhānti*, like, similar to.

अपेक्षा *apekshá*, in respect of.

The word ओर *or*, “side, direction,” has the curious distinction of being generally feminine in the singular, and masculine in the plural; thus, *us kí or*, “in that direction” or “towards that”; but *us ke chāron or*, “on all four sides of it,” or “all around it”; *us ke dono or*, “on both sides.”

When transitive conjunctive participles (such as *chhorke* or *chhorkar*, “except,” “exclusive of”) are used prepositionally, they necessarily require the accusative.

The following Persian and Arabic words are also sometimes used in Hindi:—

गिर्द *gird*, around.

बगैर *bagair*, without, destitute of.

बाइस *bá'is*, by reason of.

मुवाफिक *muwáfik* }
माफिक *māfik* } according to.

वास्ते *wáste*, for, on account of.

सबब *sabab*, for, by reason of.

Conjunctions.—The following are the most commonly used conjunctions, some of which, it will be seen, are phraseological:—

और, औ, or अरू <i>aur, au, or aru</i> , and.	चाहे . . . पर <i>châhe . . . par</i> , although . . . yet.
भी <i>bhî</i> , also, even.	जो <i>jo</i> , if.
फिर <i>phir</i> , again, moreover.	यदि <i>yadi</i> , if.
पुनः, पुनर <i>puni, punar</i> , again, moreover.	अगर <i>agar</i> , if.
परंतु <i>parantu</i> , but.	तिस पर <i>tis par</i> , besides.
लेकिन <i>lekin</i> , but.	तिस पर भी <i>tis par bhî</i> , nevertheless.
किंतु <i>kintu</i> , but (literary style).	तो <i>to</i> , then, indeed.
बरन <i>baran</i> , nay, rather.	सो <i>so</i> , therefore.
बल्कि <i>balki</i> , nay, rather.	तिस से <i>tis se</i> , therefore.
कि <i>ki</i> , that, for, or, to wit, &c. &c.	नहीं तो <i>nahin to</i> , otherwise.
क्योंकि <i>kyonki</i> , because.	जो . . . सो <i>jo . . . so</i> , if . . . then.
वा <i>wâ</i> , or.	जो . . . भी <i>jo . . . bhî</i> , although.
अथवा <i>athawâ</i> , or, or else.	यद्यपि <i>yadyapi</i> , although.
या <i>yâ</i> , or.	तौ . . . भी <i>tau . . . bhî</i> , even then, nevertheless.
वा . . . वा <i>wâ . . . wâ</i> , either . . . or.	तथापि <i>tathâpi</i> , nevertheless.
चाहो . . . चाहो <i>châho . . . châho</i> , either . . . or.	न हो कि <i>na ho ki</i> , lest.
न तो . . . न <i>na to . . . na</i> , neither . . . nor.	ऐसा न हो कि <i>aisâ na ho ki</i> , lest.
वथा . . . क्या <i>kyâ . . . kyâ</i> , whether . . . or; both . . . and.	किस लिये कि <i>kis liye ki</i> , inasmuch as.
चाहे . . . चाहे न <i>châhe . . . châhe na</i> , whether . . . or no.	किस कारण कि <i>kis kâran-ki</i> , forasmuch as.

Interjections.—The following are the most common:—

हे *he*, O (respectful).

अजी *ajî*, O (familiar).

अरे, रे *are, re*, O (disrespectful).

The foregoing are employed in addressing superiors, equals, and inferiors, respectively.

धन्य *dhanya*, bravo!

जय जय *jay jay*, bravo!
victory!

साधु *sâdhu*, bravo!

वाह *wâh*, good! well done!

लो *lo*, lo!

हाय हाय *hây hây*, alas!

आ *â*, ah! (despondency).

उह *ûh*, pah! (disgust)

थ थ *thû thû*, pah! (disgust)

की की *chhî chhî*, fy!

धिक *dhik*, shame!

धिकार *dhikkâr*, shame!

चुप *chup*, hush!

दूर *dûr*, begone!

स्वस्ति *swasti*, salutation!

The common salutation from an inferior to a superior (as from a school-boy to his tutor) is बन्दगी *bandagi*, "service!" Muhammadans or Europeans are saluted with सलाम *salâm*, "peace!" Brahmans with नमस्कार *namaskâr*, "obeisance!" but to each other the Hindûs generally cry राम राम *Râm! Râm!* the name of a celebrated deity.

PROVINCIAL HINDI.

HINDI, being spread over a vast tract of territory, occupied very largely by a rural population, necessarily presents considerable varieties. Minute left out of account, the whole mass may be roughly divided into two groups, the Western and the Eastern. The student must understand that the dialects comprised under these two comprehensive terms are nothing more than varying phases of one general type of speech, the *whole* of which, taken together, constitute what is understood by Hindî.

It will occasion no surprise to hear that the rustic dialects are generally characterized by a broadening process;* thus, *kâ* is represented by *karu*, *ker*, *kerâ*, &c.; *ke* appears as *kai*; *ko*, as *kauñ*, *kahan*, *kanhan*, *kîhu*, &c.; *meñ* is represented by *moñ*, *mâhi*, *mâhai*, *mahan*, *mâñjh*, &c.; *hûñ* as *havñ*; *e* becomes *ai*; *ho* becomes *hav*, &c. &c. This, which is little else than mere change of pronunciation, strangely metamorphoses the words, and obscures intelligibility, until the ear becomes accustomed to such local peculiarities.

The principal divergences of declension are as follows:—The *Nominative* is chiefly affected by peculiarities of pronunciation. The *Accusative* and *Dative* particle *ko* or *kauñ* becomes, in Rajputana, *nai*, or *ai*; in the Eastern

* It must not be supposed that the literary forms have been corrupted into their provincial representatives; on the contrary, the rustic forms are sometimes nearer in appearance, at all events, to those which, rightly or wrongly, are generally considered their prototypes,

family, it is *ka, ko, kauhāi, or hi*. The *Agential* sign *ne* is modified to a vowel termination *-ai* in Rajputana, and disappears entirely in the Eastern group. It deserves especial notice that the peculiar construction of verbs with the agent belongs exclusively to the Western branch of Hindī. The *Ablative* is pretty constantly in *se, te, or teñ*; but in Rajputana the popular forms are *sūñ, and ūñ*. The *Genitive* is generally in *kā, ko, or kau*; in Rajputana *ro, ko, go, or lo*; and, in the Eastern group, *kar or ka*. The *Locative* is chiefly affected by pronunciation, being in *meñ, main, mā, ma*; in Rajputana, *māhai and mā,ai*.

The *Plural* inflection is *-oñ, -aui, or -āñ*; in Braj and the Eastern group, *-an or -ani*.

In the case of the Pronouns the differences are mainly those of pronunciation; but those differences are great enough to disguise the words almost beyond recognition. The bases of the 1st personal pronoun are *main, mujh, me,* and *mo*, either with or without an aspirate; the plural is pretty constantly *ham*, except in Rajputana, where *āñ* is added to the singular, as is also the case with nouns (thus, *main, mkain, mha, or ma*, singular; but *māñ or mhāñ*, plural). The 2nd personal pronoun is *tū, to, or ta*, and, in the plural, *tum*. In Rajputana the *t* is aspirated, and the plural formed by *-āñ*, as before. The other pronouns are inflected on similar principles; the elementary bases of all the forms being those of standard Hindī, modified according to the foregoing indication of the habits of the respective districts.

The substantive verb, as might be expected, undergoes many changes. Besides the usual broadening of the vowels, in Kanauj the syllable *-gā* or *-go* is regularly affixed to the 2nd and 3rd pers. sing. of the *Present*, and *-geñ* in the 1st and 3rd pers. plur. In parts of Rajputana the initial aspirate is replaced by a palatal, thus, *chhūñ, chhai, &c.* for *hūñ, hai, &c.*; and in the Eastern group another base *bā* or *bāñ* is used as the substitute for *ho(nā)*. In the *Past* tense the standard forms *thā, the, become*, in Braj, *ho* or *hutau* and *he* or *hute* respectively, and, in Rajputana, *ho* or *chho*, sing., and *hā* or *chhā*, plur. In the Eastern area the verb *rahnā* is used to form the past tense.

As regards general conjugation, it may be remarked that the *Infinitive* termination *-nā* becomes, in Braj, *nawā* or *-wau*; in Rajputana, *-no* or *wo*; and, in the Eastern district, *-na* or *-ba*. The *Aorist* is tolerably constant in form throughout the whole Hindī area, except that, in Rajputana, the terminations are, characteristically, *-ān*, *-ai*, *-ai*, *ān*, *o*, *ai*; and, in the Eastern family, a peculiar termination *-s* is found for the 2nd pers. sing. It is quite common colloquially to fortify the aorist with the substantive verb, as is illustrated further on. It is very commonly used as a present tense. The *Future* has four varieties: (1.) the standard form, by addition of *-gā* (in some places *-lo*) to the aorist; (2.) the generally used rustic form, by addition of *-hawn*, *-hai*, *-hai*, *-haiñ*, *-haw*, *haiñ* (changeable, in Rajputana, to *-hān*, *-hī*, *-hī*, *-hān*, *-ho*, *-hī*) to the base of any verb*; (3.) the Rājput form, by addition of *-syān*, *-sī*, *-sī*, *-syān*, *-syo*, *-sī*, to the base; and the Eastern form, by addition of *-bān*, *-be* or *-bes*, *-e*, *-ba*, *-bo*, *-haiñ*, to the base.† The *Imperative* agrees with the aorist except in the 2nd pers. sing., which is generally the simple base. The *Present* tense is the present participle with the Present of the substantive verb for an auxiliary; in Rajputana, however, the sense of the present tense is expressed by the aorist fortified with the substantive verb. The *Perfect* tense is formed by the perfect participle assisted by the substantive verb. In the Eastern group, the construction with the agent being unknown, the past tenses have peculiar sets of terminations, the most usual of which are—Sing., 1st pers. *-un*, *iñ*, or *eñ*, 2nd and 3rd pers. *-u*, *-e*, *-es*, *-isi*; Plur., 1st pers. *-e*, *-in*, or *enhi*, 2nd pers. *-e*, *-en*, *-enhi*, or *-iu*, 3rd pers. *-e*, *-en*, *-enhi*, or *-ini*.

It is not unusual to hear the lower classes of Eastern Hindī speakers express past time by the simple addition

* Short *i* is generally inserted between the base and these terminations.

† These terminations are not regularly affixed in the Eastern area; they are, in strictness, applicable to Ondh. Sometimes *-ba* alone is added for all persons, singular and plural.

of *-is* for all persons ; thus, *kihis*, " I, thou, he did," *kahis*, " I, thou, he said," &c. Even in the Western area the agent is frequently rejected ; thus, instead of the standard form, *tum ne kyá kahá*, one may hear *tum ká kahin*, " what did you say ?" (*n* being a plural inflection to agree with *tum*, the nominative).

The frequent repetition of the verb *honá* causes it to undergo more than usual alteration ; and its forms are, therefore, more varied than is the case with other verbs. Thus, in Rajputana, the base becomes *hve* or *hwai*, throughout ; in Kumâon, it is *hu* ; and, in Braj, it is *hwai*, in the future tense. A common form of the future of *honá*, in rustic Hindî, is—

होइहौ	ho,ihauñ	होइहें	ho,ihain
होइहैं	ho,ihai	होइहो	ho,iho
होइहै	ho,ihai	होइहैं	ho,ihain

In both West and East the present perfect and past perfect tenses are colloquially formed from a different base, becoming *bhayo* or *bhayau* in the singular, and *bhaye* in the plural throughout. In the Eastern area, *bha*, *bhai*, or *bhaye* occurs in both singular and plural.

The present participle, instead of the standard form *-tá*, is *-tu* in Braj, *-to* in Rajputana, and *-t* in the Eastern area. In Braj, the final *u* may be dropped in the plural ; thus, *hotu*, " being," sing., but *hotu* or *hot*, " being," plur. The perfect participle, instead of the standard *-á*, is *-yau* in Braj, *-yo* in Rajputana, and the base of the verb alone in the Eastern area.

The corrupted forms of words are, of course, more common colloquially than their more precise Sanskritic equivalents ; thus, *jo*, " if," is preferred to *yadî* ; the latter more often appears under the form *jad* ; so, also, *jo bhî* and *tau bhî*, are colloquial, while *yadyapi* and *tathâpi* are literary ; and *jâne* or *kyá jāne*, and even the Persian *shâyad* are used in preference to the Sanskrit forms *kadâpi* or *kadâchit*. Of course educated Hindûs prefer Sanskritic forms even in conversation. The great obstacle to the

development of Hindî is the unhappy propensity of native authors to scorn colloquial forms of speech. Thus, instead of giving life and vigour to literature, by bringing it into close union with the wants, desires, and feelings of living men, they are unconsciously building up a wall of separation between the two, by rejecting well-known terms of ready comprehension, and by the insertion of unknown and bye-gone vocables. An instance of this is found in the writings of even the liberal-minded Rājā Śiva Prasāda, who states that there are but two ways of expressing the idea "et cetera," 1. the Arabic *wa ghaira*, 2. the Sanskrit *ityādi*, and he tolerates these "because there is no help for it," whereas he must have known that, colloquially, this idea is commonly expressed by repeating a word with a slight variation; thus, *dere ere*, "tents, &c.," i.e. tents with their appurtenances; *ghore ore*, "horses, &c.," i.e. horses, donkeys, mules; *kos kās*, "kos, &c.," i.e. kos and other measures of distance. Jingling repetitions of this kind are, also, often used without, in any wise, affecting the sense; thus, *kaprā waprā* means simply "clothes."

The foregoing remarks on colloquial Hindî are not intended to teach the dialects, but merely to point out the leading peculiarities which the student must expect to meet with. The colloquial forms of all languages present endless diversities, which nothing but actual residence among natives can teach; and Hindî is no exception to this rule. There is, however, one dialect the practical value of which is so great that a more particular notice of it will be useful to the learner. This is the Braj dialect, spoken in the Doab, and for a certain distance on both sides of the Ganges and the Jumna. It receives its name from the *vraja*, or cow-pens, in the forest of Vrindā near Mathurā, where the god Krishna is fabled to have passed his time. This tradition, and real historical circumstances, have given to this dialect much importance; it is regarded as the purest and sweetest Hindî; and it is used in poetry to the almost entire exclusion of what is considered by

Europeans as the standard language. The Braj dialect being still largely spoken, the following description of its peculiarities will serve as a practical illustration of other dialectal forms.

Examples of Declension.

Masculine : *purush*, "man."

<i>Nom.</i>	purush	purush
<i>Ag.</i>	purush neñ, or ni	purushani* neñ, or ni
<i>Gen.</i>	purush kau, ke, kî	purushani kau, ke, kî
<i>Acc.</i>	purush kauñ	purushani kauñ
<i>Dat.</i>	purush kauñ	purushani kauñ
<i>Ab.</i>	purush soñ, or teñ	purushani soñ or teñ
<i>Voc.</i>	he purush	he purushau

Feminine : *putrî*, "daughter."

<i>N.</i>	putrî	putrî
<i>Ag.</i>	putrî neñ, or ni	putrîñ† neñ, or ni
<i>G.</i>	putrî kau, ke, kî	putrîñ kau, ke, kî
<i>Ac.</i>	putrî kauñ	putrîñ kauñ
<i>D.</i>	putrî kauñ	putrîñ kauñ
<i>Ab.</i>	putrî soñ, or teñ	putrîñ soñ, or teñ
<i>V.</i>	he putrî	he putriyan

The first personal pronoun is as follows:—

<i>N.</i>	hauñ or main	ham
<i>Ag.</i>	main, or mo neñ	ham neñ
<i>G.</i>	merau, mere, merî	hamârau, &c.
<i>Ac.</i>	mo kauñ or mo hi	ham kauñ, haman kauñ or hamain
<i>D.</i>	mo kauñ or mo hi	ham kauñ, haman kauñ or hamain
<i>Ab.</i>	mo soñ	ham soñ or haman soñ

* Throughout the plural, final short *i* may optionally be dropped.

† Substantives in *-î* may form their inflected plural in *-iyan* instead of *in*.

The second personal pronoun, *tū* or *teñ*, is similar to the above, *to* being the oblique base in the singular, and *tum* or *tumani* in the plural. The gen. plur. is *tum-hārau*, &c., or *tihārau*, &c.

The third personal pronoun is—

wah, "he, she, it, that."

<i>N.</i>	wah	we or te.
<i>Ag.</i>	wā or tā neñ	un or tin neñ
<i>G.</i>	wā or tā kau, ke, kî	un or tin kau, ke, kî
<i>Ac.</i>	wā or tā kauñ or tā hi	un or tin kauñ or unhain
<i>D.</i>	wā or tā kauñ or tā hi	un or tin kauñ or unhain
<i>Ab.</i>	wā or tā soñ	un or tin soñ

The proximate demonstrative.

yah, "this."

<i>N.</i>	yah	ye
<i>Ag.</i>	yā neñ	in or win neñ
<i>G.</i>	yā kau, ke, kî	in or win kau, ke, kî
<i>Ac.</i>	yā kauñ or yā hi	in or win kauñ, inhain or winhain
<i>D.</i>	yā kauñ or yā hi	in or win kauñ, inhain or winhain
<i>Ab.</i>	yā soñ	in or win soñ

The reflexive pronoun is both singular and plural; thus—

<i>N.</i>	âp
<i>Ag.</i>	âp neñ
<i>G.</i>	âp kau or âpanau
<i>Ac.</i>	âp kauñ or âpan kauñ
<i>D.</i>	âp kauñ or âpan kauñ
<i>Ab.</i>	âp soñ or âpan soñ

The interrogative is declined on the model of the demonstrative; *kaun* or *ko* being the nom. sing. and plur., and *kā* and *kin* the sing. and plur. oblique bases respectively. The Relative and Correlative follow punctually the same scheme.

The absolute interrogative is—

<i>N.</i> and <i>Ac.</i>	kahâ or kâ, "what?"
<i>Gen.</i>	kâhe kau. ke, kî
<i>Dat.</i>	kâhe kauñ
<i>Abl.</i>	kâhe soñ

The Indefinite *koñ*, "someone, anyone," becomes *kâhû* in its inflected form. *Kacchû*, "something, anything," is uninflected.

Verbal Inflection.

The following is the form of the substantive verb in Braj Bhâskhâ—

hauñ, <i>I am</i>	haiñ, <i>we are</i>
hai, <i>thou art</i>	hau, <i>you are</i>
hai, <i>he is</i>	haiñ, <i>they are</i>
ho, <i>I was</i>	he, <i>we were</i>
ho, <i>thou wast</i>	he, <i>you were</i>
ho, <i>he was</i>	he, <i>they were</i>

The rest of the verb *honauñ* or *hwaiwau*, "to be," is thus conjugated—

Aorist—I may be, &c.

hauñuñ or ho,ñuñ*	hauñe
ho,e	ho,u or hau
ho,e	hauñe

Future—I shall be, &c.

ho,ihauñ, hwaihauñ,	ho,ihain, hwaihain,
ho,ñgau or hauñgau	hauñege or howaingai
ho,ihai, hwaihai, ho,egau,	ho,ihau, hwaihau,
or howaigau,	ho,uge, or haugai
ho,ihai, hwaihai, ho,egau,	ho,ihain, hwaihain,
or howaigau	hauñege or howaingai

* Personal pronouns can, of course, be prefixed.

*Indefinite Imperfect—*I was, &c.

hotu or hotau	hotu or hot
hotu or hotau	hotu or hot
hotu or hotau	hotu or hot

*Present Imperfect—*I was, &c.

hotu hauñ	hotu haiñ
hotu hai	hotu hau
hotu hai	hotu haiñ

The aorist also may be used as a present tense.

*Past Imperfect—*I was, &c.

hotu ho	hotu he
hotu ho	hotu he
hotu ho	hotu he

*Present Perfect—*I have been, &c.

bhayau hauñ	bhaye haiñ
bhayau hai	bhaye hau
bhayau hai	bhaye haiñ

*Past Perfect—*I had been, &c.

bhayau ho	bhaye he
bhayau ho	bhaye he
bhayau ho	bhaye he

Conjunctive Participle.

hwai, hwaikari, ho,ekai, ho,ekari, &c.

Other verbs are conjugated in a similar manner, it being borne in mind that the present participle, in Braj, ends in *-tu*, and the past participle in *-yan*.

The following is a specimen of Braj Bhākhā:—

एक समे काहू देस में अति वर्षा भई। ता ते काल परयो।
तब वहां के कितेक राजपूत कहं चाकरी कौ चले। तिन के
साथ युधिष्ठिर नाम एक कुम्हार हू कै लियो। वा के माथे में
घाव हो। कितेक दिन में काहू और देस मांहीं जाय एक राजा
के दहां चाकर भये। कुम्हार के लिलार कौ घाव देखि राजा में
आपने जी में बिचारयो कि यह कोऊ बड़ी खर है जु या ने
सनमुख चोट खाई है। या ते राजा वा हि वा के सब साथियन
ते अधिक मानै।

Ek samēn kāhū des meñ ati barshā bhāi; tā ten kāl
paryau. Tab wahān ke kitek Rajpūt kahūn chākari
kaun chale. Tin ke sāt̄b Yudhisht̄hir nām ek kumhār hū
hwaī liyau: wā ke māthe meñ ghā,v ho. Kitek din meñ
kāhū aur des māñhiñ jāy ek rājā ke yhān chākar bhaye,
Kumhār ke lilār kau ghā,v dekhi rājā neñ āpne jī meñ
biehāryau ki yah koñ barāu sūr hai ju yā neñ sanmukh
choṭ khāi hai. Yā ten rājā wā hi wā ke sab sāthiyān ten
adhik mānai.

Once upon a time there was excessive rain in a certain
country, and a famine was the consequence. Then sundry
Rajpūts of that place went for service elsewhere; and a
certain potter named Yudhisht̄hir also accompanied them.
There was a wound on his forehead. After a time, having
entered some other country, they became servants of a
king. Perceiving the wound on the potter's forehead,
the king thought within himself: "This is some mighty
hero, inasmuch as he has received a wound in front."
In consequence of this, the king respected him more than
all his companions.

The following specimen of Braj poetry will be useful,
as illustrating the dialect, its elliptical character, and a
most popular style of composition.

कवित्त

दैनौं भली सुपथ कुपथ पै न दूनौं भली सूनी भली भौन पै न
खल साथ करियै ।

संतन कौ लघु संग जड़ कौ गुरुत्व कांडि साधु कौ सहज औ
असाधु छपा डरियै ॥

थोरि ये सराफी नफा बजत जुवा कौ कांडि परिकै कुसंग आप
बल सौं सपरियै ।

हारि मानि लीजै पै न रारि कीजै नीचनि सौं सरबस दीजै
पै न परबस परियै ॥

Kabitta.

Dainauñ bhalau supatha, kupatha pai na dūnau bhalau;
sūnau bhalau bhauna, pai na khala sātha karayai |

Sāntana kau laghu saṅga, jaṛa kau gurutwa chāñri;
sādhu kau sahaja, au asādhu kripā ḍariyai ||

Thori yai sarāfi nafā bahuta, juwā kau chhāñri; parikai
kusāṅga, āpa bala sōñ sapariyai |

Hāri māni lījai, pai na rāri kījai nīchani sōñ; sarabasa
dījai, pai na parabasa pariyaī ||

Verse.

To give (in) a good cause (is) well; but (in) a bad cause
(to give even) twofold is not well. An empty house
(is) well; but do not associate with the vile.

(Even) a little association with the good (is well; but)
avoid the guru-ship of the foolish. The kindness of
the upright (is) spontaneous; but one should fear
(that of) the unjust.

Even a little brokerage (brings) much profit: forsake
(that) of gambling. Having fallen (into) bad society,
one's self (together) with (one's) strength is involved.

Acknowledge defeat; but do not wrangle with the low.
Give one's all; but do not fall (into) another's power.

In the foregoing it will be seen that *bhauna* stands for *bhavan*, "a place" or "house"; *sāntana* or *santan* is the

plural inflection of *sanit* or *sat*, "the good"; *sahaja* is *saha + ja*, "born with," i.e. "spontaneous"; *thori* is equal to *thorî*, "little"; *sarîfi* and *naîfâ* are corruptions of Arabic words, showing that no one need avoid such foreigners; *parikai* and *sapariyai* represent *parke* and *sapariye*, respectively; the final *i* of *hâri*, *mâni*, and *rûri* is a Braj addition to the standard forms: *nîchani* is the plural inflection of *nîch*, "low"; *sarabasa* or *sarbas* stands for *sarvasva*, "one's all"; and *parabasa* or *parbas* is from *par*, "another," and *vas*, "power."

IDIOMATIC SENTENCES CLASSIFIED.*

THE normal order of the sentence in Hindî is, 1st the subject, 2nd the object, and 3rd the predicate; qualifying words generally precede the words to which they relate; but extensions of the subject, object, and predicate are variously disposed.

SUBSTANTIVES.

Nominative.—There is nothing peculiar in the use of this case. It leads the sentence; and the verb agrees with it in gender, number, and person.

Two men were going to a foreign country.—Do manushya pardes' jâte the. दो मनुष्य परदेश जाते थे

I shall not return just yet.—Main main abhî nahî lautûngâ. मैं अभी नहीं लौटूंगा

The jackal yells.—Syâr boltâ hai. स्यार बोलता है

The earth rotates. — Prithwi ghûmtî hai. पृथ्वी घूमती है

Vocative.—The sign of this case is used for serious invocation; as, *he Iswar*, "O God!" *he pandit*, "O scholar!" It is always omitted when the vocative word comes last; as, *Yah mustak ham ko do, bhâi*, "Give us this book, brother"; *Yahîn âo, Ji*, "Come here, Sir." The Vocative is sometimes marked by a prolongation of the last syllable; as, *bahinâ*, "O sister!" or by a termination; as, *bahinî*, "O sister!"

* The numerous illustrations here given are not intended merely to exemplify the rules under which they occur, but to offer also a great variety of idiomatic constructions, differing from each other in respects which so far as a work as the present cannot particularize.

The Agent.

This case is principally used with the past (*or* perfect) tenses of active verbs; and the verb then agrees with the object (see p. 35). When the particle *ko* is used with the object (see p. 88), concord is prevented.

I had seen the ship's boat.—Main मैं ने जहाज की नाव
ne jahâz kî nâ, o dekhî thî. देखी थी

or, Main ne jahâz kî nâ, o ko dekhâ मैं ने जहाज की नाव
thâ. को देखा था

Chânakya destroyed the Nandas.—चाणक्य ने नन्दों का
Chânakya ne Nandon kâ nâs नाश किया
kiyâ.

A black snake bit me there.—बहा काले सांप ने मुझे
Wahân kâle sânp ne mujhe kâट
liyâ. काट लिया

Rohan closed both his eyes.—रोहन ने अपनी दोनों
Rohan ne apnî donon ânkhen band आंखें बन्द कर लीं
kar lîn.

They received the punishment उन्होंने ने अपने किये
commensurate with the wrong ऊर अपराध का
they had committed.—Unhon ne पलटा दण्ड पाया
apne kiye hue aparâdh kâ palṭâ
daṇḍ pâyâ.

It had been better had I not killed मैं ने अपनी लड़की न
my girl.—Main ne apnî larkî na मारी होती तो अच्छा
marî hotî to achchhâ thâ. था

I ought to have called out.—Châ-चाहिये था कि मैं ने
hiye thâ ki main ne pukârâ hotâ. पुकारा होता

Sometimes, but rarely, the agent is used with the verb *lânâ*, "to bring"; thus—

Who brought my chariot here?—मेरा रथ यहाँ किस ने
Merâ rath yahân kis ne lâyâ? लाया

Not infrequently the nominative is used with past tenses of active verbs: the verb may agree with it in

the usual way. This is a common practice in the Braj dialect, and in Eastern and Southern Hindî. Thus—

Yesterday I informed you, &c. कलह हम कह सुनाया
—Kalh ham kah sunâyâ, &c. &c.

Have you seen ice?—Tum baraf dekhe ho? तुम बर्फ देखे हो

God has made them luminous (and) they shine.—Parameśwar un ko sajjoti banâyâ hai, we chamakte hain. परमेश्वर उन को सज्यो-
ति बनाया है वे चमकते हैं

Did you *then* have such a lovely form as this?—Âp tabhî aise prem kâ swarûp dhāraṇ kiye hain? आप तभी ऐसे प्रेम का स्वरूप धारण किये हैं

Man has solved many things by intelligent investigation which were formerly thought to be inscrutable to science.—Manushya kitek vastu ko gyân se khojkar nikâlâ hai, jin ko pahile gyân agochar samajhte the. मनुष्य कितेक वस्तु को ज्ञान से खोजकर निकाला है जिन को पहिले ज्ञान अगोचर समझते थे

The Sannyâsis conjointly drew out all the store from my burrow.—Saṅnyâsiyan milkai mere bil teṅ sab dhan kâphi liyau. संन्यासियन मिलकै मेरे बिल तें सब धन काढ़ि लियौ

The Accusative.

There are two forms of the accusative; that like the nominative, and that formed by the aid of the particle *ko*. The greatest puzzle of Hindî lies in the proper use of these two forms; for, although mistake is impossible when the mind is fairly penetrated by Hindî, yet so much depends upon feeling, that it is impossible to formulate precise rules for their employment.

The nominative form is used in an indefinite sense; thus—

All the fish of the lake became men, women, boys, and girls.—सरोवर की मछलियां

Sarowar kî machhliyân sab strî, purush, bâlak, larîkî ho gâin. सब स्त्री पुरुष बालक लड़की हो गईं

Irrational beings and inanimate objects frequently take the nominative form; thus,

He threw the shells about. — गुठली इधर उधर फेंक दीं
Guthlî idhar udhar phenk dîn.

The king took the fish and looked at it. — Râjâ ne machhlî lekar dekhî. राजा ने मछली लेकर देखी

The nominative form is also used with figures and quantities. Thus,

The remaining 3,000 mudras I buried.—Sesh tîn sahasra mudrâ gâr dîn. शेष तीन सहस्र मुद्रा गाड़ दीं

He gave him 400 mohars.—Châr sau mohar us ko dîn. चार सौ मोहर उस को दीं

He put all four fishes down to fry. —Us ne chârôn machhlî bhunne ko dâin. उस ने चारों मछली भुनने को डालीं

The nominative form is used with nouns in immediate connection with the verb; *ko* is added when, for any reason, the Accusative stands away from the verb; thus, *Larkâ dânton se chane chabâtâ hai*, or *Larkâ chanon ko dânton se chabâtâ hai*, "The boy is chewing chick-peas with his teeth." The first is a simple affirmation; the second brings the teeth into more notice.

The excellent alone recognize the excellent.—Gunî ko gunî hî pahichânte hain. गुणी को गुणी ही पहिचानते हैं

The particle *ko* is used with the Accusative to give it a distinctive sense, and to individualize the object, as it were. Thus,

The subtracting the smaller from the greater.—Chhote ko bare meñ se ghatânâ. छोटे को बड़े में से घटाना

- In the French language "white mountain" is called Mont Blanc.
 —Frâsîsî bhâshâ meñ śwet parvat ko Moñ Blân kahte haiñ.
 फ़रासीसी भाषा में श्वेत पर्वत को मों ब्लां कहते हैं
- Bring the plough out of the house.
 —Hal ko ghar meñ se lâ.
 हल को घर में से ला
- How will you get the boat into the water?—Nâ,ô ko jal meñ kaise le chaloge?
 नाव को जल में कैसे ले चलोगे

This particularizing of the object does not, in any way, convey the sense of the English definite article; but merely brings the objective character of the noun clearly into view. Hence *ko* is constantly employed in sentences containing remarks upon something already mentioned. Precisely in accord with this is the use or non-use of *ko* with the perfect tenses of active verbs. The use of the agent case, by involving a passive construction, converts the object into the subject of the verb, and, accordingly, the verb agrees with it in gender and number. When, however, it is desired to particularize the object, the particle *ko* is added. The noun, then, becomes manifestly accusative, and, there being no nominative in such sentences to influence the verb, it falls at once into its simple uninflected form. Thus,

उस ने एक भेड़ी देखी
 us ne ek bherî dekhi
 "He saw an ewe."

उस ने एक भेड़ी को देखा
 us ne ek bherî ko dekhâ.
 "He saw an ewe."

The first is the ordinary assertion of seeing a sheep; the second specifies with some particularity the nature of the object seen. There is no means of rendering this idiom into English. Emphasis, even would be incorrect; for *ko* is not emphatic, it is merely *distinctive*.

The particle *ko* is constantly used with nouns indicating rational beings, proper names, and names of offices, &c.

This, not improbably, results from the *distinctive* force of *ko* just pointed out.

Thou hast killed my son.—Tain ne mere putra ko mârâ hai. तैं ने मेरे पुत्र को मारा है

Balrâm killed Rukm in the sight of all. — Balrâm-jî ne sab ke dekhte Rukm ko mâr dâlâ. बलराम जी ने सब के देखते रुक्म को मार डाला

Had I wished I could have saved the gardener and thrown the slave into the water.—Main châhtâ to mâli ko bachâkar gulâm ko jal men phenk detâ. में चाहता तो माली को बचाकर गुलाम को जल में फेंक देता

The Dative.

Ideas expressed by the Dative require the recipient to be distinguished, hence the sign *ko* is generally expressed.

Give to the poor.—Din ko de. दीन को दे

This case indicates direction or tendency, and is therefore used as the equivalent of “to,” “towards,” &c.

A curse to thy body.—Dhikkâr hai tere badan ko. धिक्कार है तेरे बदन को

O God! blessed is thy course!—He Iswar! dhanya hai terî gati ko! हे ईश्वर धन्य है तेरी गति को

You cannot attach the blame to me.—Tum mujhe dosh nahîn lagâ saktî. तुम मुझे दोष नहीं लगा सकती

The earth revolves on its axis from west towards the east.—Prithwî apnî kilî par paschim se pûrb ko ghûm jâti hai. पृथ्वी अपनी कीली पर पश्चिम से पूर्व को घूम जाती है

The dative is, therefore, appropriately used with such

words as *uchit* and *jog*, "right," "proper"; *bhalá*, "good," *kathin*, "difficult," &c. Thus,

It is not seemly for a woman to be so daring.—*Aisâ sâhas karnâ nârî ko uchit nahîn.* ऐसा साहस करना नारी को उचित नहीं

We have need of two or three *sers*.—*Ham ko do tîn ser kâ prayojan hai.* हम को दो तीन सेर का प्रयोजन है

Such adjectives as the above-mentioned generally require the verb *honâ*, "to be," and this verb frequently takes the dative.

I must needs observe that duty.—*Mujhe us dharm kâ pālan karnâ avas̄ya hai.* मुझे उस धर्म का पालन करना अवश्य है

He had to go in a twelvemonth's time.—*Varsh divas pīchhe us ko jānâ thā.* वर्ष दिवस पीछे उस को जाना था

This man had no offspring.—*Is ko ko,î santān na hu,î.* इस को कोई सन्तान न हुई

I have a secret to tell you.—*Kuchh gupt vārttā mujh ko tum se kahñî hai.* कुछ गुप्त वार्ता मुझ को तुम से कहनी है

Numerous other verbs, also, necessitate a dative construction, as the following examples show:—

They obtained a loaf with much pains.—*Un ko bade śram se ek rotî milî.* उन को बड़े श्रम से एक रोटी मिली

You have no longer a desire for my watchfulness.—*Merî chaukasî kî chāh tum ko nahîn rahî.* मेरी चौकसी की चाह तुम को नहीं रही

One day the *Lālâ Sāhib* was much delayed in his worship of *Sīva*.—*Ek roz Lālâ Sāheb ko Sīva-pūjan men bahut derî ho gayî.* एक रोज लाला साहेब को शिवपूजन में बहुत देरी हो गई

Raja Nala passed three days and nights without food.—*Rājâ Nal ko tîn din rāt nirāhār bit gayâ.* राजा नल को तीन दिन रात निराहार बीत गया

- I am not confident.—Mujhe viśvâs nahîn âtâ. मुझे विश्वास नहीं आता
- This day has been fixed for everybody.—Sab kiśî ko yah din lagâ parâ hai. सब किसी को यह दिन लगा पड़ा है
- Does the wind reach thy body, or not?—Bayâr tere śarîr ko lagtî hai, ki nahîn? बयार तेरे शरीर को लगती है कि नहीं
- What is the matter with thee to-day?—Aj tujhe kyâ sūjhî hai? आज तुझे क्या सूझी है

The literal rendering of such sentences shows the need of the dative, as, for example, "To-day what has appeared to thee?" "What has happened to thee to-day?" or "What is the matter with you to-day?" So in the other instances; and there are many other such verbs, as, *bhūnâ*, "to suit," *dikhâî parnâ*, "to appear," *jân parnâ*, "to be evident," &c. &c. Thus,

- I in no wise perceived her enmity.—Mujhe us kî śatrutâ kuchh bhî jân na parî. मुझे उस की शत्रुता कुछ भी जान न पड़ी
- Dost thou see it?—Tujhe dikhâî detâ hai? तुझे दिखाई देता है

The dative is commonly used to express the proximate future; thus,

- The cold-season is about to end.—Śiśîr bîtne ko hai. शिशिर बीतने को है
- He was just about to pull the trigger.—Tupak ke ghoṛe ko chhorne hî ko thâ. तुपक के घोड़े को कोड़ने ही को था

The dative is, also, often used with verbal forms to convey the idea of purpose or intention *towards* which the action is inclined. Thus,

- What have we to give?—Hamâre pâs देने को क्या है

- He went forth to die.—Marne ko मरने को चला
chalâ.
- I am come to tell you something.— मैं एक बात कहने को
Main ek bât kahne ko âyâ hûn. आया हूँ
- My fingers itch to thrash this thief. इस चोर के मारने को
—Is chor ke mârne ko mere hâth मेरे हाथ खुजाते हैं
khujâte haiñ.
- He has come to read.—Wah वह पढ़ने आया है
parhne [ko] âyâ hai.
- Which well didst thou go to for तू किस कुएँ पर जल
water?—Tû kis kuẽ par jal भरने गई थी
bharne [ko] gayî thî.
- I had gone to take flowers to the में गुरु को फूल लेने
Guru.—Main Guru ko phûl lene गया था
[ko] gayâ thâ.

The dative *sign*, as has just been seen, is not infrequently omitted, and it often expresses other ideas than those rendered in English by "to"; thus,

- It is expected *of* him.—Us ko उस को अपेक्षित है
apekshit hai.
- Do not leave to-day's work *for* to- आज का काम कल को
morrow.—Âj kâ kâam kal ko na न रखो
rakho.
- Who will remain *for* watching the पुरी को चौकसी को
city?—Purî kî chaukasî ko kaun कौन रहेगा
rahegâ.

With verbs of speaking, questioning, &c., the ablative is required; but, when such verbs imply direction or command, the dative is used. Thus,

- He said to me.—Us ne mujh se उस ने मुझ से कहा
kahâ.
- But
He told me.—Mujhe kah diyâ. मुझे कह दिया
- The king told them angrily to, &c. बादशाह खफा होकर
—Bâdsâh khafâ hokar unheñ उन्हें कहा कि, &c.
kahâ ki, &c.

Duryodhan told Draupadî to sit on his thigh.—Duryodhan Draupadî ko jāngh par baiṭhne ko kahâ. दुर्योधन द्रोपदी को जांघ पर बैठने को कहा

Colloquially Indians discriminate, at times, in the use of the two forms of the Dative; thus, in answer to the question *Tumheñ kyâ us ne diyâ hai?* "What did he give you?" the rude reply is *Tumheñ kyâ garaz?* implying "What is that to do with you?" while *Tum ko kyâ garaz?* betrays less irritation, and *Ap ko kyâ garaz?* politely, but just as firmly, declines to satisfy the interrogator.

The dative is also commonly used adverbially; thus, *ant ko*, "finally," *âge ko*, "formerly," *ûpar ko*, "upwards," *din ko*, "by day," *kâhe ko?* "why?" *us samay ko*, "then," &c.

Respectiveness is indicated by the use of two datives; as,

God has formed you and me with two bodies and one soul.—Mujhe tujhe Vidhâtâ ne ek prân do deh banâyâ hai. मुझे तुझे विधाता ने एक प्राण दो देह बनाया है

The Genitive.

The genitive is a very important case in Hindî. Its uses are legion, the more important only of which are here noticed; others will be gleaned from the Exercises. Its primary signification is that of an adjective, from which all its other uses seem to have been deduced. Thus,

The water of content.—Santosh kâ pânî. संतोष का पानी
 Hired clothes.—Bhâre ke kapre. भाड़े के कपड़े
 He made (her) queen for a night.—Rât bhar kî râñî banâî. रात भर की रानी बनाई
 It was just the same this time also.—Taisâ hî ab kî bâr bhî thâ. तैसा ही अब की बार भी था

You have not answered anything. —Tum ne kisî bāt kâ uttar na diyâ. तुम ने किसी बात का उत्तर न दिया

Let the lower half of your body become stone. —Tere niche kâ âdhâ sârîr pâshân kâ ho jây. तेरे नीचे का आधा शरीर पाषाण का हो जाय

Indeed, it is only three or four hours' journey. —Hân kewal tîn châr ghañte kâ mârg hai. हां केवल तीन चार घंटे का मार्ग है

That wealth is *your* portion. —Wah dhan tere hî bhâg kâ hai. वह धन तेरे ही भाग का है

I am very young. —Main thoṛî âyû kâ hûn. मैं थोड़ी आयु का हूँ

The genitive, like an adjective, can be modified by *sâ*; thus,

The colour of the lime having changed will become a little milky. —Chûne kâ rang tabdîl hokar kuchh dūdh kâ sâ ho jâegâ. चुने का रंग तबदील होकर कुछ दूध का सा हो जायगा

It is now apparent how the genitive easily passed into such phrases as—

A faithful wife should never do an unloving act to her husband. —Sâdhwî strî pati kâ kuchh bhî apriya kârn na kare. साध्वी स्त्री पति का कुछ भी अप्रिय काम न करे

They had no compassion upon me. —Un kî merî dayâ kuchh na âî. उन की मेरी दया कुछ न आई

That is, “an unloving act of *or* for the husband,” “compassion of *or* for me,” &c. Hence the genitive passes on to express cause or reason; as,

There is no wrong in killing a deceiver. —Kapatî ke mârne kâ kuchh dosh nahî. कपटी के मारने का कुछ दोष नहीं

That is, "any fault of *or* for killing," &c. A common idiom arises from this, when the genitive is used as adjective to the subject in the sense of certainty, intention, or purpose. Thus,

I will not go. — Main jāne *kā* में जाने का नहीं
nahīn.

This is not the time for delay. — यह समय विलम्ब करने
Yah samay vilamb karne *kā* का नहीं है
nahīn hai.

My pain is not abating from what thou hast done. — जो तू कर आई उस मे
merī piṛā nahīn jāne *kī*. मेरी पीड़ा नहीं
जाने की

That was of no use for his food. वह उस के खाने के काम
—Wah us ke khāne ke kām *kā* का न था
na thā.

You are of no use to me. — तुम मेरे कुछ काम के
mere kuchh kām *ke* नहीं
nahīn.

It will be seen that the genitive agrees with the noun to which it refers; and this is always the case so long as it retains its adjectival character. But, besides the general idea of appurtenance or possession always involved in the genitive, as "the tree's fruit" (in which the genitive, besides qualifying "fruit," also indicates that the fruit belongs to the tree), the genitive is also very naturally used to express possession itself.* In this sense it in no wise qualifies the thing possessed, and therefore is not made to agree with it, but remains unalterably in the inflected masculine form. Though denied by many writers, it may really indicate the elision of a word in the locative case.

A Raghuvāṅśa has no daughters. रघुवंशी के बेटी नहीं
— Raghuvāṅśī ke beṭī nahīn होतीं
hotīn.

I had but one she-buffalo. — मेरे एक ही भैंस थी
ek hī bhains thī.

* This genitive of possession is found also in Panjābī, e.g.
 ਉਹ ਦੋ ਦੋ ਕੰਨਿਆਂ ਉਈਆਂ ਸਨ "She had two daughters."

But he had no son.—Par us ke पर उस के लड़का न था
larkâ na thâ.

He who has wealth has friends.—जिस के धन है उस के
Jis ke dhan hai us ke mitra मित्र हैं
hain.

We do not possess even eyes.—हमारे आंख भी नहीं हैं
Hamâre ânk̄h bhî nabîn hain.

Has a pony no life?—Kyâ, tattû क्या टट्टू के जीव नहीं
ke jiv nahîn?

I received a blow.—Mere chot मेरे चोट लगी
lagî.*

Closely connected with the use of the genitive to express cause or reason, previously illustrated, is its use with verbal participles to render the English word "by" in a similar position. Thus,

Iron eaten by rust.—Kâ,î kâ khâyâ काँड़े का खाया हुआ
hu,â lohâ.
लोहा

O thou called by death! do not flee. हे मृत्यु के बुलार मत
—He mrityu ke bulâ,ç mat भाग
bhâg.

Struck with remorse.—Pachhtâwe पकतावे का मारा
kâ mârâ.

Frightened by someone.—Kisî kâ किसी का डराया
darâyâ.

Known by everybody.—Sab kâ jānâ. सब का जाना

He is prompted by some enemy.—यह किसी शत्रु का सि-
Yah kisî śatru kâ sikhâyâ hai.
खाया है

* The dative is also used in this sense; thus, *mujhe barî chot lagî*, "I received a smart blow."

Navîna Chandra Rai, in his scholarly Grammar, says plainly that there is an ellipsis in such genitive phrases. His words are "Sambandh pûrv hone se adhikarâṅ karakântas'abd kâ kabhî lop bhî ho jâtâ hai; yathâ, Bhîmasen ke barâ bal hai (arthât, Bhîmasen ke sarîr meṅ); Is baniye ke barâ dhan hai (arthât, baniye ke ghar meṅ)." "From being preceded by a genitive, there is, at times, even an elision of a word in the Locative case; as, *Bhîmasen ke barâ dal hai* (that is, *Bhîmasen ke sarîr meṅ*); *Is baniye ke barâ dhan hai* (that is, *baniye ke ghar meṅ*)."

I am not by birth a tiger.—Main में जन्म का नाहर नहीं
 janm kâ nâhar nabîn hûn. हूँ

It is also used to express other ideas than that of "by"; thus,

Come from Āgrā.—Āgre kâ āyâ आगरे का आया हुआ
 hu,â.

What power has a person brought up under shelter?—Chhâyâ ke हाया के पले हुए को
 up under shelter?—Chhâyâ ke क्या सामर्थ्य है
 pale hu, e ko kyâ sâmarth hai?

This fort is made of brick.—Yah यह गड़ ईंट का बना है
 garh înt kâ banâ hai.

He had been awake for five or six यह पांच ब दिन का
 days.—Yah pânch chha din kâ जागा हुआ था
 jâgâ hu, â thâ.

One of them fell head foremost.—उन में से एक तौ मुंह
 Un meñ se ek tau muñh ke bal के बल गिरा
 girâ.

For several days we strove earnestly to the extent of our know- कई दिवस पर्यन्त हम
 ledge.—Kaî divas paryant ham ने अपने जाने बड़े
 ne apne jāne baṛe śram se kiya. त्रस से किया

Besides being used with participles in an adjectival sense, the genitive can be used with ordinary adjectives, in the same way as, in English, we meet with such phrases as "strong of arm," "large of heart," "short of wind," &c. Thus,

good-natured	subhâv kâ achehâ	सुभाव का अच्छा
very lucky	bhâg kâ bali	भाग का बली
loud-voiced	śabd kâ ūchâ	शब्द का ऊंचा
congenitally blind	janm kâ andhâ	जन्म का अंधा
beggars by birth	janm ke bhikhârî	जन्म के भिखारी
long since acquired	bahut kâl kâ arjit	बहुत काल का अर्जित
deceptive in mind	man kâ kapaṭî	मन का कपट

diseased in body	śarīr kā rogī	शरीर का रोगी
foul-mouthed	munh kā malīn	मुँह का मलीन
destitute of intellect	mat kā hīnā	मत का हीना
deaf in respect of ears	kān kā baharā	कान का बहरा
blind as regards eyes	ānkh kā andhā	आँख का अंधा
strong-jointed	gāñth kā porhā	गाँठ का पोड़ा
silly-spirited	jī kā kachchā	जी का कच्चा
gentle-spirited	jī kā udār	जी का उदार

I have met, by my (good) luck, these (people), blind of understanding, devoid of judgment, with full purses.—Ye hiye ke andhe, mat ke hīn, gāñth ke pure, merī kismat se ān mile haiñ.

ये हिंये के अंधे मत के हीन गाँठ के पूरे मेरी किस्मत से आन मिले हैं

The genitive in all the foregoing instances, and wherever it is used in an adjectival sense, is inflected to agree with the noun to which it refers ; as, *wah is kā lobhī hai*, “he is covetous of this,” *wah is kī lobhī hai*, “she is covetous of this,” *we is ke lobhī haiñ*, “they are covetous of this.”

The genitive is often placed between two nouns to intensify the meaning ; thus, *dūdh kā dūdh*, means “nothing but milk,” “pure milk,” “milk’s milk.” This will explain the following phrases :—

Swarms on swarms.—Jhūṇḍ ke jhūṇḍ.	झुंड के झुंड
Quite a trayful.—Thāl kā thāl.	थाल का थाल
The entire assembly.—Sabhā kī sabhā.	सभा की सभा
One and all.—Sab ke sab.	सब के सब
Sheer water.—Pānī kā pānī.	पानी का पानी
The very truth.—Sach kā sach.	सच का सच

Suddenly; in a mere word.—Bât बात की बात में
 kî bât men.

In the end, (you are) again a very अन्त को फिर भिखारी
 beggar.—Ant ko phir bhikhârî का भिखारी
 kâ bhikhârî.

When the chief object (of life) is परमार्थ जब भी न बना
 not served, nothing but complete लोप का लोप ही
 rejection remains. — Paramârth रहा
 jab bhî na banâ lop kâ lop hî
 rahâ.

When inserted between adjectives, it imparts to them a superlative meaning; as,

Exceedingly sweet. — Mîṭhe kâ मीठे का सीढा
 mîṭhâ.

Quite erect.—Khare kâ kharâ. खड़े का खड़ा

The very best. — Achchhe kâ अच्छे का अच्छा
 achchhâ.

The genitive is used with certain adjectives and participles, such as *yogya*, *sadrîs*, *tulya*, *samân*, *adhîn*, &c., which then partake of the nature of postpositions (see p. 67). The genitive form, in such cases, is *ke*.

The genitive is used idiomatically with the verb *mârnâ*; thus,

He struck me with a sword.—Us उस ने मेरी तलवार
 ne merî talwâr mârî.* सारी

He gave him a slap.—Us ne us kâ उस ने उस का थप्पड़
 thappar mârâ. सारा

The horse struck the groom with घोड़े ने सार्स के टाप
 his fore-leg.—Ghorê ne sâîs ke सारी
 tâp mârî.

* Some hold that the Dative-Accusative is the proper form in these cases; or the inflected masculine form of the Genitive; thus, *Us ne mujh ko talwâr mârî*, or *Us ne mere talwâr mârî*.

With amounts, quantities, prices, &c., the genitive is to be used. Thus,

Give me 10 *ânâ's* worth of flour.— मुझे दस आने का आटा
Mujhe das âne kâ âtâ do. दो

What is the value of this horse?— यह कितने का घोड़ा है
Yah kitne kâ ghorâ hai.

How will they fill their bellies with four *piec*-worth of *pân*.—Châr
paise ke pân se kyonkar peṭ
bharengē. चार पैसे के पान से
क्योंकर पेट भरेंगे

When the words express simple quantity, the genitive sign is omitted; as,

Fifty *bîghâs* of land.—Pachâs पचास बीघे धरती
bîghe dhartî.

Two drops of water.—Do bûnd दो बूंद पानी
pânî.

A piece of ground.—Ek khand एक खंड पृथ्वी
prithwî.

But

A piece of the ground.—Prithwî kâ पृथ्वी का एक खंड
ek khand.

Respectiveness is indicated by using two genitives. Thus,

He must now be in his palace वह इस वकत अपने
thinking of you and me (respec- मंदिर में तेरा मेरा
tively). — Wah is wakt apne ध्यान करता होगा
mandir men terâ merâ dhyân
kartâ hogâ.

There is no connection between इस बालक का तुम्हारा
you and this child; still his ap- कुक संबन्ध नहीं है
pearance and yours is much ती भी तुम्हारी इस
alike. — Is bâlak kâ tumhârâ की उनहार बहुत
kuchh sanbandh nahîn hai, tau बिलती है
bhî tumhârî us kî unhâr bahut
miltî hai.

They are disparaging both you and me.—*Merā terā donoñ kâ aśubh manāte hain.*

मेरा तेरा दोनों का अशुभ मनाते हैं

You and I shall some time meet.—*Kisî samay hamārî tumhārî bheñt hogî.*

किसी समय हमारी तुम्हारी भेंट होगी

The genitive is often used with the inflections of other cases, to convert them into adjectival expressions. Thus,

The snow on the top of a mountain.—*Parvat kî choṭî par kâ baraf.*

पर्वत की चोटी पर का बर्फ

The oxygen in the air which is in the glass vessel will keep on mixing with it.—*Sîse ke bartan men kî hawâ men kâ âksijan is men miltâ jâ, egâ.*

शीशे के बरतन में की हवा में का आक्सीजन इस में मिलता जायगा

Strength adequate to rise.—*Uṭhne tak kî sâmarth.*

उठने तक की सामर्थ

Should it be only within the nine digits, then, &c.—*Yadi nau tak ke bhitar hî ho, to, &c.*

यदि नौ तक के भीतर ही हो तो—

Hungry eyes are not satisfied with all the wealth that is on the earth.—*Bhûkhî ânkhen prithwî par ke dhan se nahîn bhartîn.*

भूखी आंखें पृथ्वी पर के धन से नहीं भरतीं

I am one of those contentious demons.—*Un jhagrâlû daityon men kâ main ek daitya hûn.*

उन झगड़ालू दैत्यों में का मैं एक दैत्य हूँ

Thou hast broken thy promise to a friend.—*Tû ne mitra ke sâth kâ prañ torâ hai.*

तू ने मित्र के साथ का प्रण तोड़ा है

The converse of this is occasionally met with, that is, the genitive is used as a simple base to which other inflections are added. Thus,

Be thou famous!—*Tere ko yaś tere ko yash hov howe! (instead of tujh ko).*

- What is thy name? tell me.—Terâ nâm kyâ hai; mere ko kah de. तेरा नाम क्या है मेरे को कह दे
- Then, tell me about it.—So mere se bayân kar. सो मेरे से बयान कर
- I will discharge an arrow at thee.—Tere par bân chhortâ hûn. तेरे पर बाण छोड़ता हूँ

The genitive often translates ideas which do not, at first sight, appear to require such a construction; as in

- The decision lies with God.—Bhag-wân kâ karnâ. भगवान का करना
- From relying on a false opinion.—Mithyâ mat kâ avalamban karne se. मिथ्या मत का अवलम्बन करने से
- He was pleased, indeed, to escape from the snare.—Phande se chhûtne kâ use harsh to hu,â. फंदे से छूटने का उसे हर्ष तो हुआ
- The ass was grieving on this account.—Gadhâ is bāt kâ khed kartâ thâ. गधा इस बात का खेद करता था
- What are you in doubt about?—Kis bāt kâ sandeh hu,â hai? किस बात का संदेह हुआ है
- He will not again be able to do anything for me.—Phir wah merâ kuchh nâ kar sakegâ. फिर वह मेरा कुछ न कर सकेगा
- No one has influence in this matter.—Is men kisi kâ bas nahîn hai. इस में किसी का बस नहीं है
- What you are saying is an argument for preserving a girl alive.—Âp kâ vachan larîkî jilâne kâ sâdhan hai. आप का वचन लड़की जिलाने का साधन है
- The returning change of night into day, and day into night, is caused by the earth's top-like spinning motion.—Prithwî ke phirkî samân phirne se rât kâ dîn aur dîn kî rât phir phirkar hu,â kartî hai. पृथ्वी के फिरकी समान फिरने से रात का दिन और दिन की रात हुआ करती है

Hereupon such a storm arose that day became night.—Itne meñ ek aisi āndhī āī ki din kī rāt ho gayā. इतने में एक ऐसी आंधी आई कि दिन को रात हो गई

They were all converted into a desert.—Un sab kā paṭpaṭ ho gayā. उन सब का पटपड़ हो गया

The genitival sign is at times idiomatically omitted ; as, He will obtain the wealth his lips shall ask.—So muñh māngā dhan pāwegā. सो मुंह मांगा धन पावेगा

This is never deserving of confidence.—Yah kabhī viśwās karne योग्य नहीं है यह कभी विश्वास करने योग्य नहीं है

Give me a water-pot.—Mujhe ek jal pātra do. मुझे एक जल पात्र दो

He keeps on doing what he pleases.—Man mānā kiya kartā hai. मन माना किया करता है

There is not even a handful of grain in the house.—Ghar meñ ek muṭṭhī dānā bhī nahīn hai. घर में एक मुट्ठी दाना भी नहीं है

On the 13th of the dark fortnight of Chait.—Chait badī teras. चैत बदी तेरस

The omission of the genitive produces compounds, such as,

night-time	rātri samay	रात्रि समय
the remainder	śesh bhāg	शेष भाग
affair of state	rāj kārya	राज कार्य
according to order	āgyānusār	आज्ञानुसार
according to practice	niyam anusār	नियम अनुसार

The Ablative.

The primary idea of the sign of the ablative, in Hindī, seems to be likeness, similarity, or association

with. The idea of association runs through the following series :—

To press to the bosom.—	Chhâtî se	झाती से लगा लेना
	lagâ lenâ.	
Fight with me.—	Mujh se saṅgrâm	मुझ से संघाम कर
	kar.	
Why shouldst thou be inimical to		उस से क्यों द्रोह करे
him?—	Us se kyon droh	kare.
To have an interview with anyone.		किसी से मिलना
	—Kisî se milnâ.	
The air is contiguous to the earth.		वायु भूमि से सटी रहती
	—Vâyu bhûmi se saṭî rahâtî hai.	है
Death is but a small trouble.—		मरण अल्प क्लेश से
	Maraṅ alp kleś se hotâ hai.	होता है
I will honour her after the authori-		मैं यथोचित विधि से
trative precept.—	Main yatho-	उस की पूजा करूंगा
	chit vidhi se us kî pûjâ kar-	
	ûngâ.	
He spoke with great love.—		उस ने अति प्यार से
	Us ne ati pyâr se kahâ.	कहा

The last sentence exemplifies the common adverbial expressions, such as,

proudly	ghamaṅ se	घमण्ड से
comfortably	sukh se	सुख से
inferentially	anumân se.	अनुमान से
spontaneously	âp se	आप से
gradually	kram se	क्रम से
thoroughly	bhalî bhânti se	भली भाँति से
externally	bâhar se	बाहर से
at first	pahile se	पहिले से
hence	is se	इस से
thus	is prakâr se	इस प्रकार से

afterwards	pîchhe se	पीछे से
forwards	âge se	आगे से
sedulously	yatn se	यत्न से
Their shouts were heard behind.— पीछे से उन की चिल्लाह Pîchhe se un kî chill pukâr sunîn. पुकार सुनीं		
They were fried on one side.—Ek एक तरफ से भुन चुकीं taraf se bhun chukîn.		

Analogous to the preceding are the phrases :—

All the doors began to open of themselves.—Âp se âp sab dwâr khulne lage.	आप से आप सब द्वार खुलने लगे
It opened of its own accord.—Âp se âp hî khul gayâ.	आप से आप ही खुल गया
Purchase that on behalf of this person.—Us ko is ke nâm se mol lo.	उस को इस के नाम से मोल लो
He became charioteer, under the name of Bâhuk, to the king of that place.—Bâhuk ke nâm se wahân ke râjâ kâ sârathî banâ.	बाहुक के नाम से वहाँ के राजा का सारथी बना
According to the practice of religious students, the Chândrâyau vow has been performed.—Brahmacharya se Chândrâyauvrât kiyâ.	ब्रह्मचर्य से चान्द्रायण व्रत किया
Go through the mud.—Kîchar kî râh se jâ,o.	कीचड़ की राह से जाओ
Go by this road.—Is panth se chalo.*	इस पंथ से चलो

* The sign is at times omitted; thus, "Don't go this way," *Is gail mat chalo.*

Other common uses of the ablative follow:—

- The boughs and branches of that tree reached to the skies.—Us vriksh kī ḍālī aur guḍde ākās se nikal gaye haiṅ. उस वृक्ष की डाली और गुड़े आकाश से निकल गये हैं
- It is made of minute hoops of bambu.—Wah bāns kī chhoṭī chhoṭī kamāñchiyōṅ se banā hai. वह बांस की छोटी छोटी कमांचियों से बना है
- The lakes are filled with pellucid water.—Sarowar nirmal jal se bhare haiṅ. सरोवर निर्मल जल से भरे हैं
- Speak to him (or with him).—Us se bol.* उस से बोल
- He said to him.—Us ne us se kahā. उस ने उस से कहा
- He conversed with him.—Us ne us se bāt-chīt kī. उस ने उस से बात चीत की
- He prayed to God.—Us ne Jagad-īśwar se prārthanā kī. उस ने जगदीश्वर से प्रार्थना की
- The wool-owners complained to the king.—Ruṭwālōṅ ne rājā se nālīs kī. रूढ़वालों ने राजा से नालिश की
- (He) begged mercy of him.—Us se kshamā māṅgī. उस से क्षमा मांगी
- She asked permission of the king.—Us ne śāh se āgyā māṅgī. उस ने शाह से आज्ञा मांगी
- I have promised to Duryodhana.—Duryodhan se pratigyā kī hai. दुर्योधन से प्रतिज्ञा की है

Association with anything suggests the means by which

* The Ablative is used with verbs implying "speaking," "asking," &c. The use of the Dative indicates a little crossness. *Ex.* (courteously) *us se pūchho*, "inquire of him"; (crossly) *us ko pūchho*, "ask him."

action is performed, and hence we find the ablative used to express the instrument. Thus,

It was not broken even by him.— उस से भी न टूटा

Us se bhî na tûṭâ.

Up to this day I have never even heard of it with my ears.—Main ne âj tak kânon se bhî nahin sunâ.

मैं ने आज तक कानों से भी नहीं सुना

I never saw or heard of your son.—Main ne tumhâre larke ko na ânkh se dekhâ aur na kân se sunâ.

मैं ने तुम्हारे लड़के को न आंख से देखा और न कान से सुना

As far as is feasible to you.—Jahân tak tum se ho sake.

जहाँ तक तुम से हो सके

Arjun could not continue to witness this distress of Draupadî.—Arjun se Draupadî kâ yah dukh dekhkar rahâ na jâ sakâ.

अर्जुन से द्रौपदी का यह दुख देखकर रहना न जा सका

Their strength cannot be resisted by me.—Ûn kâ bal mujh se nahin sambhâlâ jâtâ.

उन का बल मुझ से नहीं संभाला जाता

It could not be brought about by them.—Wah un se na ban sakâ.

वह उन से न बन सका

The king's anger was not appeased even by the death of the queen.—Râni ke mârne se bhî râjâ kâ krodh sânt na huâ.

रानी के मारने से भी राजा का क्रोध शान्त न हुआ

With the idea of means through which anything arises, that of origin, or source, is not unnaturally connected. Thus,

They set out from Mathurâ.— मथुरा से चल दिये

Mathurâ se chal diye.

What is the use of these wranglings now to you?—Tumhen in bakheron se ab kyâ kâam hai?

तुम्हें इन बखेड़ों से अब क्या काम है

He heard this from the police-officer.—Us ne kotwâl jî se yah bâṭ sunî.

उस ने कोतवाल जी से यह बात सुनी

- I am dejected in consequence of your little eating.—Tumhâre thoye khâne se main udâs hûn.
 तुम्हारे थोड़े खाने से मैं उदास हूँ
- Nothing comes from obeying Indra.—Indra ke mânnē se kuchh nahîn hotâ.
 इन्द्र के मानने से कुछ नहीं होता
- They are composed of five elements.—We pânch tattwa se bane hain.
 वे पाँच तत्त्व से बने हैं
- The purpose of his coming.—Us ke âne se arth.
 उस के आने से अर्थ
- Outside the house.—Ghar se bâhar.
 घर से बाहर
- Whence have you come into this wood?—Tum is ban men kahân se âe?
 तुम इस वन में कहाँ से आए
- From beginning to end.—Âdi se ant paryant.
 आदि से अन्त पर्यन्त
- Scarcely differing from the foregoing is the use of the ablative to express the source from which things mental or physical are derived. Thus,
- Thou art not to fear anything.—Tû किसी बात से डरे
 kiisî bât se dâre mat.
 मत
- He fears nobody.—Us ko kisî se भय
 bhay nahîn hotâ.
 नहीं होता
- They both descended from fear of their lives.—Ye donoñ apne prân ke bhay se niche utre.
 ये दोनों अपने प्राण के भय से नीचे उतरे
- The cats were disappointed of their bread.—Billiyân apnî roṭî se ro baithîn.
 बिल्लियाँ अपनी रोटी से रो बैठीं
- He does not get the mastery over anyone.—Kisî se jay nahîn pâtâ.
 किसी से जय नहीं पाता
- No one may conquer me.—Koî कोई मुझ से न जीते
 mujh se na jite.
- The demon is not victorious over the devout.—Bhût bhagatjanon se nahîn iṭtâ.
 भूत भगतजनों से नहीं जीतता

- To be ashamed of anything.—Kisî bāt se lajanâ. किसी बात से लजाना
 It is right to protect (oneself) from the sunshine.—Âñch se bachnâ uchit hai. आंच से बचना उचित है

The source from which action is derived being rendered by the ablative, it is easy to see how that case came to express source apart from action. Thus,

- He became separated from me.—Wah ham se alag huâ. वह हम से अलग हुआ
 From afar he said to Śrî Krishna Chand. —Dûr se us ne Śrî Krishna Chand se kahâ. दूर से उस ने श्री कृष्ण चंद से कहा
 Placing posts and rafters from the rock to the wall, I constructed a shed.—Parbat se le us ghare tak khûñte kânṛî gârkar chhâvnî kar dî. पर्वत से ले उस घेरे तक खूंटे कांडी गाड़कर कावनी कर दी
 He created the whole universe, beginning with night and day.—Us ne râṭ din se leke sab jag rachâ. उस ने रात दिन से लेके सब जग रचा
 There was an illumination of blue-lights from the palace to his house.—Mahtâbîyon kârâjmahal se le us ke ghar paryant prakâs huâ. महताबियों का राजमहल से ले उस के घर पर्यन्त प्रकाश हुआ
 He has not looked for a long time.—Bahut din se dekhâ nahîn. बहुत दिन से देखा नहीं
 For a long time (past).—Bahut kâl se. बहुत काल से
 We have seen you for several days waiting after all (the others).—Ham tum ko कई दिवस se sab ke pichhe khari dekhte haiñ. हम तुम को कई दिवस से सब के पीछे खड़ी देखते हैं
 For several months I have not remained stationary in one place.—Main kaî mahînon se ek sthân meñ sthit na rahâ. मैं कई महीनों से एक स्थान में स्थित न रहा

The last four examples are closely allied to the use of the ablative to express "since"; as,

He has continued drawing water since yesterday.—Wah kal se pānī ench rahâ hai. वह कल से पानी एंच रहा है

How can we describe the progress of the art of navigation since the manufacture of this (article)!—Is ke ban jāne se jahâz chalāne kī vidyâ kyâ varṇan karen! इस के बन जाने से जहाज चलाने की विद्या क्या वर्णन करें!

From expressing the source as "apart from" the action spoken of, it is not difficult to see how the ablative came to be used for "contrast with" any idea; and this explains its use in the comparison of adjectives. Thus,

Where but in the wood?—Ban se anyatra kahân? बन से अन्यत्र कहाँ?

Do not cast your net more than once.—Ek ber se adhik dūsri ber jāl mat ḍāliyo. एक बेर से अधिक दूसरी बेर जाल मत डालियो

There is no sin whatever greater than child-murder.—Bālhayâ se bahkar to koî pāp hî nahîn. बालहत्या से बढ़कर कोई पाप ही नहीं

It is built for those who are ten thousand times bigger than thou.—Un ke liye banî hai jo das sahasra tujh se bare hain. उन के लिये बनी है जो दस सहस्र तुझ से बड़े हैं

It was beyond the power of man.—Manushya ke bal se bâhar thâ. मनुष्य के बल से बाहर था

There is no connection between velocity and weight.—Veg aur bojh se koî sambandh nahîn. वेग और बोझ से कोई सम्बन्ध नहीं

The highest trees.—Ūnche se ūnche per. ऊँचे से ऊँचे पेड़

At fewest.—Thore se thore. थोड़े से थोड़े

At least.—Nyûn se nyûn. न्यून से न्यून

At most.—Bahut se bahut. बहुत से बहुत

It rises at least four or five miles high.—Wah thoṛî se thoṛî châr wâ pânch mîl ûnchî charhtî hai. वह थोड़ी से थोड़ी चार वा पांच मील ऊंची चढ़ती है

The very best thing.—Uttam se uttam vastu. उत्तम से उत्तम वस्तु

The very gravest sin.—Bhârî se bhârî pâp. भारी से भारी पाप

Not infrequently the postposition *ke sâth*, "along with," and other words, are used instead of the ablative. Thus,

Do not fight and contend with a drunkard.—Matwâle ke sâth larâ,î aur prabalatâ mat kar. मतवाले के साथ लड़ाई और प्रबलता मत कर

Will you not speak to me?—Kyâ tum mere sâth bât na karogê? क्या तुम मेरे साथ बात न करोगे

What renown I shall achieve along with you!—Tum sahit merâ kaisâ yas hogâ! तुम सहित मेरा कैसा यश होगा

A place which was shaded by a wood.—Ek sthân jo sa-ban chhâyâ thâ. एक स्थान जो सबन छाया था

The ablative is often used with the locative. Thus,

He fell off that branch.—Us dâlî par se girâ. उस डाली पर से गिरा

He rose from the ground.—Prithwî par se uṭhâ. पृथ्वी पर से उठा

Which of us is it?—Ham meñ se kaun hai? हम में से कौन है

Bring the plough out of the house.—Hal ko ghar meñ se lâ. हल को घर में से ला

He woke up from sleep.—Wah nînd meñ se chûk pḍâ. वह नींद में से चौक पड़ा

Blow on it through a tube.—Us par ek nalî meñ se fûkô. उस पर एक नली में से फूँको

He ran away across his stomach.—Us ke peṭ par se hokar chalâ gayâ. उस के पेट पर से होकर चला गया

Some air passes through our mouths into our lungs.—Kuchh hawâ hamâre munh meñ se hokar pephron ke bhitar jāti hai. कुछ हवा हमारे मुँह में से होकर फेफड़ों के भीतर जाती है

Mutuality is represented by repeating the ablative Thus,

There used to be jangles between him and me on this account.—Isi se mujh se us se jhagrâ hotâ thâ. इसी से मुझ से उस से झगड़ा होता था

The Locative.

This case, as its name implies, expresses the locality or place of an act or object, and is generally used to express such ideas as "in," "on," "at," &c. Its uses will be seen from the following examples :

He went and concealed himself in that place.—Us sthân meñ jākar chhup rahâ. उस स्थान में जाकर छुप रहा

You are not blameworthy in this matter.—Is meñ tumharâ kuchh dosh nahîn. इस में तुम्हारा कुछ दोष नहीं

There must be some cause for this.—Is meñ kuchh hetu hogâ. इस में कुछ हेतु होगा

That is in nowise expressible by speech.—So kuchh kahne meñ nahîn â saktî. सो कुछ कहने में नहीं आ सकती

She surpasses the moon in beauty.—Rûp meñ chandramâ ko mat kartî hai. रूप में चन्द्रमा को मात करती है

You did not hear the curse in (the midst of) their noise.—Un ke âhat meñ tum ne śâp na sunâ. उन के आहट में तुम ने शाप न सुना

The king's heart was set on hearing the third old man's story.—शह साहेब का मन

Sâh Sâheb kâ man tîsre vriddha kî kahânî sunne meñ lagâ thâ.	तीसरे वृद्ध की कहानी सुनने में लगा था
At the age of forty.—Châlis baras kî avasthâ meñ.	चालीस बरस की अवस्था में
She went to sleep thinking of her husband.—Pati ke dhyân meñ so gayî.	पति के ध्यान में सो गई
He had been sent to prison for the crime of theft.—Chorî ke aparâdh meñ bandigriha bhejâ gayâ thâ.	चोरी के अपराध में बन्दीगृह भेजा गया था

From being used to express the state *in* which an action takes place, the locative passed into adverbial constructions, such as,—

apparently	dekhne meñ	देखने में
privately	ekânt meñ	एकांत में
finally	ant meñ	अन्त में
mutually	âpas meñ	आपस में
suddenly	bât hî bât meñ	बात ही बात में
hereupon	is meñ	इस में
so that	jis meñ	जिस में
especially	jis meñ bhî	जिस में भी
Practically this can be considered incompressible.—Vyavahâr meñ ise asankoch î samajh sakte hain.	व्यवहार में इसे असंकोच की समझ सकते हैं	
Finally it goes and mixes with the ocean.—S'esh meñ samudra meñ jâ miltâ hai.	शेष में समुद्र में जा मिलता है	
She also, laughing, said, "Good, change it."—Us ne bhî hansî meñ kah diyâ ki, "Achchhâ, badal lâ."	उस ने भी हंसी में कह दिया कि अच्छा बदल ला	
War was being waged in those days.—Un dinon meñ yuddh rahâ.	उन दिनों में युद्ध रहा	

If perchance by daylight some wicked man see us, what will happen?—Din men kadāchit ko, if
दुष्ट मनुष्य देख ले
तो क्या होय
hoy?

The locative is used idiomatically with several verbs, as the following instances will show:—

- To meet with approval.—Man men मन में आना
ânâ.
To be heard.—Sunne men सुनने में आना
ânâ.
To be imposed on.—Chhal men छल में आना
ânâ.
To get angry.—Krodh men क्रोध में आना
ânâ.
To be intelligible.—Buddhi men बुद्धि में आना
ânâ.
To be mentally grasped.—Dhyân ध्यान में आना
men ânâ.
To heed.—Dyân men ध्यान में लाना
lânâ.
To interrupt discourse.—Bât men बात में पड़ना
parnâ.
To come to one's knowledge.—Apne अपने जानने में आना
jânnne men ânâ.
To be filled with anger.—Ris men रिस में भरना
bharnâ.

The locative often translates other words besides "in" or "on." Thus,

- Of these three gods, which is a prompt granter of a boon?—In
तीनों देवताओं में
तीनों devatâ, on men शीघ्र वरदाता कौन
sîghra var- है
dâtâ kaun hai?
Of the sun and the moon, the moon
सूर्य और चन्द्र में चन्द्र
is (more) powerful.—Sûrya aur प्रबल है
chandra men chandra prabal
hai.
Among Mussulmâns men marry
मुसलमानों में चाचा की
paternal nieces.—Musalmânon लड़की से व्याह करते
meñ chāchā kî larkî se हैं
byâh karte haiñ.

- Let there be animosity *between* Dewan and the king.—Dewan aur rājā meñ viruddh ho jāy.
 Harmony came to pass *between* them.—Un meñ mel huā.
 There is (become) no difference *between* you and beasts (such as) cow, buffalo, &c.—Tum meñ aur gā, e bhains ādi paṣu, oñ meñ kuchh bhed na huā.
 There is a surprising circumstance connected with these fishes.—In machhliyon meñ adbhut chamatkār hai.
 Come to Hastināpur to the royal sacrifice.—Hastināpur meñ rājsū-yagya meñ ā, o.
 They are marrying each other at a hundred years old.—Sau sau baras kī umr meñ byāh karte haiñ.
 He came and fell at the feet of these three old men.—In tīuñ vriddhoñ ke charaṇoñ meñ ā girā.
- देवन और राजा में विरुद्ध हो जाय
 उन में मेल हुआ
 तुम में और गाय भैंस आदि पशुओं में कुछ भेद न हुआ
 इन मछलियों में अद्भुत चमत्कार है
 हस्तिनापुर में राजसू-यज्ञ में आओ
 सौ सौ बरस की उमर में ब्याह करते हैं
 इन तीनों बूढ़ों के चरणों में आ गिरा

The following uses of the locative should be noted :

- I bought this cow *for* 30 rupees.—Yah gāy main ne tīs rupiye meñ mol li.
 How much grass will be got *for* 4 annas?—Chār āne meñ kitnī ghās milegī?
 At a single shot.—Ek hī tīr meñ.
 Do not be angry *for* a very small offence.—Alp hī aparādh meñ krodh mat kar.
- यह गाय में ने तीस रुपिये में मोल ली
 चार आने में कितनी घास मिलेगी
 एक ही तीर में
 अल्प ही अपराध में क्रोध मत कर

The locative particle *par*, like *meñ*, has many applica-

tions. In the following, its original meaning "upon" is tolerably apparent.

He was seated on the house.—Wah kotî par baithâ hu,â thâ.
वह कोठी पर बैठा हुआ था

Hang on to my tail.—Mere puchchh par hâth se avalamban karo.
मेरे पुच्छ पर हाथ से अवलम्बन करो

Apply your mind to this affair.—Is bāt par man lagā,ō.
इस बात पर मन लगाओ

I have no confidence in what you say.—Terî bāt par mujhe viswās nahîn hotâ.
तेरी बात पर मुझे विश्वास नहीं होता

She saw my affection for that cow.—Us ne us gâ,ō par merâ anugrah dekhlâ.
उस ने उस गाय पर मेरा अनुग्रह देखा

Is there now no affection for me?—Ab mujh par prîti na rahî?
अब मुझ पर प्रीति न रही

A mother's affection for her offspring is well known.—Mâ kâ moh bâlak par prasiddh hai.
मा का मोह बालक पर प्रसिद्ध है

No power of Indra has prevailed over you.—Indra kâ kuchh tum par na bas āyâ.
इन्द्र का कुछ तुम पर न बस आया

My hand was not raised against him.—Merâ hâth us par na uṭhâ.
मेरा हाथ उस पर न उठा

The minister was angry thereat.—Mantrî to us par kruddh thâ.
मंत्री तो उस पर क्रुद्ध था

I am exceedingly enraged against both your brothers.—Tumhâre donō bhaiyōn par mujhe atyant krodh hai.
तुम्हारे दोनों भाइयों पर मुझे अत्यन्त क्रोध है

What art thou at a loss about?—Tū kis bāt par bhûlâ hai?
तू किस बात पर भूला है

I never heard such a statement in the world.—Main ne is prithwî par aisî vârttâ kabhî nahîn sunî.
मैं ने इस पृथ्वी पर ऐसी वार्ता कभी नहीं सुनी

Then, leaving the government to the ministers, he went with his queen into Vaśishṭha's hermitage.—*Tab mantriyon par rāj chhor rānī samet Vaśishṭha ke āśram meṅ gayā.*

Caste upon caste.—*Jāt par jāt.* जान पर जान
Crust upon crust began to form.—*Papṛī par papṛī parne lagī.* पपड़ी पर पपड़ी पड़ने लगी

The particle *par* is constantly used to translate the English "at," and similar words. Thus,

It is far from here.—*Yahān se dūr par hai.* यहाँ से दूर पर है

A terrace loomed in the distance.—*Dūr par ek atārī dikhāī dī.* दूर पर एक अटारी दिखाई दी

He went and stood at his door.—*Us ke dwār par jā kharā rahā.* उस के द्वार पर जा खड़ा रहा

He fell at the feet of the demon.—*Daitya ke pairon par girā.* दैत्य के पैरों पर गिरा

He arrived there towards evening.—*Thorā din rahte us sthān par jā pahunchā.* थोड़ा दिन रहते उस स्थान पर जा पहुँचा

At this place, slate (rock) exists in abundance.—*Yahān par sleṭ kā patthar bahutāyat se hotā hai.* यहाँ पर स्लेट का पत्थर बहुतायत में होता है

Let us go to that lake.—*Us talāv par chalē.* उस तलाव पर चलें

To what well didst thou go to draw water?—*Tū kis kuṇṇ par jal bharne gayī thī?* तू किस कुण पर जल भरने गई थी

On the fifth day.—*Pānchwen din par.* पाँचवें दिन पर

The following uses are not so apparent :

For a mere nothing.—*Na kuchh bāt par.* न कुछ बात पर

After an effort has been made.—*Yatna kiye par,*

We will abide by our own religion. हम अपने धर्म पर रहेंगे
 —Ham apne dharm par rahenge.
 They dance at another's cost.— वे पराये धन पर नाचते हैं
 We parāye dhan par nāchte hain.

The particle *par*, like *men*, is a constituent of adverbial phrases ; as,

hereupon	is par	इस पर
nevertheless	is par bhî	इस पर भी
constantly	pad pad par	पद पद पर

But how is it that they come over-head every night?—Kintu we pratirâtri mâthe par kaise âte hain? किंतु वे प्रतिरात्रि माथे पर कैसे आते हैं

So that they also will continue your associates, when anything is to be done.—Jis se we bhî kârn parê pai tumhârî sathî rahengî. जिस से वे भी काम पड़े पैं तुम्हारी साथी रहेंगी

In the Braj dialèct, the particle *pai* (equivalent to *par*) is occasionally used in the sense of the ablative, with the participles of verbs. Thus,

Having had the appropriate formula recited by thee.—To pai prayog parhwây. तो पैं प्रयोग पढ़वाय

I am not able to walk.—Mo pai chalyau nabîn jâtu. मो पैं चल्हो नहीं जातु

I could not walk from weakness.—Nibalâî ten mo pai chalyau na jây. निबल्लाई तैं मो पैं चल्हो न जाय

Another favourite locatival affix is *tak*, “ up to.” *Lau* has almost the same meaning.

The water came up to his nose.— उस के नाक तक पाने आया
 Us ke nâk tak pânî âyâ.

- I shall be abroad for a year.—Main **में** बारस दिन तक बाहर
baras din tak bâhar rahûngâ.
रहूंगा
- He stood there for some time.—**कुछ** देर तक वहाँ खड़ा
Kuchh der tak wahân kharâ
रहा
- It will never be exhausted for
seven generations.—Sât pîrhî
tak kabhî na nibte. सात पीढ़ी तक कभी न
निबटे
- He has not, as yet, been seen any-
where.—Abhî tak us kâ kahîn
darśan na bhayâ. अभी तक उस का कहीं
दर्शन न भया
- I will sing your merits as long as
I live.—Jab tak jî,ûngâ tab tak
âp kâ guṇ gâ,ûngâ. जब तक जीजंगा तब
तक आप का गुण
गाजंगा
- Keep up this pretence till I come.
—Jab tak main na â,ûn tab tak
yahî bahânâ kîjiyo. जब तक मैं न आऊँ
तब तक यही बहाना
कीजियो
- Plants, including even the hard
caltrop, dry up and wither.—
Gâchh, baran kare gokhurû tak,
jhalaskar sũkh jâte haiñ. गाछ बरन कड़े गोखुरू
तक झलसकर सूख
जाते हैं
- As many as ten came.—Das tak
âe. दस तक आए
- Insomuch.—Yahân tak. यहाँ तक
- From the north to the south pole.
—Uttar dhruv se dakshin dhruv
lauñ. उत्तर ध्रुव से दक्षिण ध्रुव
लौं

As already illustrated, under both Genitive and Ablative, the Locative can be used along with other case-signs (see pp. 101, 111).

The particle *men* is often omitted, especially in cases where a noun and a verb almost form a compound term. Thus,

to be useful	kâm ânâ	काम आना
to occur to memory	yâd ânâ	याद आना
to appear	drishti ânâ	दृष्टि आना

to remain stable	thikâne rahnâ	ठिकाने रहना
to sell to anyone	kisî ke hâth bechnâ	किसी के हाथ बेचना
to make over to anyone	kisî ke hâth de denâ	किसी के हाथ दे देना
Go nowhere with a remnant of food in the mouth.—Juthe munh kahîn na jânâ.		जुठे मुंह कहीं न जाना

The particle *meñ* or *par* is often omitted in adverbial phrases ; as,

there	us thaur	उस ठौर
there	us jagah	उस जगह

Apposition.

Nouns can be placed in juxtaposition without the intervention of any case, in such sentences as the following:—

Three seers of milk. — Tîn ser dûdh.	तीन सेर दूध
Two hours before day-light.—Do gharî râ't rahte.	दो घड़ी रात रहते
Two beegahs of land.—Do bîghâ zamîn.	दो बीघा जमीन
Swarms upon swarms in a drop of water.—Jhuñd ke jhuñd ek bûnd pâni meñ.	झुंड के झुंड एक बूंद पानी में
He thought another dog was bringing another piece of meat. —Jânâ ki dûsrâ kuttâ dûsre tukre mâns ko liye jâtâ hai.	जाना कि दूसरा कुत्ता दूसरे टुकड़े मांस को लिये जाता है
In those 50 beegahs of land.—Us pachâs bîghe dhartî meñ.	उस पचास बीघे धरती में
Save me, your unhappy friend, from death.—Mujh dukhî mitra ko mrityu se bachâ lo.	मुझ दुखी मित्र को मृत्यु से बचा लो

The Plural.

When two or more Nominatives, connected by copulative conjunctions, govern one verb, that verb is put in the Plural Masculine form.

I saw that you, your sister, and my son, were going towards the river.—Main ne dekhâ ki tum, tumhârî bahin, aur merâ larçâ nadî kî or jâte the.

में ने देखा कि तुम
तुम्हारी बहिन और
मेरा लड़का नदी की
ओर जाते थे

With disjunctive conjunctions the verb agrees with, and is placed next to, the first nominative, the remaining nominatives following it.

Are there women or men in this house?—Is ghar men striyañ rahtî haiñ wâ purush?

इस घर में स्त्रियाँ रहती
हैं वा पुरुष

The plural is often used for the singular, as a mark of respect.

Kanwa is, in this way, called her father.—Kanwa is ke pitâ aise kahâte haiñ.

कन्व इस के पिता ऐसे
कहाते हैं

Nouns sometimes appear in the singular instead of in the plural form. Thus,

The sticks are wet.—Lakrî odî haiñ.

लकड़ी ओदी हैं

He threw the shells about.—Guthlî idhar udhar phenk dîn.

गुठली इधर उधर फेंक
दीं

What trifling things are blades of grass!—Triñ kaisî tuchh vastu haiñ!

तृण कैसी तुच्छ वस्तु हैं

She went to foster her young in the shade of the branches of the trees.—Peron ke kund kî chhâñh men apne bachchon ke pâlne gâî.

पेड़ों के कुंड की छाँह में
अपने बच्चों के पालने
गई

Their bodies are clumsy.—Un kî sarîr be-dhang hotâ hai.

उन का शरीर बढंग
होता है

The desire for meeting is in the hearts of both.—Donoñ ke *jî* meñ milne kî châh lagî hai. दोनों के जो में मिलने की चाह लगी है

Great doubt was in all hearts as to this.—Sab ke *man* meñ is bāt kâ barâ sandeh rahâ. सब के मन में इस बात का बड़ा संदेह रहा

All the fish of the lake became men, women, boys, and girls.—Sarowar kî machhliyân sab strî purush bâlak larî ho gayîn. सरोवर की मछलियाँ सब स्त्री पुरुष बालक लड़की हो गईं

Feminine nouns, in the nominative and accusative forms (especially those ending in long *-î*), often appear without the plural termination. Thus,

Damayantî's eyes were open. — दमयन्ती की आंख खुली
Damayantî kî âñkh khulî.

After a numeral the singular form is preferred in the nominative and accusative.

A cock with two or three hens.— एक कुकुर दो तीन कुकुरी समेत
Ek kukkur do tîn *kukkurî* samet.

If there should be only one kind of electric force on two objects, then, &c.—Agar do *vastu* meñ bijlî kî ek hî tarah kî śakti ho to, &c. अगर दो वस्तु में बिजली की एक ही तरह की शक्ति हो तो —

Until the whole 3,000 rupees be paid.—Jab tak pûrâ tînoñ hazâr *rupayâ* na deñ. जब तक पूरा तीनों हजार रुपया न दें

He set all four fishes to fry.—Us ne chârõñ *machhlî* bhûnne ko dâlîn. उस ने चारों मछली भूनने को डालीं

Three days and nights.—Tîn din rât. तीन दिन रात

Sometimes the plural form is used. This is generally the case when the substantive denotes rational beings; as, He gave his two daughters in marriage. — Apnî do betiyân byâh dîn. अपनी दो बेटियाँ ब्याह दीं

The plural form is also used in special constructions, such as,—

He gave a little abuse to the second (person), and had him turned out.—*Dūsre ko pānch chār gāliyān de nikalwā diya.*

दूसरे को पांच चार गालियाँ दे निकलवा दिया

He caused him to receive ten or twenty blows from a slipper, and had him thrust out.—*Us ko das bīs jūtiyān lagāo dhakke dilwā nikalwā bāhar kiya.*

उस को दस बीस जूतियाँ लगाव धक्के दिलवा निकलवा बाहर किया

In the oblique cases the plural form is generally used. This is always the case with nouns expressing sentient beings; as,

These two trust-inspirers have deceived this mortal frame.—*In do viśwāsiyon ne is manushyadeh ko thagā.*

इन दो विश्वासियों ने इस मनुष्यदेह को ठगा

Certain nouns are generally construed as plurals. Such as *prān*, "life," *bhāg*, "fortune," *samāchār*, "news," and sometimes *dām*, "price."

Give the price of that to *Hīrāmīra*.—*Us ke dām Hīrāmīra ko de.*

उस के दाम हीरामित्र को दे

They will get a better price.—*Kuchh adhik dām milenge.*

कुछ अधिक दाम मिलेंगे

Kaṅs took the life of *Yaśodā's* daughter.—*Kaṅs ne Yaśodā kī kanyā ke prān liye the.*

कंस ने यशोदा की कन्या के प्राण लिये थे

He began to rail at his destiny.—*Apne bhāgoṅ ko doṣh lagāne lagā.*

अपने भागों को दोष लगाने लगा

It is not my fate to eat to-day.—*Aj bhāgoṅ meṅ khānā to likhā nahīn hai.*

आज भागों में खाना तो लिखा नहीं है

News of his arrival.—*Us ke pahunchne ke samāchār.*

उस के पड़चते के समाचार

I began to ask news of abroad.— प्रदेश के समाचार पूछने
Prades̄ ke samāchār pūchhne
लगा।

O nightingale! bring thou the हे बुलबुल वसन्त के भले
sweet tidings of spring.—He समाचार ला
bulbul, vasant ke bhale samā-
chār lā.

But

Hearing the news of his being उस के फाँसी चढ़ने का
hung.—Us ke phānsī chāhne समाचार सुनकर
kā samāchār sunkar, &c.

When several nouns are mentioned together, it is the last of them which takes the plural and case signs. Thus,

When the village was cleared of जब जोता और कि-
ploughmen and farmers.—Jab सानों विना गांव
jotā aur kisānoṅ binā gānw sun
हो गया।
हून हो गया

He saw the dead deer, hunter, उन मरे हुए मृग व्याधा
serpent, and boar.—Un mare सांप शूकरों को
huc mrig byādhā sāmp sūkaroṅ
ko dekhā।
देखा

King Jayasiṅh was seated in the महाराज जयसिंह
assembly of scholars and astro- पण्डित और ज्योति-
logers.—Mahārāj Jayasiṅh paṅ- षियों की सभा में
dit aur jyotishiyōṅ kī sabhā meṅ बैठे थे।
baithe the.

When respectiveness is implied, the plural affix may be attached to both nouns.

Thou wilt become the food of dogs कुत्तों गिद्धों का भक्षण
(and of) vultures. — Kuttoṅ बनेगा
giddhoṅ kā bhakṣaṅ banegā।

The plural sign is constantly added to numbers and words of quantity, to imply that the whole of the number or amount specified is included in the statement. Thus, *donoṅ*, “both,” *tīnoṅ*, “the three,” *chāroṅ*, “all four,” *chāroṅ or*, “on all four sides,” “all around,” &c.

These four get one share each.— एक एक भाग को थे
Ek ek bhâg ko ye chârôn pâte
hain. चारों पाते हैं

Fools fall every day into hundreds of fearful conditions.— साइकरोन भय के स्थान में
Saik- दिन दिन मूढ़ पड़ते
ron bhay ke sthân meñ din din हैं

The word *or*, "side," "direction," is generally treated as feminine in the singular, and masculine in the plural. Thus,

The island is on the western side. द्वीप पश्चिम की ओर है
—Dwîp pašchim kî or hai.

In those to the east, &c.—Jo pûrb जो पूर्व की ओर हैं
kî or hain un meñ, &c. उन में —

All around the islands.—Dwîpôn द्वीपों के चारों ओर
ke chârôn or.

On both sides of the equator.— मध्यरेखा के दोनों ओर
Madhyarekhâ ke donôn or.*

The plural sign is often added to numbers to express an indefinitely large quantity; as, *saikeon manushya*, "hundreds of men," *lâkhone rupee*, "lakhs of rupees." This can be intensified by the addition of the singular form; as, *lâkhone lâkh*, "lakhs upon lakhs." Sometimes a different plural sign is used; as, *koṭân koṭ varsh*, "myriads and myriads of years."

With an ellipsis, the plural sign is idiomatically used as follows:

to die of hunger	bhûkhone marnâ	भूखों मरना
to die of thirst	pyâson marnâ	प्यासों मरना
to die of cold	jâron marnâ	जाड़ों मरना

* This peculiarity is not extended to other words of similar import; thus, *Pratyek des' kî chârôn simâ*, "The boundaries of each country;" *Pratyek dâlan kî chârôn dis'â meñ châr pital ke putra hain*, "Four brass vessels are at the four sides of each hall."

One day, having lost all (your) riches, you will die of hunger.—
 Ek din sab daulat khokar bhū-
 khon maroge. एक दिन सब दौलत
 खोकर भूखों मरोगे

And it is similarly employed adverbially ; as,

afoot	pairon	पैरों
on the knees	ghuṭnon	घुटनों
exactly	ṭhikon ṭhik	ठीकों ठीक
by severe beating	māron mār	मारों मार
in the very midst	bīchon bīch	बीचों बीच

Thou art going home empty-handed.—
 Tū khālī hāthon ghar jātā hai. तू खाली हाथों घर
 जाता है

They were running much risk.—
 Barī jhokhon uṭhāte the. बड़ी झोखों उठाते थे

They all respectively went merely
 on foot.—Sab pairon pairon hī
 chale. सब पैरों पैरों ही चले

I'll get out of this city at mid-
 night.—Rāton rāt is nagar se
 nikal chalūn. रातों रात इस नगर से
 निकल चलूँ

Being exactly between the poles.
 —Dhruvon ke bichon bīch hokar,
 &c. ध्रुवों के बीचों बीच
 होकर —

A confectioner was seated with a
 jar of sweets placed before him
 filled to the brim.—Ek halwāī
 mithāī kā khamchā munhon
 munh bhare āge dhare hue
 baiṭhā hai. एक हलवाई मिठाई का
 खसचा मुँहों मुँह भरे
 आगे धरे हुए बैठा है

Hearing this, by severe lashing I
 have brought the horses here.
 —Yah sunke māron mār ghoron
 ko yahān lāyā hūn. यह सुनके मारों मार
 घोड़ों को यहाँ लाया हूँ

The following sentences exhibit ellipses of the ablatival sign :—

Eyes have seen what ears were hearing.—*Jo kânoñ sunte the so âñkhon dekhâ.* जो कानों सुनते थे सो आंखों देखा

When shall we see with our eyes the sports of those our ears have heard of?—*Jin kî lilâ ham ne kânoñ sunî tinheñ kab nainon dekhenge?* जिन की लीला हम ने कानों सुनी तिन्हें कब नैनों देखेंगे

Examples of the less common plural terminations are as follow :

The greatest Pandits are also met with.—*Barē barē Pañḍitjan bhî mile hain.* बड़े बड़े पण्डितजन भी मिले हैं

Women scorn heroic acts.—*Sûrtâ ke kâmon kî strîjan nindâ kartî hain.* सूरता के कामों की स्त्रीजन निन्दा करती हैं

The relatives of a spiritual guide.—*Guru ke bandhujan.** गुरु के बन्धुजन

Those you see are all subjects.—*Jo dekhte ho so sab prajāgañ hain.* जो देखते हो सो सब प्रजागण हैं

Their sons were engaged in destroying the Pāṇḍavas.—*Un ke putragañ Pañḍavagañ ke sañhâr karne ko pravritta hue the.* उन के पुत्रगण पाण्डवगण के संहार करने को प्रवृत्त हुए थे

O councillors! you know the whole constant duty of kings.—*He sabhâsadgañ ! âplog sab hî sanâtan râjdharm jānte hain.* हे सभासदगण आपलोग सब ही सनातन राजधर्म जानते हैं

Now wheel round the horses.—*Ab aśwagañ ko âvartit karo.* अब अश्वगण को आवर्तित करो

* *Jan* is used as a plural termination in a large number of modern books and newspapers; it also occurs as a separate noun, meaning "folk" or "people." The form *janâ* is also used; as *Is rîti se châr jane ikatthe ho gae*, "In this way the four (people) were collected together."

Let them go first.—Wahlog pahile वहलोग पहिले गमन
gaman karen. करें

Enemies first of all manifest sur- शत्रुलोग प्रथम चमत्कार
prise.—Śatrulog pratham cha- दिखाते हैं
matkâr dikhâte hain.*

Sometimes the preceding plural affixes take the ordinary plural sign also ; as,

Agasti, seeing the spirits hanging अगस्ति ने एक गर्त के
head downwards over a chasm, ऊपर अधोमुख लम्ब-
inquired, &c.—Agasti ne, ek gart माने पिढगणों को
ke ūpar adhomukh lambamân देखके पूछा —
pitrigaṇoṅ ko dekhke pūchhâ, &c.

The demon is not victorious over भूत भगतजनों से नहीं
the devout.—Bhût bhagatjanon जीतता
se nahîn jittâ.

Occasionally, but rarely, Hindûs use the Persian plural sign ; thus,

Upon receiving this order, lakhs इस हुकम के पाते ही
of diggers were set free.—Is लाखदा बेलदार कूटे
hukm ke pâte hî lâkhhâ beldâr
chhûte.

They brought crores of rupees of करोरदा रुपिये की
treasure into the treasury.— दौलत खजाने में
Karorhâ rupiye kî daulat kha- ला दाखिल की
zâne men lâ dâkhill kî.

ADJECTIVES.

The comparative is expressed by an adjective and the ablative case of the noun with which comparison is made (see p. 14). Thus,

This is superior to that.—Yah us यह उस से उत्तम है
se uttam hai.

* Colloquially, *log* is a very common plural termination. It is constantly used as an independent word ; thus, *Pulis ke logoṅ ne āṅ gherâ*, "The police came and surrounded (the place)."

She had risen somewhat earlier than usual on that day.—Wah aur divas se us din kuchh śīghra ut̥hī thī. वह और दिवस से उस दिन कुछ शीघ्र उठी थी

What may be called the comparative absolute is formed thus,—

Then she went still nearer.—To yah aur bhī pās chalī gāī. तो यह और भी पास चली गई

What may be called the superlative absolute has been explained at pp. 14, 15.

Likeness is frequently expressed by the particle *sā*, which is inflected as required. Thus,

He is like a stone. — Wah ek patt̥har s̄ā hai. वह एक पत्थर सा है

Hundreds of pearls such as you are worthless.—Tum se saik-roṅ motiyōṅ se kuchh kām nahīn. तुम से सैकड़ों मोतियों से कुछ काम नहीं

Its shape is something like that of a squirrel.—Is kā ākār kuchh gil̥harī kā s̄ā hai. इस का आकार कुछ गिलहरी का सा है

Hadst thou listened to my request, thy condition had not been like that of that king.—Jo tū merā prār̥thnā suntā to us rājā kā s̄ā hāl terā na hotā. जो तू मेरा प्रार्थना सुनता तो उस राजा का सा हाल तेरा न होता

The following may have been evolved from this use of *sā* to express likeness.

There happened to be many fields in that plot.—Us dhartī meṅ bahut se khet p̄re the. उस धरती में बहुत से खेत पड़े थे

What! you are enraged at this trifle?—Wāh, wāh! itnī sī bāt par rūṭh gāī? वाह वाह इतनी सी बात पर रूठ गई

That woman said a great deal to me.—Us strī ne mujh se bahut s̄ā kahā. उस स्त्री ने मुझ से बहुत सा कहा

Instead of *sā*, other words are sometimes used.

It was a surprise that one so wise as you should entertain doubt in such a case.—*Āścharya hu,ā ki āp aisā suvigya aisī bāt meñ sandeh kare.*

आश्चर्य हुआ कि आप
ऐसा सुविज्ञ ऐसी बात
में संदेह करे

I am not like them.—*Main un jaisā nahīn hūn.*

मैं उन जैसा नहीं हूँ

Animals such as those on the earth cannot be on the moon.—*Chandramā par zamīn par ke aise jānwar nahīn rah sakte.*

चन्द्रमा पर ज़मीन पर
के ऐसे जानवर नहीं
रह सकते

Fighting is the office of heroes like me.—*Yuddh karnā hamāre sarīkhe biron kā kām hai.*

युद्ध करना हमारे सरीखे
वीरों का काम है

I am not such a fool as thou.—*Tujh sarīkhā mūrkh nahīn hūn.*

तुझ सरीखा मूर्ख नहीं
हूँ

Water white as diamonds and pearls is falling from it.—*Us se jal hīre motī samān śwet girtā hai.*

उस से जल हीरे मोती
समान श्वेत गिरता है

The word *bhar* is used to express entirety. Thus,

the whole day	din bhar	दिन भर
a full kos	kos bhar	कोस भर
life-long	jīvan bhar	जीवन भर
a jar full	hāñḍī bhar	हाँडी भर
a bellyful	peṭ bhar	पेट भर

Not a drop of water to drink remained in the boat.—*Nā, o meñ pīne ke liye būnd bhar pānī nahīn rahā hai.*

नाव में पीने के लिये बूंद
भर पानी नहीं रहा
है

They both eat a bellyful.—*Donoñ ne peṭ-bhar khāyā.*

दोनों ने पेट भर खाया

A sound sleep is not to be had at night.—*Rāt ko nīnd-bhar sonā nahīn miltā.*

रात को नींद भर सोना
नहीं मिलता

Many adjectives and participles are used with *karnā* to form compound verbs. Thus,

to vitiate	dūshit karnā	दूषित करना
to foster	pusht k.	पुष्ट क०
to prepare	prastut k.	प्रस्तुत क०
to obtain	prāpt k.	प्राप्त क०
to pass (time)	bitit k.	बितित क०
to collect	ekatṭhā k.	एकट्ठा क०
to complete	pūrā k.	पूरा क०
to appoint	niyat kar denā	नियत कर देना
&c.	&c.	&c.

It has been already shown that many adjectives are constructed with the genitive (*see* p. 97), and that others take the inflected masculine genitive (*see* p. 99). Among the latter, those expressing fitness or worthiness also take the dative. Thus,

This is worthy of a learned man.— यह पण्डित के योग्य है
Yah paṇḍit ke yogya hai.

But

It is right for us.—Ham ko yogya हम को योग्य है
hai.

It is proper for a woman.—Strī ko स्त्री को उचित है
uchit hai.

Adjectives may be formed at will by the addition of such terminations as *-rūpī*, “shaped,” *e.g.* *pratibimbarūpī*, “shadowy”; *-vargī*, “appurtenant,” *e.g.* *rājāvargī*, “royal,” “belonging to the king”; *-yukt*, “joined with,” *e.g.* *premayukt*, “affectionate,” *karuṇāyukt*, “pitiful,” *āścharyayukt*, “astonished”; *-anvit*, “connected with,” *e.g.* *khedānvit*, “sorrowful,” *śokānvit*, “grief-ful”; *-grast*, “seized,” *e.g.* *śokagrast*, “grief-ful,” “possessed by grief.”

PRONOUNS.

Pronouns, beside the ordinary uses, which require no illustration, are at times used adjectively; thus,

This nephew remained within the tunnel.—Yah bhatijā surang ke
bhitar rah gayā. यह भतीजा सुरङ्ग के
भीतर रह गया

What is this that thou hast done, तेँ ने यह क्या किया जो
to abandon thy family, shame, कोड़ी लोक लाज
and modesty!—Tain ne yah कान अपनी
kyā kiyā jo chhoṛī lok lāj kān
apuī!

The plural and singular forms of pronouns are, at times, used indiscriminately; but the verb always shows the number. Thus,

Who is this?—Ye kaun hai? ये कौन है

This affair is not new.—Ye bāt na, i ये बात नई नहीं है
nabīn hai.

The one wears a necklace of ये धरे बनमाल वे मुंड़-
flowers, the other a necklace of माल
skulls.—Ye dhare banmāl, we
munṛmāl.

The numerals are used as pronouns, sometimes elliptically; as,

One was coming, another was एक आता एक जाता
going.—Ek âtâ ek jâtâ thâ. था

One (thing is), I am troubled at एक तुम्हारे ही दुख से
your trouble.—Ek tumhâre hī दुख से
dukh se ham dukhī haiñ. हम दुखी हैं

Is this the only house, or are there यही एक घर है वा और
other houses here?—Yahī ek भी घर यहाँ हैं
ghar hai, wâ aur bhī ghar yahāñ
haiñ?

They attract each other.—We ek वे एक दूसरे को खींच-
dūsre ko khīnc̄hte haiñ. तेँ हैं

The use of the relative and correlative is strange to English people; but will be understood from the follow-

ing examples. Although *so* and *to* are ordinarily given as the correlatives, practically *yah* and *wah* frequently fulfil that office. Thus,

Happen what will.—*Jo châhe so ho.* जो चाहे सो हो

Rest assured we shall do that which will speed you.—*Tum dhîraj dharo ham wahî kareñge jis meñ tumhârâ kalyân hogâ.* तुम धीरज धरो हम वही करेंगे जिस में तुम्हारा कल्याण होगा

Where is that house which thou didst build (for) me?—*Tain ne jo wah ghar mujhe banâ diyâ thâ so kahân hai?* तैने जो वह घर मुझे बना दिया था सो कहाँ है

He remains in that domed edifice which is outside this place.—*Is sthân ke bâhar jo ek gumbaz hai usî meñ rahtâ hai.* इस स्थान के बाहर जो एक गुम्बज है उसी में रहता है

The king wished to draw an arrow from the quiver: it did not come out.—*Râjâ ne tarkas se bân nikâlnâ châhâ: so na niklâ.* राजा ने तरकस से बाण निकालना चाहा सो न निकला

X.—Sire! a strange Brâhman is come to the door. Z.—What does he say?—X.—*Mahâraj ek pardesî Brâhman dwâr parâyâ hai.* Z.—*So kyâ kahtâ hai?* महाराज एक परदेशी ब्राह्मण द्वार पर आया है।—सो क्या कहता है।

It will be understood that a relative has always to be accompanied by a correlative. But the pronoun *jo* is used in other than a relative sense; as,

I acted not well *in that* I placed confidence in him.—*Main ne bhalâ na kiyâ jo us par viśwâs kiyâ.* मैंने भला न किया जो उस पर विश्वास किया

As *to* now telling another the state of the case, that also is improper.—*Is samay ân se jo vrittânt kâ kahnâ so bhî anuchit hai.* इस समय आन से जो वृत्तान्त का कहना सो भी अनुचित है

As to living here by begging, that is highly censured.—Jo yahiñ par māᅅkar jinañ so to atyant nindit hai.

जो यहीं पर मांगकर जीना सो तो अत्यन्त निन्दित है

O ocean! art thou parted from someone, that thou heavest long-drawn sighs?—He samudra tu jo lambi sañs letã hai, so kyã tujhe kisi kã viyog hai?

हे समुद्र तू जो लंबी सांस लेता है सो क्या तूझे किसी का वियोग है

Especially to take anyone's life is a very grievous crime.—Jis menñ bhã kisi kã prãñ lenã barã hã pãp kã kãm hai.

जिस में भी किसी का प्राण लेना बड़ा ही पाप का काम है

Both members of a compound pronoun should be inflected; as,

They should by whatever means make abundance of friends.—Chãhiye ki jis kisi prakãr se saikronñ mitra karenñ.

चाहिये कि जिस किसी प्रकार से सैकड़ों मित्र करें

The most common uses of the interrogative pronouns are illustrated in the following examples:—

What are you saying?—Tum kyã bolte ho?

तुम क्या बोलते हो

What does he see!—Dekhtã kyã hai!

देखता क्या है

How will my future life be marred by killing it?—Us ke mãrne se parlok kyã bigregã?

उस के मारने से परलोक क्या बिगड़ेगा

What has this to do with coquetry?—Is menñ hyãw kã kyã bãt hai?

इस में ह्याव की क्या बात है

Have the horses run? They have come flying!—Ghore daure kyã haiñ; urã ãe haiñ.

घोड़े दौड़े क्या हैं। उड़ आए हैं

Hast thou not yet heard?—Kyã tũ ne ab tak nahin sunã?

क्या तू ने अब तक नहीं सुना

Why should I kill thee?—Mainñ tujhe kyã mãrũñ?

मैं तूझे क्या मारूं

- Why are you grieving?—Dukh kâhe ke wâste karte ko? दुख काहे के वास्ते करते हो
- Why will the princess be pleased with such a ragamuffin?—Râjâ-kanyâ aise daridrî se kâhe ko prasanna hogî? राजकन्या ऐसे दरिद्री से काहे को प्रसन्न होगी
- In what town, and by what poet, was it composed?—Kaun se gânw meñ kaun se kavi ne nirmâñ kiyâ? कौन से गांव में कौन से कवि ने निर्माण किया
- What various things is this made of!—Yah kin kin chîzon se banî hai! यह किन किन चीजों से बनी है
- Who knows what he may do at some time!—Kyâ jāniye ki kis samay kyâ kare! क्या जानिये कि किस समय क्या करे
- Is it possible that you have not recognized me!—Tum ne mujhe pahchânâ nahîn so kyâ! तुम ने मुझे पहचाना नहीं सो क्या
- Dost thou mean to say that if I let thee go thou wilt come back from thence?—Main tujhe chhor dūñ to kyâ tū wahân se phir âwegâ? मैं तुझे छोड़ दूँ तो क्या तू वहाँ से फिर आवेगा
- What does it matter whether the world is pleased or not!—Duniyâ rîjhî to kyâ, na rîjhî to kyâ! दुनिया रीझी तो क्या न रीझी तो क्या

Kyâ may be followed by a correlative; thus,

- Ask what you may desire.—Tere ko kyâ chāhiye so māng le, o. तेरे को क्या चाहिये सो मांग लेओ
- I wish to see what will happen from meeting the demon.—Daitya ke milne se kyâ hotâ hai is ko dekhâ chāhtâ hūñ. दैत्य के मिलने से क्या होता है इस को देखा चाहता हूँ

The indefinite pronouns are used as follows:—

- Is anyone (at hand)?—Koî hai? कोई है
- I saw no means at all of my pre- अपनी रक्षा का उपाय

servation.—Apnî rakshâ kâ upây ko,î bhî nahîn dekhtâ thâ.	कोई भी नहीं देखता था
No one knew whither he had gone. —Kisî ne na jānâ ki wah kidhar gayâ.	किसी ने न जाना कि वह किधर गया
Some ten men came.—Ko,î das âdmi â.e.	कोई दस आदमी आए
One was saying one thing, another, another thing.—Ko,î kuchh kahtâ thâ, ko,î kuchh.	कोई कुछ कहता था कोई कुछ
A mouse who had seen nothing of the world.—Ek chuhiyâ jis ne sânsâr kâ kuchh dekhâ na thâ.	एक चूहिया जिस न संसार का कुछ देखा न था
He does not injure me at all.— Hamârâ kuchh nahîn bigartâ.	हमारा कुछ नहीं बि- गड़ता
Is the whole creation uniform, or is there some variety in it?— Sab srishti ek hî sî hai wâ kuchh us meñ bhed hai ?	सब सृष्टि एक ही सी है वा कुछ उस में भेद है
Of whatsoever sort it may be.— Jaisâ kuchh ho.	जैसा कुछ हो
At some distance.—Kuchh dūr par.	कुछ दूर पर
My chief city is not very far from here.—Merî rājdhānī yahān se kuchh bahut dūr nahîn hai.	मेरी राजधानी यहाँ से कुछ बहुत दूर नहीं है
In some villages.—Kuchh gāon meñ.	कुछ गाँवों में
After a time.—Kuchh din ke pare.	कुछ दिन के परे
In a few days the girl began to recognize their names.—Kuchh ek diñon meñ wah putrī un ke nām pahchāne lagi.	कुछ एक दिनों में वह पुत्री उन के नाम पहचानने लगी
Matter occupies some place or other. —Padārth kuchh na kuchh jagah ghertâ hai.	पदार्थ कुछ न कुछ जगह घेरता है

The *Honorific Pronoun* properly requires a verb in the 3rd person. (It is occasionally treated as the equivalent of *tum*, and is then followed by the 2nd person plural.)

Where is your honour going?— आप कहाँ जाते हैं

Ap kahān jāte haiñ?

There is no use in your honour's going.— आप के जाने का काम नहीं है

Āp ke jāne kā kām nahīn hai.

Please to show me so much as this.— आप इतना बतला दीजिये

The *Reflexive Pronoun* always refers to the subject of the verb, or of the discourse.

You desire your own greatness.— तुम अपनी बड़ाई चाहते हो

Tum apnī barāī chāhte ho.

Only the sun and moon, then, have light of their own; is not it so?— Tab keval chandramā aur sūrya meñ apnī apnī jyoti hai; yahī na?

Tantiya's own story.— Tāntiyā kī tāntiyā kī apnī kahānī

Except its own inertia.— Siwā, e us siwāy us kī apnī jaratā ke

I took a thousand mudrās for myself.— Ek sahasra mudrā apne liye līñ.

He saw himself cured.— Apne ko nirogī dekhā.

The dog went away of his own accord.— Kuttā āp se chalā gayā.

Those which are able to move spontaneously.— Jo apne āp hil chal sakte haiñ.

I cannot have been in my right mind.— Maiñ apne āpe meñ na hūngī.

Our loved one is not in her right mind to-day.—Hamârî pyârî tau âj âpe meñ nahîñ hai.	हमारी प्यारी तौ आज आपे में नहीं है
Aside (in dramatic language).—Âp hî âp.	आप ही आप
Look to yourself, before you open your mouth.—Apanpâ dekh muñh se bāt nikālo.	अपनपा देख मुंह से बात निकालो
In my own album.—Mere nij ke âlbum meñ.	मेरे निज के आल्बम में
They make manifest their prosperousness among their compatriots.—We apne saĵātiyoñ meñ nij sampannatâ pragat karte haiñ.	वे अपने सजातियों में निज सम्पन्नता प्रगट करते हैं

VERBS.

The Aorist.

What is usually called the Aorist is really a corrupt form of the old Sanskrit present tense; and most of the uses of the aorist can be readily understood by considering it a kind of indefinite present.

In proverbial expressions, the aorist is used as a present tense; thus,

The old woman grinds, the dog ^{बूढ़ी} ^{पीसे} ^{कुत्ता} खावे
eats.—Būrhî pise kuttâ khāwe.

The hand knows the hand.—Hāth हाथ को हाथ पहचाने
ko hāth pahchāne.

Colloquially, the aorist is fully recognized as a present tense; and it even takes the auxiliary. This construction is not offered for imitation. It is explained to enable the student to understand what he will hear, and occasionally meet with in books.

Do what I say.—Main kahūñ so मैं कहूं सो कर
kar.

The wrath of Baldeva increased बलदेव जी का क्रोध बढ़ा

- like as the waves of the sea increase at the full moon.—Baldev ji kâ krodh yon̄ barhâ jaise pūnyau ko samudra ki tarāṅg barhe. बड़ा जैसे पून्यौ को समुद्र की तरङ्ग बढ़े
- Am I not speaking the truth? मैं सच्ची क्या कहूँ । तू ही देख ले
- Look thyself.—Main sachchî kyâ kahûn ? Tû hî dekh le.
- I recognize your goodness.—Main tumhârâ guṇ mānûn hûn. मैं तुम्हारा गुण मानूँ हूँ
- I tell you truly, it is all your own wealth.—Sachch kahûn hûn ki sab tumhârâ hî dhan hai. सच कहूँ हूँ कि सब तुम्हारा ही धन है
- He can break it.—Wah us ko tor sake hai. वह उस को तोड़ सके है
- There is a great heat of sun.—Barî dhûp parê hai. बड़ी धूप पड़े है
- My summits reach to the clouds.—Merî phunāṅg bādāl tak pahunchen̄ hain. मेरी फुनंग बादल तक पहुँचें हैं
- My eyes are afflicted.—Merî tau ānkhen̄ dukhen̄ hain. मेरी तौ आँखें दुखें हैं
- Why are you anxious about this trifling affair?—Is zarâ sî bāt kâ kyâ fikr karo ho ? इस ज़रा सी बात का क्या फिक्र करो हो
- He was not able to do you any harm.—Wah terâ kuchh bigār nahîn kar sake thâ. वह तेरा कुछ बिगाड़ नहीं कर सके था
- She was unable to get out.—Wah bâbar nikal nahîn sake thî. वह बाहर निकल नहीं सके थी
- The fox was looking on tantalized, but was unable to eat.—Lomrî dekh dekh tarastî thî, aur khâna sake thî. लोमड़ी देख देख तरसती थी और खा न सके थी

The following sentences show the ordinary uses of the aorist.

Someone says (or may say).—Kojî कोई कहे kahe.

- With you I could drop from a mountain.—Tum sahit giri se girūn. तुम सहित गिरि से गिरूँ
- If you do not think it wrong, devise some plan by which I may meet that royal sage again.—Jo kuchh dosh na samjho tau aisā upāy karo jis se wah rājarshi phir mile. जो कुछ दोष न समझो तो ऐसा उपाय करो जिस से वह राजर्षि फिर मिले
- Should a husband equal to her be found, then we may give her.—Isī ke samān bar mile to deñ. इसी के समान बर मिले तो दें
- I might, indeed, kill her.—Us ko mār to dālūn. उस को मार तो डालूँ
- What shall I do?—Main kyā karūn ? मैं क्या करूँ
- To whom shall we give this girl?—Ham is lar̥kī ko kis ko deñ ? हम इस लड़की को किस को दें
- If you allow it, then we will go home.—Āgyā do to ham ghar jāñy. आज्ञा दो तो हम घर जायें
- If you live a little longer, what of that?—Tuk jiyē tau phir kyā. टुक जिये तो फिर क्या
- I know neither whether he will kill himself, nor what he will do.—Yah na jāniyē ātmaghāt kare na jāniyē kyā kare. यह न जानिये आत्मघात करे न जानिये क्या करे
- One would think he is not this boy's father.—Jāne yah is lar̥ke kā bāp nahīn hai. जाने यह इस लड़के का बाप नहीं है
- You may reckon all such objects as animals, &c., as creation.—Tum paśu . . . ādi sab padārthoñ ko srisṭi jāno. तुम पशु . . . आदि सब पदार्थों को सृष्टि जानो
- It will appear whether I am speaking truly or falsely.—Jān paṛe ki main satya kahtī hūn wā mithyā. जान पड़े कि मैं सत्य कहती हूँ वा मिथ्या

- If I am defeated then I will remain with you as a slave.—*Jo ham hâreñ to tumhâre dâs hokar raheñ.* जो हम हारें तो तुम्हारे दास होकर रहें
- When can it befit you to live in the wilderness?—*Tum ko kab yogya hai ki ban meñ baso?* तुम को कब योग्य है कि बन में बसो
- However much annoyance a woman may suffer from her husband.—*Strî apne pati se châhe jitnâ kashṭ pâwe.* स्त्री अपने पति से चाहे जितना कष्ट पावे

The aorist, like the imperative, at times takes a lengthened or respectful form ; thus,

- Ask what you may desire.—*Tere ko kyâ châhiye so mâng le, o.* तेरे को क्या चाहिये सो मांग लेओ
- What shall one say, when all four are united?—*Jahân chârôn ikatṭhâ hoñ wahân kî kyâ ka-hiye?* जहाँ चारों इकट्ठा हों वहाँ की क्या कहिये
- If one die, then one is released from the sorrow of the world.—*Jo mar jâiye to sañsâr ke dukh se chhûṭiye.* जो मर जाइये तो संसार के दुख से छूटिये
- Whether you think well of it, or ill.—*Bhalâ mâniye yâ burâ.* भला मानिये या बुरा
- Share half the wealth (the whole of which) you may think vanishing.—*Dhan jâtâ jâniye, âdhâ dîjiye bânt.* धन जाता जानिये आधा दीजिये बांट
- No one knows what misfortune will be therein.—*Us ke andar na jâniye kyâ balâe hogî.* उस के अन्दर न जानिये क्या बलाए होगी
- That skull will answer fully whatever question you may please to ask.—*Jo jo praśna us muñr se pûchhiyegâ us sab kâ uttar wah muñr degâ.* जो जो प्रश्न उस मुँड़ से पूछियेगा उस सब का उत्तर वह मुँड़ देगा

The aorist is frequently used in such idiomatic constructions as the following :

At all events ; anyhow.—Jo ho.	जो हो
It may perhaps come about.—Hoy to ho.*	होय तो हो
Come what may.—Châhe so ho.	चाहे सो हो
Undoubtedly.—Ho na ho.	हो न हो
Verily ! (How could it be otherwise !)—Kyon na ho !	क्यों न हो
God knows whether it will be obtained or not.—Îswar jâne mile na mile.	ईश्वर जाने मिले न मिले
I, as far as I know how, am gratifying him in every way.—Main to apne jâne is ko sab rîti se prasanna rakhtâ hûn.	मैं तो अपने जाने इस को सब रीति से प्रसन्न रखता हूँ
The affair may be accomplished or not.—Bât to bane wâ na bane.	बात तो बने वा न बने
This may be true, or not.—Yah sach ho yâ na ho.	यह सच हो या न हो
If my life is lost in assisting others, be it so.—Jo paropakâr nimitta merâ prâṇ jây to jây.	जो परोपकार निमित्त मेरा प्राण जाय तो जाय
Kingship may or may not go, (but) the unhappiness of the people shall not be seen.—Râj jâwe to jâwe, prajā kâ dukh to dekhne meṅ na âwegâ.	राज जावे तो जावे प्रजा का दुख तो देखने में न आवेगा
There may, perhaps, be some opposition through the minister.—Mantrî dwârâ kuchh vighna utpanna ho to ho.	मंत्री द्वारा कुछ विघ्न उत्पन्न हो तो हो

* This sentence may also mean "Come what will," or "Let it happen if it choose."

Some aorists are used as conjunctions.

- Whether it be a boy or a girl.— चाहे पुत्र हो चाहे पुत्री
Châhe putra ho châhe putri.
- Whether you have any affection for her, or not.—Châhe is par tumhârâ pyâr ho châhe na ho.
- How much soever bodily discomfort I may meet with in the forest.— Ban में सुझे चाहे जिन-ना ही शारीरिक क्लेश मिले
- The dry land is covered with vegetation as with a garment.— सूखी भूमि पेड़ों से वैसी ढँपी ह जानो किसी Sûkhî bhûmi peron se waisî dhanpî hai jâno kisi ne vastra se dhanp dî ho.
- She was, as it were, the incarnation of a second Lakshmî.— Mâno dûsrî Lakshmî kâ avatâr thi.
- That fly's wings were looking as though he were coated with mother-o'-pearl.— Us ke daine aise lagte the ki mânon us makhi par sip marhi hai.

The Infinitive is used in an aoristic sense.

- I will marry her, whether I live or die.— Ji rahe châhe jây par us se vivâh karnâ.
- जी रहे चाहे जाय पर उस से विवाह करना

The Future.

The ordinary use of the future is very simple.

- The honour of one will diminish, and the ignorance of the other will increase.— Is kâ mân ghat-egâ aur us kâ agyân barhegâ.
- इस का मान घटेगा और उस का अज्ञान बढ़ेगा
- When he shall ask, what answer shall you make?— Jab vah pû- chhegâ, âp kyâ jawâb doge?
- जब वह पूछेगा आप क्या जवाब दोगे

Do not imagine that the velocity of the air will increase in proportion to its weight.—Yah mat samajh ki jitnâ adhik hawâ kâ bojh hogâ usî ke anusâr us kâ veg bhî hogâ.

यह मत समझ कि जितना अधिक हवा का बोझ होगा उसी के अनुसार उस का वेग भी होगा

The future often denotes an attitude of mind short of positiveness, as the following examples show. The sense is weaker than that of *honâ châhiye*.

Q. Is this town very old? A. Probably.—Q. Kyâ yah nagar bahut purânâ hai? A. Hogâ.

क्या यह नगर बहुत पुराना है।—होगा

These shrubs must be dearer to Father Kanwa than even thou art.—Pitâ Kanwa ko ye birule tujh se bhî adhik pyâre honge.

पिता कन्व को ये बिरुले तुझ से भी अधिक प्यारे होंगे

It cannot be any greater than the last two stories.—Pichhî do kahânî se wah kuchh adhik na hogî.

पिछली दो कहानी से वह कुछ अधिक न होगी

There must be some reason for this.—So yahân koî kâraṅ hogâ.

सो यहाँ कोई कारण होगा

Wealth alone must generally be the cause.—Dhan hî kâraṅ prâya hogâ.

धन ही कारण प्राय होगा

The future is often used in a conditional sense; thus,

Why, then, should they be dissatisfied?—Phir we kyon aprasanna honge?

फिर वे क्यों अप्रसन्न होंगे

I thought he would swallow me.—Main samjhî mujhe nigal jāwegâ.

मैं समझी मुझे निगल जावेगा

How should it escape? the string is attached to a peg.—Kaise bhāgegâ? dorî to khūṅṅte meṅ laṅṅî hai.

कैसे भागेगा। डोरी तो खूँटे में लगी है

Should one speak kindly to a base

जो नीच से छपा के

person, his conceit would be increased.—Jo nich se kripâ ke sâth bolegâ to us kâ ghamand barh jâegâ.

साथ बोलेगा तो उस का घमण्ड बढ़ जाएगा

The future may also be used to express the dubitative past tense; thus,

If it was not thou, it must have been thy father.—Jo na thî, to terâ bap howegâ.

जो न थी तो तेरा बाप होवेगा

There is an emphatic form of the future which may be thus illustrated.

The virtuous will surely be honoured somewhere or other, at some time or other.—Gurî kâ âdar kahîn na kahîn kisî samay na kisî samay hohîgâ.

गुरी का आदर कहीं न कहीं किसी समय न किसी समय हो-हीगा

Now, indeed, you will certainly say so; but I am not such a fool as you.—Ab to aisâ kahohîge; par tum sa:ikhâ mûrkh nahîn hûn.

अब तो ऐसा कहोहीगे पर तुम सरीखा मूर्ख नहीं हूँ

Come what may, I will converse with them.—Ho so ho, in se bâteñ tau karûnhîgâ.

हो सो हो इन से बातें तो करूँहीगा

You will not study.—Tum parhohîge nahîn.

तुम पढ़ोहीगे नहीं

God will surely give to me also.—Îswar mujhe bhî dehîgâ.

ईश्वर मुझे भी देहीगा

They will surely give me one.—Ek mujhe dehînge.

एक मुझे देहीगे

We shall surely obey the king's command.—Râjâ kî âgyâ tau ham mânehînge.

राजा की आज्ञा तो हम मानेहीगे

She will surely find happiness at last.—Wah ant men sukh pâwehîgî.

वह अन्त में सुख पावे-हीगी

Worthy people will surely blame (you).—Bhalâ log to dosh de-hînge. भला लोग तो दोष देहँगे

He will go.—Wah jāhîgâ. वह जाहीगा

This emphatic future is not a neoterism, for Tulsî Dâs says—

The fruit of this you shall receive hereafter.—Yâ ko phala pâ, o-huge âge. या को फल पावङ्गे आगे

The Imperative.

The ordinary use of this tense is, of course, to express command or direction.

Get up and go home.—Uṭh, ghar jā, o. उठ घर जाओ

Let us, for our part, sit down.—Ham bhî baithēn. हम भी बैठें

To express negation, the word *nahîn* is never used with the imperative; but always *na* or *mat*.

Don't trouble me now.—Is samay mujhe kleś mat do. इस समय मुझे क्लेश मत दो

The imperative is often used in an optative or benedictive sense; also as a mere ejaculation. Thus,

Good bye.—Bidâ ho! बिदा हो

God grant that, &c.—Îswar kare ki, &c. ईश्वर करे कि—

What is to be done!—Kyâ kîjiye. क्या कीजिये

Let (us hope that) some day some old bear may not seize you, in mistake for a jackal!—Kisî din koî bûrhâ richh tujhe syâr ke dhokhe na pakar le! किसी दिन कोई बूढ़ा रीक तुझे स्यार के धोखे न पकड़ ले

Let me not some day forget my own self!—Kisî din main âp apne ko na bhul jā, ūn! किसी दिन मैं आप अपने को न भूल जाऊँ

- Come, let us go and tell Bânâsur. —*Chalo*, Bânâsûr se jāy kaheñ.
 चलो बानासुर से जाय कहें
- If you may not have done so, let us go eat together.—*Jo na kiyâ ho to chalo* ham tum sâth bhojan karen.
 जो न किया हो तो चलो हम तुम साथ भोजन करें
- I (will) make good my promise: so look out.—*Pratigyâ sach kartâ hûn*: dekho.
 प्रतिज्ञा सच करता हूँ देखो
- I (will) crush thee in a club-fight: so look out.—*Tere ko gadâ-yuddh meñ jarjar kartâ hûn*: dekh.
 तेरे को गदायुद्ध में जर्जर करता हूँ देख

The respectful imperative in *-iye* and *-iyegâ* is used to equals and superiors.

- Now, please, speak.—*Ab kahiye*. अब कहिये
- Please bear this in mind.—*Yah âp jân rakhiye*. यह आप जान रखिये
- Now, please, turn over a few more leaves.—*Abhî aur thore se patre ulaṭiye*. अबभी और थोड़े से पत्रे उलटिये
- She said, “Please come, sit down, and ask for something.”—*Is ne kahâ*, “*Âiye, baiṭhiye, kuchh âgyâ kariye*.” इस ने कहा आइये बैठिये कुछ आज्ञा करिये

The form in *-iyegâ* is thus employed:—

- Regarding me as a slave, be pleased to have mercy.—*Mujhe dâs samajhkar kripâ rakhiyegâ*. मुझे दास समझकर क्षपा रखियेगा
- Your honour had better be careful.—*Âp chaukas rahiye*. आप चौकस रहियेगा
- Please regard me (as your) unbought slave.—*Mujhe bin mol kâ gulâm samjhiyegâ*. मुझे बिन मूल का गुलाम समझियेगा
- When your honour shall please to be angry, then at once they will flee away.—*Jad âp kopiyegâ tadhî bhâg jānyge*. जब आप कोपियेगा तभी भाग जायेंगे

You will, please, place this book in your library.—Yah pustak apne pustakālay meñ rakhīyegā.

यह पुस्तक अपने पुस्तकालय में रखियेगा

Let your honour punish us.—Āp ham ko daṇḍ dījīyegā.

आप हम को दण्ड दीजियेगा

Please to forgive his offence.—Us kā aparādh kshamā kariyegā.

उस का अपराध क्षमा करियेगा

Please to act as you may determine.—Jaisā vichār thahre taisā kariyegā.*

जैसा विचार ठहरे तैसा करियेगा

The respectful form of *chāhnā* is used to express desirableness, obligation, or necessity. Thus,

We should go there (*lit.* on us the going there is binding).—Hamēñ wahāñ jānā chāhiye.

हमें वहाँ जाना चाहिये

I ought to call out.—Chāhiye ki main pukārūñ.

चाहिये कि मैं पुकारूं

What other disguise than this should the king use?—Is se adhik aur kyā mis rājā ko chāhiye?

इस से अधिक और क्या मिस राजा को चाहिये

What order is needful in this (affair)?—Is meñ hukm kyā chāhiye?

इस में हुकम क्या चाहिये

You will require a twelvemonth to reach your capital.—Āp kī rājdhānī meñ pahunchne ke nimitta ek varsh chāhiye.

आप की राजधानी में पहुँचने के निमित्त एक वर्ष चाहिये

The negatives *na* and *nahīñ* are both used with *chāhiye*.

It is not incumbent on a scholar to overlook the abjectness of a fool.—Paṇḍit ko chāhiye nahīñ ki

पण्डित को चाहिये नहीं कि मुर्ख की नीचता को ज़रा करे

There is a plural form of *châhiye*; thus,

We must abandon our sins.—Ham हम लोगों को अपने
logoñ ko apne durâchâr chhorne दुराचार छोड़ने
châhiyeñ. चाहिये

Bring such as are necessary.—Jaise जैसे चाहिये तेसे ले
châhiyeñ taise le âo. आओ

Male and female attendants such as are needful are standing, each in his or her place.—Jahân जैसे दास दासी
jaise चाहिये वहाँ वैसे ही
dâs dâsî châhiyeñ, wahân अपने अपने स्थान में
hî apne apne sthân meñ khare खड़े हैं
hain.

They must be found.—Mil मिल जाने चाहिये
jâne châhiyeñ.

The gambler requires three sixes, but three aces turn up.—Jûârî जूआरी को तीन ढक्के
ko tîn chhakke châhiyeñ, parantu चाहिये परंतु तीन
tîn kâñe âte hain. काणे आते हैं

We have gathered as many flowers as are needed for the ceremonial.—Jitne फूल पूजा के
phûl pûjâ ke liye लिये चाहिये उतने
châhiyeñ utne tau bîn chukîn. तौ बीन चुकीं

There is also a past tense of *châhiye*; thus,

It should have been on the banks of a rippling stream.—Châhiye चाहिये था कि वह
thâ ki wah kisî tarañg-yukt nadi किसी तरङ्गयुक्त नदी
ke tîr par hotâ. के तीर पर होता

I ought to have shouted.—Mujh मुझ को पुकारना चा-
ko pukârnâ châhiye thâ. हिये था

There is a form of the imperative in *-iyo* implying an idea of futurity; thus,

You will somehow cause him to drink it.—Kisî rîti se use pilâ dijîyo. किसी रीति से उसे पिला दीजियो

O father! [after I am gone] account this climbing plant as my very self.—Pitâ! is latâ ko mere hî samân giniyo. पिता इस लता को मेरे ही समान गिनियो

When he comes you will say to him that, &c.—Jis samay wah âwe us samay us se kahiyo ki, &c. जिस समय वह आवे उस समय उस से कहियो कि —

Thou, my dear! shouldst never tell the king.—Tû, jân! râjâ se kabhî mat kahiyo. तू जान राजा से कभी मत कहियो

The Infinitive is also used imperatively.

Cause the entire assembly to give rapt attention [*lit.* to become like pictures].—Sab sabbhâ chitrapatî sam banâ denî. सब सभा चित्रपटों सम बना देनी

Don't you suppose that, &c.—Tum yah mat samajhnâ ki, &c. तुम यह मत समझना कि —

The Indefinite Imperfect.

This tense is not restricted as to time or mood. The following sentences illustrate its use.

I was nearly dead with fright.—Mâin dar ke mâre mar ga,î hotî. मैं डर के मारे मर गई होती

Nobody goes near him.—Us ke pás ko,î na jâtâ. उस के पास कोई न जाता

I would release you; but what am I to do?—Tum ko chhurâ detâ, par kyâ karûn? तुम को छोड़ा देता पर क्या करूं

A. Would that Kanwa were at home to day! B. What if he were? C. We should then do honour to this guest in many ways.—A. Kadâchit âj Kanwa ghar hote! B. Tau kyâ hotâ? C. Is pâhune kâ âdar anek bhânti karte. कदाचित आज कन्व घर होते। — ती क्या होता। — इस पाऊने का आदर अनेक भांति करते

Had you fixed your attention solely on the duck, and had not stared at the partridge, one would certainly have been obtained.—Jo tum bater hî pai dhyân rakhte, aur tîtar pai tâk na lagâte, ek to avasya hâth lag jâtâ.

जो तुम बटेर ही पै ध्यान रखते और तीतर देखे ताक न लगाते एक तो अवश्य हाथ लग जाता

Had he not killed him, this one also would not have died.—Jo us ko na mârâtâ to yah bhî na martâ.

जो उस को न मारता तो यह भी न मरता

Had it been air, that (result) would never have been so.—Agar hawâ hotî to aisâ kabhî na hotâ.

अगर हवा होती तो ऐसा कभी न होता

Had she lived she would have surpassed the moon in beauty.—Jîti to rûp men chandramâ ko mât kartî.

जीती तो रूप में चन्द्रमा को मात करती

Had not virtue, perchance, sustained (me), what would have come to pass!—Kadâchit dharm na sanhâltâ tau kaisâ hotâ!

कदाचित धर्म न संहालता तो कैसा होता

In the complementary clauses of conditional phrases *thâ* may be used instead of the indefinite imperfect; thus,

If he had not abandoned her there, it would have been hard so much as to save his life.—Jo yah us ko wahân na chhor jâtâ to is kâ prâṇ hî bachnâ kaṭhin thâ.

जो यह उस को वहाँ न छोड़ जाता तो इस का प्राण ही बचना कठिन था

The Present Imperfect.

This tense expresses what takes place in a general way, or habitually, or continuously. Thus,

Those who launch out beyond their capacity fall into great misery.—Jo apnî śakti ke bâhar pânw dharte hain we bhârî dukh men parte hain.

जो अपनी शक्ति के बाहर पाँव धरते हैं वे भारी दुख में पड़ते हैं

Another dog is going along carrying another piece of meat.—
Dūsra kuttā dūsre tukre māns
ko liye jātā hai.

दूसरा कुत्ता दूसरे
टुकड़े मांस को लिये
जाता है

They are speaking the truth.—
Sach to kahte hain.

सच तो कहते हैं

I have been noticing it for some
days.—Main kaī din se dekhtā
hūn.

मैं कई दिन से देखता
हूँ

Wherever these two go, they stir
up mischief.—Ye donoñ jabāñ
jāte hain, tahāñ hī utpāt machāte
hain.

ये दोनों जहाँ जाते हैं
तहाँ ही उपात
मचाने हैं

The present imperfect is often used to express the
proximate future. Thus,

Close your eyes and I will give you
a pearl.—Tū āñkh mūnd, main
tujhe motī detā hūn.

तू आंख मूंद मैं तुझे
मोती देता हूँ

I will bring (them) immediately;
take as many as you please.—
Main abhī lātā hūn; tumhāre
man meñ āwe jitne le lenā.

मैं अभी लाता हूँ।
तुम्हारे मन में आवे
जितने ले लेना

Now I should like to see what will
happen from meeting the demon.
—Ab daitya ke milne se kyā
hotā hai is ko dekhā chāhtā hūn.

अब दैत्य के मिलने से
क्या होता है इसको
देखा चाहता हूँ

I will have everything sent for
you.—Main tumhāre liye sam-
pūrn vastu bhijwā detā hūn.

मैं तुम्हारे लिये संपूर्ण
वस्तु भिजवा देता हूँ

I will kill you instantly with this
sword.—Is khadga se tujhe abhī
mārtā hūn.

इस खड्ग से तुझे अभी
मारता हूँ

I thought she would speak to me
presently.—Main ne jānā wah
abhī mujh se boltī hai.

मैं ने जाना वह अभी
मुझ से बोलती है

The present imperfect is also sometimes used in a past
sense. Thus,

Meanwhile what did they see!—
Itne meñ dekhte kyā hē
Itne meñ dekhte kyā hain!

इतने में देखते क्या है

- What did he see after a little time!—Thorî der pîchhe dekhtâ kyâ hai!
 क्या देर पीछे देखता क्या है
- Have we asked your genealogy?—Kyâ terî jāti-pānti pūchhte hain?
 क्या तेरी जातिपान्ति पूछते हैं

The Past Imperfect.

This tense expresses unfinished, continued, or repeated action at some former time. It is very simple.

- An ass also was going along the same road.—Ek gadhâ bhî usî sarak meñ jātâ thâ.
 एक गध्हा भी उसी सड़क में जाता था
- He was not able to eat a bellyful and dispel hunger.—Peṭ bhar khâ bhûkh ko dūr na kar saktâ thâ.
 पेट भर खा भूख को दूर न कर सकता था
- He was going from his own city to another. — Apne sahar se par sahar ko jātâ thâ.
 अपने शहर से पर शहर को जाता था
- He was greatly perplexed as to where he should conceal it.—Bahut ghabratâ thâ ki kahān us ko chhipā rakhūn.
 बड़त घबराता था कि कहाँ उस को छिपा रखूं
- He was greatly conceited about his height and size.—Apnî unchâi aur barâi pai barâ ghamand kartâ thâ.
 अपनी उंचाई और बड़ाई पे बड़ा घमंड करता था

The Contingent Imperfect.

This tense expresses an action which may possibly or contingently be in progress at some time.

- Should you wish to preserve your life, never enter this place again.—Jîne kî ichchhâ rakhtâ ho to phir is sthān meñ kabhî mat ājyō.
 जीने की इच्छा रखता हो तो फिर इस स्थान में मत आइयो

- I may be going there [but I am not sure].—Wahân jâtâ ho,ûñ.
Should I say anything, then, &c.—
Jo kuchh kahtâ hoñ to, &c.
- There was a continuous sound as if it were thundering.—Aisâ sabd ho rahâ thâ ki jaise megh gharajtâ ho.
- The three walked as though the Three Ages were walking incarnate.—Tinoñ aise chale ki jaise Tinoñ Kâl deh dhari jâte hoñ.
- They are (probably) doing so not because they find (it) convenient, but, &c.—Is kâ yah kârañ nahîn ki subhîtâ pâkar we aisâ karte hoñ parañtu, &c.
- वहाँ जाता होजं
जो कुछ कहता हों तो —
ऐसा शब्द हो रहा था कि जैसे मेघ गरजता हो
तीनों ऐसे चले कि जैसे तीनों काल देह धरि जाते हों
इस का यह कारण नहीं कि सुभीता पाकर वे ऐसा करते हों परंतु —

The Indefinite Imperfect may generally be used in the senses of this tense.

The Presumptive Imperfect.

This very familiar tense expresses an action probably in progress. It always expresses an idea about which there is only conjectural assertion. Thus,

- Six months must have passed.—
Chha mahîne bite hoñge.
- They must seem to be smooth to them.—Un ko chikne dikhâï dete hoñge.
- It must seem like a river of honey.—Wah madhu kî nadî kî nâñ dekh partî hogî.
- From the increase of his prosperity, the prosperity of our family must increase.—Us kî sampat ke barhne se hamâre kul kî barhtî hogî.
- छ महीने बीते होंगे
उन को चिकने दिखाई देते होंगे
वह मधु की नदी की नाई देख पड़ती होगी
उस की संपत्त के बढ़ने से हमारे कुल की बढ़ती होगी

- Its bright yellow threads must be as though golden rafters were supported on pillars.—Us ke pile pile sūt aise lagte honge ki mānoñ sunahrî kārīyāñ kham-bhoñ ke bal kharî hoñ. उस के पीले पीले सूत ऐसे लगते होंगे कि मानों सुनहरी काड़ियां खम्भों के बल खड़ी हों
- Hence he was thinking that all women must be just the same.—Is se jāntā thā ki sab striyāñ aisi hî hotî hongî. इस से जानता था कि सब स्त्रियां ऐसी ही होती होंगी
- What delight will be experienced from sleeping on this couch!—Is sej par sone se kaisā sukh miltā hogā! इस सेज पर सोने से कैसा सुख मिलता होगा
- Rām must now be on his way.—Rām abhî ātā hogā. राम अभी आता होगा

The Negative Contingent Imperfect.

This tense is but seldom used, the Indefinite Imperfect commonly doing duty for it. It expresses an action as conditionally taking place at a former time, and implies the negation of the condition.

- Had you at that time been doing your work, you would not have got a beating.—Jo tum us kāl annā kām karte hote to tum mār nā khāte. जो तुम उस काल अपना काम करते होते तो तुम मार न खाते
- If Rām had been running away, I would have stopped him.—Rām yadi bhāgtā hotā, to main us ko roktā. राम यदि भागता होता तो मैं उस को रोकता

The Indefinite Perfect.

In all the past tenses of transitive verbs, as already mentioned, the verb agrees in gender with its object, which by the use of the agent case actually becomes the subject of the verb. The application of an interrogative pronoun

always detects the subject of a verb. Thus, "The master taught the girl"; *Q.* "Who taught?" *A.* "The master"; then "master" is the subject. The same rule applies to the passive; thus, "By the master the girl was taught"; *Q.* "Who was taught?" *A.* "The girl"; then "girl" is the subject of the verb. This latter is the Hindî construction, and hence the necessity for making the verb agree with the technical object, which is really the subject. The peculiarity of Hindî lies in the fact that the subject, in this case, may be given an objective sense at will, by the addition of the particle *ko*. The verb, being then released from the influence of the subject, falls at once into the uninflected form. Instances are too common to require further illustration than those given on pp. 35 and 88.

Colloquially the verb is, at times, allowed to agree with the object, in despite of *ko*; thus,

He awakened his mother.—*Us ne* उस ने अपनी मा को
apnî mâ ko jagâ,î.
जगार्

The addition of a Participle always revives concord after *ko*; thus,

Râma saw Sitâ going.—*Râm ne* राम ने सीता को जाती
Sitâ ko *jâtî hu,î* dekhî.
ऊर् देखी

The Indefinite Perfect indicates a completed action without reference to any particular time; thus it is used to express ideas equally present, past, and future.

No one discovered this secret.—*Yah* यह भेद किसी ने न
Yah *bhed* kisî ne na pâyâ.
पाया

He reaps what he sows.—*Jo* जो बोया सो काटा
so kâtâ.

Q. Bring some water. *A.* It is पानी लाओ। लाया
brought, Sir (*i.e.* I will bring it साहेब।
immediately). — *Q.* Pânî lâ,o.

A. Lâyâ, Sâheb.

We shall all grieve when you are हम सब रोवेगे कि तुम
dead.—*Ham* sab roweñge ki tum
मरे

No one knew whither he had gone.—Kisî ne na jānâ ki wah kidhâr gaye.	किसी ने न जाना कि वह किधर गये
We are much frightened.—Hamen barâ bhay hu,â.	हमें बड़ा भय हुआ
I bought a slave girl.—Main ne ek dâsî mol lî.	मैं ने एक दासी मोल ली
By chance Ketakî had a daughter.—Daivât Ketakî ne kanyâ janî.	दैवात केतकी ने कन्या जनी
They have received a punishment commensurate with their acts.—Jaisâ kiyâ taisâ daṇḍ pâyâ.	जैसा किया तैसा दण्ड पाया
Solomon, forsooth, died 400 years ago.—Sulaimân to mare châr sau baras hu,e.	सुलैमान तो मरे चार सौ बरस हुए

The two past tenses of *honâ* may be thus distinguished : *thâ* expresses simple existence at some former time, but *hu,â* implies change of circumstances.

There was a judge in that city.—Us nagar men ek kâzî sâheb the.	उस नगर में एक काजी साहेब थे
Hitherto the ground has been undulating.—Ab tak dhartî ûnchî nichî thî.	अब तक धरती ऊंची नीची थी
But he was helpless; what could he do!—Par lâchâr thâ; kyâ kare!	पर लाचार था क्या करे
What was to be, has happened.—Jo honâ thâ so hu,â.	जो होना था सो हुआ
I am (become) much afraid.—Mujhe barâ bhaya hu,â.	मुझे बड़ा भय हुआ
It was (<i>i.e.</i> became) apparent to him.—Use mâlûm hu,â.	उसे मालूम हुआ

The Present Perfect.

This tense expresses an action completed with reference to the present time.

They have just come.—Ye abhî â,c hain.	ये अभी आए हैं
One other method is left.—Ek dâul aur rah gayâ hai.	एक डील और रह गया है
That man is reclining on the bed.—Wah manushya sâyyâ par parâ hai.	वह मनुष्य शय्या पर पड़ा है
I am seated here to see what will presently take place.—Ab âge kyâ hogâ is bât ke dekhne ke liye main yahân baithâ hûn.	अब आगे क्या होगा इस बात के देखने के लिये मैं यहाँ बैठा हूँ
Did you come from without?— Bâhar se âe ho?	बाहर से आए हो
I have [recently] assisted you.— Main ne tumhârî sahâyatâ kî hai.	मैं ने तुम्हारी सहायता की है
This poor fellow has experienced great misfortunes.—Is bichâre ne barî taklifên uṭhâi hain.	इस बिचारे ने बड़ी तकलीफें उठाई हैं

The Past Perfect.

This tense expresses an action, when an interval of time has elapsed since the completion of it.

[I] had never seen such before.— Aisâ pahile kabhî nahîn dekhâ thâ.	ऐसा पहिले कभी नहीं देखा था
(He) had to pass four cycles in a frightful hell.—Châr yug ghor narak bhognâ parâ thâ.	चार युग घोर नरक भोगना पड़ा था
Indra once killed a Brâhmaṇ.— Indra ne ek samay Brahmahatyâ karî thî.	इंद्र ने एक समय ब्रह्म- हत्या करी थी
They arrived where the lion had killed and eaten Prasen.—We wahân pahunche jahân sinh ne Prasen ko mâr khâyâ thâ.	वे वहाँ पहुँचे जहाँ सिंह ने प्रसेन को मार खाया था

The Contingent Perfect.

This tense represents a completed action as an assumption or hypothesis.

I may have heard his name [but am uncertain].—Us kâ nâm sunâ ho,ûn. उस का नाम सुना होऊँ

If you may not have [already] done [so], let us go dine together.—Jo na kiyâ ho to chalo ham tum sâth bhojan karen. जो न किया हो तो चलो हम तुम साथ भोजन करें

May she not have spoken jestingly?—Hansî se na kahî ho? हंसी से न कही हो

If God made thee in the shape of a calf, then remain as a calf.—Jo Îswar ne tujh ko vatsa-rûp kiyâ ho to tû vatsa-rûp men rah. जो ईश्वर ने तुझ को बत्सरूप किया हो तो तू बत्सरूप में रह

Even if Nala may have been guilty of some unkindness, still, &c.—Jo Nal ne koî nirdayatâ kâ bhî kâm kiyâ ho, to, &c. जो नल ने कोई निर्दयता का भी काम किया हो तो —

Bring me a little of whatsoever he may have cooked.—Jo jo kuchh us ne rîndhâ ho thora thora sab mere pas le â. जो जो कुछ उस ने रींघा हो थोड़ा थोड़ा सब मेरे पास ले आ

The Presumptive Perfect.

This tense expresses a completed action as a probability.

You, for your part, must surely have become fatigued.—Tum bhî tau thak ga,î hogî. तुम भी तौ थक गई होगी

I dare say Râm has received the news.—Râm ne sanvâd payâ hogâ. राम ने संवाद पाया होगा

He must have lost his life miserably.—Us kâ prân bare kasht se niklâ hogâ. उस का प्राण बड़े कष्ट से निकला होगा

He may have told me the former matter also falsely.—Is ne pahilî bāt bhî jhūṭh kahî hogî.	इस ने पहिली बात भी झूठ कही होगी
He must have done it.—Us ne kiyâ hogâ.	उस ने किया होगा
It is a garden such as you can never have seen in your whole life.—Ek aisâ bagîchâ hai ki tum ne janma bhar kabhî na dekhâ hogâ.	एक ऐसा बगीचा है कि तुम ने जन्म भर कभी न देखा होगा
Its master cannot have grieved long about that parrot.—Us ke swâmî ne bahut din tak us tote kâ śok na kiyâ hogâ.	उस के स्वामी ने बहुत दिन तक उस तोते का शोक न किया होगा
Doubtless, his due condition must have befallen him.—Us kî jo daśâ honewâlî thî so hu,î hogî.	उस की जो दशा होनेवाली थी सो हुई होगी
How can so great a body have been contained in this?—Itnâ barâ śarîr is meñ kyonkar samâyâ hogâ?	इतना बड़ा शरीर इस में क्योकर समाया होगा

The Negative Contingent Perfect.

This tense is used in conditional sentences, to express a past possibility.

Should, perchance, no one have pointed it out, still here we should have seen that, &c.—Kadâchit kisî ne batlâyâ na hotâ tau bhî yahân ham jân lete ki, &c.	कदाचित किसी ने बतलाया न होता तो भी यहां हम जान लेते कि —
It had been well had I not killed my daughter.—Main ne apnî larîkî na mârî hotî to achchhâ thâ.	मैं ने अपनी लड़की न मारी होती तो अच्छा था
If thou hadst even once called earnestly, that cry of thine	जो तू एक बार भी जी से पुकारा होता तो

would have reached beyond the stars.—Jo tū ek bār bhī jī se pukārā hotā to terī wah pukār tāron se pār pahuñchī hotī.

तेरी वह प्रकार
तारों से पार पड़ची
होती

The Progressive Perfect.

This form, so common in modern Hindī, has hitherto been passed over in silence, or treated as a compound verb. This and the next are formed by the addition to any verbal base of the present perfect and past perfect, respectively, of the verb *rahnā* as *āñ* auxiliary. The Progressive Present expresses an action which is actually going on at a particular time.

Cool sweet wind is blowing.—
Sītal sugandh vāyu bah rahī hai.

शीतल सुगन्ध वायु वह
रही है

It is as beautiful as though a drooping plant were clinging to it.—Yah aisā śobhāyamān ho rahā hai māno is se latā lipaṭ rahī hai.

यह ऐसा शोभायमान हो
रहा है मानो इस से
जता लिपट रही है

See, how wondrously she is counting the petals of the lotus wounded by her glances!—
Dekho, apñī āñkhon ke tārit kiye kamal kī pakhuriyon ko kaise anokhepan se gin rahī hai!

देखो अपनी आंखों के
ताड़ित किये कमल
की पखुरियों को कैसे
अनोखेपन से गिन
रही है

They are absorbed in the meditation of Krishna.—S'ri Krishna-chand ke dhyān meñ līn ho rahī hain.

श्री कृष्णचन्द के ध्यान
में लीन हो रही हैं

Then he saw a certain woman weeping and grinding at a quern.—
To dekhā ki koī aurat ro roke chakkī pīs rahī hai.

तो देखा कि कोई औरत
रो रोके चक्की पीस
रही है

The sunshine is great, and the ground is parched.—Barī dhūp pāre hai dhartī tach rahī hai.

बड़ी धूप पड़े है धरती
तच रही है

Varied verdure is growing, the finest fragrant flowers are blossoming, and the most beautiful fruitage is there.—Bhānti bhānti kī hariyālī ug rahī hai, achchhī achchhī sugandh ke phūl phūl rahe haiñ, param sundar phal phalairī lag rahī hai.

भांति भांति की हरि-
याली उग रही है
अच्छी अच्छी सुगन्ध
के फूल फूल रहे हैं
परम सुन्दर फल
फलीरी लग रही है

Such a construction, of course, often bears a continuative sense.

He is sleeping on, and it is now time for study.—Wah so rahā hai, aur parhne kâ samay hu,â.
You are still only fabricating excuses.—Âp ab tak bāteñ hī banā rahe haiñ.

वह सो रहा है और
पढ़ने का समय हुआ
आप अब तक बातें ही
बना रहे हैं

The Progressive Imperfect.

This form of expression is constantly employed to indicate that an action was actually going on at a particular time.

He was looking out of his window.—Wah apnī khiṛkī meñ se dekh rahā thā.

वह अपनी खिड़की में
से देख रहा था

Only a small fragment remained.—Kewal ek chhotā tukṛā bach rahā thā.

केवल एक छोटा टुकड़ा
बच रहा था

He was grazing his sheep.—Apnī bheṛī charā rahā thā.

अपनी भेड़ी चरा रहा
था

Several minstrels were singing, seated, and many people were listening in a standing attitude.—Ka,î ek gawaiye baithe gâ rahe the, aur bahut se log khare sun rahe the.

कई एक गवैये बैठे गा
रहे थे और बजत से
लोग खड़े सुन रहे थे

Just now they were disporting अभी तो हमारे संग चिछे

themselves familiarly with us.—
 Abhî to hamâre sang hile mile मिले रामबिलास कर
 râsvilâs kar rahe the. रहे थे

The use of *rahnâ* as an auxiliary seems to be extending.

VERBAL COMPOUNDS.

Frequentatives and Acquisitives.—The only peculiarity to be illustrated in frequentatives and acquisitives is the fact that, although formed with *karnâ* and *pânâ*, respectively, yet in the past tenses they are conjugated intransitively.

He kept on eating.—Wah khâyâ वह खाया किया
 kiyâ.

That thing kept on coming.—Wah वह वस्तु आया की
 vastu âyâ kî.

I have been dying with cold in a मैं सघन बन में ठंड के
 dense forest.—Main saghan ban मारे मरा किया हूँ
 meh thañdh ke mâre marâ kiyâ
 hûn.

That should not be allowed.—Wah वह न होने पावे
 na hone pawe.

He was not allowed to say any- वह योगी से कुछ कहने
 thing to the Yogin.—Wah yogî न पाया
 se kuchh kahne na pâyâ.

I was not allowed to see.—Main मैं नहीं देखने पाया
 nahîn dekhne pâyâ.

The verb *pânâ* is, at times, used with the *base* of another verb ; as,

No one obtained a sight.—Koî कोई नहीं देख पाया
 nahîn dekh pâyâ.

Continuatives.—In Hindî there are many ways of expressing the continuance of an action. The Present, Indefinite, and Imperfect tenses, as before explained, are used as continuatives ; and in the following examples it will be seen that the Frequentative form, just spoken of, is used in a similar manner. What may be called

special continuative forms are produced by the addition of *jānā*, *rahnā*, *ānā*, or *chalnā*, to present and perfect participles.

It continues to fly hither and thither.—*Idhar udhar urā kartā hai.* इधर उधर उड़ा करता है

Its little particles keep on collecting together.—*Us ke chhōṭe kaṅ ekatṭhe simiṭṭe jāte haiṅ.* उस के छोटे कण एकट्टे सिमिटते जाते हैं

Should they increase in size as they descend, then, &c.—*Jo we niche āte samay bare hote jāny to, &c.* जो वे नीचे आते समय बड़े होते जाय तो —

As fast as it flows on, it keeps making a passage for itself.—*Jyon jyon bahtā jātā hai tyon tyon apne liye ek nālī banātā jātā hai.* ज्यों ज्यों बहता जाता है त्यों त्यों अपने लिये एक नाली बनाता जाता है

A horse was going along in a mountain - pass. — *Ek ghorā pahāron kī ghāṭī meṅ chālā jātā thā.* एक घोड़ा पहाड़ों की घाटी में चला जाता था

He used to sit up till midnight. — *Ādhī rāt tak baiṭhā rahtā.* आधी रात तक बैठा रहता

It constantly continues more than fifty miles high.—*Pachās mil se adhik ūnchī sadā lagī rahtī hai.* पचास मील से अधिक ऊंची सदा लगी रहती है

Keep on sleeping; don't wake.—*Sotā rahiyo; jāgiyo mat.* सोता रहियो जागियो मत

The water of rivers keeps on ever flowing onwards.—*Nadiyon kā jal sadā bahtā hī rahtā hai.* नदियों का जल सदा बहता ही रहता है

He kept on doing nothing but grieving all night.—*Wah to rāt bhar rotā hī rahtā thā.* वह तो रात भर रोता ही रहता था

They kept on snarling at each other.—*Ek dūse pai ghurarāte rah gaye.* एक दूसरे पै घुरराते रह गये

- The camel-man kept driving on gently.—*Ūṅṭwālā haule haule chalātā rahā.* जंठवाला हौले हौले चलाता रहा
- That woman went on singing.—*Wah strī gātī rahī.* वह स्त्री गायी रही
- Many people kept on stating their respective cases.—*Bahut se log apnī apnī bāt kahte rahe.* बहुत से लोग अपनी अपनी बात कहते रहे
- Men's desire ever goes on increasing.—*Purushōn kī abhilāshā sadā bāṛhtī rahtī hai.* पुरुषों की अभिलाषा सदा बढ़ती रहती है
- Continue to act in the same way as you were formerly acting.—*Jis dhab pahile kām karte the usī tarah karte raho.* जिस दब पहिले काम करते थे उसी तरह करते रहो
- Keep on giving like the date-tree.—*Chhuhāre ke rūkh kī bhānti dātā rah.* कुहारे के रूख की भांति दाता रह
-
- Slowly the water kept on rising.—*Haule haule panī ūpar chāṛhtā āyā.* हौले हौले पानी ऊपर चढ़ता आया
- My interest in this youth is becoming like that for a son.—*Merā sneh is laṛke meṅ putra kā sâ hotâ âtâ hai.* मेरा स्नेह इस लड़के में पुत्र का सा होता है
- All people go on doing so.—*Aisâ sabhī karte âte haiṅ.* ऐसा सभी करते आते हैं
- This has come along down by tradition.—*Yah paramparâ se hotâ chalâ âyâ hai.* यह परंपरा से होता चला आया है
-
- Having entered on a doubtful affair, should he survive, then he would see prosperity.—*Sandeh meṅ jākar jītâ rahe to kalyân dekhtâ hai.* संदेह में जाकर जीता रहे तो कल्याण देखता है
- This booty may escape from my hand.—*Yah lūt mere hâth se jātī rahe* यह लूट मेरे हाथ से जाती रहे

There can be no daughter of a Raghuvāṅśī; nothing but sons keep coming [to him].—Raghuvāṅśī ke beṭī na ho; beṭe hī beṭe hote chale jāte haiṅ. रघुवंशी के बेटी न हो बेटे ही बेटे होते चले जाते हैं

Inceptives.—The rule for the formation of these is given on p. 52. The following exemplifications will be useful:—

It will begin to burn.—Wah jalne वह जलने लगेगा lagegā.

He began to gaze earnestly.—Lagā लगा आंखें फाड़ फाड़कर āṅkhen phāṛ phāṛkar dekhne. देखने

At length, having lost hope, she was on the point of death.—निदान निरास होके मरने लगी Nidān nirās hoke marne lagī.

Completives.—In addition to what is said on p. 49, the following uses should be noted.

She experienced every misfortune. सब कुदिसा हो चुकी थी —Sab kudisā ho chukī thī.

When it is being mixed with them, then &c.—Jab un se mil chukī hai, tab &c. जब उन से मिल चुकी है तब —

It is all over [*i.e.* there is an end to all ideas of right and wrong]. बस हो चुका —Bas ho chukā.

This compound is also used sarcastically; thus,

You have found water to-day [*i.e.* आज पानी तुम को I am sure that you have not found water].—Āj pānī tum ko मिल चुका mil chukā.

I have done it [*i.e.* I do not intend to do it].—Main kar chukā. मैं कर चुका

The verb *chuknā* is used as an independent verb; thus, Satisfy this debt.—Is riṅ ko chukā दे. इस ऋण को चुका दे

The debt is discharged by your mere direction.—Tumhāre kahne hī se riṅ chuk gayā.
 तुम्हारे कहने ही से ऋण चुक गया

Desideratives.—The formation of these verbs is explained at p. 50. The following are useful illustrations:—

A bee, thinking me a lotus, wishes to alight.—Ēk bhaurā mujh ko kamal jān baithā chāhtā hai.
 एक भौरा मुझ को कमल जान बैठा चाहता है

He wished to seize that also.—Us ko bhī pakarṇe chāhā.
 उस को भी पकड़ने चाहा

Mohan wished to go home at 1 o'clock to-day.—Mohan ne āj ek baje ghar jānā chāhā.
 मोहन ने आज एक बजे घर जाना चाहा

Whoever wishes to please everybody is a great fool.—Jo koī sab ko prasanna karnā chāhe wah barā mūrkh hai.
 जो कोई सब को प्रसन्न करना चाहे वह बड़ा मूर्ख है

The verb *chāhnā* is used to express proximate actions; thus,

When I was about to draw the knife across its throat.—Jab main us ke gale par chhurī chāhtā thā.
 जब मैं उस के गले पर कुरी चलाया चाहता था

The demon is about to kill the merchant.—Daitya saudāgar ko mārā chāhtā hai.
 दैत्य सौदागर को मारा चाहता है

Some uproar is about to take place.—Kuchh upadrav hu,ā chāhtā hai.
 कुछ उपद्रव हुआ चाहता है

(He) was about to impale him.—Chāhā ki use sūlī par chaphāwe.
 चाहा कि उसे सूली पर चढ़ावे

He is about to come here.—Wah yahān āyā chāhtā hai.
 वह यहाँ आया चाहता है

The clock is about to strike.—Gharī bajā chāhtī hai.
 घड़ी बजा चाहती है

Proximate action may, also, be thus rendered—

- A grasshopper was on the point of dying of hunger.—*Ek phangâ bhûkh ke mâre marâ jâtâ thâ.* एक फंगा भूख के मारे मरा जाता था
- A crow was almost dying of thirst.—*Ek kâg pyâs ke mâre marâ jâtâ thâ.* एक काग प्यास के मारे मरा जाता था

Impersonals.

The 3rd person plural of verbs, without an expressed nominative, is employed to render Impersonal ideas; thus,

(They) call this metal Nickel [*i.e.* This metal is called Nickel]. *दस धातु को निकल कहते हैं*

—*Is dhâtu ko Nikal kahte haiñ.*

(They) call Kanwa her father.—*कन्व इस के पिता कहते हैं*

Kanwa is ke pitâ kahâte haiñ.

When (people) heat anything, it invariably expands.—*Jab kisî chîz ko garm karte haiñ to wah hamešâ phail jâtî hai.* जब किसी चीज़ को गरम करते हैं तो वह हमेशा फैल जाती है

An inexpressibly clear moonlight.—*Aisî nirmal chândnî ki kuchh kah nabîñ sakte.* ऐसी निर्मल चांदनी कि कुछ कह नहीं सकते

Practically (people) can consider this incompressible.—*Vyavahâr meñ ise asankochî samajh sakte haiñ.* व्यवहार में इसे असंकोची समझ सकते हैं

If (people) should strike anything with a hammer, then force is applied.—*Agar kisî chîz ko hathaur se maren to bal lagâ.* अगर किसी चीज़ को हथौड़े से मारें तो बल लगेगा

It has been said above that &c.—*Ûpar kah chuke haiñ ki &c.* —
ऊपर कह चुके हैं कि

Passives and Neuters.

The Passive is formed by adding the tenses of *jâñâ*, “to go,” to the perfect participles of transitive verbs,

which are then governed by the ablative, either expressed or understood. But this form is not very commonly employed, the great abundance of neuter verbs in Hindî making a resort to the passive unnecessary. Furthermore, there are other constructions (as seen in the following examples) which are used in a passive sense.

Now have no fear, thy enemy has been killed.—*Ab tû kuchh bhaya mat kare, terâ śatru mârâ gayâ.* अब तू कुछ भय मत करे तेरा शत्रु मारा गया

The secret of that is not at all known.—*Us kâ bhed kuchh jānâ nahîn jātâ.* उस का भेद कुछ जाना नहीं जाता

It could not be seen by Ketakî.—*Ketakî se dekhâ na jā sakâ.* केतकी से देखा न जा सका

He could not keep his seat.—*Us se baiṭhâ na gayâ.* उस से बैठा न गया

The Passive construction is often used to imply impossibility; thus,

They could not endure it.—*Un se na rahâ gayâ.* उन से न रहा गया

He could not flee through fear.—*Mâre dar ke bhâgâ na gayâ.* मारे डर के भाग न गया

We cannot come.—*Ham se âyâ nahîn jātâ.* हम से आया नहीं जाता

Neuter verbs are also used in a similar sense; thus,

My limbs cannot move.—*Mere hâth pânw nahîn chalte.* मेरे हाथ पांव नहीं चलते

My hand cannot rise.—*Merâ hâth nahîn uṭhâ.* मेरा हाथ नहीं उठता

A number of very common Neuters, or intransitive verbs, are formed by the help of *denâ*. They are similar to such English phrases as “to give tongue” (as a fox-hound), “to give voice” (*i.e.* to cry out), “to give scent” (as

game), "to give way" (*i.e.* to fall), &c.* None of these idiomatic combinations admit of a passive form in English; nor do the similar expressions admit of the passive construction in Hindî. The Agent is, therefore, never used in the following idioms.

They set out.—We chal diye.	वे चल दिये
The river, passing its bounds, has overflowed.—Nadî maryâd chhor-kar chal dî hai.	नदी मर्याद छोड़कर चल दी है
Harigobind started off from thence.—Harigobind wahan se chal diyâ.	हरिगोबिन्द वहाँ से चल दिया
He set out in one direction.—Ek taraf ko chal diyâ.	एक तरफ़ को चल दिया
Here quite a different game has been started.—Yahân aur hî khel rach diyâ.	यहाँ और ही खेल रच दिया
He has left the government of his country and come with me.—Apne des kâ rājya chhor merâ sâth diyâ hai.	अपने देश का राज्य छोड़ मेरा साथ दिया है
The air appears perfectly clear and transparent.—Vāyu sampûrn rūp se swachch aur pāradarsak dikhâî detî hai.	वायु संपूर्ण रूप से स्वच्छ और पारदर्शक दिखाई देती है
What was that which touched me?—Wah kyâ mujhe chhulâî diyâ?	वह क्या मुझे कुलाई दिया
A very violent noise was heard from the sea.—Samudra se barâ bhârî śabd sunâî diyâ.	समुद्र से बड़ा भारी शब्द सुनाई दिया
From no one was a sound heard.—Kisî kâ śabd sunâî na diyâ.	किसी का शब्द सुनाई न दिया

* The readiness with which the verb "give" lends itself to intransitive ideas may be illustrated by such phrases as "to give ground" (to fall back), "to give chase" (to pursue), "to give back" (to retract), "to give out" (to bulge), "to give in" (to sink), "to give over" (to cease), &c., &c.

The sound of lamentation began to be here and there heard.—
 Jabân tahân rone kâ śabd sunâî dene lagâ.

जहाँ तहाँ रीने का शब्द सुनाई देने लगा

If this should be captured there would be food for to-day from it.—
 —Agar yah pakrâî dewe to isî se âj kâ bhojan ho.

अगर यह पकड़ाई देवे तो इसी से आज का भोजन हो

At length, knowing that his mother was distressed, he allowed himself to be bound.—
 Nidân mâ ko dukhit jân âp hî bândhâî diye.

निदान मा को दुखित जान आप ही बंधाई दिये

The following are instances of a somewhat analogous use of *denâ* :—

This box is very useful.—
 Yah sandûk bahut kâam detâ hai.

यह सन्दुक बहुत काम देता है

Opposite that village indications of the ancient city of Nineveh are shown.—
 Us gânw ke sâmnne purâne śahar Nainawâ kâ nisân dete haiñ.

उस गाँव के सामने पुराने शहर नैनवा का निशान देते हैं

This is apparent.—
 Yahî mâlûm detâ hai.

यही मालूम देता है

This is seen to be true from numerous experiments.—
 Bahut sî parikshâ se yah sahîh mâlûm detâ hai.

बहुत सी परीक्षा से यह सही मालूम देता है

The verb *parnâ* is also employed in similar constructions with, generally, the same meaning, although *parnâ* is in such cases used in the sense of “happening” or “occurring,” just as in English we say “it fell cold” for “cold occurred,” or “it fell out” for “it happened.” Thus, as *dikhâî denâ* means “to give vision,” “to allow to be seen,” “to be visible,” so *dikhâî parnâ* means “the vision to happen,” “to happen to be seen,” “to be visible.”

The fishes are plainly visible.—मकलियां स्पष्ट दिखाई
Machhliyân spasht dikhâ,î partî
हैं। पड़ती हैं।

Its lower portion will be seen by
the eyes.—Us ke niche kâ bhâg
ânkhoñ se dikhâ,î parêgâ.
उस के नीचे का भाग
आंखों से दिखाई
पड़ेगा।

The following uses of *parnâ* are analogous :—

The sun is seen by day.—Din ko दिन को सूर्य देख पड़ता
sûrya dekh partâ hai. है।

That was properly apprehended.—वह उचित बुझ पड़ा
Wah uचित bûjh parâ.

This day has been appointed for
everyone.—Sab kisî ko yah din
lagâ parâ hai.
सब किसी को यह दिन
लगा पड़ा है।

Several of the expressions exemplified under this head-
ing are, of course, only intransitives, the frequent em-
ployment of which makes the passive construction rare.
The verb *khûnâ* is frequently compounded with a sub-
stantive to convey a passive idea ; thus,

I received four wounds.—Main ne मैं ने चार घाव खाए
châr ghâ,ò khâ,è.

A man cries from receiving a beat- मार खाने से आदमी
ing.—Mâr khâne se âdmî rotâ
रोता है।

Hence she is frightened.—Is se yah इस से यह भय खा गई है
bhay khâ ga,î hai.

There is no fear that you will be कुछ डर नहीं है कि
beaten by anyone.—Kuchh dar तुम किसी से मार
nabîn hai ki tum kisî se mâr खाओगे।
khâ,òge.

In another place a fly was enjoying दूसरी ठौर एक मक्खी
the sunshine.—Dûsrî thaur ek घाम खाती थी।
makkhî ghâm khâtî thî.

Do not imagine that I will be यह मत समझ कि मैं
bribed by you to injure my नेरी गुस खा अपने
master.—Yah mat samajh ki धनी को हान करूं
kî hân karûn.

He will accept five cucumbers as a bribe.—Ghûs meñ pāñch kakrî khâ,egâ. गस सं पांच ककड़ी खारगा

The causal of *khânâ* can be employed in similar constructions.

I will inflict upon them the smaller in addition to the greater punishment.—Un ko barî mâr se adhik chhotî mâr bhî khilâ,ungâ. उन को बड़ी मार से अधिक छोटी मार भी खिलाऊंगा

The Impersonal use of verbs (p. 168) is a yet further substitute for Passives.

The Infinitive.

The infinitive is very frequently used as a verbal noun.

If you will not do what I say, I shall wake him up.—Jo tum merâ kahnâ na karogē to main is ko jagâ dūngâ. जो तुम मेरा कहना न करोगे तो मैं इस को जगा दूंगा

The brute is not learning to talk from thee.—Dhor tujh se bolnâ nabîn sîkhtâ. दोर तुझ से बोलना नहीं सीखता

He wishes to show all sides of it.—Us kî sab alāngōñ ko dikhlânâ châhtâ hai. उस की सब अलंगों को दिखलाना चाहता है

The infinitive takes the usual case-signs as a noun.

It has the name of Satlaj from its junction with the Chanâb.—Wah Chanâb se milne par Satlaj kâ nâm rah gayâ hai. वह चनाब से मिलने पर सतलज का नाम रह गया है

This is a new thing which has been heard to-day.—Yah to âj na,î bāt sunne meñ â,î. यह तो आज नई बात सुनने में आई

I will give to you only the order for his execution.—Tumbhîn ko us ke mârne kî âgyâ dūngâ. तुम्हीं को उस के मारने की आज्ञा दूंगा

The case-sign is, however, frequently omitted.

He sat down to eat with his mother.—Wah mâtâ sahit bhojan karne baithâ.	वह माता सहित भोजन करने बैठा
Every day he went to catch fish.—Pratidin machhlî pakarne jâtâ.	प्रतिदिन मछली पकड़ने जाता
They went to say their prayers.—Apnî nimâz parhne chale gaye.	अपनी निमाज पढ़ने चले गये
He went along to hunt.—Wah âkhet karne chalâ gayâ.	वह आखेट करने चला गया

The infinitive is, or is not, inflected adjectivally, according to the idea to be conveyed.

It is right to investigate this —Is kî khoj karnî uचित hai.	इस की खोज करनी उचित है
Master, I have a secret to tell you.—Swâmî, kuchh gupt bat mujh ko tum se kahnî hai.	स्वामी कुछ गुप्त बात मुझ को तुम से कहनी है
This statement is never worthy of confidence.—Yah bat kabhî viśwâs karne yogya nahîn hai.	यह बात कभी विश्वास करने योग्य नहीं है
Kanwa's disciples are come to salute (you).—Kanwa ke chele aśîrvâd dene â,ge hai.	कन्व के चले आशीर्वाद देने आए हैं

With *honâ* and *parnâ* the infinitive often expresses necessity or obligation.

Although the wound is healed, the scar must remain.—Jo ghâ, o achchhâ bhî hotâ hai to chihu rahnâ hai.	जो घाव अच्छा भी होता है तो चिह्न रहना है
One day death is inevitable.—Ek din marnâ hî hai.	एक दिन मरना ही है
(You) will have to go with the king.—Râjâ ke sâth jânâ hogâ.	राजा के साथ जाना होगा

- I shall have to remain all day in durbar.—Mujhe sâre din darbâr meñ rahnâ hogâ. सुझे सारे दिन दरबार में रहना होगा
- Why did (you) have to come here? —Kis liye yahân ânâ huâ. किस लिये यहाँ आना हुआ
- He was to go to die in a year's time.—Baras divas pichhe is ko marañ nimitta jânâ thâ. बरस दिवस पीछे इस को मरण निमित्त जाना था
- He was obliged to consent.—Kabûl karnâ parâ. कबूल करना पड़ा
- Therefore what he said had to be done.—Is se is kâ kahnâ karnâ parâ. इस से इस का कहना करना पड़ा
- He had to go somewhere afar off. —Us ko kahîn bahut dûr jânâ parâ. उस को कहीं बहुत दूर जाना पड़ा
- You must suffer the same punishment.—Wahî dañd tum ko bhugatrâ paregâ. वही दण्ड तुम को भुगतना पड़ेगा
- He will have to draw two pictures. —Us ko do taswîreñ likhnî parengî. उस को दो तस्वीरें लिखनी पड़ेंगी
- You will have to bear everyone's molestation.—Sab kî chher chhâr tum ko sahnî paregî. सब की छेड़ खाड़ तुम को सहनी पड़ेगी
- I was obliged to agree to what she said.—Us kî bât angîkâr karnî parî. उस की बात अङ्गीकार करनी पड़ी

The infinitive is idiomatically used to express what "is to be done necessarily," with much the force of the Sanskrit future passive participle.

- If it is to be given, then give it at once.—Denî hoy to de do. देनी होय तो दे दो
- What is to be effected by staying here now?—Ab yahân thaharkar kyâ karnâ hai. अब यहाँ ठहरकर क्या करना है
- How much of this powder will अगर दो सेर आक्विजन

they take, if two sers of oxygen have to be made?—*Agar do ser āksijan banānā ho to is buknī ko kitnā lēge?*

बनाना हो तो
बुकनी को कित
लेंगे

Remembering again and again what you should have done, you will feel remorse [*lit.* rub the hands].—*Apnī karnī ko yād kar kar hāth maloge.*

सपनी करनी को य
कर कर हाथ मलो

The figures which are to be added should be written in this fashion.—*Jin ankoṅ ko jorṅā hai un ko is prakār kâ likhnâ chāhiye.*

जिन अंकों को जोड़ना
है उन को इस प्रकार
का लिखना चाहिये

Sometimes, in this sense, it is used emphatically.

Whether I live or die, I will marry her.—*Jī rahe chāhe jāy par us se vivāh karnā.*

जी रहे चाहे जाय पर
उस से विवाह करना

Such a use of the infinitive easily passes into aoristic constructions, as in the following:—

You should each of you remember this, that, &c.—*Tum sab ko, is bāt kâ smaraṅ rakhnâ, ki, &c.*

तुम सब को ईस बात
का स्मरण रखना
कि —

Now it should be known what sort of thing heat is.—*Ab yah jānṅā hai ki garmī kyâ chīz hai.*

अब यह जानना है कि
गरमी का चीज़ है

(You) should cause the entire assembly to give rapt attention [*lit.* make the assembly become like a picture].—*Sab sabhâ chitrapaṭī sam banâ denī.*

सब सभा चित्रपटो सम
बना देनी

In this aoristic sense the infinitive is frequently used as

Cut off his head, and send it to me at once.—Us kā sir fauran kâṭke mere pās bhej denâ. उस का सिर फौरन काटके मेरे पास भेज देना

Discharge this debt, and then go away.—Is rin ko chukâ de, tab chalî jânâ. इस ऋण को चुका दे तब चली जाना

The infinitive is used with the substantive verb to express the imminence of an act ; thus,

What was I about to say?—Main kyâ kahne ko thâ. में क्या कहने को था

Why were you about to go up? I will ascend *this*.—Tun kyon chahne the? is par to main chahûngâ. तुम क्यों चढ़ने थे इस पर तो मैं चढ़ूंगा

He was *on the point* of pulling the trigger.—Tupak ke ghore ko chhorne hî ko thâ. तुपक के घोड़े को खोड़ने ही को था

Nârad Jî was about to rise.—Nârad Jî uthne ko hue. नारद जी उठने को ऊ

The Noun of Agency, and the Termination -wâlâ.

By means of the most useful affix *-wâlâ*, nouns and adjectives can be formed freely from other parts of speech, and expressive compound epithets are readily produced. The terminations *-wârâ*, *-wâr*, *-hârâ* or *-hâr* are synonymous with *-wâlâ*.

Every verb can yield a noun of agency by the addition of this affix to the inflected form of the infinitive ; thus,

a. doer —*karnewâlâ* from *karnâ* to do

connection, are formed from various nouns denoting the thing possessed. Thus,

- a fruiterer.—*phalwâlâ*, from *phal*, fruit.
 a hunter.—*âkhetwâlâ*, from *âkhet*, hunting.
 a villager.—*gânwâr*, from *gânw*, a village.
 a camel-man.—*untwâlâ*, from *unt*, a camel:
 and so on.

Very commonly adjectives are formed from nouns by means of this affix. Thus,

- irascible.—*krodhwâlâ*, from *krodh*, anger.
 aged.—*vaywâlâ*, from *vay*, old age.
 handed.—*hâthwâlâ*, from *hâth*, hand.
 intelligent.—*samajhwâlâ* from *samajh*, judgment:
 and so on.

The use of this affix has rapidly extended of late; and the flexibility which it gives to the language makes its extension desirable. Some of its many uses will be gathered from the following examples.

- Thou alone art he who has brought me to this condition.—*Mujh ko is avisthâ meñ pahunchnewâlâ tû hî hai.* मुझ को इस अवस्था में पक़चनेवाला तू ही है
- A debt-contracting father is an enemy.—*Rin̄karnewâlâ pitâ śatru hai.* ऋणकरनेवाला पिता शत्रु है
- It is not right to place confidence in a chance comer.—*Akasmât ânewâlê par viśwâs karnâ yogya nahîñ.* अकस्मात आनेवाले पर विश्वास करना योग्य नहीं
- He is about to go from here.—*Wah yabân se jānewâlâ hai.* वह यहाँ से जानेवाला है
- Happiness does not result from doing that.—*Us ke karne se sukh honewâlâ nahîñ hai.* उस के करने से सुख होनेवाला नहीं है
- They are giving directions to those who are to go to Hastinâpur.—*Hastinâpur ke jānewâlôn ko âgyâ de rahe haiñ.* हस्तिनापुर के जानेवालों को आज्ञा दे रहे हैं

- Whatever his destiny was must have been accomplished.—Us kî jo daśâ honewâlî thî so hu,î hogî. उस की जो दशा होने-वाली थी सो ऊई होगी
- One said to the owner of the money, &c.—Ek ne rupaiyewâle se kahâ, &c. एक ने रूपयेवाले से कहा —
- Add the (figure) 2 which is in the mind.—Manwâlâ 2 milâ do. मनवाला २ मिला दो
- He called the woman of the west to him and said, &c.—Paśchim-wâlî aurat se bulâke kahâ, &c. पश्चिमवाली औरत से बुलाके कहा —
- By means of an engine of 50-horse power.—50-aśwa ke balwâlî kal dwârâ. ५० अश्व के बलवाली कल द्वारा
- Beneath that is placed another ball an inch in diameter.—Us ke niche ek inch vyâswâlâ ek aur golâ lagâ hotâ hai. उस के नीचे एक इंच व्यासवाला एक और गोला लगा होता है

Many of these formations in *-wâlâ* are phraseological, compounding three or four words into a single epithet.

- The right-hand figure.—Dâhinî-or-wâlâ aṅk. दाहिनीओरवाला अंक
- An enemy with out-stretched neck was seen.—Ek bairî lambîgardan-wâlâ dikhâ,î diyâ. एक बैरी लम्बीगरदनवाला दिखाई दिया
- We are on the look out for child-murderers.—Ham bâlahatyâ-karnewâlôn ke khoj meṅ haiṅ. हम बालहत्याकरनेवालों के खोज में हैं
- A crumbler of clods of earth, and one who nips off grass, speedily attain destruction.—Dhelemardankarnewâlâ triṅchhednewâlâ śîghra nâś ko pâṭâ hai. डलेमर्दनकरनेवाला टण्णकेदनेवाला शीघ्र नाश को पाता है
- No king should levy a tax on a septuagenarian.—Pūrṅasattar-varshwâlê se ko,î râjâ kar ko na lewe. पूर्णसत्तरवर्षवाले से कोई राजा कर को न लेवे

- These three acts occasion kings' greatest prosperity.—Yah tīnoṅ karm rājā,ṅ ke paramkalyāṅkaranhār hain. यह तीनों कर्म राजाओं के परमकल्याणकरन्धार हैं
- Regret never leaves the mind of a shipwrecked merchant. — Tūti-naukoṅwāle baipāri kâ pachh-tâwâ jî se nabîn jâtâ.* टूटीनौकोंवाले बैपारी का पछतावा जी से नहीं जाता
- Do not go near a blue-dressed friend.—Lîlevastrawāle mitra ke samîp mat jâ. लीलेवल्लवाले मित्र के समीप मत जा
- Do not speak tenderly to the morose.—Kaṛeswabhāvawāle ke sâth dayâ se bāt mat kah. कड़ेस्वभाववाले के साथ दया से बात मत कह
- He who perseveres (in good), he who is tender-natured, he who endures the antithetical pairs, cold and heat, &c., he who restrains his passions from objects of sense, he who gives up association with the malignant, he who forbears from mischief, and he who is liberal, obtains beatitude. — Drîrhakârî, komalswabhāvawâlâ, sît ghâmâdi jo dwand hain un ko sahnawâlâ, indriyōṅ ko vishayōṅ se roknewâlâ, krûrâchâr-wāle purushōṅ ke sâth sanbandh ko chhornewâlâ, hînsâ se nivrittarahnewâlâ, dâṅkarnewâlâ, swarg ko pâtâ hai. दृढ़कारी कोमलस्वभाववाला शीत घाम आदि जो द्वन्द्व हैं उन को सहनेवाला इन्द्रियों को विषयों से रोकनेवाला क्रूर-आचारवाले पुरुषों के साथ संबन्ध को छोड़नेवाला हिंसा से निवृत्तरहनेवाला दानकरनेवाला स्वर्ग को पाता है

These phraseological compounds may even contain ellipses.

- Do not speak deccitfully to the truthful. — Siddhikahnewāle se tēphî mat kah. सीधीकहनेवाले से टंढ़ी मत कह

(The word *bât* twice omitted.)

* For *naukoṅwāle* may be used *naukāvāle*, *naukāvāle*, or *nauvalâ oṅwāle*.

The Present Participle.

The present participle is frequently used predicatively, as in the following examples. It agrees with the noun to which it refers.

- If I escape alive.—Jo main jîtî jā, ūngî. जो मैं जीती जाऊंगी
- Seeing the preceptor approaching, they all rose and saluted him.—
Āchārya ko ātā dekh sabhoṅ ne uṭhke praṇām kiyā. आचार्य को आता देख सभी ने उसके प्रणाम किया
- I see a cat running away.—Main ek billî ko bhāgtâ dekhtâ hūn. मैं एक बिल्ली को भागता देखता हूँ
- A Sūdra beating them follows with a club in his hand.—Tin ke pichhe mūsāl hāth liye ek Sūdra mārta ātā hai. तिन के पीछे मूसल हाथ लिये एक शूद्र मारता आता है
- What does she see while roaming about? — Idhar udhar phirtî dekhtî kyā hai? इधर उधर फिरती देखती क्या है
- A gamesome youth, frisking about hither and thither, was absorbed in play.—Ek khilārî larkā hiltâ jhultâ idhar udhar phir khel khâl magan ho rahâ thâ. एक खिलाड़ी लड़का हिलता झुलता इधर उधर फिर खेल खाल मगन हो रहा था
- A golden wasp was circling and buzzing about. — Ek sunaihrî baṛ ghūm ghām chāron or bhin-bhinâtî phirtî thî. एक सुनैहरी बड़ घूम घाम चारों ओर भिनभिनाती फिरती थी
- Relating this before you puts me to shame.—Tumhāre saṅmukh vārttâ karte lajjâ ātî hai. तुम्हारे संमुख वार्ता करते लज्जा आती है
- Share half the wealth the whole of which you may think vanishing. — Jo dhan jâtâ jāniye ādhâ dījiye bānt. जो धन जाता जानिये आधा दीजिये बाँट
- We have just heard this proverb यह मसल हम पुरनिषो

- from the mouth of the aged.—
 Yah misl ham puraniyon ke muñh
 se sunte âte hain. के मुंह से सुनते आते
 हैं
- He was going along with difficulty. वह गिरता पड़ता चला
 —Wah girtâ partâ chalâ jâtâ thâ. जाता था
- The son is following along after,
 with his shoes clipping (at his
 heels).—Betâ tau pîchhe pîchhe
 jûtî chatkâtâ jâtâ hai. बेटा तौ पीछे पीछे जूती
 चटकाता जाता है
- She was dug out alive. — Wah वह खोदकर जीती नि-
 khodkar jîtî nikâlî gai. काली गई

In this sense the present participle is often followed by
hu,â, as an auxiliary.

- I see a bullock grazing in the field. मैं एक बेल खेत में चरता
 —Main ek bail khet meñ chartâ ऊँचा देखता हूँ
 hu,â dekhtâ hûñ.
- I heard jackals howling at night. रात को मैं ने गीदड़
 —Rât ko main ne gîdar bolte बोलते हुए सुने
 hu,ê sune.
- Wrangling in this way, they began
 to pommel each other.—Isî tarah इसी तरह ऊँरतुज
 hurutuj karte hu,ê lage hâthâ- करते हुए लगे हाथा-
 bânhi karne. बाँही करने
- While flying in the sky he saw
 those grains.—Us ne âkâs meñ उस ने आकाश में उड़ते
 urte hu,ê un kañon ko dekhâ. हुए उन कणों को
 देखा
- While going by here, I did not
 fully notice this place.—Idhar इधर से जाते हुए मैं ने
 se jâte hu,ê main is sthân ko इस स्थान को भली
 bhalî bhântî nahîn dekhâ thâ. भाँति नहीं देखा था

The inflected masculine form of the present participle
 is constantly used in a gerundial sense. This has, also,
 been called a statical construction, because it expresses
 continued condition.

- We are all singing away while हम सब गाते गाते
 sewing cloth.—Ham sab gâte कपड़ा सीते हैं
 gâte kaprâ sîti hain.

In the course of residing in his house, he became twelve years old.—Us ke ghar men rahte rahte yah bārah baras kā ho gayā. उस के घर में रहते रहते यह बारह बरस का हो गया

The following examples are closely akin to the last.

Krishna remaining with us, what should we fear?—Krishna sāth rahte ham kyā daren. कृष्ण साथ रहते हम क्या डरें

If you come whilst I am here, there will be a meeting between us.—Jo mere hote ā jā,oge to mulākāt ho jā,egī. जो मेरे होते आ जाओगे तो मुलाक़ात हो जाएगी

Before evening sets in, bring them both with you.—Sānjh na hote donoñ ko sang le ghar ā,īyo. सांझ न होते दोनों को संग ले घर आइयो

This did not, indeed, occur as long as I stayed.—Mere rahte tak to yah bāt nahīn hu,ī. मेरे रहते तक तो यह बात नहीं हुई

They gave you a rupee just now in my presence.—Abhī inhoñ ne to rupaiyā mere dekhte diyā hai. अभी इन्होंने तो रुपैया मेरे देखते दिया है

Having bound him, they led him through the city, to the king, in sight of all.—Us ko bāndh sab ke dekhte nagar men hokar rājā ke pās le gaye. उस को बांध सब के देखते नगर में होकर राजा के पास ले गये

He made room for me, in sight of the gods.—Mujhe devatā,ñ ke dekhte jagah dī. मुझे देवताओं के देखते जगह दी

He, at the very first sight, has cooked and prepared all.—Us ne dekhte hī dekhte sab rīndhke tayyār kar lī. उस ने देखते ही देखते सब रींघके तय्यार कर ली

The last is near akin to what is called the adverbial participle, of which the following are additional instances.

They kill (them) as soon as born.—Hote hī mār dālte haiñ. होते ही मार डालते हैं

He was fascinated as soon as he saw her.—Us ko dekhte hî mohit ho gayâ. उस को देखते ही मोहित हो गया

Thy father killed her with a sword as soon as born.—Tere pitâ ne hote hî talwâr se kât dâlî. तेरे पिता ने होते ही तलवार से काट डाली

My self-possession has fled upon hearing it.—Merâ to sunte hî ausân jâtâ rahâ. मेरा तो सुनते ही आस-सान जाता रहा

The present participle is often used to form continuatives, with such verbs as *jânâ*, *ânâ*, *rahnâ*, *chalnâ*. (See pp. 163-166.) It also qualifies nouns ; as,

At the time of leaving the world.—Sañsâr chhuṭṭî ber. संसार छूटती बेर

When coming he took no thought.—Us ne âtî biriyân kuchh dhyân na kiyâ. उस ने आती बिरिया कुब ध्यान न किया

What is he saying to you at starting?—Chaltî belâ tujhe kyâ kahtâ hai? चलती बेला तुझे क्या कहता है

Not infrequently, the present participle is used as an Adjective ; thus,

He, at starting, took one piece of it.—Us ne, chalte samay, us kâ ek tukrâ liyâ. उस ने चलते समय उस का एक टुकड़ा लिया

At the time of sunset.—Sûraj dūbte samay. सूरज डूबते समय

A virtuous wife should not do even any disagreeable thing to her husband, living or dead.—Sâdhwî strî jîte athwâ mare hue pati kâ kuchh bhî apriya kârn na kare. साध्वी स्त्री जीते अथवा मरे हुए पति का कुछ भी अप्रिय काम न करे

Your feathers are such as I have never before seen in my life.—Tumhâre par aise haiñ ki main ne jîte jî nahîñ dekhe. तुम्हारे पर ऐसे हैं कि मैं ने जीते जी नहीं देखे

Praised be God, who has caused (me) to meet you alive.—Dhanya wah Íswar hai jis ne jite jî tum se milâyâ. धन्य वह ईश्वर है जिस ने जीते जो तुम से मिलाया

Occasionally the present participle is used as a substantive.

He raised the bedstead of the sleeper.—Us *sote* kâ palang uthâyâ. उस सोते का पलंग उठाया

Alas! how can you go away.—Hâe! tum se kaise *jâte* bantâ hai. हाय तुम से कैसे जाते बनता है

The word *sante* is, at times, used for *hote hu,e*, particularly in the Eastern area of Hindî; thus,

Do not run during the rains.—Brisht hot *sante* na dhâwe. बृष्ट होत संते न धावे

One abandoning the sacrificial fire while in authority.—Adhikâr rahat *sante* agnihotra kâ tyâg karnewâlâ. अधिकार रहत संते अग्निहोत्र का त्याग करनेवाला

Abandoning this body, he escapes from the troublesome shark.—Is deh ko tyâg karat *sante* kasht-rûpi grâh se chhûttâ hai. इस देह को त्याग करत संते कष्टरूपी ग्राह से छूटता है

This being impossible.—Yah *sakya* *sante*. यह असक्य संते

Let her, while a widow, remain subject to her sons.—Vidhwâ bha,e *sante* putron ke adhîn rahe. विधवा भए संते पुत्रों के अधीन रहे

The Perfect Participle.

The perfect participle is often used in an adjectival sense.

A man receives the requital of his own deeds.—Manushya apne kiye karm ko pratipâdan kartâ hai. मनुष्य अपने किये कर्म को प्रतिपादन करता है

The traveller, attracted by avarice, said, &c.—Lobh ke kainche pathik ne
said, &c.—Lobh ke kainche pathik ne kahâ, &c.

He forgets what the other said.—Us ki kahî bâton ko bhûl jâtâ
Us ki kahî bâton ko bhûl jâtâ hai.

He will not cheer anyone's broken heart.—Kisî ke tûte man ko
nahîn jurâwegâ.

I have heard of such a condition, in tales of love-affected people.
—Aisî dasâ lagan lage manushyon kî kahâniyon men sunî hai.

They tremble like a Bimba-fruit touched by frost.—Aise kânpthe
hain mâno tushâr kâ mârâ bim-bâphal.

This diamond-set ring came out of its stomach.—Us ke peṭ meṅ yah
hîrâ-jarî angûṭhî nikli.

The queen, thinking the king gone, went to sleep on her couch.—
Râni râjâ ko gayâ jan apne palang par so gayî.

Everybody will say you are gone mad.—Sab koî tujhe unmatt
ho gayî kahenge.

The perfect participle in an adjectival sense is often followed by the auxiliary.

I will take back from you all my lost kingdom.—Ham apnâ sârâ
gayâ huâ râj tum se pher len.

Going to that ploughed field, they beat Mohan Ahir, and turned
him out of the field.—Us jute hue khet par jâ, Mohan Ahir ko
pitkar, khet se bâhar kar diyâ.

लोभ के खेंचे पथिक ने
कहा —

उस की कही बातों को
भूल जाता है

किसी के टूटे मन को
नहीं जुड़ावेगा

ऐसी दशा लगन लगे
मनुष्यों की कहानियों
में सुनी है

ऐसे कांपते हैं मानो
तुषार का मारा
बिम्बाफल

उस के पेट में यह हीरा-
जड़ी अंगूठी निकली

रानी राजा को गया
जान अपने पलंग
पर सो गई

सब कोई तुझे उन्मत्त
हो गई कहेंगे

हम अपना सारा गया
जब्रा राज तुम से
फेर लें

उस जुते हुए खेत पर
जा मोहन अहीर को
पीटकर खेत से बा-
हर कर दिया

Some evil person has cast a dead black snake upon your father's neck. — *Koî dusht marâ huâ kâlâ nâg tumhâre pitâ ke kañh men dâl gayâ hai.* कोई दुष्ट मरा ज़ाया काला नाग तुम्हारे पिता के कंठ में डाल गया है

It moves along without doing them the slightest harm.—*Binâ un kî kuchh hâni kiye hu, chalî jâti hai.* बिना उन की कुछ हानि किये जाए चली जाती है

In the mouth of the sleeping lion. — *Soye hu, sinh ke mukh men.* सोये जाए सिंह के मुख में

Even a fool well-dressed is conspicuous in an assembly.—*Sabhâ men vastra pahine hu, murkh bhî sohtâ hai.* सभा में वस्त्र पहिने जाए मूर्ख भी सोहता है

In the centre of the apparatus a magnetic needle is fixed, capable of turning in every direction.—*Yantra ke bîch ek chumbak kî sû,î lagî hu,î rahtî hai jo sab or phir sake.* यन्त्र के बीच एक चुम्बक की सूई लगी हुई रहती है जो सब ओर फिर सके

The perfect participle is also used substantively.

You heeded what I said.—*Tum ne merâ kahâ mânâ.* तुम ने मरा कहा माना

What is the use of discussion?—*Kahe sune se kyâ hotâ hai?* कहे सुने से क्या होता है

Without any words passed, he seized this merchant's hand, and said, &c.—*Binâ kuchh kahe sune is saudâgar kâ hâth pakarkar kahâ, &c.* बिना कुछ कहे सुने इस सौदागर का हाथ पकड़कर कहा —

Grief at my departure.—*Mere gaye kâ sog.* मेरे गये का सोंग

It will not be disclosed, without my having gone (there).—*Bin mere gaye nahî khulegâ.* बिना मेरे गये नहीं खुलेगा

What power has one who is nourished in shade?—*Chhâyâ ke pale hu, ko kyâ sâmARTH hai?* छाया के पले जाए को क्या सामर्थ्य है

- He regretted what he had done.— उस ने अपने किये पर
Us ne apne kiye par pachhtāwā
kīyā. पकतावा किया
- O thou called by death! flee not.— हे मृत्यु के बुलारे मत
He mrityu ke bulāe! mat bhāg. भाग
- The past is past.—Hu,ā so hu,ā. हुआ सो हुआ
- You have saved my life, without being asked.—Binā mānge tum
बिना मांगे तुम ने मुझे
ne mujhe jīvadān diyā hai. जीवदान दिया है
- Without speaking to anyone.— किसी से कहे बिना
Kisī se kahe binā.
- Why did you go there without being asked?—Tum bin pūchhe
तुम बिन पूछे किस
wahān kis liye chale gaye? लिये चले गए
- It goes with one even after death.— मरे पीछे भी साथ जाता
—Mare pīchhe bhī sāth jātā hai. है
- (When) morning came the king had her killed.—Sāh ne prātakāl
शाह ने प्रातकाल भये
bhaye marwā dālī. मरवा डाली
- After effort has been made.— यत्न किये पर
Yatna kiye par.
- Ah! he comes in altered guise.— अहह वह भेष बदले
Ahah! wah bhesh badle ātā hai. आता है
- They are not released without hanging.— Phir binā phānsī
फिर बिना फांसी दिये
diye chhortē nahīn. छोड़ते नहीं
- Man, without incurring danger, does not see prosperity.—Ma-
ननुष्य संदेह में गये बिना
nushya sandeh meṅ gaye binā कल्याण नहीं देखता
kalyāṅ nahīn dekhtā.
- Some of the foregoing might be considered adverbial.
- The perfect participle is frequently used absolutely, to express the existing condition under which an act is performed.
- I am coming bearing water from the well in a pitcher.—Main ku,e se
मैं कुए से जल घट में
jal ghaṭ meṅ bhare liye ātī hūn. भरे लिये आती हूँ

- Some Brahman, *with* a book under his arm, is coming.—*Koî Brâhmaṇ kâṅkh meṅ pothî liye jâtâ hai.*
- Holding a sword in his hand he began to say, &c.—Wah hâth meṅ khadgâ liye kahne lagâ, &c.*
- A second man arrived there, *accompanied* by two black dogs.—*Ek dūsrâ purush do kâle kutte sâth liye wahân â pahunchâ.*
- She was standing *with* one hand on her breast.—*Ek hâth chhâtî pai dhare kharî thî.*
- That sinner goes to hell headlong.—*So pâpî niche sir kiye narak meṅ jâtâ hai.*
- The queen not looking, I thus threw the water out of the window.—*Râni na dekhe aisî rîti se main ne us pâni ko us kharîki meṅ se phenk diyâ.*
- She takes my heart captive.—*Mere man ko haraṇ kiye leti hai.*
- (Her) beauty having been actually seen, (its description) may be effected [*i.e.* her beauty was such that it could not be realized without previous inspection].—*Rûp dekhe hî ban âwe.*
- She, broken in spirit and disheartened, is heaving deep sighs.—*Wah mau mâre jî hâre bhârî sâns le rahî hai.*
- After a lapse of some time he seizes and devours them.—*Kuchh din ke pakarkar khâtâ.*
- Five years ago, he went away.—*Pâñch baras huṇe wah chalâ gayâ.*
- कोई ब्राह्मण कांख में पोथी लिये आता है
- वह हाथ में खड़ग लिये कहने लगा —
- एक दूसरा पुरुष दो काले कुत्ते साथ लिये वहाँ आ पहुँचा
- एक हाथ कातो पै धरे खड़ी थी
- मो पापो नीचे सिर किय नरक में जाता है
- रानी न देखे एसी रीति से मैं ने उस पानी को उस खिड़की में से फेंक दिया
- मेरे मन को हरण किये लेती है
- रूप देखे ही बन आवे
- वह मन मारे जो हारी भारी सांस ले रही है
- कुछ दिन बोते उन को पकड़कर खाता
- पाँच बरस हुए वह चला गया

When a slightly emphatic and rapid idea is to be imparted to a compound verb, it may be effected by changing the base of the compound to the masculine inflected form of the perfect participle. Thus, *de denâ* means "to consign, deliver," but *diye denâ* means "to hand over at once." This, being an inflection of the finite verb in a sentence, can be readily distinguished from what has been called the "absolute" use of the participle just illustrated. The following are instances.

See, I am dropping the arrow at once.—*Lo, main tîr ko utâre letâ hûn.* लो मैं तीर को उतारे लेता हूँ

He is destroying the grove.—*Ban kâ nâs kiye dâltâ hai.* बन का नाश किये डालता है

The voice of the Koel rends the heart to pieces.—*Koel kî kâk kaleje ke tûk tûk kare dâltî hai.* कोयल की कूक कलेजे के टुक टुक करे डालती है

Perform the drama (at once).—*Jhatpat nâtak r. châ, e do.* झटपट नाटक रचा दो

They take the heart captive (at once).—*Man ko mohe lete hain.* मन को मोहे लेते हैं

I tell you this much, that, &c.—*Itnâ kahe detâ hûn ki, &c.* इतना कहे देता हूँ कि —

To whom art thou consigning us? —*Hamen kis ko sauñpe jâtâ hai?* हमें किस को सौंपे जाता है

Men of controlled senses always avoid another's wife. —*Jiten-driya purush parâ, î strî se sadâ bache rahte hain.* जितेन्द्रिय पुरुष पराई स्त्री से सदा बचे रहते हैं

I'll break it down at once with a staff.—*Abhî lâthî se tore dâltâ hûn.* अभी लाठी से तोड़े डालता हूँ

Her glancing eyes pierce the heart (in a moment).—*Is ke chanchal nayan hridaya ko vedhe dâlte hain.* उस के चंचल नयन हृदय को वेधे डालते हैं

- I'll pick it up and give it you.— मैं उठाकर तुम्हें दि-
 Main uṭhākar tumheñ diye detā
 hūñ देता हूँ
- I shall give a thousand rupees a हजार रुपये महीना
 month.—Hazār rupaye mahīnā
 diye jā, ūngā. दिये जाऊंगा.
- Why art thou abandoning this?— इस को क्यों छोड़ जाती
 Is ko kyon chhore jātī hai? है
- I declare that thou wilt meet with मैं कहे देती हूँ कि तुझे
 a good husband.—Main kahe
 detī hūñ ki tujhe achchhā var अच्छा वर मिलेगा
 milegā.
- This stranger has taken off and इस परदेशी ने तो सब
 given to the woman all that he सर्वस्व उतारकर पा-
 possessed ; I also (will at once) तर को दे दिया हम
 give my drawers, turban, and भी अपना जामा
 wrapper.—Is pardeśī ne tau sab पगड़ी दुपड़ा दिये
 sarvaswa utārkar pātar ko de देते हैं
 diyā, ham bhī apnā jāṁā pagṛī
 dupaṭṭā diye dete haiñ.

The Perfect Participle, when in *both* its simple and causal forms, idiomatically expresses completeness and thoroughness of the action, or its repeated character; as, *sunā sunāyā*, "rumoured about," *kiyā karāyā*, "fully done," *baiṭhā biṭhāyā*, "seated still," *banā banāyā*, "ready made," *pakā pakāyā*, "ready cooked," &c.

O son! the house you constructed हे पुत्र तुम्हारा किया
 is gone.—He putra! tumhārā कराया घर गया
 kiyā karāyā ghar gayā.

The meaning is, "O son! the castle you have so care-fully built in the air has vanished."

(Upon us) while sitting quite यह उपाध बैठे बिटार
 still, whence came this misfor- में कहाँ से आई
 tune? —Yah upādḥ baiṭhe
 biṭhāye meñ kahāñ se āī?

That is, "while we are remaining quite inoffensive."

- Such food can be obtained ready cooked in the bazaar.—*Āisā khānā bāzār meñ pakā pakāyā milegā.* ऐसा खाना बाज़ार में पका पकाया मिलेगा
- You married me ready prepared by the Gandharva ceremony.—*Āp ne mujh ko banī banāe Gandharva vivāh kiyā.* आप ने मुझ को बनो बनाय गन्धर्व विवाह किया
- He led away all that was left of the army.—*Wah sab bachī bachāī fauj le gaye.* वह सब बची बचाई फौज ले गये
- These (things) which I have written are well-known affairs.—*Yah jo kuchh main ne likhā hai sunī sunāī bāton ko likhā hai.* यह जो कुछ मैं ने लिखा है सुनी सुनाई बातों को लिखा है

The Perfect Participle is often used with the verbs *jānō*, *rahnō*, and other verbs, to form continuatives, as seen in the following sentences:—

- Go on (with your tale).—*Kahe jā.* कहे जा
- Even on being broken, it continues attached.—*Tūt jāne par bhī sañg lagā rahtā hai.* टूट जाने पर भी संग लगा रहता है
- Draw up (your) legs, and lie still.—*Pāvon ko sikor̄kar paṛe raho.* पावों को सिकोड़कर पड़े रहो
- Continuing on, he arrived at a village.—*Chalā chalā ek gāv meñ pahunchā.* चला चला एक गांव में पड़ंचा
- Seeing this cruelty, weeping is irresistible.—*Yah kaṭhorpan dekh ronā chalā ātā hai.* यह कठोरपन देख रोना चला आता है
- Let everybody keep within his own house.—*Sab koī apne apne ghar meñ baithe rahnē.* सब कोई अपने अपने घर में बैठे रहें
- He remained all night in the cold without clothes.—*Binā vastra tāt bhar thañḍh meñ paṛā rahā.* बिना वस्त्र रात भर ठंड में पड़ा रहा

The crowd keeps on increasing.— भीड़ बढ़ती चली जाती है
Bhîr barhti chali jâtî hai.

Retain (this) in the mind.—Man मन में लिये रहो
men liye raho.

In such instances as the following, the word "almost" must be interpolated in translation.

A crow was (almost) dead with thirst.—Ek kâg pyâs ke mâre एक काग प्यास के मारे
marâ jâtâ thâ. मरा जाता था

On both nights I was (almost) dead with cold.—Donon râtri men दोनों रात्रि में मैं ठंड
main thandh ke mâre marâ kiyâ के मारे मरा किया हूँ
hûn.

The perfect participle is sometimes made negative by prefixing the syllable *an-*; thus,

What undesired thing will he make क्या अनचाही बात
manifest. — Kyâ anchâhî bât दिखलावेगा

He was displeased.—Anmane हुआ
hûâ.

The fisherman pretended not to धीवर ने उस की बात
hear what he said.—Dhîwar ne सुनी अनसुनी की
us kî bât sunî ansunî kî.

Everybody, learned and simple, इस बात को पढ़े
knows this, that, &c.—Is bât ko अनपढ़े सब लोग
parhe anparhe sab log jânte जानते हैं कि —
hain ki, &c.

To express "half," *adh* is prefixed; as,

He was half-dead.—Adh-marâ ho अधमरा हो गया
gayâ.

One window remained half-finished. एक झरोखा अधबना
—Ek jharokhâ adh-banâ rah रह गया है
gayâ hai.

The Conjunctive Participle.

This participle refers to the subject and expresses an action preparatory to that indicated by the finite verb of

the sentence. With the past tenses of active verbs it refers to the agent. It received its name from the fact that it often obviates the use of conjunctions. The following examples show that conjunctions may be used in connection with this participle.

Walking around and looking about, **उस ने चारों ओर फिर-
कर और देखकर**
he said, &c.—*Us ne chārōṅ or*
phirkar aur dekhkar kahâ, &c.
कहा —

Having walked up and down, and **उस ने फिरकर और**
listened, and peeped, he said, **चित्त लगाकर देखकर**
&c.—*Us ne phirkar aur chitt*
lagâkar dekhkar kahâ, &c.
कहा —

The Hindî language admits of much finer distinctions of time than are customary in English; and the different movements preparatory to an action are distinguished by this participial form.* Several terminations are employed (*-ke, -kar, -karke, &c.*), but all have the same meaning.

In the following instances the conjunctive participle has the general sense of "having done" the action expressed by the base of the verb.

Having spread flowers on that **उस पटिया पर फूल**
bench, she is reclining. — **बिहार पीढ़ी है**
Us paṭiyâ par phûl bichhâ, e paṛhî
hai.

Knowing (*i.e.* being aware) that **उस ने यह जानकर कि**
your excellency was on the **आप यहीं हो कुछ**
spot, they have made some **प्रार्थना की है**
petition.—*Un ne yah jānkar ki*
âp yahin ho kuchh prârthnâ kî
hai.

The birds, taking some from their **पक्षी अपने आहार में**

* The distinction in meaning between the three participles is clearly shown in the following examples :—*Conj. part.* *Wah kapre pakinke bâhar âyâ*, "Having dressed, he came out"; *Perfect part.* *Kapre pahine bâhar âyâ*, "He came out dressed"; *Imperf. part.*—*Kapre pahinte bâhar âyâ*, "He came out (in the act of) dressing."

- own food, give it to him.—Pakshî apne âhâr meñ se kuchh kuchh lekar dete haiñ. से कुछ कुछ लेकर देते हैं
- He is going away, having given to the other his own sin, and having taken the other's virtue.—Wah us ko pâp dekar punya lekar chalâ jâtâ hai. वह उस को पाप देकर पुण्य लेकर चला जाता है
- Good! go and bring it.—Achchhâ! jâ le â. अच्छा जा ले आ
- Go and see [*lit.* having seen, come].—Dekh, âjyo. देख आइयो
- He has gone and called a Brahman.—Wah Brâhmañ ko bulâ, âyâ. वह ब्राह्मण को बुलाय आया
- In consequence, the food digests, and the stomach becomes light.—Is se âhâr pachkar udar halkâ ho jâtâ hai. इस से आहार पचकर उदर हलका हो जाता है
- Having turned his back on the girl, he went to sleep.—Kanyâ kî taraf pîth kar so rahâ. कन्या की तरफ पीठ कर सो रहा
- Every time one rises, one should reflect on a great danger imminent.—Uth uthkar upasthit barî bhay ko sochnâ châhiye. उठ उठकर उपस्थित बड़ी भय की सोचना चाहिये
- He himself remained in concealment.—Âp gupt hokar thahrâ. आप गुप्त होकर ठहरा
- Place in the sunshine a cup with water in it, what, then, does the water become?—Kaṭore meñ pânî karke dhûp meñ rakkho, to pânî kyâ hotâ hai? कटोरे में पानी करके धूप में रक्खो तो पानी क्या होता है
- It should not be called a district but a Commissionership.—Is ko zillâ na kahkar ek kamišnari kahnâ châhiye. इस को ज़िला न कहकर एक कमिश्नरी कहना चाहिये

Sometimes the difference of time marked by the conjunctive participle and the finite verb of a sentence is so

slight as to be disregarded in English, though carefully marked in Hindî. Thus,

They swell out during growth.— बढने के समय फूलकर
Barhne ke samay phûlkar chaure चौड़े हो जाते हैं
ho jāte haiñ.

It floats into still regions.—स्थिर खण्डों में बहकर
khañḍoñ meñ bahkar jātî hai. जाती है

They move only by swelling out वे केवल फूलकर बड़े
into a larger size.—We kewal होने से सरकते हैं
phûlkar bare hone se sarakte haiñ.

He advanced to meet the vizier.—आगे बढ़ मन्त्रीक मिलने
Āge barh mantrî ke milne ko को गया
gayâ.

When the verb is passive, the conjunctive participle refers to the instrument or doer of the action expressed by the verb. This form, though rare in books, is not uncommon in conversation. The following are instances:—

She was dug out alive.—Wah वह खोदकर जीती नि-
khodkar jîtî nikâlî gayî. काली गई

Thou wast beaten and turned out हल जोतने के कारण
of the field for ploughing it.—मारके तू खेत से
Hal jotne ke kârañ marke tû बाहर निकाला गया
khet se bâhar nikâlâ gayâ.

The conjunctive participle is not used when the actions comprised in a sentence are independent of each other. Thus,

He reads and writes.—Wah पढ़ता और लिखता
aur likhtâ hai. है

The charioteer first drove the सारथी ने पहिले रथ
chariot at full gallop, and then को भरदौड़ चलाया
slowly.—Sârathî ne pahile rath फिर मंदा किया
ko bhardaṛ chalâyâ phir mandâ kiya.

The nature of the conjunctive participle allows it to perform the office of various parts of speech. In the following it has an adjectival sense.

- One surpassed the other.—Ek ek एक एक से बढ़कर था
 se bahkar thâ.
- Brahmans* are ever so much higher than we in family and race.—
 Brâhman to ham se kul got men
 kahîn bahkar uech haiñ.
- He caused (them) to forget both knowledge and contemplation.—
 Gyan dhyân milke bisrayâ.
- These things can be made ever so much nicer than the English goods.—Ye chîzen un Wilâyatî
 chîzon se kahîn bah chahke
 sundar ban saktî haiñ.
- Beauty and ugliness he esteems just alike.—Rûp kurûp ek hî
 kar mântâ hai.
- It is highly probable that, &c.—
 Aisâ bahut karke ho saktâ hai
 ki, &c.

ब्राह्मण तो हम से कुल
 गौत में कहीं बढ़कर
 उच्च हैं

ज्ञान ध्यान मिलके विस-
 राया

ये चीजें उन विलायती
 चीजों से कहीं बढ़
 चढ़के सुन्दर बन
 सकती हैं

रूप कुरूप एक ही कर
 मानता है

ऐसा बहुत करके हो
 सकता है कि —

Most commonly the conjunctive participle assumes an adverbial signification, as the following instances abundantly testify.

- He laughingly said.—Us ne hañkar
 kahâ.
- I did not kill him knowingly.—
 Maiñ ne use jânkâr mârâ nahîn.
- He spoke out angrily.—Wah krodh
 kar bol uṭhâ.
- Save these, even at the expense of
 my life.—Mere prân kâ vyay
 karke bhî in ko jilâo.
- He courteously handed over his
 sons.—Satkâr karke putron ko
 saunpâ.

उस ने हंसकर कहा

मैं ने उसे जानकर मारा
 नहीं

वह क्रोध कर बोल उठा

मेरे प्राण का व्यय करके
 भी इन को जिलाओ

सत्कार करके पुत्रों को
 सौंपा

- I'll go and sit in my place again. मैं फिरकर अपनी जगह
—Main phirkar apni jagah jā जा बैठूँ
- They escaped thence with their ये अपना प्राण ले वहाँ
lives.—Ye apnā prāṇ le wahān se से भागे
- He slept with his back to the girl. कन्या की तरफ पीठ
—Kanyā kī taraf pīṭh kar so कर सो रहा
- They sometimes go straight, and वे कभी सीधी जाती हैं
sometimes crookedly.—We kabhī कभी टेढ़ी होकर
- Crying out "Mouse, mouse," they चुहा चुहा कर मारन
ran to kill it.—Chūhā chūhā kar को दौड़े
- Shouting "Ho, ho," they began to हो हो कर ताली बजाने
clap their hands.—Ho ho kar लगे
- I am going to tell you all the रात की बात सब कर
night's history.—Rāt kī bāt sab सुनाती हूँ
- I esteem as my son the lord of the त्रिलोकी के नाथ को
three worlds.—Trilokī ke nāth अपना सुत कर
ko apnā sut kar mântī hūn. मानती हूँ
- They esteem a conceited friend as अभिमानी मित्र शत्रु कर
an enemy.—Abhimānī mitra मानते हैं
- As Brahma, I create; as Vishnu, मैं ब्रह्मा हो बनाता हूँ
I preserve; as Siva, I destroy.— विष्णु हो पालता हूँ
—Main Brahmā ho banātā hūn, शिव हो संहारता
Vishṇu ho pāltā hūn, Sīva ho हूँ
- The soul regards itself as one with आत्मा अपने को उन क
these.—Ātmā apne ko un ke sāth साथ एक करके स-
ek karke samajhtā hai. मझता है
- You, having united, will live to- तुम मिलके मित्र बनकर
gether harmoniously and as मिले झुले रहोगे
friends.—Tum milke mitra
- bankar mile jhule rahoge.

- Cruelly thou art going mounted on the pony.—*Āp nirda,ī ban taṭṭū pai charhā jātā hai.* आप निर्दर बन टट्टू पे चढ़ा जाता है
- She began to live as a servant with the queen.—*Rānī ke pās dāsī banke rahne lagī.* रानी के पास दासी बनके रहने लगी

The following expressions also are adverbial in character.

- | | |
|------------------|--|
| बूंद बूंद करके | Drop by drop.— <i>Būnd būnd karke.</i> |
| थोड़ा थोड़ा करके | Little by little.— <i>Thorā thorā karke.</i> |
| एक एक करके | One by one.— <i>Ek ek karke.</i> |
| दो दो करके | Two by two.— <i>Do do karke.</i> |
| आदि से लेकर | And so forth.— <i>Ādi se lekar.</i> |
| आज से लेकर | From this day forward.— <i>Āj se lekar.</i> |

From the moment of seeing him. —*Use dekhne ke chhan se lekar.* उसे देखने के क्षण से लेकर

They went out by twos.—*Do do karke nikal gaye.* दो दो करके निकल गये

The conjunctive participle of *honā* is often used in the sense of *viā, by way of*.

A fox passed along that road.—*Ek lomṛī us mārg hoke niklī.* एक लोमड़ी उस मार्ग होके निकली

Jumping and springing about this way and that, she went and hid in a corner.—*Wah idhar udhar ho kūd phānd kone meñ jā chhipī.* वह इधर उधर हो कूद फांद कोने में जा छिपी

A mouse ran away across his stomach.—*Ek chūhā us ke peṭ par se hokar chla gayā.* एक चूहा उस के पेट पर से होकर चला गया

He set out homewards, along the नाले के तट पे होक

- bank of the water-course.—Nāle ke taṭ pai hoke ghar kî or pair uṭhāyā. घर की ओर पैर उठाया
- The waves flowed over his head.—Laharē us ke mūnr pai hoke bahîñ. लहरें उस के मूँड़ पे होके बहीं
- She went through just here.—Wah yahîñ hokar ga,î hai. वह यहीं होकर गई है

The conjunctive participle has very commonly the force of a preposition. The following will serve as instances.

- One who subsists *by* taking the interest after lending (money).—Riñ deke vṛiddhi grahañ karke jînewâlâ. ऋण देके वृद्धि ग्रहण करके जीनेवाला
- A bath with water.—Jal karke snân. जल करके स्नान
- Salvation is not (accomplished) by riches.—Dhan karke moksh nahîñ hotâ. धन करके मोक्ष नहीं होता
- He traverses the almost impassable darkness by the aid of virtue.—Dharm kî sahâyatâ karke dustar andhakâr ko tartâ hai. धर्म की सहायता करके दुस्तर अंधकार को तरता है

In the cognate sense of "through," this participle frequently occurs.

- Is it through you that Dharmarâj has experienced this kind of trouble?—Tum hoke Dharmarâj ko aisâ dukh hu,â kyâ? तुम होके धर्मराज को ऐसा दुख हुआ क्या
- Through this, this frightful calamity has fallen on my reputation to-day.—Aisâ hoke âj mere dharm ke upar aisâ aghor prasañg âke parâ hai. ऐसा होके आज मेरे धर्म के ऊपर ऐसा अघोर प्रसंग आके पड़ा है

- A man is not great by reason of all these.—In saboñ karke manushya barâ nahîn hotâ. इन सबों करके मनुष्य बड़ा नहीं होता
- Through that, one is not marred with vice.—Us karke adharm se mârâ nahîn jâtâ. उस करके अधर्म से मारा नहीं जाता
- Through injustice many misfortunes arise.—Anyâya karke anek utpât hote haiñ. अन्याय करके अनेक उत्पात होते हैं
- A Brâhman through mere descent is the god of gods.—Brâhman utpatti hî karke devatoñ kâ devatâ hai. ब्राह्मण उत्पत्ति ही करके देवतों का देवता है
- She was indeed delighted through eating deliciously sweet things.—Sundar swâd kî vastu khâke magan to huî. सुन्दर स्वाद की वस्तु खाके मगन तो हुई
- Through perceiving the occupants of the sacred grove.—Tapoban-bâsiyoñ ke darśan karke. तपोवनवासियों के दर्शन करके
- Thou hast shown thy presumption by calling me conceited.—Mujh ko abhimâni kahkar tû ne apnâ sâhas prakâś kiyâ. मुझ को अभिमानी कहकर तू ने अपना साहस प्रकाश किया

In the following examples this participle may properly be called “conjunctive.”

- Though she is such a virtuous widow, she desires a second husband.—Wah aisî pativratâ strî hoke dûsre pati kî ichchhâ kartî hai. वह ऐसी पतिव्रता स्त्री होके दूसरे पति की इच्छा करती है
- Hearing and seeing him, though they were very great sages, they rose.—Tis ko dekh sun bare bare munis hokar bhî uthe. तिस को देख सुन बड़े बड़े मुनीश होकर भी उठे
- There is no other besides this.—Is ko chhorkar aur koî nahîn. इस को छोड़कर और कोई नहीं

The conjunctive participle is used in many prepositional senses. Thus,

Even *after* studying the sacred books they are still fools.—Sâstron ko parhkar bhî mûrkh hote hain.

शास्त्रों को पढ़कर भी
मूर्ख होते हैं

Even *after* meeting with affliction through virtue, one should not engage in vice.—Dharm se kasht ko pake bhî adharm men pravritt na howe.

धर्म से कष्ट को पाके भी
अधर्म में प्रवृत्त न
होवे

Sundari is not yet come *with* the flowers.—Sundari pushp lekar ab ta,în nahîn âî.

सुन्दरी पुष्प लेकर अब
तहाँ नहीं आई

Mohini goes and returns *with* the balls.—Mohini jâti hai aur genden lekar âti hai.

मोहिनी जाती है और
गेंदें लेकर आती है

Come into the palace *with* the materials for cooking this.—Is ke rindhne kî sâmagrî lekar mahal men â.

इस के रींघने को साम-
ग्री लेकर महल में
आ

He went *with* five ships.—Pânc jahâz lekar gayâ thâ.

पांच जहाज़ लेकर गया
था

That cow is not given *for* money.—Wah gay rupaye le nahîn dî jâti hai.

वह गाय रुपये ले नहीं
दी जाती है

There is one death *as respects* the five elements.—Ek pânc tattwa karke mrityu hai.

एक पांच तत्त्व करके
मृत्यु है

One of two benefits cannot be missed (= *as respects* one).—Do lâbhoñ se ek karke hîn nahîn hai.

दो लाभों से एक करके
हीन नहीं है

That hamlet is somewhat *off* the road.—Wah purwâ sarak se kuchh hatke hai.

वह पुरवा सड़क से कुछ
हटके है

It will fall *back* a little towards the east.—Thorâ sâ pûrb kî or hatkar giregâ.

थोड़ा सा पूर्व की ओर
हटकर गिरेगा

It falls on the earth *in advance*

नीच के भाग से आगे

- of the lower portion.—Nîche ke bhâg se âge bahkar bhûmi meñ parîâ hai. बढ़कर भूमि में पड़ता है
- With various kinds of devotion and austerities, he should read the Vedas.*—Nânâ prakâr ke tap aur vrat ko karke Ved ko parhe. नाना प्रकार के तप और व्रत को करके वेद को पढ़े
- He is beside himself with spirituous liquor.*—Wah madaniya dravya karke matt hai. वह मदनीय द्रव्य करके मत्त है
- It is filled with various kinds of trees and climbers.*—Nânâ prakâr kî latâ vriksh karke pûrn hai. नाना प्रकार की लता वृक्ष करके पूर्ण है

The conjunctive participle may take an emphatic form thus,

- Your excellency may have done justice after mature deliberation.*—Âp ne nyâ, o to samajh-hî-ke kiyâ hogâ. आप ने न्याय तो समझ-हीके किया होगा
- Having actually taken a rupee, he released him.*—Us ne ek rupayâ lehîke chhorâ. उस ने एक रुपया लेहीके छोड़ा

INTENSIVE VERBS.

At p. 48 will be found a list of compound verbs the meanings of which are generally more intensive than those of simple verbs. The examples here given will illustrate such constructions and other uses of compound verbs.

- All at once all the bells struck up a noise.*—Ek bargî sab ghanîyân baj uṭhîn. एक बारगी सब घंटियां बज उठीं
- Perhaps the king may demand that, &c.*—Kahîn râjâ pûchh uṭhe ki, &c. कहीं राजा पूछ उठे कि —

The verb used as an auxiliary in such cases is chosen with discrimination ; for example, *lenâ*, "to take," is used

with verbs the result of which reverts to the subject; and *denâ*, "to give," fortifies those which revert to the object.

He, also, mounted the pony.—*Âp bhî çattû pai çarh liyâ.* आप भी उट्टू पे चढ़ लिया

He got down and caused the boy to mount.—*Âp utar liyâ aur laṛke ko çarhâ diyâ.* आप उतर लिया और लड़के को चढ़ा दिया

Birbal composed and recited this couplet.—*Bîrbal ne yah dohâ banâkar paṛh diyâ.* बीरबल ने यह दोहा बनाकर पढ़ दिया

He closed up the door of that house.—*Us ghar kâ dwâr band kar diyâ.* उस घर का द्वार बंद कर दिया

I will accomplish what you tell me to do this very hour.—*Jo tum kaho so main isî gharî kar dikhâ,ûn.* जो तुम कहो सो मैं इसी घड़ी कर दिखाऊँ

You have verified the proverb that, &c.—*Wah mişl tum ne sach kar dikhâ,î ki, &c.* वह मिसल तुम ने सच कर दिखाई कि —

Some compounds are merely jingling repetitions of sound; as,

देख दाखना	dekh dâkhnâ	to look about
छोड़ चाड़ना	chhor chhârñâ	to abandon
&c.	&c.	&c.

The addition of *nikalnâ* to the base of another verb often imparts a sense of suddenness or unexpectedness to the meaning; thus,

He issued forth upon a plain.—*Ek maidân men jâ niklâ.* एक मैदान में जा निकला

He came forth in that one's tribunal.—*Wah us kî sabhâ men â niklâ.* वह उस की सभा में आ निकला

Somebody's marriage-procession came (upon them).—*Kisî šaks kî barât â niklî.* किसी शक्स की बारात आ निकली

The whole army fled forth.— तमाम फौज भाग निकली
 Tamâm fauj bhâg niklî.

Going forth from there also, he advanced and saw, &c.—Wahân se bhî chal nikle, âge jâke dekhâ ki, &c. वहाँ से भी चल निकले आगे जाके देखा —

The addition of *baiṭhnâ* implies that the thing is done and settled; thus,

He is now established as the Cazi of Jaunpur.—Ab to wah Jaunpûr kâ Kâzî ho baiṭhâ hai. अब तो वह जौनपूर का काजी हो बैठा है

He growled at, and overpowered, the sheep.—Bher ke ûpar bagbagâke chaṛh baiṭhâ. भेड़ के ऊपर बगबगाके चढ़ बैठा

He overpowered him, and cried, "Thief! thief!"—Us par chaṛh baiṭhkar pukârâ ki, "Chor! chor!" उस पर चढ़ बैठकर पुकारा कि चोर चोर

They pay up even the loss out of their own pockets.—We apnî girah se ghâṭâ bhî de baiṭhte haiñ. वे अपनी गिरह से घाटा भी दे बैठते हैं

The compounding of some verbs imparts to them an altogether new meaning; thus,

She went along with the citizeness.—Yah nagarwâlî ke saug ho lî. यह नगरवाली के संग हो ली

He also had accompanied (him).—Wah bhî sâth ho liyâ thâ. वह भी साथ हो लिया था

He accompanied them.—Un ke sâth ho liyâ. उन के साथ हो लिया

NOMINAL VERBS.

Lists of useful Nominals are given at pp. 53-64. The following illustrations will be found of value:—

They are invoking justice in his name.—Us kâ nâm lekar duhâ,î dete. उस का नाम लेकर दुहाई देते

Where has your honour been to-day?— <i>Āj to āp ne kahān kripā kari.</i>	आज तो आप ने कहाँ कृपा करी
Four opium-eaters seated in a certain place were chatting.— <i>Chār postī kisī jagah par baithe gap mārte the.</i>	चार पोसी किसी जगह पर बैठे गप मारते थे
He watched for him for about three hours.— <i>Pahar ek to us kī rāh dekhī.</i>	पहर एक तो उस की राह देखी
He adopted the child of a poor person.— <i>Ek garīb ke larke ko god liyā.</i>	एक गरीब के लड़के को गोद लिया
Sir, you must be gone daft.— <i>Lālā, tumhārī to mati mārī ga,ī hai.</i>	लाला तुम्हारी तो मति मारी गई है
Learn this lesson by heart.— <i>Yah pāth kañth kar le.</i>	यह पाठ कण्ठ कर ले
Hush up this matter.— <i>Is māmale meñ tarah de jā,ō.</i>	इस मामले में तरह दे जाओ

The expression *tarah de jā,ō* is equivalent to *ansunī kar lenā*, “to pretend not to hear,” “to deceive cleverly.” A similar expression is *ṭāl denā*, “to evade.”

ADVERBS.

There are certain peculiarities worth noticing in the use of adverbs. The following instances will show some of them.

It is a <i>short time since</i> that, &c.— — <i>Thoṛe dinōñ kī bāt hai kī, &c.</i>	थोड़े दिनों की बात है कि —
Get out of my town <i>at once</i> .— <i>Mere nagar se abhī nikal jā.</i>	मेरे नगर से अभी निकल जा
These have been my evils <i>hitherto</i> .— <i>Ye dukh to the hī tab tak.</i>	ये दुख तो ये ही तब तक

- Since* wealth is as fleeting as lightning, &c.—*Jab dhan vidyut kī nā,în asthir hai to, &c.* जब धन विद्युत की नार्ई अस्थिर है तो —
- Since* everybody in the world is not wealthy.—*Jab sansâr meñ sabhî manushya dhanâdhyā nahîn to, &c.* जब संसार में सभी मनुष्य धनाढ्य नहीं तो —
- Since* destruction is appointed, resignation is best for good people.—*Jab kī vinâś niyat hai tab achchhe logon le liye tyâg śreshth hai.* जब कि विनाश नियत है तब अच्छे लोगों के लिये त्याग श्रेष्ठ है
- As soon* as he was five years old.—*Jabhî pânch baras kâ hu,â.* अभी पांच बरस का हुआ
- Why art thou laughing *thus*?—*Aisî kyon hañstî hai?* ऐसी क्यों हंसती है
- Thereupon, hearing thy humble entreaty, I came forth *straightway* into the assembly.—*Itne meñ terî dîn bintî sunke waisâ hî nikalke sabhâ meñ âyâ hun.* इतने में तेरी दीन बिनती सुनके वैसे ही निकलके सभा में आया हूँ
- The minister acted *accordingly*.—*Mantrî ne waisâ hî kiyâ.* मंत्री ने वैसे ही किया
- This grief is *just such*.—*Yah śok aisâ hî hai.* यह शोक ऐसा ही है
- At home they wear *any sort* of common clothes.—*Ghar meñ aise waise sâdhârañ hî vastra pahinte haiñ.* घर में ऐसे वैसे साधारण ही वस्त्र पहिनते हैं
- Now what chance is there of returning to the city?—*Ab nagar kâ lautnâ kaisâ?* अब नगर का लौटना कैसा
- A certain man had a very pretty wife.—*Ek purush keyahân param sundarî strî thî.* एक पुरुष के यहाँ परम सुन्दरी स्त्री थी
- But tell me, is water anywhere *hereabouts*?—*Par yah batâ,o kī kahîn pânî bhî pâs hai.* पर यह बताओ कि कहीं पानी भी पास है

- In one place diamonds, in another pearls, elsewhere gold coins, and in other places treasuries of rubies, topazes, &c., were provided.*—
 Kahîn hîrâ kahîn motî kahîn mohar kahîn mânîk pushparâj âdi ke ganj lage haiñ.
- I am not sure whether he is there or elsewhere.—*Mujhe nischay nahîn hai ki wah wahân hai wâ aur kahîn.*
- Brother, where (did you come from)?—*Bhâî Jî, âp kahân?*
- They will say *at once* that, &c.—*We sâth hî kahenge ki, &c.*
- A court is held *every other day*.—*Ek divas bîch men dekar dūsre divas sabhâ hotî hai.*
- He set it *on one side*.—*Us ko ek or rakh diyâ.*
- Reflecting that death has seized our hair, let him practise virtue.—*Mṛityu ne hamâre kes ko pakṛâ hai aisâ samajh dharm kâ âcharan kare.*
- I am not *like them*.—*Main un jaisâ nahîn hûn.*
- Plants, *yea, even* the harsh caltrop, are dried up and withered.—*Gâchh, baran karê gokhurû tak jhulaskar sũkh jâte haiñ.*
- On the one hand*, the old woman came home and said, &c.—*Idhar burhiyâ ghar âkar kahne lagî ki, &c.*
- In the one place*, there was this conversation; *in the other*, the man, going home, dismissed his

कहीं हीरा कहीं मोती
 कहीं मोहर कहीं
 माणिक पुष्पराज
 आदि के गंज लग हैं

मुझे निश्चय नहीं है
 कि वह वहाँ है वा
 और कहीं

भाई जी आप कहाँ

वे साथ ही कहेंगे कि

एक दिवस बीच में देकर
 दूसरे दिवस सभा
 होती है

उस को एक ओर रख
 दिया

मृत्यु ने हमारे केश को
 पकड़ा है ऐसा समझ
 धर्म का आचरण करे

मैं उन जैसा नहीं हूँ

गाढ़ बरन गोखरू तक
 झुलसकर सूख जाते
 हैं

इधर बुढ़िया घर आकर
 कहने लगी कि —

इधर यह वार्ता हुई
 उधर पुरुष ने घर

attendant. — Idhar yah vārttā hu,î; udhar purush ne ghar jā apne dās ko bidā kiyā. जा अपने दास को बिदा किया

Adverbs, like pronouns, require both the relative and correlative clauses; thus,

I ran as far as I could.—Main jitrñî dūr daur sakā utñî dūr daur gayā. मैं जितनी दूर दौड़ सका उतनी दूर दौड़ गया

All the fruits (there) were jewels. —Jitne phal the so sab ratn the. जितने फल थे सो सब रत्न थे

Hindus formerly were not such cowards as they now are.—Hindūlog aise kāpurush pahile na the jaise ab hain. हिन्दूलोग ऐसे कापुरुष पहिले न थे जैसे अब हैं

As much heat does not reach (it) as should.—Itñî garmî nahin pahunchtî ki jitrñî chāhiye. इतनी गरमी नहीं पहुंचती कि जितनी चाहिये

In the other world, during several births, he is killed as many times as there are hairs upon the beast. —Parlok meñ ka,î janma tak jitne rom hain paśu ke titñî ber mārā jātā hai. परलोक में कई जन्म तक जितने रोम हैं पशु के तितनी बेर मारा जाता है

When he returned to the tree, he no longer saw the tortoise.—Jab tak wah phirkar briksh ke niche āwe utne hî meñ kachhu,â ko na dekhâ. जब तक वह फिरकर वृक्ष के नीचे आवे उतने ही में कक़ुआ को न देखा

Adverbs take the usual case-endings as though they were nouns. Their meanings are, generally, modified by inflection.

Each separately are detrimental; what (shall be said) where there are all four!—Ek ek bhî anarth ke liye hai; wahin ki kyâ jahân chārôn ! एक एक भी अनर्थ के लिये है वहां की क्या जहां चारों

- I will return this very day twelve-month.—*Baras divas pîchhe main̄ āj hî ke din phir āṅgā.* बरस दिवस पीछे में आज ही के दिन फिर आऊंगा
- Up to to-day I have never even heard of it.—*Main̄ ne āj tak kânôn se bhî nahîn sunâ.* मैं ने आज तक कानों से भी नहीं सुना
- In the meantime* what happened?—*Itne men̄ kyâ huâ?* इतने में क्या हुआ
- By the time* the girl is marriageable, wealth also may offer.—*Jab tak kanyâ vivâh yogya ho dhan bhî ā jāve.* जब तक कन्या विवाह योग्य हो धन भी आ जावे
- I was not even born then!—*Merâ jab tak janma bhî nahîn huâ thâ.* मेरा जब तक जन्म भी नहीं हुआ था
- While* you live.—*Jab tak* tum jiyo. जब तक तुम जियो
- As long as* I remain.—*Jab tak* main̄ rahûn. जब तक मैं रहूँ
- Until* you have found a thing correct do not say that it is so.—*Jab tak* tum ko koî bāt thîk na ho tab tak muñh men̄ mat lâo. जब तक तुम को कोई बात ठीक न हो तब तक मुँह में मत लाओ
- As far as possible*, hold your breath and float upon this wave.—*Jahûn tak* ho sake wahûn tak apnâ swâs rokkar is tarang par tairte chalo. जहाँ तक हो सके वहाँ तक अपना स्वास रोककर इस तरंग पर तैरते चलो
- Polity is here imparted to youth in the guise of a tale.—*Kathâ ke chhal se bâlakoñ ke liye nîti yahûn par kahî jāti hai.* कथा के झल से बालकों के लिये नीति यहाँ पर कही जाती है
- How far* can I specify the alms given?—*Jo dān diyâ main̄ kahûn tak kahûn?* जो दान दिया मैं कहाँ तक कहूँ

The adverb *kahûn* is found in many idiomatic sentences. It expresses indefiniteness and doubt; and with the negative it often means "lest."

- That house is ever so much higher than this.—Wah ghar is se kahîn ùchâ hai. वह घर इस से कहीं ऊंचा है
- You didn't at all imagine that I was afraid of them?—Tum kahîn aisâ tau nahîn samjhe ho ki main un se dar gayâ hûn. तुम कहीं ऐसा तो नहीं समझे हो कि मैं उन से डर गया हूँ
- Somehow this great demon will perceive us.—Yah mahâ rākshas kahîn ham ko dekhegâ. यह महा राक्षस कहीं हम को देखेगा
- Perhaps the king might demand, &c.—Kahîn râjâ pūchh uṭhe ki, &c. कहीं राजा पूछ उठे कि —
- Lest we incur misfortune through this covetousness.—Kahîn is lobh se hamârî burî daśâ na howe. कहीं इस लोभसे हमारी बुरी दशा न होवे

The following are sufficient to illustrate the way in which adverbs are combined with each other.

- Lamentation began to be here and there heard.—Jahân tahân rone kâ śabd sunâî dene lagâ. जहाँ तहाँ रोने का शब्द सुनाई देने लगा
- She, in a great fright stumbling about at random, got at last into the same corner.—Wah mâre dar ke jaise taise girtî partî usî kon meñ jâ pahunchî. वह मारे डर के जैसे जैसे गिरती पड़ती उसी कोन में जा पड़ची

Many adverbials are formed by the aid of the genitive; thus,

- Exactly in the same way.—Jyon kâ tyon. ज्यों का त्यों
- Exactly in the same place.—Jahân kâ tahân. जहाँ का तहाँ
- On this occasion.—Ab kî ber. अब की बेर
- (Turn) on the heel.—Eṛî ke bal. एड़ी के बल
- (Crawl) on hands and knees.—Hâthon aur ṭhe,unon ke bal. हाथों और ठेखनों के बल
- (Lean) on a staff.—Chharî ke bal. छड़ी के बल

- (Supported) on a column. — खम्भे के बल
Khambhe ke bal.
- The faqir sat quite unmoved.— फकीर तो जैसा का
Fakîr to jaisâ kâ taisâ hî baithâ
hai. तैसा ही बैठा है
- Now my vision is restored as of अब मेरी दृष्टि ज्यों की
old.—Ab merî drishṭi jyon kî त्यों हो गई
tyon ho gayî.
- She remembered it exactly.—Jyon ज्यों का त्यों स्मरण रखती
kâ tyon smarañ rakhtî thî. थी
- She told her mother all the par- उस ने माना से सारी
ticulars, just as they occurred.— बातें ज्यों की त्यों कह
Us ne mâtâ se sârî bâteñ jyon kî दीं
tyon kah dîn.
- Stones remain lying just where पत्थर जहाँ के तहाँ
they were.—Patthar jahân ke पड़े रहते हैं
tahân pare rahte haiñ.
- Adverbials are, also, constantly produced by aid of the
ablative.
- From that time there came to be तब से लेकर उन दोनों
friendship between those two. की मित्रताई हुई
—Tab se lekar un donoñ kî mitra-
tâ,î huî.
- He created sunshine, shadow, night, उस ने धूप कां रात
day, and so forth.—Us ne dhûp दिन आदि से लेके
chhân râṭ din âdi se leke rachâ. रचा
- It rises at the least four or five वह योड़ी से योड़ी चार
miles high. — Wah thoṛî se वा पांच मील जंची
thoṛî châr wâ pânch mîl ûnchî चढ़ती है
chahṛtî hai.
- The knowledge of sacred lore is शास्त्र का ज्ञान क्रम क्रम
acquired gradually.—Sâstra kâ से होता है
gyân kram kram se hotâ hai.
- Looking at him compassionately, दया की चितवन से
he replied.—Dayâ kî chitwan se देखके उत्तर दिया
dekhke uttar diyâ.
- He remained there in happiness.— वहाँ सुख से रहा
Wahân sukh se rahâ.

Recently the expression *ke sâth* has passed into use in ablatival and adverbial senses; thus,

If thou shalt speak *kindly* to the base, his conceit will increase.

—Jo nîch se *kripâ ke sâth* bolegâ to us kâ ghamand̄ barh jā, egâ.

He very *affectionately* gave her the name of Phajihitî.—Us ne barē hî lār̄ pyār̄ *ke sâth* us kâ nām Phajihitî dharâ.

उस ने बड़े ही लाड़ प्यार के साथ उसका नाम फजिहिती धरा

Other adverbial peculiarities are given below.

Thou wilt talk *superabundantly*.—Bahut barhke bāt karegâ.

After a while.—Kitne ek din pîchhe.

Travelling on they, *after some time*, neared their own capital.

—Chalte chalte kitne dinon pîchhe apnî rājdhānī ke nikaṭ pahunchē.

Some time after, Ugrasen himself became king of that place.—

Kitne ek din pîchhe Ugrasen hî wahān kâ rājā hu, ā.

However high or low this man is, he must be clever.—Ūnch nîch kaisā hî purush ho, e parantu gunī ho, e.

How great soever the object may be.—Chāhe kitnī barī vastu ho.

How far soever the shadow of a tree may extend, it never parts from the root.—Briksh kī chhāyā chāhe jitnī barhe jar̄ ko nahīn chhortī hai.

Go as far soever as thou mayest, thou wilt never be apart from my heart.—Tū chāhe jitnī dūr jā mere hriday se nyārī n hogī.

जब नीच से हृष्या के साथ बोलेगा तो उसका घमंड बढ़ जावेगा

उस ने बड़े ही लाड़ प्यार के साथ उसका नाम फजिहिती धरा

बहुत बढ़के बात करेगा

कितने एक दिन पीछे

चलते चलते कितने दिनों पीछे अपनी राजधानी के निकट पड़ेंगे

कितने एक दिन पीछे उससे न ही वहां का राजा हुआ

जब नीच कैसा ही पुरुष होय परंतु गुणी होय

चाहे कितनी बड़ी वस्तु हो

वृक्ष की छाया चाहे जितनी बढ़े जड़ को नहीं छोड़ती है

तू चाहे जितनी दूर जा मेरे हृदय से न्यारी न होगी

Very commonly indeed the interrogative is used as an exclamation.

- How the koel is chirruping on the verdant boughs of the mango!—
 Âm kî lahlahî latâ par koyal
kaisî kuhuk rahî hai!
- How strong are they, and how weak am I!—We kaise balwân
 haiñ aur main kaisâ nirbal hûñ!
 Am I not like a fire! and art thou
 not like a cotton-plant!—Main
 kaisâ agni sarikhâ hûñ aur tû
 kaisâ kapâs ke muwâfik hai!
- How could that half-bodied one
 sleep!—Us arddhângî ko nidrâ
 kahân!
- How could they make such a
 window!—Waisâ jharokhâ ba-
 nânê kî saktî kahân thî!
- How trivial soever this work may
 be!—Yah karm kaisâ bhî laghu
 kyõn na ho!
- आम की लहलही लता
 पर कोयल कैसी कु-
 जक रही है
 वे कैसे बलवान हैं और
 मैं कैसा निर्बल हूँ
 मैं कैसा अग्नि सरीखा
 हूँ और तू कैसा
 कपास के सुवाफिक
 है
 उस अर्द्धांगी को निद्रा
 कहाँ
 वैसे झरोखा बनाने की
 शक्ति कहाँ थी
 यह कर्म कैसा भी लघु
 क्यों न हो

This exclamatory sense of the adverbs is also found where great contrast is to be marked; thus,

- What art thou compared with a
 king!—Kahân râjâ kahân tû!
- Again, what a difference there is
 between thee and me!—Phir tû
 kahân aur main kahân!
- What a contrast between thy
 thunderbolt of an arrow and
 the brief life of this creature!—
 Kahân tumhâre vajra-bân kahân
 is ke alp prân!
- कहाँ राजा कहाँ तू
 फिर तू कहाँ और मैं
 कहाँ
 कहाँ तुम्हारे वज्रबाण
 कहाँ इस के अल्प
 प्राण

The Negative.—The ordinary uses of the negative need

no illustration. The negative is repeated to express "neither . . . nor"; thus,

It has neither leaf nor stalk.—Na न पत्ता है न नाल है
pattâ hai na nâl hai.

Placing the negative at the end of a phrase gives the whole an interrogative character. In this position the negative generally occurs in the shorter form *na*.

Is not all this decidedly unobtainable in the royal treasury? यह सब राजकोष में
अलभ्य तो है ही
—Yah sab rāj-kosh meṅ alabhya
नहीं

Did they not go into the fight?— वह तो लड़ाई में गये न
Wah to larâi meṅ gaye na?

Is it not all well (with you)?— सर्व कुशल है न
Sarv kuśal hai na?

Have I not said that Râma's life is in the power of Sîtâ?—Main में ने कहा न कि राम
ka jîvan sîtâ ke हाथ है
Sîtâ ke hâth hai?

Was I not saying that this (would be) the end of such service?— मैं कह रहा था न कि
ऐसी नौकरती का यह
Main kah rahâ thâ na ki aisî परिणाम
naukarî kâ yah pariṇam?

Besides the usual negatives, more expanded forms are occasionally heard; thus,

Art thou not seeing what this is in my hand?—Mere हाथ में यह क्या है
देखता है ना
yah kyâ hai dekhtâ hai nâ?

Are not my two younger brothers happy? — Mere छोटे दोनों भाई
सुखी हैं ना
bhâi sukhî haiṅ nâ?

The negative may even be doubled in this sense; thus,

Are you not anxious about the princely status of Srî Ramachandra?—Srî Râmachandra के विषय में तो आप
चिन्तित नहीं हैं न
yauvarājya ke vishay meṅ to âp
chintit nahîṅ haiṅ na?

○ fellow! is not *this* the result of your bravery?—Are! yahî na tere parâkram kâ phal nâ?

PREPOSITIONS.

In Hindî, that relationship of words which, in English, is expressed by *prepositions*, is indicated by what are properly called *postpositions*. There are, however, real prepositions in the shape of indeclinable particles *prefixed* to words to mark their relation in the sentence. Of these there are seventeen in use; but as they are permanently attached to words, they are learnt with the words themselves from the Dictionary. Postpositions consist of a noun in a case the sign of which is suppressed; thus, *us ke âge*, "before that." The word *âgâ* means "front"; *us ke âge* is, therefore, simply an abbreviation of *us ke âge men*, "in the front of that," or "before that." This is why the gender of the genitive changes; for the genitive being an adjective agrees with the noun it qualifies. The following are specimens of, so to speak, feminine prepositions:—*us kî or*, "towards that," *us kî nâ,ññ*, "like that," *us kî apekshâ*, "with respect to that" (see pp. 67-69).

The unsettled nature of the gender of Hindî nouns causes some diversity in the genitival sign used with them. The tendency is towards masculinity.

It is unnecessary to give examples of simple postpositions, such as *us ke sâth*, "with him," *us ke pâs*, "near him," because they occur so frequently in the examples illustrating other idiomatic peculiarities.

The postpositions may be converted into adjectives; thus,

Thou hast broken thy engagement with a friend.—Tû ne mitra ke sâth kâ pran torâ hai.

तू ने मित्र के साथ का प्रण तोड़ा है

The insertion, or omission, of the genitival sign at times modifies the meaning ; thus,

For whom?—Kis ke liye ? किस के लिये

Why? for what (purpose)?—Kis किस लिये
liye?

Conjunctive participles, such as *chhoṛkar*, when used prepositionally, take the accusative, not genitive ; thus,

Besides this (way), flesh may be eaten (any other way).—Is ko इस को कोड़कर मांस
chhoṛkar māns bhakṣhaṇ karnā. भक्षण करना

Some postpositions require the ablative ; thus,

Beyond three, there is no fourth तीन से सिवाय चौथा
division found.—*Tîn se siwâe* भेद नहीं पाया
chautha bhed nahîn pâyâ jâtâ. जाता

Beyond the stars.—*Târon se pār.* तारों से पार

This last is often attached directly to an accusative base ; as,

A woman was on the other side of उस पार ली थी
it.—*Us pār strî thî.*

Some differ slightly in meaning, according to the case with which they are constructed ; thus,

Walk in front of me.—*Mere âge* मेरे आगे चलो
chalo.

He ran ahead of me.—*Wah mujh* वह मुझ से आगे दौड़ा
se âge daurâ.

Now we will go no further.—*Ab* अब आगे न चलेंगे
âge na chalenge.

On the outside.—*Is ke bâhar.* इस के बाहर

Outside of this.—*Is se bâhar.* इस से बाहर

The word *pâs* often indicates mere possession ; as,

Have you got a penny (about तुम्हारे पास पैसा है
you)?—*Tumhâre pâs paisâ hai?*

He had a parrot.—*Us ke pâs ek* उस के पास एक तोता
totâ thâ. था

Postpositions easily pass into adverbial and other similar expressions; thus,

He called him near, and said, &c.—*Us ne ise pās bulākar kahā, &c.* उस ने इसे पास बुलाकर कहा —

She learnt magic in my absence.—*Mere pīchhe is ne mantra-vidyā sikhī.* मेरे पीछे इस ने मन्त्र-विद्या सीखी

This is no great matter, in view of our friendship.—*Mitratāî ke āge yah kuchh barî bât nahîn hai.* मित्रताई के आगे यह कुछ बड़ी बात नहीं है

A few days sooner or later, or at the very instant itself, God assuredly makes him requital for his injustice.—*Îswar do din āge pīchhe wā usî kṣaṇ us ko bhî avaśya anyāya kâ pratiphā detā hai.* ईश्वर दो दिन आगे पीछे वा उसी क्षण उस को भी अवश्य अन्याय का प्रतिफल देता है

Several foreign postpositions are more or less fixed in the Hindî language; as,

How can you perform this drama alone without an actress?—*Tum akele be naṭi ke yah nāṭak kaise rach sakte ho?* तुम अकेले बे नटी के यह नाटक कैसे रच सकते हो

The ending of this book is immethodical.—*Is granth kî samāpti be-dhāṅ hai.* इस ग्रन्थ की समाप्ति बेदंग है

He was severely beaten.—*Wah be-tarah pītā gayā.* वह बेतरह पीटा गया

Do not despair.—*Be-bharos mat ho.* बेभरोस मत हो

He came and presented himself near the king's elephant.—*Ma-hārāj ke hāthî ke nagīch [naz-dīk] ān maujūd huā.* महाराज के हाथी के नगीच आन मौजूद हुआ

I will pitch my tent somewhere very near the wood.—*Kahîn ban ke nagīch hî ḍerā karūṅgā.* कहीं बन के नगीच ही डेरा करूंगा

But, without *ghî*, how can I eat? पर घी बिदून किस
 —Par *ghî bidûn* kis tarah तरह खाऊंगा
khâ,ûngâ.

CONJUNCTIONS.

In Hindî, as in English, certain conjunctions are used in several senses; thus,

To means “therefore,” “then,”—

Q. I am a cat. A. Then go away. मैं बिलार हूं। तो चला
 —Q. *Main bilâr hûn.* A. *To जा*
chalâ jâ.

To means “indeed,” “forsooth,”—

Forsooth this is the duty of a गृहस्थ का तो यह धर्म
 householder.—*Grihastha kâ to है*
yah dharm hai.

To means “just,”—

First just hear what I have to say. पहिले हमारी बात तो
 —*Pahile hamârî bât to suno.* सुनी

Just see what they have done.— देखो तो उन्हों ने कैसा
Dekho to unhoñ ne kaisâ kâam काम किया
kiyâ.

To is also a mere mark of emphasis,—

Creator of the world am I.—*Jagat जगत का कर्ता तो मैं हूं*
kâ kartâ to main hûn.

In *this* family no unworthy scion इस घराने में तो गुण-
 exists.—*Is gharâne men to gun-हीन संतान नहीं*
hîn santân nahîn hotî. होती

It is in this sense that it is used to fortify *yâ*, in such phrases as,—

Either remain at the head of all, या तो सब के भिर पर
 or lie scattered in the wood.— ठहरे अथवा वन ही
Yâ to sab ke sir par thahare, में टूट पड़े
athawâ ban hî men tût pare.

To is made doubly emphatic by the addition of *sahî*; thus,

Do pray turn here and there.— इधर उधर फिरो तो
Idhar udhar phiro to sahî.
सही

To bhî or *tau bhî* expresses “still” in such phrases as the following:—

Though it were at the extremity of the earth, still, &c.—*Châhe* prithwî ke antabhâg meñ ho tau bhî, &c. चाहे पृथ्वी के अन्तभाग में हो तौ भी —

An alternative may be thus expressed,—

Has not Hari had confidence in my affection? Or, hearing of the coming of Jarâsandh, has the lord not come?—*Kai* Hari ne merî prîti kî pratîti ne kari, *kai* Jarâsandh kâ ânâ sun prabhu na âe. कै हरि ने मेरी प्रीति की प्रतीति न करी कै जरसन्ध का आना सुन प्रभु न आए

Either speak with intelligence, like a man, or like an animal, remain silent.—*Wâ* manushya kî nâ, in chet se bāt kah, *wâ* paśu kî bhānti chupkâ baiṭhâ rah. वा मनुष्य की नाई चेत से बात कह वा पशु की भांति चुपका बैठा रह

“Whether . . . or” is thus expressed,—

Whether he gives bitterness, or confers nothing but prosperity.—*Châhe* karâî detâ hai *châhe* bhâgya hî detâ hai. चाहे कड़ाई देता है चाहे भाग्य ही देता है

All the people whether worldlings or faqîrs.—*Sab* log *kyâ* duniyâ-dâr *kyâ* faqîr. सब लोग क्या दुनिया-दार क्या फकीर

Whether I stay or not.—*Kyâ* rahûñ *kyâ* na rahûñ. क्या रहूँ क्या न रहूँ

“Neither . . . nor” is rendered by repeating the negative; thus,

Neither that time remains, nor those days, nor that youth, nor that bodily freshness, nor even that body.—*Na wah zamânâ rahâ, na we din rahe, na wah jawânî rahî, ne wah taiyârî rahî, na wah badan hî rahâ.*

न वह जमाना रहा न वे दिन रहे न वह जवानी रही न वह तैयारी रही न वह बदन ही रहा

“As though” may be thus rendered (see p. 143)—

It is as though one were to reap the field, without having sown the seed.—*So aisâ hai ki khet jotâ aur bij na boyâ.*

सो ऐसा है कि खेत जोता और बीज न बोया

The alternative sign may be altogether omitted; thus, God knows whether or not it will be recovered.—*Îswar jāne mile na mile.*

ईश्वर जाने मिले न मिले

The conjunction *bhî* has several meanings, as the following examples will show:—

A sumpter-ass *also* was slowly going along the same road.—*Ek lado gadhâ bhî haule haule usî sarak meñ jâtâ thâ.*

एक लदो गदहा भी हीले हीले उसी सड़क में जाता था

This tree is higher *even* than that house.—*Yah vriksh us ghar se bhî ûnchâ hai.*

यह वृक्ष उस घर से भी ऊंचा है

Should *but* a jackal howl, you would flee back.—*Ek syâr bhî bolegâ to ulṭe bhâgoge.*

एक स्यार भी बोलेगा तो उल्टे भागोगे

Surely it is right to give me, *too*, something.—*Mujhe bhî to kuchh denâ uchit hai.*

मुझे भी तो कुछ देना उचित है

Bhî is often used to produce compound conjunctions.

Although the wound is healed the scar remains.—*Jo ghâ, o achchhâ bhî hotâ hai to chihn rahtâ hai.*

जो घाव अच्छा भी होता है तो चिह्न रहता है

Though a jewel lie in the mud it nevertheless continues to shine.—
 Jo mañi kíchar men pare *tau bhí* ujla hí rahe.

जो मणि कीचड़ में पड़े
तो भी उजला ही
रहे

Howsoever trivial this work may be.—Yah kárya *kaisá bhí* laghu kyon na ho.

यह कार्य कैसा भी लघु
क्यों न हो

Both this necklace and I am yours.—Yah *málá bhí* tumhári aur main *bhí* tumhárá.

यह माला भी तुम्हारी
और मैं भी तुम्हारा

The particle *ki* has many uses, as will be seen by the following examples. It is, at times, untranslatable, though essential to the Hindí sentence; at other times it may be omitted at pleasure. It commonly introduces the words of a speaker in the dramatic style of address.

He falsely declared *that* everything was very nice.—Us ne *jhúth múth* kah diyá ki sab vastu bahut swád hai.

उस ने झूठ मुठ कह
दिया कि सब वस्तु
बहुत स्वाद है

He acknowledged *that* he had been served right.—Us ne sach *mân* liyá ki main ne yatháyogya phal páyá.

उस ने सच मान लिया
कि मैं ने यथायोग्य
फल पाया

My entertainment has not been bad, *inasmuch as* the very example I set has been repeated to me.—Merí jaunár burí nahín ki jaisí *bângí* main ne dikhlá *dî* thî waisí hí páí.

मेरी जौनार बुरी नहीं
कि जैसी बानगी मैं
ने दिखला दी थी
वैसी ही पाई

Should an ignoramus overcome an intelligent person, it is not surprising: *as* it is a stone-like thing which breaks a jewel.—Jo koî agyânî kisî gyânî ko dabâ le to *âscharya* nahín *ki* wah ek patthar sâ hai jo ratna ko tortâ hai.

जो कोई अज्ञानी किसी
ज्ञानी को दबा ले
तो आश्चर्य नहीं है
कि वह एक पत्थर
सा है जो रत्न को
तोड़ता है

It is better to remain silent *than* to tell anyone the secret of your

चुप रहना भला है इस
से कि अपने मन का

- heart, and to tell him not to tell.
—Chup rahná bhalâ hai is se *ki*
apne man kâ bhed kisi se kahná
aur kahná *ki* mat kah.
- He was propitiating him, *saying*,
When will that man appear?
—Wah yahî manâtâ thâ *ki* wah
purush kab pragte.
- When she started homewards along
the edge of the water-course, she
fell into the stream.—Jab nâle
ke taṭ pai hoke ghar kî or pair
uṭhâyâ, *ki* us nâle meñ gir parî.
- They were engaged in collecting
that grain, *when* a grasshopper
came up to them.—Us nâj ke
baṭorne meñ we lag rahî thîn *ki*
ek phaṅgâ un ke pās ayâ.
- He rubbed the lamp, *whereupon* the
demon came.—Is ne diyâ ghisâ
ki dev ayâ.
- He was on the point of pulling the
trigger *when* the man saw (him).
—Ghoṛe ko chhoṛne hî ko thâ
ki mânus ne dekh liyâ.
- In consequence of the screen they
formed it could not be ascertained
where my house was.—Un kî âr
se merâ ghar jân nahîn partâ *ki*
kahân hai.
- He bit with all his force *so that*
the sportsman started.—Apnâ
sab bal karke kâṭ khâyâ *ki*
âkhetî chauñk parâ.
- The thing which you said.—Jo bāt
ki tum ne kahî.
- Since* death is fixed, therefore, &c.
—Jab *ki* vinâś niyat hai tab, &c.
- भेद किसी से कहना
और कहना कि मत
कह
- वह यही मनाता था कि
वह पुरुष कब प्रगटे
- जब नाले के तट पै
होके घर की ओर
पैर उठाया कि उस
नाले में गिर पड़ी
- उस नाज के बटोरने में
वे लग रही थीं कि
एक फांगा उन के
पास आया
- इस ने दिया घिसा कि
देव आया
- घोड़े को छोड़ने ही को
था कि मानुस ने देख
लिया
- उन की आड़ से मेरा
घर जान नहीं
पड़ता कि कहाँ है
- अपना सब बल करके
काट खाया कि आखे-
टी चौक पड़ा
- जो बात कि तुम ने
कही
- जब कि विनाश नियत
है तब —

- Since* this cannot be an unworthy motive, therefore, &c.—*Jab ki yah pratikûl abhiprâya nahîn ho saktâ to, &c.* जब कि यह प्रतिकूल अभिप्राय नहीं हो सकता तो —
- Were there, then, kings in this family, or not?—*Phir is vanś meñ rājâ hu, e ki na hu, e?* फिर इस वंश में राजा हुए कि न हुए
- The eyes had *only* to turn in that direction to remove at once their error.—*Jahân us kî or ânkheñ phirîn ki bas sâth hî un kâ bhûl dûr hu, â.* जहां उस की ओर आंखें फिरीं कि बस साथ ही उन का भूल दूर हुआ
- In this world in which we live, &c.—*Is jahân meñ jis meñ ki ham log rahte haiñ, &c.* इस जहान में जिस में कि हम लोग रहते हैं —
- Everything existing in this world, &c.—*Jo kuchh ki is jahân meñ hotâ hai, &c.* जो कुछ कि इस जहान में होता है —
- Many things are so small that they are invisible to the eye.—*Bahut sî aisî chhoṭî chîzeñ haiñ ki jo âñkh se dikhâ, î nahîn detîñ.* बहुत सी ऐसी छोटी चीजें हैं कि जो आंख से दिखाई नहीं देतीं

ITERATION.

Many ideas are expressed in Hindî by the mere repetition of words. The general effect is to give prominence to the word so repeated, and thereby to enhance its import. Such repetition has been deemed a suitable mode for conveying the idea of intensity, emphasis, repetition, continuance, or variety.

The following sentences show how the import of a word is enhanced by repetition.

- The cleanest clothes.—*Suthre suthre vastra.* सुथरे सुथरे वस्त्र
उस में काला काला कुछ दिखाई देता था
- Something very black appeared in it.—*Us meñ kâlâ kâlâ kuchh dikhâ, î detâ thâ.*

- Why art thou not saying the exact truth?—*Thîk thîk kahtâ kyon nahîn?* ठीक ठीक कहता क्यों नहीं
- His countenance may, perhaps, seem most affectionate outwardly.—*Us kâ munh bâhar se pyârâ pyârâ dikhâ,î detâ hogâ.* उस का मुंह बाहर से प्यारा प्यारा दिखाई देता होगा
- Another wave was coming close behind me.—*Dûsrî tarang mere pichhe pichhe chali âtî thî.* दूसरी तरंग मेरे पीछे पीछे चली आती थी
- Its water flows quite under the sand.—*Bâlû ke niche niche us kâ pânî bahtâ hai.* बालू के नीचे नीचे उस का पानी बहता है
- Hindî and Urdû are two quite distinct languages.—*Hindî aur Urdû do boli nyârî nyârî haiñ.* हिन्दी और उर्दू दो बोली न्यारी न्यारी हैं
- Indra, deeply lamenting and grieving much, began to say.—*Indra pachhtây pachhtây ro ro kahne lagâ.* इन्द्र पकताय पकताय रो रो कहने लगा
- She laid his head down very gently from off her thigh.—*Us kâ sir dhîre dhîre apnî jângħ par se niche rakkhâ.* उस का सिर धीरे धीरे अपनी जांघ पर से नीचे रक्खा
- In their very midst there was a lightning-flash like the glitter of a weapon.—*Tin ke bîch bîch bijlî kî damak śastra kî sî chamak thî.* तिन के बीच बीच बिजली की दमक शस्त्र की सी चमक थी
- Up with you; I will kill you at once.—*Are, uṭh uṭh; main tujhe abhî mârta hûñ.* अरे उठ उठ मैं तुझे अभी मारता हूँ
- Some few may gain your favour.—*Tumbhârî kṛpâ ko,î ko,î pâwe.* तुम्हारी कृपा कोई कोई पावे
- Some little steam keeps constantly rising even from exceedingly cold water.—*Kuchh kuchh bhâph nipaṭ ṭhandhe pânî se bhî sadâ uṭhâ kartî hai.* कुछ कुछ भाफ निपट ठंडे पानी से भी सदा उठा करती है

In the following sentences, the repetition expresses variety.

Variously coloured clouds have gathered around.—Varṇ varṇ kī ghaṭā ghir āññ.
वर्ण वर्ण की घटा घिर आई

One differed from another in its behaviour.—Chāl chalan meñ ek dūsarī se bhinn bhinn thīñ.
चाल चलन में एक दूसरी से भिन्न भिन्न थीं

On this account they cannot move from place to place.—Is nimitt ṭhāñw ṭhāñw nahīñ chal sakte.
इस निमित्त ठांव ठांव नहीं चल सकते

Through folly he began to beg from shop to shop.—Mūrkhata ke kâran dukân dukân bhikh māngne lagâ.
मूर्खता के कारण दुकान दुकान भीख मांगने लगा

Kings of divers countries.—Des des ke rājâ.
देश देश के राजा

It accumulates little by little.—Thorâ thorâ milkar bahut ho jâtâ hai.
थोड़ा थोड़ा मिलकर बड़त हो जाता है

Hari, breaking up all the weapons, one after another, threw them down.—Hari ne sab âyudh kâṭ kâṭ girâ diye.
हरि ने सब आयुध काट काट गिरा दिये

They began to play at various unusual sports.—Anūṭhe anūṭhe khel khelne lage.
अनूठे अनूठे खेल खेलने लगे

Whatever different things he may have cooked.—Jo jo kuchh us ne rīndhâ ho.
जो जो कुछ उस ने रींघा हो

The manufacturer makes whatever he pleases.—Kartâ jo jo châhtâ hai banâtâ hai.
कर्ता जो जो चाहता है बनाता है

What things have taken place in my absence?—Mere pīchhe kyâ kyâ hu,â?
मेरे पीछे क्या क्या हुआ

In sundry ways he began to declare his innocence.—Bât bâṭ meñ apñi nirdoshatâ jatâne lagâ.
बात बात में अपनी निर्दोषता जताने लगा

The following sentences show how words are repeated distributively, indicating severalty.

Rejoicings were going on in every house.—Ghar ghar mangalâchâr ho rahe the. घर घर मङ्गलाचार हो रहे थे

Whatever different things every one may desire, please to bring and give.—Jo jo jis jis vastu ki ichchhâ kare so so lâ dîjiyo. जो जो जिस जिस वस्तु की इच्छा करे सो सो ला दीजियो

Every head has its own intelligence and every teacher his own science.—Sir sir akil, guru guru vidyâ. सिर सिर अकिल गुरु गुरु विद्या

He caught four fishes, one of each colour.—Us ne ek ek rang kî châr machhlî pakrî. उस ने एक एक रंग की चार मछली पकड़ी

They went out by twos.—Do do karke nikal gaye. दो दो करके निकल गये

Having separated those sticks from one another, he gave one to each of the five boys.—Us ne un lakriyon ko alag alag karke ek ek lakrî pânchoñ larñon ko diyâ. उस ने उन लकड़ियों को अलग अलग करके एक एक लकड़ी पाँचों लड़कों को दिया

Each in succession is greater than that which precedes it.—In meñ pûrv pûrv se uttar uttar barâ hai. इन में पूर्व पूर्व से उत्तर उत्तर बड़ा है

On each of your hairs there are lying many such as I.—Tumhâre rom rom meñ mujh se anek parê haiñ. तुम्हारे रोम रोम में मुझ से अनेक पड़े हैं

What are these three several divisions?—We tîn bhed kaun kaun se haiñ? वे तीन भेद कौन कौन से हैं

A repetition of inflection is used to indicate respectiveness; thus,

You and I respectively made this promise to Nand and Jasodâ.— नन्द जसोदा से हम ने

Nand Jasodâ se *ham ne tum ne*
yah vachan kiyâ tbâ.

The Creator has formed you and me
respectively of two bodies and
one soul.—*Mujhe tujhe Vidhinâ*
ne ek prân do deh banâyâ hai.

Between you and this child there
is no relationship; nevertheless,
a great similarity is found be-
tween you.—*Is bâlak kâ tumhârâ*
kuchh sañbandh nahîn hai, tau
bhî tumhârî us kî unhâr bahut
miltî hai.

You and I have, each, a single
purpose.—*Hamârâ tumhârâ ek*
wâstâ hai.

तुम ने यह वचन
किया था

मुझे तुझे विधिना ने
एक प्राण दो देह
बनाया है

इस बालक का तुम्हारा
कुछ संबन्ध नहीं है
तौ भी तुम्हारी उस
की उनहार बहुत
मिलती है

हमारा तुम्हारा एक
वास्ता है

The idea of reciprocity is conveyed in such expressions
as the following:—

कहा कही	kahâ kahî	altercation
लाठा लाठी	lâthâ lâthî	mutual cudgelling
मारा मारी	mârâ mârî	mutual beating
आम्हने साम्हने	âmhane sâmhane	facing one another.

They all made obeisance, while the
others looked on.—*Un kî dekhâ*
dekhî un saboñ ne pranâm kiyâ.

They were arguing together in this
way. — *Isî tarah bahsâ bahsî*
karte the.

उन की देखा देखी उन
सबों ने प्रणाम किया

इसी तरह बहसा बहसी
करते थे

Words are repeated in order to denote continuity; thus,
He went along the coast towards
the south.—*Wah tîre tîre da-*
kshin kî or chalâ gayâ.

वह तीरे तीरे दक्षिण
की ओर चला गया

Eight months were passed in
hoping on.—*Bharose bharose*
men âth mahîne ho gaye.

भरोसे भरोसे में आठ
महीने हो गये

- Grieving aloud with various expressions, he began to proclaim his innocence.—Wah chillâkar rote rote bāt bāt meñ apnî nirdoshatâ jatâne lagâ. वह चिल्लाकर रोते रोते बात बात में अपनी निर्दोषता जताने लगा
- Walking on and on, they reached home.—Chalte chalte ghar ko pahunchê. चलते चलते घर को पङ्चे
- In the course of such an inquiry the points of disagreement will disappear.—Aisâ vichâr hote hote vimatî ke vishay lîn ho jānyge. ऐसा विचार होते होते विमति के विषय लीन हो जायंगे
- My continued non-arrival.—Hamâre na pahunchte na pahunchte. हमारे न पङ्चते न पङ्चते
- The Brâhman, taking the king along, went and stood in a certain meadow.—Chaube râjâ ko liye liye kisî maidân meñ jā kharâ hu.â. चौबे राजा को लिये लिये किसी मैदान में जा खड़ा हुआ
- He journeyed on and on, and arrived in a certain town.—Chalâ chalâ, kisî sâhar meñ pahunchâ. चला चला किसी शहर में पहुँचा
- To S'ri Krishna, as he remained bound, came the recollection of a former birth.—S'ri Krishna ko bândhe bândhe pûrv janm kî sudhi âi. श्री कृष्ण को बंध बंधे पूर्व जन्म की सुधि आई
- He kept on following the demon.—Daitya ke pîchhe pîchhe chalâ. दैत्य के पीछे पीछे चला
- I am wandering, taking this bitch along with me.—Is kutiyâ ko sâth sâth liye phirtâ hûn. इस कुतिया को साथ साथ लिये फिरता हूँ
- As the earth continuously advances forward, they also are carried along with it.—Jyon jyon prithwî âge barhtî jâtî hai tyon tyon we bhî us ke sâth barâbar chale jâte hain. ज्यों ज्यों पृथ्वी आगे बढ़ती जाती है त्यों त्यों वे भी उस के साथ बराबर चल जाते हैं

Sometimes the repetition of a word is modified by a slight change of form ; thus,

The revolution of the seasons.— Rituañ kî her p̄her.	ऋतुओं की हेर फेर
There is no snake creature just here.— Yahñ to koḡ sãñp wãñp nahĩñ hai.	यहाँ तो कोई साँप बाँप नहीं है
What is the cause of all these changes?— In sab adal badal kã kãrañ kyã hai?	इन सब अदल बदल का कारण क्या है
Is this a festivity, or pure plunder?— Yah sãdĩ hai, ki lūtã lūt hai?	यह शादी है कि लूटा लूट है
Pure milk.— Dũdhã dũdh.	दूधा दूध
In their very hands.— Hãthoñ hãth.	हाथों हाथ
Blow on blow.— Mãroñ mãr.	मारों मार
This collects in one place exactly in the same way.— Wah thĩkoñ thĩk waisĩ hĩ ek thaur ho jãtĩ hai.	वह ठीको ठीक वैसे ही एक ठौर हो जाती है
The place was very near ; therefore they all just went on foot.— Wah sthãñ bahut nikaḡ thã, is se sab pairoñ pair hĩ chale.	वह स्थान बहुत निकट था इस से सब पैरों पैर ही चले

The repetition is often accompanied by the insertion of the genitive sign, or of the particle *hĩ* ; but this, as it is mainly for emphasis, will fall under the next heading.

EMPHASIS.

Emphasis is marked in several ways in Hindĩ.

The genitive marks emphasis in such instances as the following :—

Extremely hungry.— Bhũkhe kã bhũkhã.	भूखे का भूखा
At the very moment.— Jab kã tab.	जब का तब
A very fool.— Mũrkhoñ kã mũrkh.	मूर्खों का मूर्ख

Swarms of them are diffused in a drop of water.—Jhūṅḍ ke jhūṅḍ ek būṅḍ pānī meṅ chhā jāte haiṅ.	झुंड के झुंड एक बूंद पानी में छा जाते हैं
One and all came there helter skelter.—Sab ke sab girte parṭe wahān ā, e.	सब के सब गिरते पड़ते वहां आए
Let us spend the night itself just here.—Rāt kī rāt yahīn kāṭeṅ.	रात की रात यहीं काटें
His state remained precisely as it was before.—Jaisī kī taisī us kī daśā rahī.	जैसी की तैसी उस की दशा रही
They will remain fixed just in this very place.—Yahān kī yahān hī dhari rah jāwēṅī.	यहां की यहां ही धरी रह जावेंगी
Brahmā handed them all over fast asleep.—Brahmā ne wah sab sote ke sote lā diye.	ब्रह्मा ने वह सब सोते के सोते ला दिये

The ablative may be said to produce emphatic locutions, such as,—

At the least.—Kam se kam.	कम से कम
At fewest.—Thore se thore.	थोड़े से थोड़े

The particle *hī* (sometimes *ī*) is distinctly an emphatic symbol, and deserves careful observation. The following instances show some of its more important uses.

Just the same ; all one.—Ek hī.	एक ही
I called <i>you</i> (and no one else).—Main ne tum hī ko bulāyā.	मैं ने तुम ही को बुलाया
Howsoever !—Kaisā hī !	कैसा ही
Just before.—Pahile hī se.	पहिले ही से
It happened just here.—Yahān hī huī.	यहां ही हुई
Actually great sin.—Bahut hī pāp.	बहुत ही पाप
It is good to rise right early.—Bhor hī uthnā achchhā hai.	भोर ही उठना अच्छा है

- I alone am not unfortunate.— मैं ही केवल अभाग नहीं हूँ
Main hî kewal abhâgâ nahîn hûn.
- It is something really to laugh at.— हंसने की बात ही है
—Hânsne kî bât hî hai.
- In sands the camel in especial is useful.— रेत में जूँट ही काम आता है
—Ret meñ ûñṭ hî kâam âtâ hai.
- How very wonderful are these doctrines!— ये सिद्धान्त क्या ही अद्भुत हैं
—Ye siddhânt kyâ hî adbhut hain!
- Nala, above all, knew the condition of Nala's mind at that time.— नल के जी की दशा उस समय नल ही जानता था
—Nal ke jî kî daśâ us samay Nal hî jântâ thâ.
- I regard sorrow as very pleasure.— दुख सुख ही जानूँ
—Dukh sukh hî jânûn.
- Is all creation homogeneous, or is it, in any respect, separable into parts.— सब सृष्टि एक ही सी है वा कुछ उस में भेद है
—Sab srishti ek hî sî hai wâ kuchh us meñ bhed hai.
- Her husband should himself bring and consign her.— उस का स्वामी ही लाकर सौंपे
—Us kâ swâmî hî lâkar saunpe.
- He might, perhaps, pass just a moment in ease.— एक पल ही उस को सुख में कटा हीवेगा
—Ek pal hî us ko sukh meñ kaṭâ howegâ.
- Our own boat is going along.— हमारी ही नाव चल रही है
—Hamârî hî nâ, o chal rahî hai.
- The wealth is your very own.— सब तुम्हारा ही धन है
—Sab tumbhârâ hî dhan hai.
- If it shall disappear, then ours will disappear.— बिलावेगा तो हमारा ही बिलावेगा
—Bilâwegâ to hamârâ hî bilâwegâ.
- By thee alone this act has been done.— ते ने ही यह काम किया है
—Tain ne hî yah kâam kiyâ hai.
- It is best to fill the belly with nothing but fruits.— फल फलों ही से पेट भर लेना भला है
—Phal phalôn hî se peṭ bhar lenâ bhalâ hai.

Although she may have been quite cross, still, &c.—Wah chāhe ris hī huī ho parantu, &c.

वह चाहे रिष ही ज़र्द हो परंतु —

These three are, quite naturally, friendly.—Ye tīnoñ swabhāv hī se hit hote haiñ.

ये तीनों स्वभाव ही से हित होते हैं

This particle is often used to intensify the meaning of verbs (see also p. 145).

Slay (him).—Mār hī ḍāliye.

मार ही डालिये

Arjun went and seized upon him.—Arjun ne jākar us ko pakar hī liyā.

अर्जुन ने जाकर उस को पकड़ ही लिया

A storm burst out from the north.—Utar ke koñ se tūfān ā hī to gayā.

उत्तर के कोण से तूफान आ ही तो गया

It carried him right into the very ranks of the enemy.—Use ganīm kī gol meñ le hī to gayā.

उसे गनीम की गोल में ले ही तो गया

Your excellency has done justice after mature deliberation.—Āp ne nyāo to samajh-hī-ke kiyā.

आप ने न्याय तो समझ-हीके किया

Having actually taken a rupee, he released him.—Us ne ek rupayā le-hī-ke chhorā.

उस ने एक रुपया ले-हीके छोड़ा

He was certainly hearing their words.—In kī bāt suntā hī thī.

इन की बात सुनता ही था

This is an altogether incomprehensible affair.—Yah to bāt buddhi meñ ātī hī nahīn.

यह तो बात बुद्धि में आती ही नहीं

He was certainly old.—Vridh to thā hī.

वृद्ध तो था ही

It is very late to-day; where have you been till now?—Āj baṛī der huī, ab tak kabāñ the hī?

आज बड़ी देर ज़र्द अब तक कहाँ थे ही

He was indeed wearied and exhausted by the journey.—Wah path kā hārā thakā to thā hī.

वह पथ का हारा थका तो था ही

He was certainly standing looking on.—Wah dekhtâ hu,â kharâ thâ hî. वह देखता हुआ खड़ा था ही

The particle *hî* is frequently placed between a pair of words, for additional emphasis ; thus,

On the very first sight.—Dekhte hî dekhte. देखते ही देखते

In the very midst of the conversation.—Bâton hî bâton meñ. बातों ही बातों में

For four months he kept on sailing over sheer water.—Châr mahîne tak jal hî jal par chaltâ rahâ. चार महीने तक जल ही जल पर चलता रहा

The night passed, (he) standing quite still.—Khare hî khare râť guzar ga,î. खड़े ही खड़े रात गुज़र गई

She began to cry out spontaneously.—Ap hî âp chillâne lagî. आप ही आप चिल्लाने लगी

What! a Raghuvansî has no daughter, none but sons keep coming (to him)!—Kyâ! Raghuvansî ke betî na ho, bete hî bete hote chale jāweñ. क्या रघुवंशी के बेटी न हो बेटे ही बेटे होते चले जावें

All were saying merely Krishna! Krishna!—Sab Krishna hî Krishna kabtî thîñ. सब छण ही छण कहती थीं

Let them even in sleep keep on crying out nothing but “The drama!”—Sadâ swapn meñ bhî “nâṭak!” hî “nâṭak!” pukârâ kareñ. सदा स्वप्न में भी नाटक ही नाटक पुकारा करें

The particle *bhî* is often used to mark emphasis ; thus,

No one soever was his friend.—Hitû us kâ ko,î bhî na thâ. हिटू उस का कोई भी न था

No one else soever came here besides him.—Us ke siwâ, e aur ko,î bhî yahân na âyâ. उस के सिवाए और कोई भी यहाँ न आया

For a considerable time not a drop of rain falls.—Bahut kâl tak kuchh bhî pânî nahîn barastâ. बड़त काल तक कुछ भी पानी नहीं बरसता

Except a loin-cloth nothing else whatever remained.—Siwâ, e ek dhotî ke aur kuchh bhî pās na rahâ. सिवार एक धोती के और कुछ भी पास न रहा

In which no rain whatever falls.—Jis meñ kuchh bhî pânî nahîn barastâ. जिस में कुछ भी पानी नहीं बरसता

The particles *to* and *sahî*, and the two combined, form highly idiomatic sentences expressing emphasis; thus, This, forsooth, is the duty of a householder.—Grihastha kâ to yah dharm hai. गृहस्थ का तो यह धर्म है

I am looking at all that goes on — Main to tamâm zamânâ dekh rahâ hûñ. मैं तो तमाम जमाना देख रहा हूँ

He is by no means wealthy.—Wah kuchh dhanwân to hai nahîn. वह कुछ धनवान तो है नहीं

What they say is true enough.—Sach to kahte haiñ. सच तो कहते हैं

There is no one else.—Aur to koî nahîn hai. और तो कोई नहीं है

She got out, it is true, but, &c.—Nikal to âî par, &c. निकल तो आई पर —

Relate one story to me.—Mujhe ek kahâñî to sunâ de. मुझे एक कहानी तो सुना दे

To you it is play, but to us it is death.—Tumhârâ to khel hai, par hamârâ to maran hai. तुम्हारा तो खेल है पर हमारा तो मरन है

We are determining that very thing.—Usî kâ to ham nirûpan kar rahe haiñ. उसी का तो हम निरूपण कर रहे हैं

How is it they are not seen by day?—Kaise diu ko to nahîn dikhâî pड़ते? कैसे दिन को तो नहीं दिखाई पड़ते

- Saying so, he departed for that day.—Aisâ kah us din to chalâ gayâ. ऐसा कह उस दिन तो चला गया
- Surely something should be given to me.—Mujhe bhî to kuchh denâ uचित hai. मुझे भी तो कुछ देना उचित है
- Point it out to me so that my heart may be tranquillized.—Ham ko bhî to batâ jo hamâre man ko dhîrya ho. हम को भी तो बता जो हमारे मन को धीर्य हो
- Mere animals are better than you.—Tum se tau pasu hî bhale hai. तुम से तो पशु ही भले हैं
- Your entire Court are indeed fools.—Tumhârî sâri sabhâ tau mûrkh hai hî. तुम्हारी सारी सभा तो मूर्ख है ही
-
- Just exactly twice.—Do hî dafât sabî. दो ही दफात सही
- Of a truth there is even something consolatory in it.—Us meñ santosbjanak bhî koî bāt rahtî hai sabî. उस में संतोषजनक भी कोई बात रहती है सही
- Come, leaning this way is the thing.—Chalo, yon hî visrâm sabî. चलो यों ही विश्राम सही
- She actually goes into that place of mourning.—Usî rodan-sthân meñ jâtî hai sabî. उसी रोदनस्थान में जाती है सही
- Come, out with what the affair was.—Yah kyâ mâjarâ thâ hamlogon se kaho to sabî. यह क्या माजरा था हमलोगों से कहो तो सही
- Do pray turn here and there.—Idhar udhar phiro to sabî. इधर उधर फिरो तो सही
- He ate, it is true.—Us ne khâe to sabî. उस ने खाए तो सही
- Just reflect a bit.—Thorâ man meñ socho to sabî. थोड़ा मन में सोचो तो सही

Another method of emphasizing, in a subdued manner, is by using the inflected masculine form of the perfect participle with an auxiliary to form a compound verb.

For examples, see pp. 190, 191.

Another method of expressing emphasis is by changing the order of the words in a sentence ; thus,

- Crying I am on this account.— रोता इस वास्ते हूँ
Rotâ is wâste hûn.
- They are indeed very small.—Hain हैं तो बजत छोटे
to bahut chhote.
- These have been the evils hitherto. ये दुख तो थे ही तब
—Ye dukh to the hî tab tak तक
- He is actually coming in this very direction.—Âtâ tau idhar hî ko आता तो इधर ही को
hai.* है
- I am, indeed, become just so.—Ho हो तो ऐसा ही गया हूँ
tau aisâ hî gayâ hûn.†
- It was not got, because it was so वह हाथ न आई क्योंकि
very high. — Wah hâth na âi जंची बजत थी
kyonki ûnchî bahut thî.‡
- There are very many fishes in it.— उस में मक्खली बजत हैं
Us meñ machhli bahut hain.
- In this country abundance of grain इस देश में अन्न बजत
is raised.—Is deş meñ anna bahut उपजता है
upajtâ hai.
- There is no limit whatever to crea- हृष्टि का कुछ पारावार
tion.—Srishti kâ kuchh pārâwâr तो है ही नहीं
to hai hî nahîn.
- Nothing at all was here.—Yahân यहाँ कुछ था ही नहीं
kuchh thâ hî nahîn.

The repetition of a verb, with or without change of tense, has at times an emphatic sense ; thus,

- They cannot in any way possibly be सो किसी भीति मेंटे न
effaced.—So kisî bhântî meṭe na मिटेगे
miṭenge.

* Instead of *idhar ko âtâ hai*. † Instead of *aisâ hî ho gayâ hûn*.
‡ More emphatic than *bahut ûnchî*.

One imperishable kadam tree was on the bank, and that only.—
 एक अविनाशी कदम तट पर था सो ई था
 Ek avinâsí kadam taṭ par thâ so
 î thâ.

The effect of several kinds of emphasis may be shown by the following sentence.

वह रात को रोता था wah râṭ ko rotâ thâ.	He was weeping at night.
वह रात भर रोता था wah râṭ bhar rotâ thâ.	He was weeping all night.
वह तो रात भर रोता था wah to râṭ bhar rotâ thâ.	He was weeping all night. ("He," as distinguished from somebody else.)
वह तो रात भर रोता ही था wah to râṭ bhar rotâ hî thâ.	He was simply weeping all night.
वह तो रात भर रोता ही रहता था wah to râṭ bhar rotâ hî rahtâ thâ.	He kept on simply weeping all night.
वह तो रात भर रोता ही रहता था सही wah to râṭ bhar rotâ hî rahtâ thâ sahî.	He assuredly kept on simply weeping all night.

ELLIPSIS.

The Hindî, like the English, is a highly elliptical language. Inflections, words, and whole members of sentences, when sufficiently implied by the context, are freely dispensed with. This peculiarity, which a little practice soon makes familiar to an Englishman, is a valuable feature in the language, and conduces greatly to the flexibility and expressiveness for which it is remarkable. As, in varying circumstances, almost anything may be omitted, it is impossible to lay down rules for these ellipses. A few common instances are, therefore added as illustrations, with the suppressed words supplied in brackets in the transliteration.

The case-sign is frequently omitted, and almost always so when the sense is adverbial; thus,

In this way.—Is bhānti (se).	इस भांति
Somehow.—Kisī bhānti (se).	किसी भांति
Falsely.—Jhūṭh mūṭh (se).	झूठ मूठ
Then.—Us samay (meñ).	उस समय
To get the better of.—Bas (meñ) kar lenā.	बस कर लेना
On his head is the burden of the earth.—Us ke sir (par) prithwī kā bhār hai.	उस के सिर पृथ्वी का भार है
They reached home on the third day.—Tisre din (ko) ghar (ko) pahūnche.	तीसरे दिन घर पङ्चे
Learn a lesson by heart.—Ek paṭh kaṅṭh (se) kar le.	एक पाठ कण्ठ कर ले
They would honour this guest in many ways.—Is pāhune kā ādar anek bhānti (se) karte.	इस पाऊने का आदर अनेक भांति करते

The word *bāt* is very commonly omitted.

He did not hear my observation.—Us ne merī n sunī. Us ne merī (bāt) na sunī.	उस ने मेरी न सुनी
Thou art always boasting.—Tū nit dūn kī (bāt) liyā kartā hai.	तू नित दून की लिया करता है
They were boasting in such ways as this.—Aisī aisī lambī chauṛī (bāt) hī kar rahe the.	ऐसी ऐसी लम्बी चौड़ी ही कर रहे थे
God knows what will make or mar one's destiny in the next world.—Parlok ke bigarne (wā) sudharne kī (bāt) <u>Khudā</u> jāne.	परलोक के बिगड़ने सुधरने की खुना जाने
Do not speak crookedly to the simple.—Sidhī (bāt) kahnewāle se teḍī se teṛhī (bāt) mat kah.	सीधीकहनेवाले से टेढ़ी मत कह

Examples of the omission of other nouns are given in the next set of phrases.

Why do you not regard my word?

—Tum merâ (kahâ) kyon nahîn mânte ho?

But the present marriages shall be despatched at small cost.—Parantu ab ke (byâh) thore kharch men karenge.

We shall have four months' nice food.—Hamlogon kâ châr mahîne ke (din) swechchhâ-bhiojan hogâ.

This time a very heavy fish is caught.—Ab ke (samay) to barî bhârî machhlî phansî hai.

He struck the girl with a sword.—Ek talwâr us larîkî ke (tan par) marî.

If that friendship itself did not remain, what advantage would result, should its memory be now revived?—Jo wah sneh hî na rahâ tau ab sudh dilâwe kyâ (lâbh) hotâ hai?

There were a dozen guns in our ship, and eighteen in the enemy's.—Hamâre jabâz men bârah top thîn aur âstru ke (jabâz) men aṭhârah.

When anyone's desire is fixed on another, it seems as though that one's desire must also be fixed on us.—Jab kisî kî (châh) kisî se lagtî hai to yahî (bât) sūjhtî hai ki us kî (châh) bhî mujh se lagî hogî.

A pronoun may also be omitted; thus,

If it was not thee, it must have been thy father.—Jo (tû) na thî, terâ bâp howegâ.

तुम मेरा क्यों नहीं मानते हो

परंतु अब के थोड़े खर्च में करेंगे

हम लोगों का चार महीने के स्वाच्छाभोजन होगा

अब के तो बड़ी भारी मछली फंसी है

एक तलवार उस लड़की के मारी

जो वह स्नेह ही न रहा तो अब सुध दिलावे क्या होता है

हमारे जहाज में बारह तोप थीं और शत्रु के में अठारह

जब किसी की किसी से लगती है तो यही सूझती है कि उस की भी मुझ से लगी होगी

जो न थी तेरा बाप होवेगा

- Do what you wish.—(Jo) châhe so **चाहे सो कीजियो**
 kijiyo.
 Should anyone know God.—(Jo) ब्रह्मज्ञानी हो
 ko,î) Brahmagyâni ho.
 We were going to Calcutta, and we **हम कलकत्ता जाते थे**
 met a tiger by the way.—Ham **और मार्ग में एक बाघ**
 Kalkattâ (ko) jâte the aur mârg **मिला**
 men (ham ko) ek bâgh milâ.

Adverbs and conjunctions are, also, commonly omitted ;
 thus,

- When she tasted, she recognized **उस ने चखा तो उस में**
 that very flavour in it.—(Jab) **वही स्वाद पाया**
 us ne chakhâ to us men wahi
 swâd pâyâ.
 If even a jackal should howl you **एक स्यार भी बोलेगा तो**
 would run away.—(Jo) ek syâr **उलटे भागोगे**
 bhî bolegâ to ulṭe bhâgoge.
 We must get the land from him by **इस बल से उस से**
 force or fraud.—Chhal (wâ) **धरती निकास लेनी**
 bal se us se dhartî nikâs lenî **चाहिये**
 châhiye.
 Eat rice and pulse.—Dâl (aur) bhât **दाल भात खाओ**
 khâ,o.
 Take the plough and oxen.—Hal **हल बैल ले जाओ**
 (aur) bail le jâ,o.
 Arms and legs will be broken.— **हाथ पैर टूट जावेगे**
 Hâth (aur) pair ṭūṭ jāwenge.
 I thought that he would swallow **मैं समझी मुझे निगल**
 me.—Main samjhî (ki) mujhie **जावेगा**
 nigal jāwegâ.
 I wished to make friends with him. **मैं ने चाहा उस से मि-**
 —Main ne châhâ (ki) us se **त्रताई कर लेऊँ**
 mitratâî kar le,ûn.
 I thought he was just about to **मैं ने जाना वह अभी**
 speak to me.—Main ne jânâ (ki) **मुझ से बोलती है**
 wah abhî mujh se boltî hai.

This omission of *ki* is very common, and so also is that of the substantive verb.

The decision is with God! — भगवान का करना
Bhagwân kâ karnâ (hai)!

What is the *proof* of this?—Is इस में प्रमाण ही क्या
meñ pramân hî kyâ (hai)?

That indeed is a heart in which जिस हृदे में दया है
there is compassion.—Jis hride वही हृदा
meñ dayâ hai wahî hridâ (hai).

The following are instances of the omission of more words than one in the same sentence.

This earth moves, not the sun.— यह पृथ्वी चलती है न
Yah prithwî chaltî hai na ki कि सूर्य
sûrya (chaltâ hai).

You are satisfied with looking at तू दौलत देखकर
riches, I with looking at bricks. संतोष करना है मैं
—Tû daulat dekhkar sañtosht ईते देखकर
kartâ hai, main ñteñ dekhkar (sañtosht kartâ hûñ).

Although she does not stand मेरी ओर निघड़क खड़ी
fearlessly looking at me, still, &c. नहीं होती तौ भी—
—(Yadyapi) merî or (dekhtî हु,î) nidharak kharî nahîñ hotî,
tau bhî, &c.

You have heard what happened to निदान उस को तू ने
him at last.—Nidân (jo hu,â) us सुना
ko tû ne sunâ.

I will obey your instructions.—Jo जो आज्ञा
âgyâ (âp dete haiñ us kâ sâdhan main karûngâ).

Otherwise I shall not mind what नहीं तो नहीं
you say.—Nahîñ tau (tumbârâ kahnâ) nahîñ (mânûngâ).

(If) each separately is detrimental, एक एक भी अनर्थ के
what must happen where all four लिये हैं वहां को क्या
are united.—(Jo) ekekbhîanarth जहां चारों
ke liye hai, wahân kî kyâ (bât howegî) jahân chàron (ikatthe hon).

The heart of a man distressed by cold does not delight in the moonlight, and the heart of a man oppressed by heat does not delight in the sun. — *S'it se dukhit purush kâ man chandramâ meñ (nahîn ramtâ), aur ghâm se dukhit (purush) kâ (man) sūrya meñ nahîn ramtâ.*

शीत से दुखित पुरुष का मन चन्द्रमा में और घाम से दुखित का सूर्य में नहीं रमता

To-day I saw the king, and he saw me. — *Āj main ne rājâ ko dekhâ aur rājâ ne mujh ko (dekhâ).*

आज मैं ने राजा को देखा और राजा ने मुझ को

Just in the same way he gave one to each of them all. — *Aise hî (us ne ek ek) sab ko (diyâ).*

ऐसे ही सब को

She went on ahead, and I followed after. — *Āge āge wah chālî jâtî thî, pîchhe pîchhe main (chalâ jâtâ thâ).*

आगे आगे वह चली जाती थी पीछे पीछे मैं

Such instances as the following also illustrate the elliptical terseness of Hindî.

How she is absorbed in looking at him, and he at her! — *Wah ise yah use dekh kaisî magn ho rahî hai!*

वह इसे यह उसे देख देख कैसे मग्न हो रही है

There is a scampering kept up from this wood to that, from that to this. — *Is ban se us meñ us se is meñ bhâgnâ rahtâ hai.*

इस बन से उस में उस से इस में भागना रहता है

NUMERALS, &c.

Cardinal Numbers.

1	१	एक	ek	24	२४	चौबीस	chaubīs
2	२	दो	do	25	२५	पचीस	pachīs
3	३	तीन	tīn	26	२६	छब्बीस	chhabbīs
4	४	चार	chār	27	२७	सताईस	satā,īs
5	५	पांच	pāñch	28	२८	अठाईस	athā,īs
6	६	छ	chha	29	२९	उन्नीस	untīs
7	७	सात	sāt	30	३०	तीस	tīs
8	८	आठ	āṭh	31	३१	इकतीस	iktīs
9	९	नौ	nau	32	३२	बत्तीस	battīs
10	१०	दस	das	33	३३	तेँतीस	taintīs
11	११	ग्यारह	gyārah	34	३४	चौतीस	chauntīs
12	१२	बारह	bārah	35	३५	पैंतीस	paintīs
13	१३	तेरह	terah	36	३६	छत्तीस	chhattīs
14	१४	चौदह	chaudah	37	३७	सैंतीस	saintīs
15	१५	पन्द्रह	pandrah	38	३८	अड़तीस	artīs
16	१६	सोलह	solah	39	३९	उन्नालीस	untālīs
17	१७	सत्रह	satrah	40	४०	चालीस	chālīs
18	१८	अठारह	athārah	41	४१	इकतालीस	iktālīs
19	१९	उन्नीस	unnīs	42	४२	बयालीस	bayālīs
20	२०	बीस	bīs	43	४३	तेँतालीस	taintālīs
21	२१	इक्कीस	ikkīs	44	४४	चौआलीस	chau,ālīs
22	२२	बाईस	bā,īs	45	४५	पैंतालीस	paintālīs
23	२३	तेईस	te,īs	46	४६	छियालीस	chhiyālīs

47 ४७ सैंतालीस <i>saintālis</i>	74 ७४ चौहत्तर <i>chauhattar</i>
48 ४८ अड़तालीस <i>artālis</i>	75 ७५ पचहत्तर <i>pachhattar</i>
49 ४९ उनचास <i>unchās</i>	76 ७६ छिहत्तर <i>chhihattar</i>
50 ५० पचास <i>pachās</i>	77 ७७ सतहत्तर <i>sathattar</i>
51 ५१ इकावन <i>ikāwan</i>	78 ७८ अठहत्तर <i>aṭhattar</i>
52 ५२ बावन <i>bāwan</i>	79 ७९ उनासी <i>unāsī</i>
53 ५३ तिरपन <i>tirpan</i>	80 ८० अस्सी <i>assī</i>
54 ५४ चौवन <i>chauwan</i>	81 ८१ इकासी <i>ikāsī</i>
55 ५५ पचपन <i>pachpan</i>	82 ८२ बयासी <i>bayāsī</i>
56 ५६ छपन <i>chhappan</i>	83 ८३ तिरासी <i>tirāsī</i>
57 ५७ सतावन <i>satāwan</i>	84 ८४ चीरासी <i>chaurāsī</i>
58 ५८ अठावन <i>aṭhāwan</i>	85 ८५ पचासी <i>pachāsī</i>
59 ५९ उनसठ <i>unsath</i>	86 ८६ छियासी <i>chhiyāsī</i>
60 ६० साठ <i>sāṭh</i>	87 ८७ सतासी <i>satāsī</i>
61 ६१ इकसठ <i>iksath</i>	88 ८८ अठासी <i>aṭhāsī</i>
62 ६२ बासठ <i>bāsath</i>	89 ८९ नवासी <i>navāsī</i>
63 ६३ तिरसठ <i>tirsath</i>	90 ९० नव्वे <i>nawwe</i>
64 ६४ चौसठ <i>chaunsath</i>	91 ९१ इकानवे <i>ikānawe</i>
65 ६५ पैंसठ <i>painsath</i>	92 ९२ बानवे <i>bānawe</i>
66 ६६ छियासठ <i>chhiyāsath</i>	93 ९३ तिरानवे <i>tirānawe</i>
67 ६७ सरसठ <i>sarsath</i>	94 ९४ चौरानवे <i>chaurānawe</i>
68 ६८ अड़सठ <i>aṛsath</i>	95 ९५ पचानवे <i>pachānawe</i>
69 ६९ उनहत्तर <i>unhattar</i>	96 ९६ छियानवे <i>chhiyānawe</i>
70 ७० सत्तर <i>sattar</i>	97 ९७ सतानवे <i>satānawe</i>
71 ७१ इकहत्तर <i>ikhattar</i>	98 ९८ अठानवे <i>aṭhānawe</i>
72 ७२ बहत्तर <i>bahattar</i>	99 ९९ निनानवे <i>ninānawe</i>
73 ७३ तिहत्तर <i>tihattar</i>	100 १०० सौ <i>sau</i>

Certain higher numbers are 1,000 सहस्र *sahasra* or हजार *hazār*; 100,000 लाख *lākh*; 1,000,000 नियुत *niyut*; and 10,000,000 करोड़ *karor*. There are other such numbers, but they are not commonly useful.

The *Ordinals*, after the first six, are formed regularly, by adding *wān* (changeable to *weñ* and *wiñ*, see p. 13) to the cardinal numbers.

First	पहिला	pahilā
Second	दूसरा	dūsra
Third	तीसरा	tīsra
Fourth	चौथा	chauthā
Fifth	पांचवां	pāñchwān
Sixth	छट्ठा or छट्ठवां	chhatṭhā or chhatṭhwān
Seventh	सातवां	sātwañ, &c. &c. &c.

FRACTIONS.

The Fractional numbers of Hindî are peculiar, and require a little practice. Those in common use are—

$\frac{1}{4}$	पाओ	pā,o	$1\frac{1}{4}$	सवा	sawā
$\frac{1}{3}$	तिहाई	tihâ,î	$1\frac{1}{2}$	डेढ़	ḍeṛh
$\frac{1}{2}$	आधा	âdhâ	$2\frac{1}{2}$	अढ़ाई	aṛhâ,î or ḍaḍ,î dhâ,î
$\frac{3}{4}$	पौने	paun	plus $\frac{1}{2}$	साढ़े	sârhe
minus $\frac{1}{4}$	पौने	paune			

The following instances illustrate their uses :—*pâ,o gaz*, “a quarter of a yard”; *âdhâ gaz*, “half a yard”; *paune do*, “one and three quarters” (i.e. two minus a quarter); *paune sât*, “six and three quarters”; *sawâ baras*, “a year and a quarter”; *sawâ do*, “two and a quarter”; *sawâ sau*, “one hundred and twenty-five”; *ḍeṛh kos*, “a kos and a half”; *ḍeṛh sau*, “one hundred and fifty”; *aṛhâ,î man*, “two and a half maunds”; *aṛhâ,î sau*, “two hundred and fifty”; *sârhe pāñch*, “five and a half”; *sârhe pāñch sau*, “five hundred and fifty.” Before numerals *âdhâ* generally becomes *âdh*; thus, *âdh sau*, “half a hundred.”

आध पाओ	âdh pâ,o	= $\frac{1}{2} \times \frac{1}{4} = \frac{1}{8}$
सवा पाओ	sawâ pâ,o	= $1\frac{1}{4} \times \frac{1}{4} = \frac{5}{16}$
डेढ़ पाओ	derh pâ,o	= $1\frac{1}{2} \times \frac{1}{4} = \frac{3}{8}$
अढ़ार पाओ	aṛhâ,î pâ,o	= $2\frac{1}{2} \times \frac{1}{4} = \frac{5}{8}$

The ordinary *Collective Numbers* are—

दूना dūnâ,	“a couple.”
जोड़ा jorâ,	“a pair.”
गंडा gaṇḍâ,	“a quaternion.”
गाँही gâhî	} “a pentad.”
पंजा panjâ	
कोड़ी korî,	“a score.”
सैकड़ा saikrâ,	“a hundred.”

There are many others; but their use is confined to technical computation.

Method of writing Fractions.—Unity is supposed to be divided into 64 parts, which are marked by lines written at the sides of a curve. An upright line to the right denotes $\frac{1}{64}$; an upright line to the left denotes $\frac{1}{64}$ or $\frac{1}{4}$; a slanting line to the left denotes $\frac{1}{64}$ or $\frac{1}{16}$. Combinations of these express all the rest; thus—

⌋	= $\frac{1}{64}$	⌋	= $\frac{20}{64} = \frac{5}{16}$
⌋⌋	= $\frac{2}{64} = \frac{1}{32}$	⌋⌋	= $\frac{32}{64} = \frac{1}{2}$
⌋⌋⌋	= $\frac{4}{64} = \frac{1}{16}$	⌋⌋⌋	= $\frac{40}{64} = \frac{5}{8}$
⌋⌋⌋⌋	= $\frac{5}{64}$	⌋⌋⌋⌋	= $\frac{48}{64} = \frac{3}{4}$
⌋⌋⌋⌋⌋	= $\frac{8}{64} = \frac{1}{8}$	⌋⌋⌋⌋⌋	= $\frac{52}{64} = \frac{13}{16}$
⌋⌋⌋⌋⌋⌋	= $\frac{16}{64} = \frac{1}{4}$	⌋⌋⌋⌋⌋⌋	= $\frac{63}{64}$

All the intermediate fractions can be formed from the above models. Combined with whole numbers they are written thus, ₹२ ⌋⌋⌋⌋⌋⌋ = $62\frac{1}{32}$.

Anoirdupois Weight.

		Parts of a Seer.	
छटाक	chhaṭāk	5	$\frac{1}{16}$
आधपाव	âdh-pâ,o	5=	$\frac{1}{8}$
पोनेपाव	paune-pâ,o	5≡	$\frac{3}{16}$
पाव	pâ,o	5।	$\frac{1}{4}$
सवापाव	sawâ-pâ,o	5।-	$\frac{5}{16}$
डेढ़पाव	ḍerh-pâ,o	5।=	$\frac{3}{8}$
पौनेदोपाव	paune-do-pâ,o	5।≡	$\frac{7}{16}$
आधसेर	âdh-ser	5।।	$\frac{1}{2}$
छटाक ऊपर आधसेर	chhaṭāk-ûpar-âdh-ser	5।।-	$\frac{9}{16}$
ढाईपाव	dhâ,i-pâ,o	5।।=	$\frac{5}{8}$
छटाक कमतीनपाव	chhaṭāk-kam-tîn-pâ,o	5।।≡	$\frac{11}{16}$
तीनपाव	tîn-pâ,o	5।।।	$\frac{3}{4}$
छटाक ऊपरतीनपाव	chhaṭāk-ûpar-tîn-pâ,o	5।।।-	$\frac{13}{16}$
आधपावकमसेर	âdh-pâ,o-kam-ser	5।।।=	$\frac{7}{8}$
छटाककमसेर	chhaṭāk-kam-ser	5।।।≡	$\frac{15}{16}$
सेर	ser	5।१	1 Seer*

१६ छटाक १ सेर 16 Chhaṭâks = 1 Seer
 ४० सेर १ मन 40 Seers = 1 Maund

Troy Weight.

४ पंक १ धान 4 Pank = 1 Dhân
 ४ धान १ रत्ती 4 Dhân = 1 Rattî
 ८ रत्ती १ माषा 8 Rattî = 1 Mâshâ
 १० ॥ माषा १ तोला 12½ Mâshâ = 1 Tolâ

The Indian Rupee weighs exactly one *tolâ*.

* The seer weighs about 2lbs. English.

Method of Reckoning Time.

६०	विपल	१	पल	60	Bipal	=1	Pal
६०	पल	१	घड़ी	60	Pal	=1	Gharî
६०	घड़ी	१	दिन	60	Gharî	=1	Din
३०	दिन	१	महीना	30	Din	=1	Mahîna
१२	महीने	१	बरस	12	Mahîne	=1	Baras

Din, *Mahîna*, and *Baras* are "day," "month," and "year," respectively; the other divisions of time are unknown to England.

Days of the Week.

इतवार	Itwâr	Sunday
सोमवार	Somwâr	Monday
मंगल	Mangal	Tuesday
बुध	Budh	Wednesday
बृहस्पति	Brihaspati	Thursday
शुक्र	Suk	Friday
सनीचर	Sanîchar	Saturday

Ordinary Months.

1.	चैत	Chait	March-April
2.	वैशाख	Baisâkh	April-May
3.	जेठ	Jeth	May-June
4.	आसाढ़	Âsârḥ	June-July
5.	सावन	Sâwan	July-August
6.	भाद्रो	Bhâdoṅ	August-Sept.
7.	कुंआर	Kunâr	Sept.-Oct.
8.	कातिक	Kâtik	Oct.-Nov.
9.	अग्रहन	Ag,han	Nov.-Dec.
10.	पूस	Pûs	Dec.-Jan.
11.	माघ	Mâgh	Jan.-Feb.
12.	फाल्गुन	Phâlgun	Feb.-March

Another favourite method of reckoning time among Hindûs, is by the *Chândra*, or Lunar Year. According to this, the *Mās* or month is divided into two parts; the waxing moon being called *Sudî*, or the "bright" half; and the waning moon, *Badî*, or the "dark" half. Each half is divided into fifteen *Tithi*, or "stations," which are named as follows:—

1st	परिवा (पड़वा) pari-wâ (parwâ).	8th	अष्टमी ashtamî
		9th	नौमी naumî
2nd	द्विज dūj	10th	दसमी dasmî
3rd	तीज tij	11th	एकादसी ekâdasî
4th	चौथ chauth	12th	द्वादसी dwâdasî
5th	पंचमी panchamî	13th	तेरस teras
6th	छठ chhatṭh	14th	चौदस chaudas
7th	सप्तमी sattamî	15th	अमावस amâvas*

The names of the twelve *Chândra* months are those already given; six of them comprise, each, 29 *tithis*; and six of them, each, 30 *tithis*; thus, 354 *tithis* and a few hours complete the year.

Still another method of computing time, among the Hindûs is regulated by the Sun's position in the plane of the ecliptic, and is, therefore, called the Saur or Solar year. It consists of 365 days 6 hours, and is divided into the following twelve months:—

1.	मेष Mesh	7.	तुला Tulâ
2.	वृष Vrish	8.	वृश्चिक Vriśchik
3.	मिथुन Mithun	9.	धन Dhan
4.	कर्क Kark	10.	मकर Makar
5.	सिंह Sinh	11.	कुम्भ Kumbh
6.	कन्या Kanyâ	12.	मीन Mîn

The foregoing are, of course, only the names of the signs of the Zodiac, beginning with Aries and ending with Pisces.

* The 15th *tithi* of the "bright" half is called *pāno* or *pārṇamâsî*.

The era in common use among Hindûs is that dating from the time of Vikramâditya, B.C. 57. There is, also, another era in occasional use, that of Sâlivâhana, beginning A.D. 78, or 135 years after that of Vikramâditya. The first era is generally called *Samvat*; the second, *S'ûka*.

Points of the Compass.

N.	उत्तर	uttar
N.E.	ईशान कोण	îsân koṇ
E.	पूर्व	pûrb
S.E.	अग्नि कोण	anni koṇ
S.	दक्षिण	dakkhin
S.W.	नैऋत कोण	nairrit koṇ
W.	पश्चिम	pachchham
N.W.	वायु कोण	vâyû koṇ

Names of Places.

Europe	यूरप	Yûrap
Asia	एशिया	Êsiyâ
Africa	अफ्रीका	Afrîkâ
America	अमेरिका	Amerikâ
Arabia	अरब	Arab
Assam	आशाम	Âsâm
Birma	ब्रह्मा	Brahmâ
Bhutan	भुटान	Bhuṭan
China	चीन	Chîn
Cochin	काचीन	Kâchîn
Ceylon	लङ्का	Lankâ
Egypt	मिसिर	Misir
England	इंग्लेण्ड	Inglenḍ
France	फ्रान्स	Frâns
Great Britain	ग्रेट ब्रिटन	Greṭ Briṭan

Japan	जपान	Japân
Kashmir	कश्मीर	Kaşmîr
Malacca	मलाका	Malâkâ
Nipal	नयपाल	Naypâl
Persia	पारस	Pâras
Russia	रूस	Rûs
Siam	शाम	S'âm
Tartary	तानतार	Tâtâr
Tibet •	तिब्बत	Tibbat
Turkey	रूम	Rûm
Turkistan	तूरान	Tûrân
Arcot	आर्काटु	Ârkâdu
Arrah	आरा	Ârâ
Ayodh (Oudh)	आयोध्यः	Ayodhyâ
Bahar	बिहार	Bihâr
Bancora	बांकुड़ा	Bânkurâ
Baraitch	बहराइच	Bahrâich
Benares	काशी or बनारस	Kâsî or Banâras
Bhurtpore	भरतपुर	Bharatpur
Bijapore	विजयपुर	Vijayapur
Bombay	बम्बई	Bambaî
Budaon	बदाज	Badâ,ûn
Calcutta	कलकत्ता	Kalkattâ
Cawnpore	कान्हापुर	Kânhpur
Chittagong	चटगांव	Chatgânv
Comorin	कुमारी	Kumârî
Dakha	ढाका	Dhâkâ
Darjeeling	दार्जिलिङ्ग	Dârjaling
Delhi	दिल्ली	Dillî
Ellora	इलोरा	Ilorâ

Gujranwalla	गुजरांवाला	Gūjrānwālā
Gwalior	ग्वालियार	Gwāliyār
Indore	इन्दौर	Indaur
Jaipore	जयपुर	Jaypur
Kohlapore	कोलापुर	Kolāpur
Lahore	लाहौर	Lāhaur
Lucknow	लखनऊ	Lakhna,û
Madras	मद्राज	Mandrāj
Meerut	मेरठ	Merat̄
Mhow	मऊ	Ma,û
Muttra	मथुरा	Mathurā
Oodeypore	उदयपुर	Udayapur
Saringapatam	श्रीरङ्गपट्टन	Srīrangapat̄tan
Sattara	सितारा	Sitārā
Travancore	त्रिबाङ्कोडू	Tribānkoṛû
Trichinopoly	तिरुचिनापल्ली	Tiruchchināpalli
Ujjen	उज्जैन	Ujjain
Ulwar	अलवर	Alwar
Umbala	अमबाला	Ambālā
Umritsar	अमृतसर	Amritsar

Names of Colours.

White	Sufaid ; Sukt	सुफेद । शुक्ल
Lily colour	Sosnî ; Bad-gori	सोसनी । बदगोरी
Yellowish white	Zard nabâtî	जर्द नबाती
Almond-shell (pinkish white)	Post bādâmî	पोस्त बादामी
Cream colour	Malâ,î	मलाई
Camphor colour	Kapûrî	कपूरी
Dove colour	Fakhtâ	फखता
Silver grey	Nukrâ,î	नुकराई

Yellow	Pilâ	पीला
Brimstone	Gandhakî	गंधकी
Yellowish tint	Argazâ	अरगजा
Lemon colour	S'arbatî	शर्बती
Lemon yellow	Lîmo zard	लीमो जर्द
Cotton-flower colour (dark lemon)	Kapâsî	कपासी
Sunflower colour	Basantî	बसन्ती
Golden	Sunahrî	सुनहरी
Orange	Nârangî	नारंगी
Saffron colour (red- dish orange)	Zâfrânî ; Kesari	जाफरानी । केसरी
Greenish yellow	Baid musk	बैद मुस्क
Sandal-wood colour	Chandanî	चंदनी
Sugar colour	Burzardî ; S'akarî	बुर्जर्दी । शकरी
Green	Harâ	हरा
Mango colour (pale emerald)	Amauâ	अमौआ
Parrot-green	Totî	तोती
Verdigris-green	Zangarî	जंगरी
Grape colour (dun green)	Angûrî	अंगूरी
Sky blue	Âsmânî	आसमानी
Turquoise blue	Firozî	फिरोजी
Purple	Bainganî ; Benjanî	बैंगनी । बैजनी
Slate colour	Kâsnî	कासनी
Indigo	Nilâ	नीला
Lilac jasmine	Yâsmin	यासमिन
Violet	Nâfarmânî	नाफर्मानी
Lapislazuli (reddish violet)	Lâjwardî	लाजवर्दी
Medium lapislazuli (indigo-violet)	Lâjwardî miyânâ	लाजवर्दी मियाना

Darkamethyst (deep violet)	Lājwardî siyâh	लाजवर्दी सियाह
Pink	Pâtal-varṇ	पाटलवर्ण
Pink (a peculiar shade)	Ṭholî	ठोली
Rose pink	Gulâbî	गुलाबी
Onion colour (pink)	Piyâzî	पियाजी
Onion pink	Piyâzî gulâbî	पियाजी गुलाबी
Poppy colour	Khaškhaśî	खशखशी
Red	Lâl; surkh	लाल । सुरख
Crimson	Kirmîzî	किर्मीजी
Crimson pink	Kirmîzî gulâbî	किर्मीजी गुलाबी
Magenta	S'îsî; nayâ rang	शीशी । नया रङ्ग
Bright magenta	Kirmîzî abbâsî	किर्मीजी अब्बासी
Pomegranate colour (reddish magenta)	Gulnâr	गुलनार
Dark magenta	Abbâsî	अब्बासी
Bay (horse)	Kumait	कुमैत
Auburn	Bhûrâ	भूरा
Dark camel colour (bright brown)	Sutarî siyâh	शुतरी सियाह
Reddish camel colour	Sutarî surkh	शुतरी सुरख
Goat colour (pale brown)	Khudrang	खुदरङ्ग
Light brown	Sânwlâ	सांवला
Brown	Ûdî	ऊदी
Cinnamon colour (raw sienna)	Dâl chînî	डाल चीनी
Dusty red (brown)	Mailâ surkh	मैला सुरख
Reddish dust colour	Khâkî surkh	खाकी सुरख
Reddish almond	Bâdâmî surkh	बादामी सुरख
Chestnut (horse)	Surang	सुरंग
Light dust colour	Khâkî sufaid	खाकी सुफैद

Dust (<i>or</i> clay) colour	<u>Khâki</u>	खाकी
Black	Kâlâ	काला
Sooty colour	Kañja,î	कंजई
Jet black	Kâlâ muškî.	काला मुश्की

EXERCISES.

THE following Exercises have been selected from a variety of works by authors in different parts of Northern India, with the object of illustrating various styles of composition.

No. 1.

अंगरेज बहादुर के घर में उन की बजत अच्छी नौकरी लग गई। पांच रु महीने तक तो उसी काम पर रहे। फिर थोड़े ही दिन में उन की बदली प्रयाग में हो गई और महीना भी सौ डेढ़ सौ रुपया तक बढ़ गया। फिर क्या पूछना है। महीना भी अच्छा हुआ और प्रतिष्ठा को नौकरी मिली और बड़े बड़े आदमियों में लालाजी की गिनती होने लगी। एक बड़ी भारी हवेली में टिके और कई नौकर चाकर रखे। फिर तो क्या पूछना है। उबरे भात के पाऊन बजत से आने जाने लगे। कोई दिन अनार न पड़ता था कि एक दो नये पाऊन न आवें। कुछ तो लालाजी नाम के लिये उड़ाते पुड़ाते और कुछ अपने खाने पीने और पाऊनों के व्यवहार में उठाते पुठाते और बिदाई देते थे और कुछ नाच रंग में भी खर्च हो जाता था। इस प्रकार महीने में जो कुछ मिलता सो भुगत जाता था। बासी बचे न कुत्ता खाय।

[Kīratnākar, p. 6.]

Angrez Bahādur ke ghar meñ un kī bahut achchhī naukarī lag gayā. Pāñch ru mahīne tak to usī kām par rahe; phir thore hī dīn meñ un kī badlī Prayāg meñ ho gayā; aur mahīnā bhī sau derh sau rupayā tak barh gayā. Phir kyā pūchhnā hai? Mahīnā bhī achchhā huā, aur pratishthā kī naukarī milī, aur bare bare ādmiyon meñ

Lālājī kī gintī hone lagī. Ek barī bhārī hayellī meñ tike, aur kaī naukar chākar rakkhe. Phir to kyā pūchhnā hai? Ubre bhāt ke pāhun bahut se āne jāne lage; koī din antar na partā thā ki ek do naye pāhun na āwen. Kuchh to Lālājī nām ke liye urāte purāte, aur kuchh apne khāne pīne aur pāhunon ke vyavahār meñ uṭhāte puṭhāte aur badāī dete the, aur kuchh nāch rañg meñ bhī kharch ho jātā thā. Is prakār mahīne meñ jo kuchh miltā so blugat jātā thā; bāsī bache na kuttā khāy.

He got an excellent post in the establishment of an English gentleman. He remained for five or six months in that occupation; then, after a very short time, he was transferred to Allahabad, and his monthly allowance was also increased to 100 or 150 rupees. What more could he ask? His salary had become good, and he had obtained honourable employment; and Lālājī began to be reckoned among very great people. He lived in a very large house, and kept several servants. Again, what more could he ask? Numerous self-interested guests frequented (his house); not a day passed but one or two fresh guests arrived. Lālājī dissipated part of his income in supporting his dignity; part he consumed on his table, in entertaining friends; and in making valuable presents; and part was spent even on dances and debauchery. In this way whatever he earned during the month was swallowed up. Not a scrap remained.

Analysis.

Angrez Bahādur.—*Bahādur* means “courageous,” and is a title of honour.

ghar meñ.—Literally “in the house”; hence, “on the establishment.”

lag jānū.—“To become attached”; hence, “to find employment with anyone.”

pāñch chha.—“Five (or) six.” The juxtaposition of two figures implies indefiniteness.

kām par rahnū.—“To keep to (any particular) work.”

thore hī din meñ.—“In a very few days,” or, a short time.

- badli*.—"Change," "transference."
- Prayâg*.—The Hindû name for Allahâbâd.
- mahinâ*.—This means both "month" and "monthly allowance" or "salary."
- sau derh sau*.—Similar to *pâñch chha* above.
- kyâ pûchhnâ hai*.—The infinitive has, here, the sense of the Sanskrit future passive participle, "to be asked"; thus the phrase means "what is to be asked?" or "what more can he ask?"
- milî*.—This agrees with a dative understood; thus, *us ko milî*, "was met by him."
- naukar chûkar*.—The repetition implies "servants" or attendants in general.
- ubre bhât ke pâhun*.—*Ubarâ* means "to remain over" or "be kept in reserve"; and *bhât*, while specially applied to boiled rice, implies food of all kinds; but by "guests for remaining food" is intended guests who come for what they can get; that is, the self-interested.
- ânâ jânâ*.—"Coming and going," that is, "passing to and fro."
- ko,î din antar na partâ thâ*.—"There was not happening a day's interval," that is, "not a day passed."
- na âweñ*.—A second negative, because *not* a day passed that a guest was *not* coming; therefore, they came every day.
- nim*.—Literally "name," denotes "fame," "reputation," "dignity," "honour," &c.
- urâte purâte* and *uthâte puñhâte*.—These are merely intensives, the latter member of each having no independent meaning.
- vyavahâr*.—This means "action," "affair," "business"; hence, "in the affair of guests," that is, in their entertainment, &c.
- badî,î* is a corruption of the Arabic plural *بدائع* (of *بديعة*) meaning "rare" or "costly things"; hence, *badî,î denâ* means "to make costly presents."
- bhugatnâ* or *bhugat jânâ* means "to enjoy," "to receive requital"; also, "to be exhausted," "consumed," "all over, passed, and gone."

bâsî bache na kuttâ khây.—Literally “the stale food saved no dog eats,” that is, they did not leave enough to feed a puppy; or, not a scrap remained.

No. 2.

गीदड़ बोला कि हे वीर इस जंगल के समीप कफ्तार रहते हैं और हमारे बच्चे खा जाते हैं। हमारा इतना भी बस नहीं कि उन को मारके अपने बच्चे बचावें। जो उन को तू मारे और हमारे सिर से यह उत्पात टाले तौ बड़ा उपकार करे और हम को बिन दामों मोल ले। हातिम ने कहा कि तुम मुझ को उन की जगह बताओ अपने बस भर तुम्हारा काम करूंगा। वह जंगल वहां से ढ़ कोस पर था। वह हातिम को लेके गया और वह जगह दिखाके आप किसी झाड़ी में छिप रहा। हातिम आगे गया और जगह को सूनी पाके बैठा कि इतने में एक जोड़ा आया। तौ क्या देखता है कि एक मनुष्य हमारी जगह पे बैठा है। यह देख वे दोनों आगे बढ़े और कहने लगे कि अरे यह जगह तेरी नहीं है जो तू यहाँ शानापति होके आ बैठा। जो अपना भला चाहे तौ उलटे पांव फिर जा नहीं तौ अभी तिकाबोटी कर लेते हैं। हातिम ने कहा कि हे मूर्खों में जीवों का दुखदाई नहीं और न बहैलिया हूं। तुम मुझ से इतना क्यों डरते हो। जो तुम्हारी जगह है तौ तुम्हें सोहती रहे सुख चैन करो। उन ने कहा कि मनुष्य में शील कहाँ। तू हम से कल न कर। चला जा नहीं तौ दुख पावेगा और मारा जाएगा

[*Sabhā Svīngār*, p. 31.]

Gīdar bolâ ki “He vîr! is jaṅgal ke samîp kaftâr rahte hain, aur hamâre bachche khâ jâte hain; hamârâ itnâ bhî bas nahîn ki un ko mârke apne bachche bachâven. Jo un ko tû mâre aur hamâre sir se yah utpât tãle tau barâ upakâr kare, aur ham ko bin dâmon mol le.” Hâtim ne kahâ, ki “Tum mujh ko un kî jagah batâo; apne bas bhar tumhârâ kâam karûngâ.” Wah jaṅgal wabân se chhâ kos par thâ. Wah Hâtim ko leke gayâ, aur wah jagah dikhâke âp kisî jhârî men chhip rahâ. Hâtim âge gayâ aur jagah ko sūnî pâke baithâ, ki itne men ek joṛâ âyâ;

tau kyâ dekhâ hai ki ek manushya hamârî jagah pai baithâ hai. Yah dekh, we donon âge barhe aur kahne lage ki "Are yah jagah terî nahîn hai, jo tû yahân thânâ-pati hoke â baithâ. Jo apnâ bhalâ châhe tau ulte pânw phir jâ; nahîn tau abhî tikkâbotî kar lete hain." Hâtim ne kahâ, ki "He mûrkho! main jîvon kâ dukhdâ, nahîn, aur na bahliyâ hûn; tum mujh se itnâ kyon darte ho? Jo tumhârî jagah hai to tumheñ sohtî rahe, sukh chain karo." Un ne kahâ, ki "Manushya meñ sîl kahân! Tû ham se chhal na kar; chhalâ jâ; nahîn tau dukh pâwegâ aur mârâ jâ, egâ."

The jackal said, "O hero, near this jungle hyenas are dwelling, and they devour our young ones. We have not enough power to kill them and save our young. If thou kill them, and relieve us from this oppression, thou wilt greatly assist us, and buy us without cost."* Hâtim said, "Point out their haunt, I will do your work to the best of my power." The jungle was twelve miles from there. He took Hâtim, and showed him the spot, but concealed himself in a bush. Hâtim went forward, and finding the haunt unoccupied, sat down, whereupon a pair (of hyenas)† came and were astonished to perceive a man seated in their haunt. Seeing this, both advanced, and said, "This haunt is not thine, that thou shouldst take thy place as master of it. If thou consultest thy welfare, face about‡ and retreat; otherwise we will at once rend thee in pieces." Hâtim replied, "O fools! I never injure living creatures, and am not a huntsman. Why are you so afraid of me? If this is your place, may it continue to suit you, and may you be happy." They replied; "How can there be good disposition in man!§ Do not thou beguile us; go away, otherwise thou wilt suffer harm, and lose thy life."

* That is, "will attach us to your interests," or "make us your slaves."

† *Ek jorâ* implies a "set," "couple," or "pair." Here it naturally refers to the male and female.

‡ *Ulte pânw* is literally "reversed feet."

§ Literally, "where (is there good) disposition in man?"

No. 3.

मच्छरों का एक झुंड उड़ता ऊँचा अपने मार्ग में चला जाता था। उन में से एक मच्छर ने देखा कि एक सिंह आखेट करते करते दौड़ते दौड़ते बड़त थककर भारी नींद में अचेत सो रहा है। तब उस ने पुकारके सब मच्छरों से कहा अरे भाइयो देखो। वह सिंह सोता है। उस को मैं ऐसा मारूँगा कि वह दुखदायी लोह्लुहान हो जावेगा। यह कह बड़ी सूरता कर सिंह की पूंख पै चढ़ डंक मार उड़ गया और ऐसा घमंड करने लगा जैसे उस ने बड़ी सूरता का करतब* किया। पर मुड़के जो देखा तो सिंह हिला भी न था। तब उस के मरने का अनुमान करके और मच्छरों से कहा जो सिंह मर गया हो तो मैं ने वन को दुख और भय से बड़ा दिया। अरे मित्रो देख लेओ। तेंदुआ जिस से डरता है वह मेरे डंक से गिर गया। अब हम सूरता करके सब अपने बैरियों को मारके हटा देंगे। ऐसी ऐसी लम्बी चौड़ी† ही कर रहे थे और अग्नि के विजय के मनोरथ में लग रहे थे कि इतने में वह अचेत सिंह नींद से जग पड़ा और अपना आखेट ढूँढ़ता चला गया।

[Hindī Reader, p. 10.]

Machchharon kâ ek jhund uṛtâ huâ apne mârḡ meñ chalâ jatâ thâ. Un meñ se ek machchhar ne dekhâ ki ek siñh âkhet karte karte daurte daurte bahut thakkar bhârî nîd meñ achet so rahâ hai. Tab us ne pukârke sab machchharon se kahâ, "Are bhâiyo! dekho! wah siñh sotâ hai; us ko main aisâ mârûngâ ki wah dukhdâyî lohluhan ho jâwegâ." Yah kab, barî sūrtâ kar, siñh kî pûñchh pai chaḥh ḍank mâr uṛ gayâ, aur aisâ ghamand karne lagâ jaise us ne barî sūrtâ kâ kartab kivâ. Par murke jo dekhâ to siñh hilâ bhî na thâ; tab us ke marne kâ anumân karke aur machchharon se kahâ, "Jo siñh mar gayâ ho to main ne ban ko dukh aur bhay se chhurâ diyâ. Are mitro! dekh le, o! tenduâ jis se ḍartâ hai wah mere

* Corruption of Sanskrit future passive participle *kartavya*, "that which is to be done," hence "a deed."

† *Bât* understood.

dañk se gir gayâ ; ab ham sûrtâ karke sab apne bairiyon ko marke hatâ dewenge." Aisi aisi lambi chauri hi kar rahe the aur age ke vijay ke manorath men lag rahe the ki itne men wah achet सिंह nid se jag para aur apna akhet dhurtâ chala gaya.

A swarm of mosquitoes were flying along pursuing their course, when one mosquito among them perceived a lion which, having become exceedingly tired from continuous hunting and running, was slumbering unconsciously in a deep sleep. Then, calling aloud to all the mosquitoes, he said: "O brothers! look here; the lion is asleep; I will smite him so that that oppressor shall be covered with blood." Saying this, he courageously got on the lion's tail, stung it, and flew away; and began to boast as though he had done a very heroic deed. But, when he turned about, he saw that the lion had not even moved. Then, surmising that he was dead, he said to the other mosquitoes: "If the lion is dead, then I have released the forest from oppression and terror. O friends, behold! he whom a leopard fears has fallen by my sting! Now will we courageously slay and drive off all our enemies." They were indulging in these and such-like boastings, and were absorbed with the desire for future conquest, when the unconscious lion awoke from sleep, and went its way, seeking its prey.

No. 4.

इस के जाने के पहले जो एक सहल बनवाया था उसी में अपने भाई को उतार दिया। पीके अनेक दिवस पर्यन्त अपने छोटे भाई के साथ खान पान करता और भाँति भाँति की वार्त्ता कर उस को प्रसन्न रखता। एक दिवस बड़ा भाई छोटे भाई के पास आया और उसी के साथ भोजन कर वार्त्तालाभ करने लगा। इस में रात्रि बजत गई तब बड़ा भाई तो बिदा हो अपने सहल में गया। परंतु जिस समय छोटा भाई अपने भाई से वार्त्ता करता था उस समय उस का चित्त अपनी स्त्री के कुकर्म द्वारा बड़ा उदास था। यह देख उस के भाई ने विचारा कि मैं तो अपने जाने इस को सब रीति से प्रसन्न रखता हूँ पर

इस का चित्त उदास देखता हूँ। कदाचित्त किसी बात की सुझ से कुछ चूक ज़र्दी हो वा यह दूर देश से यहाँ आया है और बज्जत दिन इस को हो गये है इस से इस को अपनी स्त्री का स्मरण आ गया है इस लिये यह उदास रहता है। उचित है कि जो जो पदार्थ मैं ने इस के निमित्त बनवाये हैं सो सब शीघ्र देकर इस को बिदा करूँ।

[Sahasra Rātri Sankshep, p. 2

Is ke āne ke pable jo ek mahal banwāyā thā usī meñ apne bhāī ko utār diyā. Pīchhe anek divas paryant apne chhōṭe bhāī ke sāth khān pān kartā, aur bhānti bhānti kī vārttā kar us ko prasann rakhtā. Ek divas barā bhāī chhōṭe bhāī ke pās āyā aur usī ke sāth bhojan kar vārttā-lābh karne lagā. Is meñ rāt bahut gaī, tab barā bhāī to bidā ho apne mahal meñ gayā. Parāntu jis samay chhōṭā bhāī apne bhāī se vārttā kartā thā us samay us kā chitt apne strī ke kukarm dwārā barā udās thā. Yah dekh us ke bhāī ne bichārā ki main to, apne jāne, is ko sab rīti se prasann rakhtā hūn; par is kā chitt udās dekhtā hūn. Kadāchit kisī bāt kī mujh se kuchh chūk huī ho; wā yah dūr deś se yahān āyā hai aur bahut din is ko ho gaye haiñ, is se is ko apne strī kā smaran ā gayā hai, is liye yah udās rahtā hai. Uchit hai ki jo jo padārth main ne is ke nimitt banwāye haiñ so sab śīghra dekar is ko bidā karūn.

He caused his brother to alight at a palace which had been prepared before his coming. For several days afterwards he feasted with his younger brother, and pleased him with varied conversation. One day the elder brother came to the younger, and, having dined with him, fell into conversation which lasted far into the night,* then the elder brother took his leave, and went to his own apartments. But, when the younger one was conversing with his brother, he was greatly dejected in mind through the ill-behaviour of his wife. Perceiving this, his brother reflected thus, "I have made him comfortable in every

* Literally, "In this (occupation) much of the night passed."

way I knew how,* yet I perceive that his mind is ill at ease. Perchance I may have been guilty of some inadvertance in some respect; or (may be) he has come here from a far country, much time has elapsed, therefore the thought of his wife has occurred to him, and on this account he is dejected. It is right that I should present him with the different things I have had prepared on his account, and dismiss him."

No. 5.

एक दिवस उस ने अपने पिता से आकर कहा हे पिता मैं तुम से अत्यन्त विनयपूर्वक एक बात मांगती हूँ जो तुम छपा कर मुझे को दो। पिता का अत्यन्त स्नेह था। उस ने कहा अच्छा बेटी जो तू मांगेगी सो मैं दूंगा। ऐसे पिता से वचन ले उस ने कहा सुनो मैं यही मांगती हूँ कि तुम मेरा विवाह राजा से कर दो। क्योंकि यह राजा नित्य एक स्त्री की हत्या करता है इस से प्रजा अत्यन्त पीड़ित है। कदाचित्त मैं इस को इस हत्या से रोक सकूँ और प्रजा को सुखी कर सकूँ। कदापि न कर सकी तो भी जो परोपकार निमित्त मेरा प्राण जाय तो जाय और जो राजा मुझे न मारेगा तो औरों का प्राणभयमिष्ट जायगा। इस से मैं आप से प्रार्थना करती हूँ कि आज अवश्य मेरा विवाह कर दीजिये। यह बात सुनते ही मन्त्री सुन्न हो गया और शोकित हो कहने लगा कि तू क्यों अपना प्राण दया खोती है। राजा तुझे मार डालेगा और मुझे अत्यन्त क्रोध होगा। तू नहीं जानती कि राजा की यह दृढ़ प्रतिज्ञा है कि रातभर की रानी बना प्रातः काल मार डालना। तू जान बूझकर ऐसी बात क्यों कहती है। तू विचार देख कि ऐसे काम में पड़ने से कैसी आपदा होगी। [Sahasya Rātri Sankshep, p. 7.]

Ek divas us ne apne pitā se ākar kahā, "He pitā, main tum se atyant vinay-pūrvak ek bāt māngtī hūn, jo tum kripā kar mujh ko do." Pitā kā atyant sneh thā; us ne kahā, "Achehbā, betī, jo tū māngegī so main dūngā." Aise pitā se vachan le, us ne kahā, "Sunō; main yahī

* Apne jāne, "of me known," " (so far as) known to me."

māngtī hūn, ki tum merā vivāh rājā se kar do; kyonki yah rājā nitya ek strī kī hatyā kartā hai, is se prajā atyant pīrit hai. Kadāchit main is ko is hatyā se rok sakūn, aur prajā ko sukhī kar sakūn. Kadāpi na kar sakī, to bhī jo paropakār nimitt merā prān jāy to jāy; aur jo rājā mujhe na māregā to auron kā prānbhay miṭ jāygā; is se main āp se prārthanā kartī hūn, ki āj avāśya merā vivāh kar dījiye.” Yah bāt sunte hī Mantrī sunn ho gayā, aur sokit ho kahne lagā, ki, “Tū kyon apnā prān vrithā khotī hai? Rājā tujhe mār dālegā aur mujhe atyant kles hogā. Tū nahīn jāntī ki rājā kī yah driṭh pratigyā hai ki rāt-bhar kī rānī banā prāt kāl mār dālnā. Tū jān būjhkar aisī bāt kyon kabtī hai? Tū bichār dekh ki aise kām men paṛne se kaisī āpadā hogī!”

One day she came to her father and said, “Father, I most humbly ask a favour of you, if you will kindly grant it me.” The father loved her dearly and said, “Well, daughter, whatever you ask I will grant.” Having extracted such a promise from her father, she said, “Listen. I ask this, that you will procure my marriage with the king; for this king persists in slaughtering women,* and the people are exceedingly oppressed thereby. Peradventure I can stay him from this slaughter, and make the people happy. Should it not be accomplished, still, if my life be sacrificed for the good of others, then it must be so;† but, if the king do not kill me, then the peril of life will be removed from the rest; on this account I beg of you that you will certainly this day procure my marriage.” Upon hearing this, the councillor was confounded, and piteously said, “Why vainly waste your life? The king will destroy you, and I shall be made most miserable. Art thou not aware that the king has firmly resolved that a queen should be made for one night,‡ and slaughtered in the morning? Why art thou knowingly asking such a thing? Reflect and see what disaster there will be from meddling in such an affair!”

* *Lit.* “a woman” (each day, understood). † *Jāy to jāy*, idiomatic repetition of the *norist* to express uncertainty or indifference.
‡ *Rāt-bhar kī rānī*, “a queen of one night.” *Bhar* is added only to circumscribe the period, see p. 130.

No. 6.

इसी रीति से दस दिवस पर्यन्त हम किनारे किनारे चले गये। फिर कुछ कुछ बसती दृष्टि आने लगी। और दो तीन स्थान पर देखा कि तीर पर कितने एक मनुष्य फिर रहे हैं और हमारी तरफ देखते हैं। वे लोग काले भुण्ड और नंगे थे। मैं ने उन के पास जाने की इच्छा की पर मेरे साथी ने कहा कि तुम मत जाओ तुम मत जाओ। इसी से मैं न गया पर किनारे के पास पास उन से बातें करता हुआ चला जाता था। वे लोग भी बातें करते हुए किनारे किनारे बड़त दूर तक दौड़े चले आए। उन के हाथ में कोई शस्त्र न था केवल एक के हाथ में एक लंबी रूड़ी थी। जिस का नाम मेरे साथी ने लेंस बतलाया और कहा कि वे इस से दूर तक मार सकते हैं। इस कारण मैं दूर दूर चलता था और संकेत से बात चीत करता था। मैं ने उन से खाने के लिये संकेत किया। तब उन्होंने ने भी संकेत से कहा कि तुम अपनी नाव उहराओ हम तुम्हें खाने को देंगे। हम ने पाल गिराकर नाव उहराई तब उन में से दो जाने दौड़कर गांव में गये वहां से दो टुकड़े सूखे मांस के और जो वहां उत्पन्न होता था उस में का थोड़ा अन्न लेकर आधे घंटे में आ पड़ेंगे।

[Rābinsan Krúso, p. 56.]

Isi rīti se das divas paryant ham kināre kināre chale gaye; phir kuchh kuchh basti drishti āne lagi aur do tin sthān par dekhā ki tīr par kitne ek manushya phir rahe haiṅ aur hamārī taraf dekhte haiṅ. We log kāle bhuṣaṅḍ aur naṅge the. Maiṅ ne un ke pās jāne kī icchhā kī; par mere sātḥī ne kabā ki “Tum mat jāo; tum mat jāo;” isi se maiṅ na gayā, par kināre ke pās pās un se bāteṅ kartā huā chālā jātā thā. We log bhī bāteṅ karte huē kināre kināre bahut dūr tak daure chale āe. Un ke hāth meṅ koī sāstra na thā; kewal ek ke hāth meṅ ek lambī chhapī thī, jis kā nām mere sātḥī ne lēns batlāyā, aur kabā ki we is se dūr tak mār sakte haiṅ; is kāraṅ maiṅ dūr dūr chaltā thā, aur saṅket se bāt chīt kartā thā. Maiṅ ne un se khāne ke liye saṅket kiyā; tab unhoṅ ne bhī

sanket se kahâ, ki "Tum apnî nâw t̄aharâ, o, ham tumheñ khâne ko deñge." Ham ne pâl girâkar nâw t̄aharâ; tab un meñ se do jane daurkar gâñw meñ gaye, wahân se do tukre sũkhe mãns ke, aur jo wahân utpann hotâ thâ, us meñ kâ thorâ anna lekar âdhe ghañte meñ â pahunche.

In this way, during ten days, we sailed along the coast;* then a few villages came in sight, and in two of three places we saw several† people moving about on the shore and looking towards us. These people were quite black and naked. I wished to go near them, but my companion said, "Don't go; don't go;" therefore I did not go, but hauled close‡ in shore to talk to them, and they ran along the shore a good way talking to me. There was no weapon in the hand of any one of them but one; and he had a long stick, which my companion said was a lance, and with which they can kill at a great distance; so I kept at a distance, and talked with them by signs. I made signs to them for something to eat; they beckoned to me to stop my boat, and they would give me some food. (Upon this) we lowered the sail, and lay to, and two of them ran to a village, and in half an hour came back with two pieces of dried flesh, and some corn, such as is the produce of their country.

No. 7.

कुछ दिनों के बतीत होने पर विद्यानिधि को देशाटन की अभिलाषा हुई। तब अपने पिता से हाथ जोड़के बोला कि हे पिता मुझे देशाटन को इच्छा है। जो आप की आज्ञा हो तो किसी बड़े राजद्वार में जाकर विद्या का प्रकाश करूं। क्योंकि जब तक विद्वानों का महाराजों के यहाँ से आदर संमान नहीं होता तब तक विद्या की शोभा नहीं होती और न विद्वान

* *Kinâre kinâre*; the repetition of continuity, meaning "all along the shore." See p. 188.

† *Kitne ek*, some indefinite number. The addition of *ek* gives indefiniteness to any number but unity; as *das ek*, "about ten," &c.

‡ *Pâs pâs*; the repetition of enhancement, meaning "quite near," or "close." See p. 185.

को विद्या पढ़ने का सुख प्राप्त होता है। विद्यानिधि की यह वाणी सुनके वागीश्वरमा बोला कि हे पुत्र जो बातें तू ने कही हैं सो बिना बिचारे कही हैं। यह सच है कि राजसंमान और शत्रु का जीतना और पुत्र का जन्म और वाञ्छित धन के लाभ में प्रत्येक को सुख होता है परंतु जो तू ने यह कहा है कि विद्या पढ़ने का सुख केवल राजा के संमान के आधीन है सो तू ने उल्टा कहा है क्योंकि राजद्वार संसार के समान है और विद्वान सूर्य के सदृश है। जब सूर्य उदय होता है तब उस के प्रकाश से संसार प्रकाशित होता है न यह कि संसार से सूर्य प्रकाशित हो। आज सुझे बड़ा पश्चात्ताप हुआ कि तू ने संपूर्ण वेद वेदाङ्ग और षट् शास्त्र और साहित्य पढ़के ऐसी बात बिना सोचे कही है जैसी प्राय अज्ञानी लोग कहते हैं। जान पड़ता है कि विद्या और विद्वत्ता के वास्तविक वस्तुतत्त्व पर तुम्हारी दृष्टि नहीं पड़ी अथवा ऐसे काव्य और इतिहासों के अवलोकन से कि जिस में राज्यश्री का विशेष वर्णन होता है तुम्हारे मन ने बाहरी कवि और चमत्कारी का लोलुप होके बुद्धि को दबा दिया है जिस से तुम ने वे बातें कहीं कि जो बड़धा विद्याहीनों के सुख से सुनने में आती हैं।

[Nīlisudhātaraṅgī, p. 7.]

Kuehh dinon ke vyatit hone par Vidyānidhi ko deśātan kī abhilāshā huī; tab apne pitā se hāth jorke bolā ki, “He pitā; mujhe deśātan kī ichehā hai; jo āp kī āgyā ho to kisi bare rājdwar meñ jākar vidyā kā prakās karūn, kyonki jab tak vidwānon kā mahārājōn ke yahan se ādar sañmān nahīn hotā tab tak vidyā kī śobhā nahīn hotī, aur na vidwān ko vidyā parhne kā sukh prāpt hotā hai.” Vidyānidhi kī yah bāñī sunke Vāgīśāśarmā bolā ki, “He putra! jo bāteñ tū ne kahī haiñ so binā bichāre kahī haiñ. Yah sach hai ki rājsañmān, aur śatru kā jītnā, aur putra kā janma, aur vāñchhit dhan ke lābh meñ pratyek ko sukh hotā hai; parāntu jo tū ne yah kahā hai ki vidyā parhne kā sukh keval rājā ke sañmān ke ādhīn hai so tū ne ultā kahā hai; kyonki rājdwar sañsār ke samān hai, aur vidwān sūrya ke sadriś hai; jab sūrya udaya hotā hai tab us ke prakās se sañsār prakāsit hotā hai, na yah ki

saṁsār se sūrya prakāśit ho. Āj mujhe barā paśchattāp hu, ki tū ne saṁpūrṇ Ved, Vedāṅg, aur shaṭ sāstra aur sāhitya parhke aisī bāt binā soche kahī hai, jaisī prāya agyāni log kahte haiṁ. Jān parṭā hai ki vidyā aur vidwattā ke vāstavik vastutattwa par tumhārī drishṭi nahīn parī, athawā aise kāvya aur itihāson ke avalokan se, ki jis meṁ rājyasrī kā viśesh varṇan hotā hai, tumbāre man ne bāharī chhavi aur chamatkārī kā lolup hoke buddhi ko dabā diyā hai, jis se tum ne we bāteṁ kahīn ki jo bahudhā vidyāhīnoṁ ke mukh se sunne meṁ ātī haiṁ.”

After the lapse of some time, Vidyānidhi conceived a desire to travel,* and thus respectfully addressed his father, “Father, I have a desire to travel; if you give me permission, I will go to some great sovereign and exhibit my learning; because, until scholars meet with respect from the royal presence, their learning has no lustre, and the scholars themselves derive no satisfaction from their learning.” Hearing this speech from Vidyānidhi, Vāgīśasarmā replied, “O son! what you have said has been uttered without reflection.† It is true that in the favour of kings, in the subjugation of enemies, in the birth of a son, and in the acquisition of desired wealth, everybody has pleasure; but what you have said about‡ the pleasure of learning being solely dependent on the favour of kings is the reverse of fact;§ because the royal court is like the world, and learning is like the sun; when the sun is up the world is illuminated by its shining; it is not the case that the sun is illuminated by the world. I am very sorry that thou, after studying the Vedas and their appendages, the six philosophies, and the poets,|| shouldst have thoughtlessly uttered such a speech

* *Des'ātan*, the Sanskrit compound *deśa*, “a country,” and *ātana*, “wandering,” hence “going abroad” or “travelling.”

† *Binā bichāre*, past participle used adverbially; “without (having) reflected,” or “unreflectingly.”

‡ *Lit.* “but this which thou hast said, to wit,” &c.

§ *Ultā* = “reversed”; hence, “thou hast said it reversed.”

|| There are four Vedas, the Rig-, Yajur-, Sāma-, and Atharva-vedas. The six Vedāngas, or appendages to the Vedas, are the

as the ignorant are, for the most part, guilty of. It seems that you have never bestowed a glance on the real essence of learning and scholarship; or else, by inspecting those poems and histories which give a particular account of royal grandeur, your fancy, covetous of exterior beauty and brilliancy, has got the better of your intellect; hence you have uttered words which are heard mostly from the mouths of those void of learning."

No. 8.

जहाज पर पृथ्वी की परिक्रमा करने के समय सर फ्रान्सिस ड्रेक को वायु के लिये ठहरना और जहां कहीं समुद्र की ओर भूमि बढ़ आई थी उस से बचने के कारण बाहर भीतर जाना पड़ा। इस निमित्त अपनी जलयानों के पूरे करने में उस को तीन वरस के लगभग लगे। परंतु जो वह सीधा बिना रुके जा सकता तो भी उस को बहुत काल लगता। जो एक मनुष्य शीघ्र गति से सीधा दिन रात चले और कहीं ठहरे नहीं तो जिस ठौर से चले उसी ठौर पर लौटकर आठ महीने के लगभग पड़चेगा। जितना मनुष्य चल सकता है उस से अठगुनी शीघ्र लोहे की सड़क पर गाड़ियां चलती हैं इस लिये जो पृथ्वी के घेरे पर एक लोहे की सड़क होती और गमनशील * यन्त्र यात्रा पूरी करने के लिये भरपूर जल और ईंधन ले जा सकता तो पथिक इस भूगोल को तीस दिन में घूम आता। पृथ्वी बड़े गोले की नाई है और इस का व्यास आठ सहस्र मील के लगभग है और इस का घेर पचोस सहस्र मील है। पृथ्वी का ऐसा अद्भुत परिमाण है कि यह अढ़ाई लाख मील के पल्ले पर भी इतनी बड़ी देख पड़ेगी जैसे बारह इंच का गोला जो दस गज दूर धरा जाय दिखाई देवे। [Bāhya-prapañca-darpana, p. 7.]

rules of Pronunciation, Grammar, Prosody, Explanation of obscure terms, Description of religious rites, and Astronomy. The six philosophies which, however, are generally called *Dars'ana*, and not *S'āstra*, are the Sāṅkhya, the Yoga, the Nyāya, the Vaiśeshika, the Vedānta, and the Mīmāṃsā. The word *sāhitya* means "composition," but is often, as here, restricted to poetical composition.

* The English words *rel*, *relve*, and *locomotiv* are now in use

Jahâz par prithwî kî parikramâ karne ke samay Sar Frânsis Drek ko vâyu ke liye thaharnâ aur jahân kahîn samudra kî or bhûmi barh âî thî us se bachne ke kârañ bâhar bhitar jânâ parâ ; is nimitt apnî jalayâtrâ ke pûre karne meñ us ko tîn baras ke lagbhag lage. Parantu jo wah sîdhâ binâ ruke jâ saktâ, tau bhî us ko bahut kâl lagtâ. Jo ek manushya sîghra gati se sîdhâ din rât chale aur kahîn thahre nahîn to jis thaur se chale usî thaur par laukar âth mahîne ke lagbhag pahunchegâ. Jitnâ manushya chal saktâ hai us se aṅgunî sîghra lohe kî sarak par gâriyân chaltî haiñ ; is liye, jo prithwî ke ghære par ek lohe kî sarak hotî, aur gamausîl-yantra yâtrâ pûrî karne ke liye bharpûr jal aur indhan le jâ saktâ, to pathik is bhûgol ko tîs din meñ ghûm âtâ. Prithwî bare gole kî nâñ hai, aur is kâ vyâs âth sahasra mîl ke lagbhag hai ; aur is kâ gher pachis sahasra mîl hai. Prithwî kâ aisâ adbhut parimân hai ki yah arhâî lâkh mîl ke palle par bhî itnî barî dekh paregî jaise bârah inch kâ golâ jo das gaz dûr dharâ jâe dikhâî dewe.

When Sir Francis Drake sailed round the earth, he had to wait for the wind, and to go out and in to avoid the land wherever it projected into the sea. Hence he was nearly three years before he finished his voyage. But if he could have gone on straight, and without stopping, it would still have taken him a very long time. If a man were to walk directly forward at a brisk pace, and were to go on day and night without a pause, he would get back to the spot he started from in about eight months. Railway carriages travel eight times faster than men can walk ; hence, if there were a railway encircling the earth, and the locomotive engine could carry enough water and fuel for the performance of the entire journey, a traveller might pass round the globe in thirty days. The earth is a vast sphere nearly eight thousand miles across, and twenty-five thousand miles round. At the distance of a quarter of a million of miles, it would still look as large as a twelve-inch globe placed ten yards off : such is the wonderful size of the earth.

No. 9.

जो संपूर्ण पृथ्वी मुर्चाहे लोहे की बनी होती और तब जितनी भारी होती प्राय तितनी ही भारी अब भी है। लोहे का एक गोला जिस का व्यास आठ इंच हो इतना भारी होता है कि एक बलवान मनुष्य को उस क उठाने में बड़ा कष्ट करना पड़ता है तो देखो कैसा भारी लोहे का गोला होगा जिस का व्यास आठ सहस्र मील है। यह बड़ी और भारी पृथ्वी किसी ठोस वस्तु के सहारे से नहीं है। जब लोग उस की प्रदर्शना करते हैं तब न तो वे कहीं खम्भ देखते हैं न सिकरी। चारों ओर शून्य को छोड़कर और कुछ नहीं है। इस लिये पृथ्वी शून्य में सदा लुढ़का करती है और ऐसे भयानक वेग से चलती है कि प्रत्येक मिनट में ग्यारह सौ मील से अधिक जाती है। मनुष्य इस गति को नहीं देखते क्योंकि वह शून्य में झूझा करती है और बिना डगमगाहट के है। न तो उस में रगड़ है न झटका जिस से वह जान पड़े। जो पृथ्वी की चाल एकाएकी रुक जाय तो झोके के बल के मारे प्रत्येक जन्तु मर जायगा। पृथ्वी की शीघ्र गति से श्वास नष्ट नहीं होता इस का यह कारण है कि जिस वायु से मांस लेते हैं वह पृथ्वी की पृष्ठ जिस पर मनुष्य रहता है उस के साथ चला करती है।

[*Bâhya-prapancha-darpana*, p. 8.

Jo sânpûrṇ prithwî murchâhe lohe kî banî hotî aur tab jitnî bhârî hotî prâya titnî hî bhârî ab bhî hai. Lohe kâ ek golâ jis kâ vyâs âṭh inçh ho itnâ bhârî hotâ hai ki ek balwân manushya ko us ke uṭhâne meñ barâ kasht karnâ partâ hai ; to dekho kaisâ bhârî lohe kâ golâ hogâ jis kâ vyâs âṭh sahasra mîl hai. Yah barî aur bhârî prithwî kisî ṭhos vastu ke sahâre se nahîn hai. Jab log us kî pradakshinâ karte hain tab na to we nahîn khambh dekhte hain na sikrî. Chârôn or sûnya ko chhorkar aur kuchh nahîn hai ; is liye prithwî sûnya meñ sadâ lurhkâ kartî hai, aur aise bhayânak veg se chaltî hai ki pratyek minit meñ gyârah sau mîl se adhik jâtî hai. Manushya is gati ko nahîn dekhte kyonki wah sûnya meñ huâ kartî

hai aur binâ dagmagâhat ke hai. Na to us meñ ragar hai na jhatkâ jis se wah jân pare. Jo prithwî kî châl ekâ,ekî ruk jâe to jhoke ke bal ke mâre pratyek jantu mar jâegâ. Prithwî kî sîghra gati se swâs nasht nahîn hotâ, is kâ yah kârañ hai ki jis vâyu se swâs lete haiñ wah prithwî kî prishth, jis par manushya rahtâ hai, us ke sâth chalâ kartî hai.

The earth is about as heavy as it would be if it were made throughout of rusty iron. A lump of iron, eight inches across, is so heavy that a strong man has to make a great effort to lift it; how enormously heavy, then, would be a lump of iron eight thousand miles across! Now, the massive and weighty earth is not upheld by any solid support. When men go quite round it, they discover neither pillars nor chains anywhere. There is nothing but the same empty space all round. Consequently, the earth is always falling through space, and this, too, with the fearful speed of eleven hundred miles every minute. Men do not notice the movement, because it occurs through empty space, and at an even rate. There is neither grating nor jerking to make it felt. If the movement of the earth were to be suddenly stopped, every living creature would be killed by the violence of the shock. The breath is not taken away by the speed of the earth's flight, because the air that is breathed is carried along with the surface upon which man rests.

No. 10.

हिमालय पहाड़ों का सबसे ऊँचा शृङ्ग धवलगिरि जहाँ से गण्डक नदी निकली है समुद्र के जल से कुछ ऊपर २८००० फुट ऊँचा है। जमनोत्री का पहाड़ जिस के नीचे से जमना निकली है प्राय २६००० फुट और पुरगिल पहाड़ जो पिप्पी और सतलज नदी के बीच में है प्राय २३००० फुट ऊँचा है। नीति घाटी जिसे लीति भी कहते हैं बदरीनाथ से दूँशान की तरफ़ दौली नदी के कनारे कुछ ऊपर १६००० फुट समुद्र से बलंद है। कना-जंगदवालवाले दूँसी घाटी से हिमालय पार होकर तिब्बत और

चीन को जाते हैं। हिमालय के पहाड़ों में प्रायः तेरह हजार फुट की उंचाई तक तो जङ्गल भी होता है और आदमी भी बसते हैं और खेतीबाड़ी करते हैं। फिर १३००० फुट से ऊपर बर्फ ही बर्फ रहती है। जो पहाड़ १३००० फुट से कम और ७००० से अधिक ऊँचे हैं उन पर केवल जाड़े के दिनों में थोड़ी बरत बर्फ गिर जाती है।

[*Chhotā Bhāgol-Īstāmala*, p. 7.

Himālaya pahāron kâ sab se ūchâ śring Dhavalagiri, jahân se Gaṇḍak nadî niklî hai, samudra ke jal se kuchh ūpar 28,000 fuṭ ūchâ hai. Jamnotrî kâ pahâr, jis ke niche se Jamnâ niklî hai, prây 26,000 fuṭ; aur Purgil pahâr, jo Pittî aur Satlaj nadî ke bîch meñ hai, prây 23,000 fuṭ ūchâ hai. Nîti ghâṭî, jise Lîti bhî kahte hain, Badrînâth se isân kî taraf, Daulî nadî ke kanâre, kuchh ūpar 16,000 fuṭ samudra se baland hai. Kamâ, ūn-Garhwâl-wâle isî ghâṭî se Himālaya pār hokar Tibbat aur Chîn ko jāte hain. Himālaya ke pahâron meñ prây terah hazâr fuṭ kî ūchâî tak to jangal bhî hotâ hai; aur âdmî bhî baste hain aur khetîbârî karte hain; phir 13,000 fuṭ se ūpar barf hî barf rahtî hai. Jo pahâr 13,000 fuṭ se kam aur 7,000 se adhik ūche hain, un par kewal jāre ke dinon meñ thoṛî bahut barf gir jâti hai.

Dhawalagiri, the highest peak of the Himalayan range, whence issues the river Gandak, is somewhat more than 28,000 feet above the sea-level. The Jamnotrî mountain, from the lower portion of which the Jamna emerges, is nearly 26,000 feet, and Purgil mountain, which is between the Spiti and the Satlaj rivers, is almost 23,000 feet high. The Nîti pass, which is also pronounced Lîti, towards the north-east of Badrinath, by the side of the river Daulî, is somewhat higher than 16,000 feet above the sea. The inhabitants of Kumaon and Garhwal go across the Himalayas by this pass* to Tibet and China. Up to a height of almost 13,000 feet jungle is found upon the Himalaya mountains, people also dwell there, and

* For this use of *hokar*, see p. 199.

carry on husbandry; but beyond 13,000 feet there is nothing but snow.* More or less snow, but only in the cold season, falls upon those mountains which are less than 13,000 feet, and more than 7,000 feet high.

No. 11.

हिन्दुस्तान एशिया के दक्षिण भाग में ८° से ३५° उत्तर अक्षांश तक और ६७° से ९२° पूर्व देशान्तर तक चला गया है। संस्कृत-वाले इसे भारतवर्ष और अंगरेज इंडिया पुकारते हैं। सीमा दक्षिण समुद्र उत्तर हिमालय पहाड़ पश्चिम सिंधु पार सुलेमान पर्वत और पूर्व मनीपूर के जङ्गल पहाड़ों से परे बर्मा का मुक्त। लम्बान कश्मीर से कन्याकुमारी अन्तरीप तक जो सेतबंध रामेश्वर के भी अगाड़ी दक्षिण में है प्राय १८०० मील। और चौड़ान बर्मा देश की सीमा से मुंज अन्तरीप तक जो करांची बंदर से भी बढ़कर पश्चिम में है और जिसे वहांवाले रास मुचरी भी कहते हैं प्राय १६०० मील। विस्तार कुछ न्यूनाधिक १२००००० मील मुरब्बा और आदमी अटकल से १८०००००० बसते हैं। पड़ता फेलाने से फी मील मुरब्बा कुछ ऊपर ११६ आदमी पड़ेगे।

[Chhotā Bhūgol-Hastāmala, p. 6.]

Hindustān, Esiyā ke dakshin bhāg meñ, 8° se 35° uttar akshāñś tak, aur 67° se 92° pūrb desāntar tak chalā gayā hai. Sañskritwāle ise Bhāratavarsha, aur Angrez Indiyā pukārtē haiñ. Simā: dakshin, samudra; uttar, Himālaya pahār; paśchim, Sindhu pār Sulaimān parvat; aur pūrb, Manīpūr ke jangal, pahāron se pare, Barmhā kā mulk. Lambān, Kaśmīr se Kanyākumārī antarīp tak, jo Setbāndh Rāmeśwar ke bhī agārī dakshin meñ hai, prāy 1,800 mīl; aur chauṛān, Barmhā deś kī simā se Munj antarīp tak, jo Karāñchī bandar se bhī barhkar paśchim meñ hai, aur jise wahāñwāle Rās Muṛrā bhī kahte haiñ, prāy 1,600 mīl. Vistār kuchh nyūñādhik 1,200,000 mīl murabbā; aur ādmī, aṭkal se, 180,000,000 baste haiñ. Partā, phailāne se, fī mīl murabbā, kuchh ūpar 116 ādmī paṛēnge.

* Barf hī barf; see p. 234.

Hindustan, in the southern part of Asia, extends from the 8th to the 35th degree of North latitude, and from the 67th to the 92nd degree of East longitude. Sanskritists call it Bhāratavarsha; and the English call it India. The boundaries are: on the south, the ocean; on the north, the Himālaya mountains; on the west, the Sulaimān range, on the further side of the Indus; and on the east, the wilds of Manipur, and the kingdom of Burma, beyond the mountains. Its length, from Cashmere to Cape Comorin, which is even more southerly than Adam's Bridge, is about 1,800 miles; and its breadth, from the confines of Burma to Cape Monze, which is yet further* west than the harbour of Karāchi, and which the inhabitants of the place† call also Rās Muarrā, is about 1,600 miles. Its superficial extent is about 1,200,000 square miles, more or less;‡ and it is estimated that 180,000,000 people inhabit it. It follows, from its extent, that there must be somewhat more than 116 people to the square mile.§

No. 12.

बहुत सी बातें सब लोग हर रोज़ देखा करते हैं पर बहुत कम लोग ऐसे मिलेंगे जो अपने दिल में यह सवाल करं कि यह कैसे हुआ या यह क्या है। थोड़ी ही गौर करने से पच्छिमे यह मामला होगा कि कितने दो कार्य इकट्ठा होते हैं याने जब कोई एक बात देखते हैं तो इस के पीछे एक और खास बात देख पड़ती है। जैसे कि जब सूखी लकड़ी में आग लगते हैं तो हमेशा वह जलने लगती है। अगर किसी चीज़ को ज़मीन से ऊपर की तरफ़ फेंके तो वह ज़रूर नीचे को कुछ देर में गिरेगी। जब पानी को ढालूए जगह में गिराते हैं तो पानी नीचे की तरफ़ चलता है।

[Padārthavigyanavāṭa, p. 2.]

* For this use of *barhkar*, see p. 197.

† Notice this *wahānwāle*—"the people of there."

‡ *Nyūndhik*, a compound of *nyūna*, "less," and *adhik*, "more."

§ *Fi mil murabba*. This is Arabic, meaning "per square mile,"

Bahut sî bâten sab log har roz dekhâ karte hain, par bahut kam log aise milenge jo apne dil meñ yah sawâl karen ki yah kaise huâ? yâ yah kyâ hai? Thorâ hî gaur karne se pahile yah mâlum hogâ ki kitne do kârya ikatthâ hote hain; yâne jab koî ek bāt dekhte hain to is ke pîchhe ek aur khâs bāt dekh partî hai; jaise ki, jab sūkhî lakrî meñ âg lagâte hain to hamesâ wah jalne lagtî hai; agar kisî chîz ko zamîn se ûpar kî taraf phenken, to wah zarûr niche ko kuchh der meñ giregi; jab pânî ko dhâlne jagah meñ girâte hain, to pânî niche kî taraf chaltâ hai.

Everybody keeps on seeing every day a great many things, but very few people are to be met with who ask themselves what these things are, or how they come to pass. From very little reflection it will, in the first place, be manifest how many pairs of events are connected together, that is, when anyone perceives one, then some other particular thing is seen to follow it; for example, when fire is applied to dry wood it always begins to burn; if any object is thrown upwards from the ground, after a time it invariably falls down again; when water is spilt on sloping ground, the water runs downwards.

No. 13.

कोई वस्तु अपनी अवस्था का चाहे वह स्थिर हो चाहे गति-विश्लेष स्वतः परिवर्तन नहीं कर सकती। वस्तुओं की गति की चाहे वह गति कैसी ही थोड़ी हो उत्पत्ति परिवर्तन वा नाश किसी बाह्य कारण से ही होता है। जड़ वस्तु के दस गुण को जड़ता कहते हैं। और बाह्य कारण को जिस से उस की अवस्था में विकार उत्पन्न होकर गति वा गति का नाश हो उसे शक्ति कहते हैं। परंतु इस से यह न समझना चाहिय कि शक्ति के योग होने से ही वस्तु में गति उत्पन्न होती है क्योंकि विरुद्ध शक्ति के द्वारा गति का नाश संभव है अर्थात् एक शक्ति जब एक दिशा में कार्य कर रही हो और दूसरी शक्ति उस को विरुद्ध दिशा में और वह दोनों शक्ति तुल्य हों तो वस्तु में कुछ भी गति नहीं होगी क्योंकि एक शक्ति से गति की उत्पत्ति

और दूसरी से नाश होने से वस्तु अपनी प्रथमावस्था अर्थात् स्थिरता में ही रहेगी। जब एक शक्ति का कार्य दूसरी शक्तियों के समवत कार्यों के तुल्य और विरुद्ध होकर विनष्ट हो जाता है तब उन शक्तियों को दबाव कहते हैं और उन की अवस्था को साम्यावस्था कहते हैं। दबावों को कागद पर रेखाओं के द्वारा दिखलाने की रीति है। रेखा की दिशा वही होती है जो दबाव की दिशा ही और रेखा की लम्बाई से दबाव का परिमाण निर्दिष्ट होता है।

[*Sthititattva aur Gatitattva*, p. 3.

Koî vastu apnî avasthâ ko, châhe wah sthir ho châhe gativîsisht, swatah parivartan nahîn kar saktî. Vastuon kî gati kî, châhe wah gati kaisî hî thoî ho, utpatti parivartan wâ nâs kisî bâhya kâran se hî hotâ hai. Jar vastu ke is guñ ko jaratâ kahte hain; aur bâhya kâran ko jis se us kî avasthâ men vikâr utpanna hokar gati wâ gati kâ nâs ho use śakti kahte hain. Parantu is se yah na samajhnâ châhiye ki śakti ke yog hone se hî vastu men gati utpanna hotî hai; kyonki viruddha śakti ke dwârâ gati kâ nâs sambhav hai, arthât ek śakti jab ek disâ men kârya kar rahî ho, aur dūsri śakti us kî viruddha disâ men, aur wah donon śakti tulya hon, to vastu men kuchh bhî gati nahîn hogî; kyonki ek śakti se gati kî utpatti aur dūsri se nâs hone se vastu apnî prathamâvasthâ arthât sthiratâ men hî rahegi. Jab ek śakti kâ kârya dūsri śaktiyon ke samavet kâryon ke tulya aur viruddha hokar vinasht ho jatâ hai, tab un śaktiyon ko dabâv kahte hain, aur un kî avasthâ ko sâmyâvasthâ kahte hain. Dabâvon ko kâgaz par rekhâon ke dwârâ dikhlâne kî rîti hai. Rekhâ kî disâ wahî hotî hai jo dabâv kî disâ ho; aur rekhâ kî lambâi se dabâv kâ parimân nirdisht hotâ hai.

No object can spontaneously* change its place, whether that be one of rest or of motion. The initiation, change, or stoppage of the motion of bodies, howsoever minute that motion may be, is occasioned only by some external

* *Swatah* or *swatas* is a Sanskrit word, meaning "of itself," "by itself," or "spontaneously."

cause. This quality of lifeless matter is called *inertia*; and the external cause which occasions a change in its condition, whether motion or the stoppage of motion, is called *force*. But from this it must not be supposed that, from the mere application of force, motion is instituted in an object; because, it is possible that, by an opposing force, motion may be stopped; that is to say, that, when one force may be acting* in one direction, and another force in an opposite direction, and these two forces are equal; then there will be no motion whatever in the object; because, by motion's being set up by the one force and destroyed by the other, the object remains in its original condition,† that is, in a state of rest. When the action of one force is neutralized‡ by the combined action of other equal and opposite forces, these forces are spoken of as *pressure*,§ and their state is called *equilibrium*.|| The method of exhibiting pressures on paper is by means of lines. The direction¶ of the line is that of the direction of the pressure; and the amount of the pressure is indicated by the length of the line.

No. 14.

द्विरेण और भूमि के लाभ से मित्र का लाभ उत्तम है इस लिये मित्र मिलने का यत्न करना और सावधानी से अपनी सचावट बचाए रहना। स्वामी अमात्य जन दुर्ग कोश दण्ड और मित्र ये सात राज्य के मूलकारण हैं इस लिये राज्य सप्ताङ्ग कहलाता है। ऐसा राज पाकर राजा दुष्टों को दण्ड दे क्योंकि पूर्वकाल में ब्रह्मा ने दण्डरूप से धर्म को बनाया। जो

* *Kārya karnā* = "to act."

† *Prathamāvasthā* is a compound of *prathamā*, "first," or "former," and *avasthā*, "state" or "condition."

‡ *Vinashṭ ho jānā* = "to become destroyed," or "neutralized."

§ *Dabāv* = "pressure."

|| *Sāmyāvasthā* = "even condition," or "equilibrium."

¶ *Dis'ā* = "quarter (of the heavens)," or "point (of the compass);" hence "direction,"

लोभी और चञ्चलबुद्धि होता है वह न्याय से दण्ड नहीं चला सकता किंतु जो सच्चा पवित्र अच्छे सहायकों से युक्त और बुद्धिमान होता है वह न्याय से चलाता है। शास्त्र की विधि से जो दण्ड का प्रयोग करे तो देवता असुर और मनुष्य सहित सब जगत को आनन्द होता है इस से अन्यथा करे तो सब कोप करते हैं। अधर्मदण्ड देने से राजा का स्वर्ग कीर्ति और लोक नष्ट होते हैं परंतु विधि से दण्ड दे तो उस को स्वर्ग कीर्ति और जय की प्राप्ति होती है। भाई बेटा अर्घ्य अशुर और मामा ये भी अपने धर्म से च्युत हों तो राजा को दण्ड देना उचित है और दूसरों की क्या चर्चा क्योंकि धर्महीन ऐसा कोई नहीं जिसे राजा दण्ड न दे सके। जो राजा दण्डयोग्य मनुष्यों को दण्ड देता और वध के योग्यों को मारता वह बड़ी दक्षिणावाले यज्ञों का फल पाता है।

[Yājñavalkya, p. 44.]

Hiranya aur bhūmi ke lābh se mitra kâ lābh uttam hai; is liye mitra milne kâ yatna karnâ, aur sāvadhāni se apni sachāwat bachāe rahnâ. Swāmī, amātya, jan, durg, koś, daṇḍ, aur mitra, ye sāt rājya ke mūlakāraṇ hain; is liye rājya saptāṅg kahlātā hai. Aisā rāj pākār rājā dushton ko daṇḍ de; kyonki pūrvakāl meṅ Brahmâ ne Daṇḍarūp se Dharm ko banāyâ. Jo lobhī aur chanchal-buddhi hotâ hai vah nyây se daṇḍ nahīn chalâ saktâ; kiṅtu jo sachchâ, pavitra, achchhe sahāyakoṅ se yukt aur buddhimân hotâ hai, vah nyây se chalātâ hai. Sâstra kî vidhi se jo daṇḍ kâ prayog kare, to devatâ, asur, aur manushya sahit sab jagat ko ānand hotâ hai; is se anyathâ kare to sab kop karte hain. Adharmadaṇḍ dene se rājâ kâ swarg, kīrti, aur lok nasht hote hain: paraṅtu vidhi se daṇḍ de, to us ko swarg, kīrti, aur jay kî prâpti hotī hai. Bhâī, betâ, arghya, śwasur, aur māmâ, ye bhī apne dharm se chyut hoṅ to rājâ ko daṇḍ denâ uchit hai; aur dūsroṅ kî kyâ charchâ; kyonki dhar-mahīn aisâ koī nahīn jise rājâ daṇḍ na de sake. Jo rājâ daṇḍayogya manushyoṅ ko daṇḍ detâ, aur vadh ke yogyoṅ ko mârta, vah bari dakshinâwâle yajnoṅ kâ phal pātâ hai.

The acquisition of a friend is better than the acquisition of gold and land; therefore one should endeavour to meet

with a friend, and heedfully preserve one's sincerity. A chief, a minister, adherents, a stronghold, a treasury, an army, and a friend, are the seven essentials* of sovereignty; hence sovereignty is said to be seven-membered. Having attained such sovereignty, a king should punish the vicious; because, in former times, Brahmā created Virtue in the form of Danda.† He who is covetous and fickle-minded cannot justly administer punishment,‡ but he who is truthful, pure, associated with good helpers, and intelligent, acts justly. Should he administer punishment§ according to the prescription of the sacred ordinances, then the whole world, together with gods, demons, and men, are rejoiced; should he act otherwise, all are incensed. By unrighteous punishment, heaven, fame, and worldly advantage are lost to the king; but, should he judge prescriptively, he obtains heaven, fame, and victory. Brother, son, oblations, father-in-law, and uncle would also fall away from duty, therefore should the king administer punishment; why mention others? for there is no one so exempt from duty that the king cannot punish him. If a king punish punishable people, and slay those deserving of death, he obtains the fruits of highly remunerated|| sacrificial rites.

No. 15.

उस ने कहा कि आप के दर्शनों से मेरा चित्त अति प्रसन्न हुआ। चारुदत्त ने कहा मैं भी आप के दर्शनों से कृतार्थ

* *Mūl* = "root," "base," "source"; hence, "that from which anything is derived."

† *Danda* is Punishment personified, fabled to have sprung from *Dharma*, the Moral Law, and *Kriyā*, or human actions. *Danda* is another name for *Yama*, the judge of the dead.

‡ *Dand chalanā* = "to cause the rod to move"; hence, "to punish."

§ *Dand kā prayog karnā* = "to make use of the rod"; hence, "to punish."

|| *Dakṣiṇā* is the fee or offering presented to Brāhmins on occasions of solemn sacrifices. The meaning of the text is "the king obtains a reward similar to that derived from sacrifices for which great fees are paid."

झुआ। यह कहकर फिर चारदत्त ने नारियल और पान का बीड़ा देकर विद्याधर के संग अपनी पुत्री की सगाई कर दी और घर आके व्याह का सामान तैयार करके बरात बुला ली और शुभ दिन मुहूर्त सोधके कन्या का व्याह कर दिया और बजत सा दान दहेज और दास दासी देकर पुत्री वर को सौंप बरात को बिदा किया। कुछ दिन पीके बरात घर पङ्ची और कुल की रीति के अनुसार सब व्यवहार किये गये। पीके एक दिन रत्नमञ्जरी सोलह शृङ्गार बारह आभयण करके सोने के थाल में चौमुख दीपक जलाके रात के समय चित्रसारी पर जहां विद्याधर सोता था पङ्ची। [Putri Śikshopakāri Granth, p. 7.]

Us ne kahâ ki, "Âp ke darsanoñ se merâ chitt ati prasann hu.â." Chârudatt ne kabâ, "Main bhî âp ke darsanoñ se kritârth hu.â." Yah kahkar phir Chârudatt ne, nâriyal aur pân kâ birâ dekar, Vidyâdhar ke sañg apnî putrî kî sagâî kar dî, aur ghar âke byâh kâ sâmân taiyâr karke barât bulâ lî; aur śubh din muhûrt sodhke kanyâ kâ byâh kar diyâ, aur babut sâ dâñ dahej aur dâs dâsî dekar putrî var ko sauñp barât ko bidâ kiyâ. Kuchh din pîchhe barât ghar pahunchî, aur kul kî rîti ke anusâr sab vjavahâr kiye gaye. Pîchhe ek din Ratnamanjarî solah śringâr bârah âbhûshan karke sone ke thâl meñ chaumukh dîpak jalâte rât ke samay chitrasârî par jahân Vidyâdhar sotâ thâ pahunchî.

He said, "My heart is greatly delighted at seeing* you." Chârudatt replied, "And I have obtained my desire by beholding you." Having said this, Chârudatt entered into an engagement† with cocoa-nut and a roll of betel, and betrothed his daughter to Vidyâdhar. On returning home he prepared the marriage necessaries, and engaged a marriage procession;‡ then, having ascertained a propitious

* *Dars'an* is "a revealing" or "manifesting" of oneself. It is here a complimentary expression.

† *Pân kâ birâ denâ* = "to give a roll of betel-leaf." This is a form of entering into engagements.

‡ *Barât bulânâ* is to invite people to take part in a marriage procession.

day and hour for the ceremony, he effected the marriage rites, and, conferring on his daughter a handsome dowry of presents, and male and female attendants, he handed her over to her husband, and started off the procession. After a few days the procession reached the (other) house; and all ceremonies were complied with according to the usages of the tribe. Afterwards, on one occasion, being decorated with every kind of ornament,* Ratnamanjari having lighted the quadruple lamp† on a golden dish, reached the painted chamber where Vidyâdhar was sleeping at night.

No. 16.‡

देवालय में उपासना द्दित बृह जब आवै ।
 नष अलक्षिस रहन तासु सब के मन भावै ॥
 वा के कारन सो पावनयल सोभा पावै ।
 देखत ही लोगन के उर एक आनंद आवै ॥
 मत्य तासु मुख तें दुहरो प्रभाव फैलावै ।
 निन्दक क्रूर कुतर्किन हू मारग पै लावै ॥
 करन हेतु उपहास तहां मूरख जो जावैं ।
 त हू पीके करहिं प्रार्थना अरु पढ़तावैं ॥
 उपासना के पीके वा के चारों ओरी ।
 दृढ़ उच्छाह सो घिरें सरल ग्रामीन बहोरी ॥
 बालक हू लगि लेंय संग करि प्रिय खिलकौरिन ।
 पकरै जामा तासु लहन मुसिक्यान एक दिन ॥
 सुलभ तासु मुसिक्यान पिता सम प्रीति जतावै ।
 तिन कौ सुख सुख देय ताहि चिन्ता दुखियावै ॥

* Literally, "the sixteen dresses and twelve ornaments."

† The lamp lit by the bride at a marriage has four partitions, with a burner in each; hence the name.

‡ The next two pieces are taken from a recent translation of Goldsmith's *Deserted Village* by Pandit S'ri Dhara Pâthaka of Allahabad. It is remarkable for the faithfulness and conciseness of the translation, as well as for its poetic excellence.

हृदय प्रेम अरु शोक तासु तिन मध्य समाये ।
 पे सब गूढ विचार परम पद में थिति पाये ॥
 जिमि कोउ पर्वत शृंग तुंग दीरघ तन ठाडौ ।
 उथौ खड्डु सो रहै बवंडर बीच हि काँडौ ॥
 यदपि तासु वचखल दल बादल कोलाहल ।
 भाल विराजै सदा भानु आभा टुति उज्जल ॥

[Ujjar Gām, p. 14.]

Devālaya meñ upāsana hita wuh jaba āwai |
 Namra akritrima rahana tāsū saba ke mana bhāwai ||
 Wā ke kārana so pāwanathala sobhā pāwai |
 Dekhat hī logana ke ura eka ānañda āwai ||
 Satya tāsū mukha teñ dubarau prabhāva phailāwai |
 Nindaka kūra kutarkina hū mārāga pai lāwai ||
 Karana hetu upabāsa tabāñ mūrakha jo jāweñ |
 Te hū picheñ karahiñ prārthanā aru pachhatāweñ ||
 Upāsana ke piche wā ke chāron orī |
 Drīḥa uehhāha soñ ghireñ sarala grāmīna bahorī ||
 Bālaka hū lagi leña saṅga kari priya khilakaurina |
 Pakaraiñ jāma tāsū lahana musikyāna eka chhina ||
 Sulabha tāsū musikyāna pitā sama prīti jatāwai |
 Tina kau sukha sukha deya tā hi, chintā dukhiyāwai ||
 Hridaya, prema, aru śoka tāsū tina madhya samāye |
 Pai saba gūḥa vichāra parama pada meñ thiti pāye ||
 Jimi ko, u parvata śrīṅga tuṅga dīragha tana thārau |
 Uṭhyau khaḍḍa soñ rahai bavañdara bīcha hi chhāñrau ||
 Yadapi tāsū vakshasthala dala bādala kolāhala |
 Bhāla virājai sadā bhānu ābhā duti ujjala ||

In church, when he goes for worship,
 His meek and unaffected bearing pleases every heart.
 From that cause the holy place acquires (fresh) beauty •
 On seeing him joy enters the breasts of the people.
 Truth from his mouth prevails with redoubled power ;
 Even despisers and hard-hearted scoffers he brings to
 the (right) path.
 The fools who go there to ridicule
 Even they afterwards pray and repent.
 After the service, all around him,

With steady zeal, honest rustics run ;
 Even children follow with endearing sportiveness,
 They pluck his dress to win a smile (for) a moment.
 His easily obtained smile beams with a father's love ;
 Their happiness gives happiness to him ; (their) anxiety
 pains ;
 His heart, love, and griefs are in them,
 But all his serious thoughts find rest in Supreme
 Bliss.

As some mountain-peak raises high aloft its form,
 Rising from a valley, leaving mid-way the storm,
 Although on its breast the tempest-clouds roar,
 On its head ever shines the brilliant rays of the glitter-
 ing sun.

No. 17.

अहे सत्य के मीत नीति के हे जनवैया ।
 धन प्रभुता की दृष्टि दीन दुर्गति निरखैया ॥
 तुम्हें विचारन योग्य बात यह समझि निरन्तर ।
 दिखावटी अरु सुखी देस में कितनौ अन्तर ॥
 उठत गरवयुत ज्वार लदी घातुन सौ भारी ।
 स्वागत तिहि शठ प्रगटि हर्ष निज देस मझारी ॥
 जग में हैं भंडार सूम तूष्णा सौ हं पर ।
 धनी गिरें भहराय जगत के तिन के अपर ॥
 पै सोचइ जो लाभ नाम कौ केवल यह धन ।
 राखत ज्यों की त्यों जो सकल काम की चीजन ॥
 किन्तु हानि इमि नाहि धनी मानी नर एक हि ।
 घेरत सबरौ यान रहे जहं दीन अनेक हि ॥
 चहत ठार निज ताल तथा बागन कौ विसृत ।
 घोड़ा गाड़ी और सिकारी खानन हू हित ॥
 पाठम्बर जो तासु आलसी अंग उड़ावत ।
 सो खेतन की आधी उपज लूटिके आवत ॥
 वा कौ ग्राम निवास अकेली वृद्धी रमत जहं ।
 निदरि हटावत हरित भूमि सौ दीन कुटिन कहं ॥

देस माहिं प्रत्येक चांहती वसु जु उपजत ।
 विविध भोग वसुन पलटे जग दिसि दिसि पडंचत ॥
 अरु रमि सबरी भूमि सजी केवल क्रीडा चित ।
 कोरी सोभा में हरत अपनी विनास निम ॥

[*Ujjar Grām, p. 20.*]

Ahe satya ke mīta, nīti ke he janawaiyā |
 Dhana prabhotā kī vridhhi, dīna durgati nirakhaiyā ||
 Tumheñ vichārana योग्या ब़ाता यह समाज्ही निरान्तरा |
 Dikhāwatī aru sukhī desā meñ kitanau antara ||
 Uthata garawayuta jwāra ladī dhātuna soñ bhārī |
 Swāgata tihī śāṭha pragatī harsha nija desā majhārī ||
 Jaga meñ haiñ bhañdāra sūma trishṇā soñ hūñ para |
 Dhanī gireñ bhaharāya jagata ke tina ke ūpara ||
 Pai sochahu jo lābha, nāma kau kevala yaha dhana |
 Rākhata jyoñ kī tyoñ jo sakala kāma kī chīzana ||
 Kintu hāni imi nāhiñ, dhanī māñī nara eka hi |
 Gherata sabarau thāna rahe jahañ dīna aneka hi ||
 Chahata thaura nija tāla tathā bāgana koñ vistrita |
 Ghorā garī aura sikārī swānana hū hita ||
 Pāṭambara jo tāsū ālasī ānga urhāwata |
 So khetana kī ādhī upaja lūṭikeñ āwata ||
 Wā kau grāma niwāsa akelau wuhī ramata jahañ |
 Nidari haṭāwata harita bhūmi soñ dīna kuṭina kahañ ||
 Desa māhiñ pratyeka chāñhatī vastu ju upajata |
 Vividha bhoga vastuna palāṭe jaga disi disi pahun-
 chata ||
 Aru imi sabarī bhūmi saji kevala krīṛā hita |
 Korī sobhā meñ herata apanau vināsa nita ||

O friends of truth ! O ye conversant with polity !
 Surveyers of the increase of the power of wealth, and
 the hardships of the humble !
 To you it is fitting continually to make this reflection—
 How great is the interval between a splendid and a
 happy country !
 The proud tide swells laden with freights of ore,
 Fools manifest delight (while) welcoming them to
 their country ;

In the world there are treasures beyond even the desire
of a miser,
The rich people of the world eagerly light on them.
But reflect on the gain. This wealth is but a name,
Leaving just as they were all useful things;
But the loss is not so. The man of wealth and pride
is only one,
He occupies the whole space where very many poor (re-
mained);
He desires a place for his lake and for his extensive
gardens,
Also for his horses, carriages, and hunting-dogs;
The robe which his idle limbs enwraps
Has robbed the fields of half their growth;
His country seat where he disports alone
Indignantly drives back, from the greensward, the
humble cottages;
He wants each thing that is produced in the country,
The various delightful objects arriving from every
quarter of the world in exchange;
And thus the whole land adorned solely for pleasure
In barren splendour awaits its own destruction.

No. 18.

कद्दुकी बोला—

सबै जवानी में करत	धन सञ्चय व्यापार।
वृद्ध भये सुख सोवही	सुत ह्वि सौंपि गृह भार ॥
सुत ह्वि सौंपि गृह भार	पार भवसागर के ह्वित।
धर्म करें बड़ भांति	लाइ जगदीश्वर में चित ॥
मुंहि सोइ बुड़ाई आपदा	कै प्रति दिन दुख देति है।
नारि बीच की चाकरी	मान प्रतिष्ठा लेति है ॥

व्रत नियम से युक्त श्री काशीराजकुमारी महारानी ने मुझे यह आदेश किया है कि व्रत की पूर्णता के निमित्त जैसे प्रथम मैं ने मान को कोड़ निपुनिका के द्वारा प्रार्थना की थी ऐसा ही तू भी मेरा संदेश महाराज से कह द कि आज संध्या कार्य से

निष्ठ होने पर मैं महाराज को देखूंगी। (इधर उधर देखके) दिन के बीतने पर राजमंदिर कैसे प्रकार से सजकर शोभायमान हो रहा है।

कवित्व

मन्दिर मनोहर मनि खचित सुखभ माहि मीर अलमान चित्र
लिखे से दिखात हैं।

जालियों से धूपित सुगन्ध धूस पुञ्ज उठि भ्रम से कबूतर के झूड़
सो लखात हैं।

जहाँ जहाँ फूल उपहार दिया बारि बारि तहाँ तहाँ देत रह
लोग हर्षात हैं।

संध्या को मङ्गल सुदीप दीप मालिका सी जग्न मग्न चारों ओर
अधिक सोहात हैं।

[Vikramorvasī, p. 43.]

(*Kanchukī bolā*)—

Sabai jawānī men karata	Dhana sanchaya byāpāra
Vridhha bhaye sukha sowahī	Suta hi sauṅpī griha bhāra
Suta hi sauṅpī griha bhāra	Pāra bhavasāgara ke hita
Dharma karen bahu bhānti	Lāji Jagadīswara men ehita
Munhi soji burhāṅ āpadā	Hwai prati dina dukha deti
	hai
Nāri bīcha kī chākari	Māna pratishṭhā leti hai

Vrat niyam se yukt Śrī Kāśīrāj-kumārī Mahārānī ne mujhe yah ādeś kiyā hai ki “Vrat kī pūrnatā ke nimitta jaise pratham main ne mān ko chhor Nipunikā ke dwārā prārthanā kī thī, aisā hī tū bhī merā sañdes Mahārāj se kah de, ki āj sañdhyā kārya se nivritta hone par main Mahārāj ko dekhūngī.” (*Idhar udhar dekhke*) Din ko bitne par rājmandir kaise achchhe prakār se sajkar śo-bhāyamān ho rahā hai.

Kavitwa.

Mandira manohara mani khachita sukhambha māhi mora
alasāta chitra likhe se dikhāta hain |

Jāliyon se dhūpita sugandha dhūma punja uṭhi bhrama
se kabūtara ke jhūṇḍa so lakhāta hain |

Jahân jahân phûla upahâra diyâ bari bari tahân tahân
 deta vridhha logon harshâta bain |
 Sandhyâ ko maṅgala sudîpa dîpa-mâlikâ sî jagga-magga
 chârôn ora adhika solhâta haiñ.

(*The Chamberlain speaks*)—

Everybody, in youth, accumulates wealth and follows trade; on becoming old, to enjoy ease, one consigns the burden of the household to the son. One consigns the burden of the household to the son, for the sake of crossing the ocean of existence; and practises virtue in many ways, and fixes his heart on God. The misfortune of old age is upon me, each day it gives me pain. Servitude among women strips one of pride and fame.

Her highness, the daughter of the King of Benares, bound by a vow, has commanded me thus:—"As I formerly set aside my pride, for the sake of my vow, and petitioned, by the mouth of Nipunikâ; so, also, do thou deliver my message to the King,—that I will go see him to-day, after he has completed the evening ceremonies." (*He looks here and there*) At the close of day, how resplendent is the royal palace, with its excellent adornments.

Verse.

The palace appears to be decked with delightful jewels, and the peacocks are dozing on their pretty perches, as still as pictures.

The body of sweet-scented smoke, ascending from the lattice-work, looks, deceptively, like a flock of doves.

Wherever there are flower-offerings, there the old people, distributing lamps, are causing delight.*

The brilliant lamps of the evening ceremonies, sparkling as a necklace, are exceedingly beautiful on all sides.†

* It was the duty of the attendants on the seraglio to place the lighted lamps required for the evening ceremonial rites.

† *Dîpa-mâlikâ*—"a garland of lamps."

DIALOGUES.

No. 1.

पहला विषयादा (बंधुए को पीठता ऊआ).—अरे कुम्भिलक बतला। यह अंगूठी जिस के नगीने में राजा का नाम खुदा है तेरे हाथ कहां से आई।

कुम्भिलक (कांपता ऊआ).—सुझे मारी मत। मेरा ऐसा अपराध नहीं है जैसा तुम समझे हो।

१ पं.—क्या ठू कोई अष्ट ब्राह्मण है कि सुपात्र जान राजा ने यह अंगूठी तुझे दक्षिणा में दी हो।

कुं.—सुनो। मैं शुक्रावतारतीर्थ का धीमर हूँ।

दूसरा पिषादा.—कह। क्या तेरी जाति पति पूरते हैं।

कोतवाल.—हे खूचक इसे अपना सब धनान कहने दो। कह र। सब कह दे। जब तक यह कहे तब तक इसे बांधो। मारी मत।

दोनों पं.—सुनता है रे या नहीं। जैसे कोतवाल जी आज्ञा देते हैं वैसे कर।

कुं.—मैं तो जाल बंसी से मकली पकड़के अपने कुटुम्ब को पालन करता हूँ।

कोतं (हंसकर).—तेरी बड़त अच्छी आजीविका है।

कुं.—महाराज सुझे क्या दोष है। यह तो हमारा कुलधर्म ही है। परंतु हम लोगों में भी बड़तेरे दयावान होते हैं।

कोतं.—अच्छा। कहे जा।

कुं.—एक दिन एक रोकूमकली में ने पकड़ी। उस के पेट में यह हीराजड़ी अंगूठी निकली। इसे बेचने के लिये मैं दिखला रहा था। तब तक तुम ने आ थामा। इतना ही अपराध मरा

है। अब जैसा तुम्हारे धर्म में लिखा हो तैसा करो। चाहो भारी चाहो छोड़ो।

कोत° (अंगूठी को सूँघकर).—सच है इस अंगूठी में मक्कली की बास आती है। इस से निश्चय यह मक्कली के पेट में रहती होगी। चलो। राजा के सामने चल।

दोनों प°.—चलो जी। (सब चले)

कोत°.—सूचक तुम इस बड़े फाटक पर चौक में ठहरे रहो। मैं अंगूठी का इत्तान्त सुनाकर राजा को आज्ञा ले आऊँ।

दोनों प°.—अच्छा। जाओ। (कोतवाल गया)

१ प°.—हे जानुक इस चोर के मारने को मेरे हाथ खुजाते हैं।

कु°.—मुझ निरपराधी को क्यों मारना चाहिये।

दोनों प° (देखकर).—कोतवाल जी तौ वे आते हैं। राजा ने भला तुरंत ही निबेड़ा कर दिया। अब कम्बिलक तू या तौ कूट ही जायगा नहीं तौ कुत्तों गिद्धों का भक्षण बनेगा।

(कोतवाल फिर आया)

कोत°.—धीमर को

कु° (घबराकर).—हाय। अब मैं भरा।

कोत°.—. . . . छोड़ दो। महाराज कहते हैं कि अंगूठी का इत्तान्त हम जानते हैं। धीमर का कुछ अपराध नहीं है। इसे तुरंत छोड़ दो।

२ प°.—जो आज्ञा*। आज यह चोर यम के घर से बच आया। (छोड़ दिया)

कु° (हाथ जोड़कर).—आप ही ने मेरे प्राण बचाए हैं।

कोत°.—अरे जा। तेरे भाग्य खुल गये। राजा की आज्ञा है कि अंगूठी का पूरा मोल तुझे मिले। सो यह ले। (थैली धीमर को दी)

कु° (हाथ जोड़कर).—मैं इस समय अपने तन में फूला नहीं समाता हूँ।

* An ellipsis for such a phrase as *Jo āgyā rājā dete hain us kō adūhan ham karenge*, "We will carry out any order of the king."

१ प०.—फूला क्यों समायगा। तू खली से उतरकर हाथों पर चढ़ा है।

२ प०.—राजा के प्रसन्न होने का क्या कारण है। अंगूठी तो कुछ ऐसी बड़ी वस्तु नहीं है।

कोत०.—प्रसन्न होने का कुछ यह भी कारण है कि अंगूठी बड़े मोल की है। परंतु मुख्य हेतु मुझे यह जान पड़ा कि अंगूठी को देखकर राजा को अपने किसी प्यारे की सुध आ गई। क्योंकि यद्यपि राजा का स्वभाव गंभीर है तो भी जिस समय अंगूठी देखी विकल होकर मुर्छा आ गई।

२ प०.—तौ आप ने राजा को बड़ा प्रसन्न किया।

१ प०.—हां। इस घीमर के प्रताप से। (घीमर की ओर कड़ी आंखों से देखे)

कु०.—रिस मत हो। अंगूठी का आधा मोल मदिरा पीने को तुम्हें भी दूंगा।

दोनों प०.—तौ तू हमारा मित्र है। मदिरा हम को बड़त प्रिय है। चलो। हम तुम साथ ही साथ हाट को चलें॥ (बाहर गये)

[Sakuntalā, p. 65.]

Pahlā piyādā (bandhu, e ko pittā hu, ā).—Are kumbhilak ! batlā : yah aṅgūṭhī, jis ke nagine meṅ Rājā kā nām khudā hai, tere hāth kahān se āi ?

Kumbhilak (kānptā hu, ā).—Mujhe māro mat. Merā aisā aparādh nahīn hai jaisā tum samjhe ho.

1 P.—Kyā tū koṭi śreshṭh Brāhmaṇ hai ki supātra jān Rājā ne yah aṅgūṭhī tujhe dakṣiṇā meṅ dī ho ?

Ku.—Sunō. Main Sukrāvatāratīrth kā dhīmar hūn.

Dīsrā Piyādā.—Kah ; kyā terī jāti pānti pūchhte hain ?

Kotwāl.—He Sūchak ! ise apnā sab vrittānt kahne do. Kah re ! sab kah de. Jab tak yah kahe tab tak ise bāndho ; māro mat.

Donoṅ P.—Suntā hai, re, yā nahīn ? Jaise Kotwāl-jī āgyā dete hain waise kar.

Ku.—Main tau jāl bānsī se machhli pakarke apne kutumb ko pālan kartā hūn.

Kot. (haṅskar).—Terī bahut acchhī ājivikā hai.

Ku.—Mahâraj, mujhe kyâ dosh hai? Yah tau hamârâ kuladharm hî hai; parañtu ham logoñ meñ bhî bahutere dayâvân hote hain.

Kot.—Achchhâ. Kabc jâ.

Ku.—Ek din ek rohû-machhlî main ne pakri; us ke peñ meñ yah hîrâjarî angûthî niklî. Ise bechne ke liye main dikhlâ rahâ thâ, tab tak tum ne â thâmâ. Itnâ hî aparâdh merâ hai. Ab jaisâ tumhare dharm meñ likhâ ho taisâ karo, châho mâro châho chho.

Kot. (*angûthî ko sîngkar*).—Sach hai is angûthî meñ machhlî kî bâs âtî hai; is se nisichay yah machhlî ke peñ meñ rahî hogî. Chalo; Râjâ ke sâmnè chalen.

Donoñ P.—Chalo, Jî. (*Sab chale.*)

Kot.—Sûchak, tum is bare phâñak par chauk meñ thabre raho. Main angûthî kâ vrittânt sunâkar Râjâ kî âgyâ le âñ.

Donoñ P.—Achchhâ. Jâo. (*Kotwâl gayâ.*)

1 *P.*—He Jânuk, is chor ke mârne ko mere hâth khujâte hain.

Ku.—Mujh niraparâdhî ko kyon mârna châhiye?

Donoñ P. (*dehkar*).—Kotwâl-jî tau we âte hain. Râjâ ne bhalâ turânt hî nibeñ kar diyâ. Ab, kumbhilak, tu yâ tau chhûñ hî jâygâ, nahîn tau kuttoñ gidhdon kâ bhakshan banegâ.

(*Kotwâl phir âyâ.*)

Kot.—Dhîmar ko—

Ku. (*ghabrâkar*).—Hay! ab main marâ.

Kot.— ———chhor do. Mahâraj kabte hain ki angûthî kâ vrittânt ham jânte hain; dhîmar kâ kuchh aparâdh nahîn hai; ise turânt chhor do.

2 *P.*—Jo âgyâ. Âj yah chor Yam ke ghar se bach âyâ. (*Chhor diyâ.*)

Ku. (*hâth jorkar*).—Âp hî ne mere prâñ bachâye hain.

Kot.—Are, jâ. Tere bhâgya khul gaye. Râjâ kî âgyâ hai ki angûthî kâ pûrâ mol tujhe mile; so yah le. (*Thailî dhîmar ko di.*)

Ku. (*hâth jorkar*).—Main is samay apne tau meñ phûlâ nahîn samâtâ hûñ.

1 *P.*—Phûlâ kyon samâgegâ? Tû sûlî se utarkar hâthî par charhâ hai.

2 P.—Rājā ke prasann hone kā kyā kāraṇ hai? Aṅgūṭhī tau kuchh aisī baṛī vastu nahīn hai.

Kot.—Prasann hone kā kuchh yah bhī kāraṇ hai ki aṅgūṭhī bare mol kī hai; paraṅtu mukhya hetu mujhe yah jān parā ki aṅgūṭhī ko dekhkar Rājā ko apne kisī pyāre kī sudh ā gaī; kyōnki yadyapi Rājā kā swabhāv gambhīr hai, tau bhī jis samay aṅgūṭhī dekhī vikal hokar mūrhhā ā gaī.

2 P.—Tau āp ne Rājā ko baṛā prasann kiyā.

1 P.—Hān; is dhīmar ke pratāp se. (*Dhīmar kī or kari ānkhō se dekhā.*)

Ku.—Ris mat ho. Aṅgūṭhī kā ādhā mol madirā pīne ko tumheṅ bhī dūngā.

Donō P.—Tau tū hamārā mitra hai. Madirā ham ko bahut priya hai. Chalo, ham tum sāth hī sāth hāṭ ko chalen. (*Bāhar gaye.*)

1st Constable (*beating the prisoner*).—Show us, fisherman! Whence came into your possession this ring, upon the bezel of which the King's name is engraven?

Fisherman (*trembling*).—Do not beat me. I am not guilty of such a crime as you suspect.

1st C.—Are you a superior Brahman that the King, fancying you a proper recipient, should have given you this ring as a fee?

F.—Listen. I am a fisherman of S'ukrāvātāra Tīrtha.

2nd C.—Say; are we asking your genealogy?

Police Officer.—Let him tell the whole of his tale, Sūchak. Tell us, fellow! tell us all. Hold him while he speaks, but don't beat him.

Both C.—Dost thou hear, fellow, or not? Do as the officer orders you.

F.—I, indeed, support my family by catching fish with net and rod.

Officer (*laughing*).—Yours is a pretty occupation.*

F.—What is my fault, sir? This, indeed, is the very duty of my clan; still even among us there are many compassionate people.

* Ironical; because the fisher caste is despised as unorthodox.

Officer.—Very well. Go on (with your tale).

F.—One day I caught a rohû-fish, and this diamond-set ring came out of its stomach. I was showing it about, so as to sell it, until you came and arrested me. This only is the extent of my offence. Now do what may be prescribed in your duty, whether it be to kill me or release me.

Officer (smelling the ring).—It is true there is the smell of fish on the ring; therefore, it certainly must have been in a fish's stomach. Come; let us go before the King.

Both C.—Come, Sir. (*They all go.*)

Officer.—Sûchak, you stay at this great gate guarding (him). I will relate the story of the ring, and bring the King's command.

Both C.—Very well. Go. (*The officer goes.*)

1st C.—O Jânuk, my hands itch to slay this thief.

F.—Why should I, destitute of offence, be killed?

Both C. (looking).—The Officer himself is coming. The King has very quickly settled it. Now, fisherman, thou wilt either be set free at once, or else become the food of dogs and vultures.

(*The Officer returns.*)

Officer.—The fisherman——

F. (agitatedly).—Alas! Now I am undone!*

Officer.———is released. The King says that he knows the history of the ring; the fisherman is no way blameable: release him at once.

2nd C.—We obey. To-day this thief has escaped from the abode of Yama. (*They release him.*)

F. (clasping his hands).—You alone have saved my life.

Officer.—Go, fellow. Thou art in luck's way.† The King has ordered you to receive the full value of the ring. Here, take it. (*Giving the fisherman a purse.*)

F. (clasping his hands).—Now I cannot contain myself.

1st C.—Why shouldst thou contain thyself? Having descended from the impaling stake thou art mounted on an elephant.

2nd C.—What is the cause of the King's delight? A ring, forsooth, is no such great thing.

* *Lit.*, "I am dead,"

† *Lit.*, "Thy fortunes have opened,"

Officer.—This also is, in some measure, the cause of the delight, that the ring is very valuable; but it seems to me that this is the principal reason, that after seeing the ring the remembrance of someone he loved occurred to the King; because, although the King is of a sedate nature, yet when he saw the ring he became agitated and fainted away.

2nd C.—Then your honour greatly pleased the King?

1st C.—Yes; through the favour of this fisherman. (*Looking spitefully towards the fisherman.*)

F.—Don't be angry. I'll give you half the price of the ring for spirits to drink.

Both C.—Then thou art our friend. Spirit is very nice to us. Come, let us go cheek by jowl with you to the market-place. (*They go out.*)

No. 2.

दुष्यन्त (ठंडी खास भरके).—हे मित्र अब मुझे शकुन्तला के प्रथम मिलाप की सब सुध आ गई है। तुझ से भी तौ मैं ने उस का वृत्तान्त कहा था। परंतु जिस समय मैं ने उस का अनादर किया तब तू मेरे पास न था। तौ ने भी कभी उस का नाम न लिया। सो क्या तू भी उसे मेरी ही भांति मूला गया था।

मादव्य.—नहीं नहीं। मैं नहीं भूला हूँ। परंतु जब आप सब वृत्तान्त कह चुके थे तब यह भी तौ कहा था कि यह खेह की कहानी हम ने मन बहलाने को बनाई है। और मैं ने आप के कहने को अपने भोले भाव से प्रतीत कर लिया था।

दु० (ध्यान करके).—हे मादव्य इस दुख से ऋडाने का कुछ उपाय कर।

म०.—ऐसा तुम को क्या नया दुख पड़ा है। इतना अधीर होना सत्पुरुषों को योग्य नहीं है। देखो पवन कौसी ही चले पर्वत को नहीं डिगा सकती है।

दु०.—सखा जिस समय मैं ने प्यारी का त्याग किया उस की ऐसी दशा थी कि अब उस को सुध करके मैं व्याकुल हुआ जाता हूँ। हाय जब उस ने अपने साथी ब्राह्मणों के पीछे चलने को मन किया ऋषि के चले ने झिड़ककर कहा कि

यही रह। फिर भी एक बेर प्यारी ने मुझे निर्दई की ओर आंखभरे नेत्रों से देखा। अब वही दृष्टि मेरे हृदय को विष की बुझी भाल के समान छेदती है।

दु०.—मित्र बिचारो तौ। उस अपहरा को कौन ले गया।

म०.—जो इतना ही जानता तौ अब तक तुम्हारा दुख क्यों न दूर कर देता। आप ही बिचारो।

दु०.—ऐसी पतिव्रता को डिगाने की सामर्थ्य और किसी में न थी। उस की मा भेनका सुनी है। सो भेनका ही की सखियां ले गई होंगी।

म०.—मित्र जो यही बात है तौ उस के मिलने में कुछ बिलम्ब मत जानो।

दु०.—क्यों। यह तुम ने कैसे जाना।

म०.—ऐसे जाना कि मा बाप अपनी बेटी को पतिवियोग में बञ्जत काल नहीं देख सकते हैं।

दु०.—क्या उस समय मुझे निद्रा थी या कुछ माया थी या मेरी मति भङ्ग हो गई थी या मेरे कर्मों ने पलटा लिया था। कुछ ही* यह निश्चय है कि जब तक फिर शकुन्तला न मिलेगी मैं दुख के सागर में डूबा ही रहूंगा।

म०.—निरास न हलजिये। देखो सुदरी† ही दृष्टान्त इस बात का है कि खोई वर, फिर मिल सकती है। देवेच्छा सदा बलवान है।

[Sakuntalâ, p. 7.

Dushyant (thandî swâs bharke).—He mitra, ab mujhe Sâkuntalâ ke pratham milâp kî sab sudh â gayî hai. Tujh se bhî tau main ne us kâ vrittânt kabâ thâ; parantu jis samay main ne us kâ anâdar kiyâ tab tû mere pâs na thâ. Tain ne bhî kabhî us kâ nâm na liyâ. So kyâ tû bhî use merî hî bhânti bhûl gayâ thâ.

Mâdhavya.—Nahîn, nahîn; main nahîn bhûlâ hûn; parantu jab âp sab vrittânt kah chuke the tab yah bhî tau kahâ thâ ki yah sneh kî kahânî ham ne man bahlâne ko banâî hai; aur main ne âp ke kahne ko apne bhôle bhâva se pratî kar liyâ thâ.

* For *jo kuchh ho.*

† Which was lost and found.

D. (dhyân karke).—He Mâdhavya is dukh se chhu-
râne kâ kuchh upây kar.

M.—Aisâ tum ko kyâ nayâ dukh parâ hai? Itnâ adhîr
honâ satpurushon ko योग्या nahîn hai. Dekho, pawan
kaisî hî chale, parbat ko nahîn digâ saktî hai.

D.—Sakhâ, jis samay main ne pyârî kâ tyâg kiyâ us kî
aisî dasâ thî ki ab us ko sudh karke main vyâkul huâ
jâtâ hûn. Hây, jab us ne apne sâthi Brâhmaṇon ke piche
chalne ko man kiyâ rishi ke chele ne jhirakkar kabâ ki
Yahîn rah. Phir bhî ek ber pyârî ne mujh nirdaî kî or
ânsûbhare netron se dekhâ ; ab wahî drishti mere hriday
ko vish kî bujhî bhâl ke samân chhedtî hai.

D.—Mitra, bichâro tau ; us apsarâ ko kaun le gayâ?

M.—Jo itnâ hî jântâ tau ab tak tumhârâ dukh kyon na
dûr kar detâ? Âp hî bichâro.

D.—Aisî pativratâ ko digâne kî sâmarth aur kisî meṅ
na thî. Us kî mâ Menakâ sunî hai ; so Menakâ hî kî
sakhiyân le gayî hongî.

M.—Mitra, jo yahî bāt hai tau us ke milne meṅ kuchh
vilamb mat jāno.

D.—Kyon? Yah tum ne kaisâ jânâ?

M.—Aise jânâ ki mâ bāp apnî betî ko pativiyog meṅ
bahut kâl nahîn dekh sakte haiṅ.

D.—Kyâ, us samay mujhe nidrâ thî, yâ kuchh mayâ
thî, yâ merî mati bhang ho gayî thî, yâ mere karmoṅ ne
paltâ liyâ thâ. Kuchh ho, yah nisichay hai ki jab tak
phir Sâkuntalâ na milegî main dukh ke sâgar meṅ dūbâ
hî rahūngâ.

M.—Nirâs na hūjiye. Dekho, mudrî hî drishtânt is
bāt kâ hai ki khoî vastu phir mil saktî hai. Daivechchhâ
sadâ balwân hai!

Dushyant (sighing deeply).—O friend! now the entire re-
collection of my first interview with Sâkuntalâ has come
to me. I related the circumstances to thee also ; but thou
wast not near me when I treated her disrespectfully. Thou
even hast never mentioned her name ; then didst thou also,
just like me, forget her?

Mâdhavya.—Not at all ; I didn't forget ; but when your
Honour related the whole affair, then, forsooth, you said

this also, that you had invented this story of a love-affair to amuse your mind; and I, from my innocent nature, placed confidence in what your Honour told me.

D. (reflectively).—O Mâdhavya, devise some expedient for release from this pain.

M.—What new grief of this kind has happened to you? Such fickleness is improper in good men. See, however much the wind may blow, it cannot shake a mountain.

D.—Friend, when I abandoned the dear one she was in such a condition that by its remembrance now I continue agitated. Alas! when she attempted to follow the Brahmans who came with her, the pupil of the Rishi said snappishly, “Stay *here*.” Even then the dear one looked towards cruel me, with tears in her eyes. Now that glance pierces my heart like an arrow-head steeped in poison.

D.—Friend, do think. Who has taken away that nymph?

M.—Had I known so much why should I not ere this have banished your grief? Think yourself.

D.—No one else had the power to move such a faithful wife. I have heard that Menakâ is her mother; therefore, the friends of Menakâ herself must have taken her away.

M.—Friend, if that is the case, do not expect any delay in meeting with her.

D.—Why? How do you know this?

M.—I know so, because parents are unable to see their daughter long separated from her husband.

D.—Was I at that time asleep, or under some delusion, or was my intellect disordered, or was Fate revenged on me? Anyhow, this is certain that until S’akuntalâ shall be again met with, I shall continue plunged in the ocean of grief.

M.—Do not be dejected. See, the ring itself is an illustration of the fact that a lost thing can be found again. Fate is always predominant!

The following sentences are merely grouped under headings, as any attempt to arrange ready-made dialogues must prove futile. They include common remarks on

Domestic facts, on the Relationships of life, on Eating and Drinking, on Visiting, on Money, Quantity, and Time, on Buying and Selling, on Travelling, and on Hunting. Most of the sentences are intended to illustrate some point of idiom or technical use of a word; all mere "yes and no" padding being carefully omitted.

DOMESTIC.

- This is a nice house; is it yours? यह अच्छा घर है क्या
—Yah achchhâ ghar hai; kyâ तुम्हारा है
tumhârâ hai?
- This is not so nice a place as यह वैसा अच्छा मकान
yours. —Yah waisâ achchhâ नहीं है जैसा कि
makân nahîn hai jaisâ ki तुम्हारा
tumhârâ.
- By living here he pleases me.— यहाँ रहने से वह मुझ
Yahân rahne se wah mujh ko को खुश करता है
khus kartâ hai.
- I will have this house pulled down. मैं इस मकान को गिरवा
—Main is makân ko girwâ dungâ. दूंगा
- There are stewards in the houses धनियों के घरों में भंडारी
of the wealthy.—Dhaniyon ke होते हैं
gharon meñ bhañðârî hote haiñ.
- Where the women are secluded जहाँ स्त्री का परदा
there are stewardesses also.— होता है वहाँ भंडा-
Jahân strî kâ pardâ hotâ hai रिन भी होती हैं
wabân bhañðarin bhî hotî haiñ.
- Why does that mouse stay there, वह चूहा वहाँ क्यों बैठा
and not run into his mouse-hole? है वह अपने बिल
—Wah chûhâ wabân kyon baiṭhâ में क्यों नहीं जाता
hai, wah apne bil meñ kyon nahîn jâtâ?
- I have a servant with me.—Mere मेरे साथ नौकर है
sâth naukar hai.
- Ring the bell.—Ghaṅṭe ko बज्जे को बजा दो
bajâ do.
- Stand aside.—Kinâre खड़े हो
khare ho.
- Do it properly.—Use uchit रीति से
karo. करो

- You will attend to what they say. —Tum un kâ kahnâ mân logî. तुम उन का कहना मान लोगी
- He is right.—Us kâ kahnâ thîk hai. उस का कहना ठीक है
- How does he behave towards you?—Wah tumhâre sâth kaisâ sulûk kartâ hai? वह तुम्हारे साथ कैसा सुलूक करता है
- He behaves well.—Us kî châl achchhî hai; or us kî châl dhâl achchhî hai; or wah achchhî châl chaltâ hai. उस की चाल अच्छी है। or उस की चाल ढाल अच्छी है। or वह अच्छी चाल चलता है
- He must certainly have deceived you.—Us ne tum ko nîschay karke dhokâ diyâ hogâ. उस ने तुम को निश्चय करके धोका दिया होगा
- I only await your instructions.—Kewal tumhâre kahne kî der hai. केवल तुम्हारे कहने की देर है
- Do it this way.—Use is rîti se karo. उसे इस रीति से करो
- What will you do with this?—Tum is ko kyâ karogê? तुम इस को क्या करोगे
- You should not do this.—Tum ko yah karnâ na châhiye. तुम को यह करना न चाहिये
- You will have your own way.—Tum apnî hî ÷ek rakkhogê. तुम अपनी ही टेक रक्खोगे
- What have you got there? —Wahân tum ne kyâ pâyâ? वहाँ तुम ने क्या पाया
- Do not meddle with those things.—Un vastu,ôn meñ hâth na ðâlo. उन वस्तुओं में हाथ न डालो
- I want to ask you something.—Main âp se kuchh pûchhâ châhtâ hûn. मैं आप से कुछ पूछा चाहता हूँ
- He is afraid of ghosts.—Wah bhût-ôn se ÷artâ hai. वह भूतों से डरता है

- He has bolted (*i.e.* gone no one knows where).—Wah susrâl* ho gayâ. वह सुसराल हो गया
- He thinks you are good.—Wah tum ko nek samajhtâ hai. वह तुम को नेक समझता है
- Who woke you up so early?—Tum ko itnâ sawere kis ne jagâyâ hai? तुम को इतना सबेर किस ने जगाया है
- You should not have called me.—Tum ko mujhe pukârnâ nahîn châhiye thâ. तुम को मुझे पुकारना नहीं चाहिये था
- My present washerman does not wash my clothes quickly; he is idle.—Merâ hâl kâ dhobî mere kapre jald nahîn dhotâ; wah sust hai. मेरा हाल का धोबी मेरे कपड़े जल्द नहीं धोता वह सुस्त है
- Your former washerman was not idle.—Tumhârâ aglâ dhobî sust na thâ. तुम्हारा अगला धोबी सुस्त न था
- He is more idle than any former washerman.—Wah sab se pahile kâ dhobî adhik sust hai. वह सब से पहिले का धोबी अधिक सुस्त है
- Had this boy remained with better companions he would have been more industrious.—Jo yah larkâ bhale sâthiyon ke saᅅg rahâ hotâ to adhik udyogî hotâ. जो यह लड़का भले साथियों के संग रहा होता तो अधिक उद्योगी होता
- His clothes are dirty; tell him to wear his new clothes.—Us ke kapre maile haiᅅ; us se kah do ki apne naye kapre pahine. उस के कपड़े मैले हैं उस से कह दो कि अपने नये कपड़े पहिने
- Your face is very dirty; I think you never bathe.—Tumhârâ mukh bahut mailâ hai; main sochtâ hûᅅn ki tum kabhî nahîn nahâte. तुम्हारा मुख बहुत मैला है मैं सोचता हूँ कि तुम कभी नहीं नहाते
- I do bathe daily.—Main har roz nahâtâ to hûᅅn. मैं हर रोज़ नहाता तो हूँ

* *Susrâl* is a father-in-law's house; and is here used ironically.

- He may have been bathing when you called upon him.—Jab tum us ke pās gaye tab wah nahātā rahā hogā.
- I had him turned out.—Main ne us ko nikalwā diyā.
- He will revenge this insult.—Wah is anādar kā palṭā legā.
- I won't let such a person as you even stand beside me.—Tumhāre aise śakhs ko apne nagīch kharā to hone hī na dūngā.
- Get out of my sight.—Mere netron ke āge se haṭ jā.
- Despise no one, lest you become like him.—Kisī se ghrinā na karo; kyā jāne tumhārī hālat us kī sī na ho jāy.
- This table is dusty, have it cleaned.—Yah mez mailī hai, is ko sāf karwā lo.
- I will have all these chairs sent to your house.—Ye sab kursiyān main tumhāre ghar bhijwā dūngā.
- My walking-stick is in my house, have it brought here.—Merī chharī merī koṭhrī meṅ hai, us ko yahān maṅgwā lo.
- I made him write a letter.—Main ne us se ek chitṭhī likhwāī.
- I got this written by him.—Main ne is ko us se likhwā liyā.
- I will have that put to rights by the duftari.—Main us ko daf-tarī se durust karwā lūngā.
- जब तुम उस के पास गये तब वह नहाता रहा होगा
- मैं ने उस को निकलवा दिया
- वह इस अनादर का पलटा लेगा
- तुम्हारे ऐसे शख्स को अपना नगीच खड़ा तो होने ही न दूंगा
- मेरे नेत्रों के आगे से हट जा
- किसी से घृणा न करो क्या जाने तुम्हारी हालत उस की सी न हो जाय
- यह मेज़ मैली है इस को साफ़ करवा लो
- ये सब कुर्सियां मैं तुम्हारे घर भिजवा दूंगा
- मेरी छड़ी मेरी कोठरी में है उस को यहाँ मंगवा लो
- मैं ने उस से एक चिट्ठी लिखवाई
- मैं ने इस को उस से लिखवा लिया
- मैं उस को दफ़्तरी से दुरुस्त करवा लूंगा

- I will get him to do this.—Main is ko us se karwā lūngā. मैं इस को उस से करवा लूंगा
- I will make you do this.—Main is ko tum se karwā, ūngā. मैं इस को तुम से करवाऊंगा
- It will take me an hour to do this.—Is ke karne mein mujh ko ek ghantā lagegā. इस के करने में मुझ को एक घण्टा लगेगा
- I shall have finished my work before you come.—Tumhāre āne ke āge main apnā kām pūrā kar chukūngā. तुम्हारे आने के आगे मैं अपना काम पूरा कर चुकूंगा
- I will not leave until you shall have done this.—Jab tak tum is ko na kar chukoge main yahān se na ṭalūngā. जब तक तुम इस को न कर चुकोगे मैं यहाँ से न टलूंगा
- I have already done it.—Main us ko kar chukā hūn. मैं उस को कर चुका हूँ
- Catch me doing it.—Main kar chukā. मैं कर चुका
- I shall quit this occupation.—Main yah naukari chhor dūngā. मैं यह नौकरी छोड़ दूंगा
- Why are you heaving such deep sighs?—Tum aisi ṭhandhī sāns kyon lete ho? तुम ऐसी ठंडी सांस क्यों लेते हो
- He is now even more dejected than formerly.—Āge se wah ab udās bhī hai. आगे से वह अब उदास भी है
- He knelt down and cried bitterly.—Wah ghutnon ke bal baithā aur bahut royā. वह घुटनों के बल बैठा और बड़त रोया
- She always cries when anyone touches her dolls.—Jab us kī gurīyān ko, i chhūtā hai tab wah rone lagtī hai. जब उस की गुड़ियाँ कोई छूता है तब वह रोन लगती है
- He has no power over you.—Us kā kuchh tum par na bas āyā. उस का कुछ तुम पर न बस आया
- He was very sick; he may now be dead.—Wah bahut bimār thā; ab wah mar gayā ho. वह बड़त बीमार था अब वह मर गया हो

- You *will* not study; therefore I will not advance you.—Tum parhohige nahin; is liye main tumhara barhâo na karungâ. तुम पढ़ोहीगे नहीं इस लिये मैं तुम्हारा बढ़ाव न करुंगा
- I dismissed the affair preemptorily.—Main ne bahut nahin ki. मैं ने बजत नहीं की
- This is fair (we are quits).—Yah samân bhâv hu,â. यह समान भाव हुआ
- He said much in your favour.—Us ne tumhare liye bahut kahâ. उस ने तुम्हारे लिये बजत कहा
- This was blurted right out.—Yah bât to be-tarah kahî. यह बात तो बेतरह कही
- I understand.—Main ne samjhâ. मैं ने समझा
- I have a holiday to-day.—Âj ham ko chhutî hai. आज हम को छुट्टी है
- He was just about to go.—Wah jānewâlâ thâ. वह जानेवाला था
- This is a rather wide room.—Yah kuchh chaurî kothrî hai. यह कुछ चौड़ी कोठरी है
- The walls of my room are green.—Merî kothrî kî bhîten haṅṅ hain. मेरी कोठरी की भीतें हरी हैं
- Bring the lid of this box.—Is sandûk kâ dhapnâ lâo. इस सन्दूक का ढपना लाओ
- Who has moved the table?—Mez ko kis ne hilâyâ? मेज़ को किस ने हिलाया
- One leg of this table is short.—Is mez kâ ek pâyâ chhoṭâ hai. इस मेज़ का एक पाया छोटा है
- Give me that string.—Mujhe wah dorî do. मुझे वह डोरी दो
- What string? I can't see one.—Dorî kyâ hai? Ham to dekhte nahin. डोरी क्या है। हम तो देखते नहीं
- It does duty for a string.—Wah dorî kâ kâam detâ hai. वह डोरी का काम देता है

- I want a pair of tongs.—Mujh ko ek chintā darkār hai. मुझ को एक चिमटा दरकार है
- What will you do with the tongs? —Chintā kyā karoge? चिमटा क्या करोगे
- I have five sons, and they all want boots.—Mere pānch bete hain un sabhon ko jūte chāhiyen. मेरे पांच बेटे हैं उन सभी को जूते चाहिये
- What will you do with the old pairs?—Purāne jorōn ko kyā karoge? पुराने जोड़ों का क्या करोगे
- I will throw the old pairs away.—Purāne jorōn ko phenk dūngā. पुराने जोड़ों को फेंक दूंगा
- Give me the thinnest of your needles.—Apnī sujyon meñ se sab se patlī mujh ko do. अपनी सुइयों में से सब से पतली सुइयाँ मुझ को दो
- I don't know where they are.—Main nahīn jāntā ki we kahān hain. मैं नहीं जानता कि वे कहाँ हैं
- My sister's penknife is exactly like yours.—Merī bahin kā kalam-tarās thīk tumbhārā sā hai. मेरी बहिन का कलम-तराश ठीक तुम्हारा सा है
- Must he wear a hat?—Kyā us ko topi de lenā chāhiye? क्या उस को टोपी दे लेना चाहिये
- My hat is not here; do you know where it is?—Merī topi yahān nahīn hai; tum jānte ho kahān hai? मेरी टोपी यहाँ नहीं है तुम जानते हो कहाँ है
- It is in the inner room.—Wah andar kī koṭhrī meñ hai. वह अंदर की कोठरी में है
- I was in the inner room, but did not see it.—Main andar kī koṭhrī meñ thā, aur us ko main ne na dekhā. मैं अंदर की कोठरी में था और उस को मैंने न देखा
- The front of your coat is soiled.—Tumhāre āngarkhe ke āge kā bhāg mailā hai. तुम्हारे अंगरखे के आगे का भाग मैला है

- Why don't you wear your good clothes?—Tum apne achhe kapre kyon nahin pahinte?
His watch-chain is very handsome.—Us ki jebighari ki zanjir bahut sundar hai.
- Give me that lead-pencil.—Wah sise ka kalam mujhe do.
- He has a slate-pencil.—Us ke pas ek patthar ka kalam hai.
- Sohan is writing a letter.—Sohan ek chitthi likh raha hai.
- Should he be writing don't speak to him.—Jo wah likh raha ho to us se kuchh mat kaho.
- When shall you have written this letter?—Yah chitthi tum kab likh chukoge?
- Can he have finished this picture in two hours?—Kya wah is taswir ko do ghante mein tamam kar sakâ hogâ?
- I want three or four books.—Mujh ko tin char pothiyân chahiye.
- What do you think of my book?—Tumhari samajh mein mera grañth kaisa hai?
- When you have done reading this book place it on this table.—Jab tum is kitab ko parh chuko tab use is mez par rakh dena.
- I must have seen him somewhere; but I can't say where I saw him.—Main ne us ko kabhi nischay dekhâ hogâ; parantu main nahin
- तुम अपने अच्छे कपड़े क्यों नहीं पहिनते
उस की जेबी घड़ी की जंजीर बहुत सुन्दर है
वह सीसे का कलम मुझे दो
उस के पास एक पत्थर का कलम है
सोहन एक चिट्ठी लिख रहा है
जो वह लिख रहा हो तो उस से कुछ मत कहो
यह चिट्ठी तुम कब लिख चुकोगे
क्या वह इस तस्वीर को दो घण्टे में तमाम कर सका होगा
मुझ को तीन चार पोथियां चाहियें
तुम्हारी समझ में मेरा ग्रंथ कैसा है
जब तुम इस किताब को पढ़ चुको तब उसे इस मेज पर रख देना
मैं ने उस को कहीं निश्चय देखा होगा परंतु मैं नहीं कह

kah saktâ ki main ne us ko kahân dekhâ.

Do matches light well this weather, or not?—Kyâ is mausim mein diyâsalâ, i achehî tarah se baltî haiñ yâ nahîñ?

Your garden is smaller than mine, but our neighbour's is the smallest.—Tumhârâ .bâgh mere se chhotâ hai, aur hamâre parosî kâ sab se chhotâ hai.

Who shuts this gate?—Is phâṭak ko kaun bañd kartâ hai?

I have been labouring in that garden.—Main us phulwârî mein tabaltâ rahâ hûñ.

Are these four flowers of one or different kinds?—Kyâ ye chârôn phûl ek bhânti ke haiñ yâ judî judî bhânti ke?

How do you like this flower?—Tum ko yah phûl kaisâ lagtâ hai?

I have not smelt it yet.—Main ne use abhî nahîñ sūnghâ.

Who sawed this wood up?—Is lakṛî ko kis ne âre se chîrâ hai?

Is anything sown in this field?—Kyâ is khet mein kuchh boyâ hai?

See, how he is striding out of that field!—Dekho, wah kis taur se us khet mein se lambe pânw jâtâ hai!

The sheep must be shorn.—Bherôn ke roñôn ko katarnâ avâsya hai.

Where do your oxen browse?—Tumhâre bail kahân charte haiñ?

सकता कि मैं ने उस को कहाँ देखा

क्या इस मौसिम में दियासलाई अच्छी तरह से बलती हैं या नहीं

तुम्हारा बाग मेरे से छोटा है और हमारे पड़ोसी का सब से छोटा है

इस फाटक को कौन बंद करता है

मैं उस फुलवाड़ी में टहलता रहा हूँ

क्या ये चारों फूल एक भाँति के हैं या जुदी जुदी भाँति के

तुम को यह फूल कैसा लगता है

मैं ने उसे अभी नहीं सूँघा

इस लकड़ी को किस न आरे से चीरा है

क्या इस खेत में कुछ बोया है

देखो वह किस तौर से उस खेत में से लंबे पाँव जाता है

भेड़ों के रोंओं को कतरना अवश्य है

तुम्हारे बैल कहाँ चरते हैं

- He has twenty cows, who milks them?—*Us ke bīs gā, e haiñ, un ko kaun duhtā hai?* उस के बीस गाय हैं उन को कौन दुहता है
- I have several male and female sparrows.—*Mere pās ka, i ek gaure aur gauraiyā haiñ.* मेरे पास कई एक गीरे और गीरेया हैं

RELATIONSHIP.

- Rohan is the oldest of my sons.—*Rohan mere betōñ meñ sab se barā hai.* रोहन मेरे बेटों में सब से बड़ा है
- My brother is more active than my cousin.—*Merā bhā, i mere chachere bhā, i se chālāk hai.* मेरा भाई मेरे चचेरे भाई से चालाक है
- Have you a son or a daughter?—*Tumhāre betā hai yā betī?* तुम्हारे बेटा है या बेटो
- I have a daughter.—*Mere betī hai.* मेरे बेटो है
- How many uncles have you?—*Tumhāre kai chachā haiñ?* तुम्हारे कै चचा हैं
- What do you think of my nephew's new carriage?—*Tumhāri samajh meñ mere bhatīje kī na, i gā, i kaisī hai?* तुम्हारी समझ में मेरे भतीजे की नई गाड़ी कैसी है
- My cousin's [father's side] hair is black.—*Mere chachere bhā, i ke bāl kāle haiñ.* मेरे चचेरे भाई के बाल काले हैं
- Has he brothers-in-law and sons-in-law, or not?—*Us ke bahno, i aur dāmād haiñ yā nahīñ?* उस के बहनोई और दामाद हैं या नहीं
- He has three brothers-in-law and two sons-in-law.—*Us ke tīn bahno, i aur do dāmād haiñ.* उस के तीन बहनोई और दो दामाद हैं
- Bābū Banmālī Chāṭṭopādhyāya has 20 fathers-in-law, 20 mothers-in-law, and 80 brothers-in-law.—*Bābū Banmālī Chāṭṭopādhyāya ke bīs sasur bīs sās aur assī sālē haiñ.* बाबू बनमाली चट्टोपाध्याय के बीस ससुर बीस सास और अस्सी साले हैं

- How is it he has so many fathers-in-law, mothers-in-law, and brothers-in-law?—Us ke itne sasur sās aur sāle kyonkar haiñ? उस के इतने ससुर सास और साले क्योंकर हैं
- He is a Kulīn Brāhmaṇ, and therefore has twenty wives.—Wah Kulīn Brāhmaṇ hai, is liye us ke bīs jorū haiñ. वह कुलीन ब्राह्मण है इस लिये उस के बीस जोरू हैं
- He has scores of friends.—Us ke koriyon mitra haiñ. उस के कोड़ियों मित्र हैं
- The girls are playing in the garden.—Larkiyān bāgh meñ khel rahī haiñ. लड़कियां बाग में खेल रही हैं
- How is your daughter to-day?—Tumhāri beṭī āj kaisī hai? तुम्हारी बेटी आज कैसी है
- My friend has three daughters-in-law.—Mere mitra ke tīn bahū haiñ. मेरे मित्र के तीन बहू हैं
- Whose daughter is our physician's wife?—Hamāre baid kī jorū kis kī beṭī hai? हमारे वैद की जोरू किस की बेटी है
- Is this lady your brother's wife?—Kyā yah bibī tumbāre bhāī kī jorū hai? क्या यह बीबी तुम्हारे भाई की जोरू है
- She is my wife's niece.—Wah merī jorū kī bhatījī hai. वह मेरी जोरू की भतीजी है
- His niece was a capital actress.—Us kī bhatījī prasiddh bhāṅṅin thī. उस की भतीजी प्रसिद्ध भांडिन थी
- Yes, there is a widow, let me ask her.—Hān, ek bewā hai; mujh ko us se pūchhne do. हां एक बेवा है मुझ को उस से पूछने दो
- My neighbour wants a tutoress for her daughters; do you know of one?—Merā parosī apnī beṭiyon ke liye ek ustānī chāhtā hai; tum kisī ko jānte ho? मेरा पड़ोसी अपनी बेटियों के लिये एक उस्तानी चाहता है तुम किसी को जानते हो

* For *jorū*, "wife," we may use *strī*.

His neighbour was a washerwoman, and my neighbour was a goldsmith.—*Ek dhobin us kī paṛosin thî, aur ek sonâr merâ paṛosî thâ.* एक धोबिन उस की पड़ोसिन थी और एक सोनार मेरा पड़ोसी था

EATING AND DRINKING.

- He feels hungry.—*Us ko bhûkh lagî hai.* उस को रूख लगी है
- She eats very little.—*Wah bahut thora khâtî hai.* वह बहुत थोड़ा खाती है
- Mussulmans do eat with Christians.—*Musalmân îsâjyon ke sâth khâte haiñ.* मुसलमान ईसाइयों के साथ खाते तो हैं
- Is dinner ready? — *Kyâ khânâ taiyâr hai?* क्या खाना तैयार है
- It is being cooked.—*Paktâ.* पकता
- All have set to eating.—*Sab khâne lag gaye.* सब खाने लग गये
- How many dishes do you want? — *Tum ko kai thâli châhiyẽ?* तुम को कै थाली चाहियें
- He has no loaves, but he has cakes.—*Us ke pās rot nahîñ haiñ, lekin chapâtiyân haiñ.* उस के पास रोट नहीं हैं लेकिन चपातियां हैं
- (They are) for taking cakes from the fire-place.—*Chûlhe se chapâti khîñchne ke liye.* चूल्हे से चपाती खींचने के लिये
- Have you any potatoes? — *Kyâ tumhâre pās âlû haiñ?* क्या तुम्हारे पास आलू हैं
- I eat five and twenty mouthfuls of meat a day.—*Main pachchîs kawal mâns din khâtâ hûñ.* मैं पच्चीस कवल मांस दिन खाता हूँ
- Eat an apple.—*Ek seb khâo.* एक सेब खाओ
- He is eating a pear.—*Wah ek nâspâti khâtâ hai.* वह एक नाशपाती खाता है

Has he got an orange?—Kyâ us ke pâs nâraᅅgî hai. क्या उस क पास नारंगी है

I cannot even give my son two spoonfuls of milk, how can I give the cat four?—Apne bete ko to main do chamche dũdh de nahĩn saktâ billĩ ko châr chamche dũdh kyonkar de saktâ hũn? अपने बेटे को तो मैं दो चमचे दूध दे नहीं सकता बिल्ली को चार चमचे दूध क्योंकि दे सकता हूँ

What more will you give him than me?—Tum us ko mujh se adhik kyâ doge? तुम उस को मुझ से अधिक क्या दोगे

They are ill; they are eating nothing but two or three handfuls of rice.—We bĩmâr hain; we do tĩn muᅇᅇhĩ châwal ko chhokar kuchh nahĩn khâte. वे बीमार हैं वे दो तीन मुᅇᅇहीं चावल को छोड़कर कुछ नहीं खाते

They are also eating four mouthfuls of sweetmeats, and drinking ten spoonfuls of milk.—We châr kawal miᅇhâ, ĩ bhĩ khâte hain, aur das chamach dũdh pĩte hain. वे चार कबल मिठाई भी खाते हैं और दस चमच दूध पीते हैं

I will give him more mangoes than you.—Main us ko tum se adhik âm dũngâ. मैं उस को तुम से अधिक आम दूंगा

Have you eaten up all the mangoes I placed here?—Kyâ jitne âm main ne yahĩn rakkhe sab tum ne khâ dâle hain? क्या जितने आम मैं ने यहाँ रक्खे सब तुम ने खा डाले हैं

I liked them very much, and therefore ate them one by one.—We mujh ko bahut achhe lage is wâste main un ko ek ek karke sab khâ gayâ. वे मुझ को बहुत अच्छे लगे इस वâस्ते मैं उन को एक एक करके सब खा गया

That mendicant has eaten enormously.—Us bhikhârĩ ne bahut khâyâ hai. उस भिखारी ने बहुत खाया है

I want a cup of tea.—Mujh ko ek piyâlâ châ châhiye. मुझ को एक पियाला चा चाहिये

Do not let him drink much water, otherwise he will take a chill.— Use bahut pânî mat pîne do, nahîn to us ko sardî ho jāygi.	उसे बहुत पानी मत पीने दो नहीं तो उस को सरदी हो जायगी
When they had done eating they went to sleep.—Jab we khânâ khâ chuke tab we so gaye.	जब वे खाना खा चुके तब वे सो गये

VISITING.

Shall I come to you to-day?—Kyâ âj main âp ke pās âjûn?	क्या आज मैं आप के पास आऊँ
Shall you be at home, to-day, please?—Kyâ âp âj ghar par rahiyegâ?	क्या आप आज घर पर रहियेगा
Have you got to write?—Kyâ tum ko likhnâ hai?	क्या तुम को लिखना है
I shall not be at home to-day.— Âj main ghar par na rahûngâ.	आज मैं घर पर न रहूँगा
It is very hot.—Barî dhûp parê hai.	बड़ी धूप पड़े है
I must go.—Mujh ko jānâ hai.	सुझ को जाना है
I have sometimes to go.—Mujh ko kabhî kabhî jānâ partâ hai.	सुझ को कभी कभी जाना पड़ता है
Sometimes he has to run.—Us ko kabhî kabhî daurnâ partâ hai.	उस को कभी कभी दौड़ना पड़ता है
May you go there, or not?—Tum wahân jāne pāye, ki nahîn?	तुम वहाँ जाने पाये कि नहीं
Hé was not allowed to see his friend.— —Wah apne dost ko dekhne na pāyâ.	वह अपने दोस्त को देखने न पाया
When you went to him a second time what did he say?—Jab tum us ke pās do-bârâ gaye tab us ne kyâ kahâ?	जब तुम उस के पास दोबारा गये तब उस ने क्या कहा

- Let him go there, if you please.— जो आप की सम्मति हो तो उसे वहां जाने दीजिये
- Jo âp kî sammati ho to use wahân jāne dījiye.
- Go in your brother's palanquin.— अपने भाई की पालकी में जाओ
- Apne bhāī kī pālki meñ jāo.

MONEY.

- Just ask him at how much each he will supply such caps.— उस से पूछिये ऐसी टोपी कितने कितने में ला देगा
- Us se to pūchhiye aisi ṭopī kitne kitne meñ lā degā.
- I have arranged for these caps at 18 rupees each.— ये टोपियां अठारह अठारह रुपये में ठहरा लाया हूँ
- Ye ṭopiyāñ aṭhārah aṭhārah ruṭpāe meñ ṭaharā lāyā hūñ.
- These caps are sold at 12 rupees each in the market, but here they must have come to 13 rupees each.— ये टोपियां बाजार में बारह बारह रुपये बिकी हैं पर यहाँ तो तेरह तेरह में आई होगी
- These caps are sold at 12 rupees each in the market, but here they must have come to 13 rupees each.— Ye ṭopiyāñ bāzār meñ bārah bārah ruṭpāe ko biki haiñ, par yahāñ to terah terah meñ āī hongī.
- He has taken off 2 rupees each from the price.— उस ने लागत में दो दो रुपये कम लिये हैं
- Us ne lāgat meñ do do ruṭpāe kam liye haiñ.
- Gold is the dearest of metals.— सोना सब धातों से महंगा होता है
- Sonā sab dhātōñ se mahangā hotā hai.
- I expect to get a little commission out of this from the Lālā.— मैं तो इस में लाला साहेब से कुछ इनाम लिया चाहता हूँ
- Main to is meñ Lālā Sāheb se kuchh inām liyā chāhtā hūñ.
- How much money will you get?— तुम कितने रुपये पाओगे
- Tum kitne rupaye pāoge?
- I shall receive thirty rupees.— मैं तीस रुपये पाऊंगा
- I shall receive thirty rupees.— Main tīs rupaye pāūngā.

- Who will pay you?—Tum ko kaun rupayâ degâ? तुम को कौन रुपया देगा
- I have a rupee a month. —Main mahîne mahîne ek rupayâ pâtâ hûn, or Mujhe mahîne mahîne ek rupayâ miltâ hai. मैं महीने महीने एक रुपया पाता हूँ or मुझे महीने महीने एक रुपया मिलता है
- I am in receipt of 100 rupees a month.—Mujh ko sau rupaye mâhwârî milte hain. मुझ को सौ रुपये माह-वारी मिलते हैं
- I have 100 rupees.—Mere pâs sau rupaye hain. मेरे पास सौ रुपये हैं
- I can't do anything with 100 rupees; more are required.—Sau rupaye se main kuchh na kar sakûngâ; aur châhiyên. सौ रुपये से मैं कुछ न कर सकूंगा और चाहिये
- I have not the time to change the rupee and share it between you two gentlemen.—Fursat nahîn hai jo rupaiyâ bhanjâkar âp donon sâhebon ko bânṭ dūn. फुरसत नहीं है जो रुपैया भंजाकर आप दोनों साहेबों को बांट दूँ
- How much a day does this labourer earn? —Yah kamerâ har roz kitnâ kamâtâ hai? यह कमेरा हर रोज कितना कमाता है
- He earns three or four annas a day.—Wah har roz tîn châr âne kamâtâ hai. वह हर रोज तीन चार आने कमाता है
- You are giving me less money than you are giving him.—Tum mujh ko us se thorâ rupayâ dete ho. तुम मुझ को उस से थोड़ा रुपया देते हो
- He has an anna a day.—Wah har roz ek ânâ pâtâ hai. वह हर रोज एक आना पाता है
- Have you got a copper?—Kyâ tumhâre pâs ek pêsâ hai? क्या तुम्हारे पास एक पैसा है
- Why? I've got one, however.—Kâhe ko? Hai to काहे को। है तो
- Here, bring quickly four pice-worth of pera-sweets.—Abe, châr paise ke pere tau jhṭ paṭ lâ,o. अबे चार पैसे के पेड़े झट पट लाओ

Receiving four *pera*-sweets for the four *pice* he returned.—Châr paise ke châr pere lekar phirâ.

चार पैसे के चार पेड़ लेकर फिरा

The milk was in a twopenny earthenware porringer.—Ek sawâ-ânewâle mittî ke kaṭore meñ dūdh rahtâ thâ.

एक सवाआनेवाले मिट्टी के कटोरे में दूध रहता था

Through envy they value the goods of another at three-quarters the price.—We jalan ke mâre dūsre ke mâl ko bârah âne* kâ jâch dete haiñ.

वे जलन के मारे दूसरे के माल को बारह आने का जाच देते हैं

They are losing a lot of money.—We bahut rupiyâ kho rabe haiñ.

वे बहुत रुपिया खो रहे हैं

You have entirely squandered his money.—Tum ne us kâ rupayâ sab urwâ diyâ.

तुम ने उस का रुपया सब उड़वा दिया

How much have you lost?—Tum kitnâ hâre?

तुम कितना हारे

I have lost 300 rupees.—Main tin sau rupaye hârâ.

मैं तीन सौ रुपये हारा

I have won 200 rupees.—Main ne do sau rupaye jîte.

मैं ने दो सौ रुपये जीते

Much time and money will be required for that.—Us meñ bahut kâl aur rupaye lageñge.

उस में बहुत काल और रुपये लगेंगे

The people of India don't like taxes.—Hind ke logon ko ṭikkas pasand nahîñ.

हिंद के लोगों को टिकस पसंद नहीं

The people of India do not have to pay many taxes.—Hind ke logon ko bahut mahsûl nahîñ dene partê.

हिंद के लोगों को बहुत महसूल नहीं देने पड़ते

NUMBER AND QUANTITY.

How many brothers have you?—Tumhâre kai bhâî haiñ?

तुम्हारे कै भाई हैं

* As 16 annas = 1 rupee a 12-anna valuation is the equivalent of three-quarters the price of any article.

- How many boys are there in your school? — Tumhāre madrasse meñ kitne larke haiñ? तुम्हारे मद्रसे में कितन लड़के हैं
- Why are only half the boys come? — Kewal ādhe hī larke kyon āe haiñ? केवल आधे ही लड़के क्यों आए हैं
- The heat of the iron plate will be even less than half.—Tawe ki garmī ādhī se bhī kam rah jāwegī. तवे की गरमी आधी से भी कम रह जावेगी
- I want very few servants.—Thore hī naukar mujh ko chāhiyēñ. थोड़े ही नौकर मुझ को चाहियें
- This box contains many things.—Is sandūk meñ bahut chīzēñ haiñ. इस मन्दूक में बहुत चीजें हैं
- How many sons has that woman borne? — Wah strī kai larke janī?* वह स्त्री के लड़के जनी
- The more you read, the more you will learn.—Jitnā hī tum parhoge utnā hī tum sīkhoge. जितना ही तुम पढ़ोगे उतना ही तुम सीखोगे
- I gave him a score of beams.—Maiñ ne us ko ek koṛī dharaneñ dīñ. मैं ने उस को एक कोड़ी धरनें दीं
- Mohan has three score of bamboos.—Mohan ke yahāñ tīn koṛī bāns haiñ. मोहन के यहां तीन कोड़ी बांस हैं
- That is not so wide a room as this is.—Wah itnī chauṛī koṭhrī nahīñ hai jitnī ki yah hai. वह इतनी चौड़ी कोठरी नहीं है जितनी कि यह है
- How many inches long is his ruler? —Us kā mistar kai tasū lambā hai? उस का मिसर के तसू लंबा है
- His ruler is two feet four inches उस का मिसर दो फुट

* Instead of *janī* the words *jan chuki hai* may be used,

- long.—Us kâ mistar do phut aur char tasû lambâ hai. और चार तख लंबा है
- I will give you a beega of land.—Main tum ko ek bîghâ bhûmi dîngâ. मैं तुम को एक बीघा भूमि दूंगा
- How far is it?—Wah kitnî dûr hai? वह कितनी दूर है
- It is 100 kos.—Sau kos hai. सौ कोस है
- It is 3 hours journey from here.—Yahân se pahar bhar kâ mârg hai. यहाँ से पहर भर का मार्ग है
- They should be made of copper wire $\frac{3}{4}$ inch thick.—Paun inç ke dal ke tâmbe ke târ kî banâni châhiye. पौन इंच के दल के तांबे के तार की बनानी चाहिये
- There is a weight of 15 lbs. of air on each square inch.—Ek ek inç par sârhe sât sât ser bojh hawâ kâ partâ hai. एक एक इंच पर साढ़े सात सात सेर बोझ हवा का पड़ता है
- How many walls are round that fort?—Us garh ke âs-pâs kitnî bhîten hain? उस गढ़ के आस पास कितनी भीतें हैं
- How high is the outermost wall?—Sab se bâharî bhît kitnî ûnçî hai? सब से बाहरी भीत कितनी जंची है
- How wide and deep is the outer ditch?—Bâharî khâ,î kitnî chaurî aur kitnî gahirî hai? बाहरी खाई कितनी चौड़ी और कितनी गहरी है
- That is rather a deep well.—Wah kuchh gahirâ kû,ân hai. वह कुछ गहिरा कूआं है
- Two or two and a half cubits down is a subterranean passage.—Do arhâ,î hâth niche ek surâng hai. दो अर्धार्ड आथ नीचे एक सुरंग है
- Some wharfs stretch out about a mile into the sea.—Ko,î ghât samudra meñ ek mil ke lag-bhag chale jâte hain. कोई घाट समुद्र में एक मील के लगभग चले जाते हैं

- The weight of a cubic inch of silver is almost $10\frac{1}{2}$ times that of a cubic inch of water.—Ek ghan inch jal kî apekshâ ek ghan inch chândî kâ bojh prâ, e sarhe das guṇâ hai. एक घन इंच जल की अपेक्षा एक घन इंच चाँदी का बोझ प्रायः साढ़े दस गुणा है
- The difference of 1 in 40,000 parts is ascertained.—40,000 ke 1 aṅś kâ bhî antar jānâ jātâ hai. ४०००० के १ अंश का भी अन्तर जाना जाता है
- (Work done) by machines of 50-horse power.—50 aśwa ke bal-wâlî kal dwârâ. ५० अश्व के बलवाली कल द्वारा
- There are not less than 250,000 Indians among them.—Un meṅ 250,000 se nyūn Hindustānî nahîn hai kintu adhik haiṅ. उन में २५०००० से न्यून हिन्दुस्तानी नहीं है किन्तु अधिक हैं
- There are no less than 23 rivers running through the country.—Is bhūmi meṅ 23 se nyūn nadi-yân nahîn bahtî haiṅ kintu adhik hî hoṅgî. इस भूमि में २३ से न्यून नदियाँ नहीं बहती हैं किन्तु अधिक ही होंगी
- How many pilgrims were there in Allahabad?—Prayâg meṅ kitne yâtrî the? प्रयाग में कितने यात्री थे
- About 100,000.—Das lākḥ ke lag-bhag. दस लाख के लगभग
- He will revile you two hundred times more than that.—Us se do-sau-guṇî adhik terî burâî bar-ṇan karegâ. उस से दोसौगुनी अधिक तेरी बुराई बर्णन करेगा
- All these figures, from 1 onwards, are each (progressively) ten times greater.—Ye sab aṅk ek se das das guṇe haiṅ. ये सब अंक एक से दस दस गुणे हैं
- Three *dâms* equal one *damrî*.—Tīn dām ek damrî. तीन दाम एक दमड़ी
- Sixteen *damrîs* equal one *ṭakâ*.—Solah damrî ek ṭakâ. सोलह दमड़ी एक टका

Two *takās* equal one anna.—Do
take ek *ānā*.

As many *takās* go to a rupee as
damrīs go to an anna.—*Āne kī*
jai damriyān hotī hain rūpa, e ke
utne hī take.

As many rupees as (goods cost)
per *ser*, so many annas (they
cost) per *chhatāk*.—*Jai āne kī*
chhatāk utne hī rupayōn kī ser.

(When) 5 is multiplied by 5, then
25 results.—*5 ko 5 se guṇā kiyā*
to 25 hu, e.

In Bengal a full maund of good
rice is got for $1\frac{1}{2}$ rupees.—*Ben-*
gāle meṅ derh rūpa, e ke achchho
chānwal man bhar āte hain.

A score of good bamboos are sold
for $1\frac{1}{4}$ rupees, what is the price
of 35 score bamboos?—*Sawā*
rupayā koṛī achchhe bāns bikte
hain to 35 koṛī bānson ke kyā
dām hu, e?

A box is got for $\frac{3}{4}$ *pice*, how many
pice (are required) for 38 boxes?
—*Paun paise kī ek dibiyā ātī*
hai, 38 dibiyā, on ke kitne paise
hu, e?

A trader bought maize at a *pice*
per *ser*, and after a little time
sold it at the rate of $1\frac{1}{2}$ *pice* (per
ser); say, what must have been
the profit by selling 39 *pice*-
worth?—*Ek baniye ne paise ser*
juwār mol lī, aur thōṛe din piche
derh paise ke hisāb se bechī;
kaho, 39 paise kī (juwār) bechno
se kyā lābh hu, ā hogā?

दो टके एक आना

आने की जै दमड़ियां
होती हैं रुपये के
उतने ही टके

जै आने की छटाक
उतने ही रुपयों की
सेर

५ को ५ से गुणा किय
तो २५ ऊरे

बंगाले में डेढ़ रुपये के
अच्छे चावल मन भर
आते हैं

सवा रुपया कोड़ी अच्छे
बांस बिकते हैं तो
३५ कोड़ी बांसों के
क्या दाम ऊरे

पौन पैसे की एक डि-
बिया आती है ३८
डिबियाओं के कित
पैसे ऊरे

एक बनिये ने पैसे सेर
जुवार मोल ली और
थोड़े दिन पी डेढ़
पैसे के हिसब से
बेची कहो ३९ पैसे
की बेचने से क्या
लाभ ऊचा होगा

TIME.

- There are four pahars in the day, and four in the night.—Din men chār pahar hote hain, aur rāt men chār pahar hote hain. दिन में चार पहर होते हैं और रात में चार पहर होते हैं
- A summer's day is one of five watches.—Garmī kā din pāñch pahar kā hotā hai. गरमी का दिन पांच पहर का होता है
- All day.—Āthon pahar. आठों पहर
- Once or twice a week.—Saptāh men ek do ber. सप्ताह में एक दो बेर
- Half past 6 in the evening.—Sāṭhe chha baje sājh ko. साढ़े छ बजे सांझ को
- He will come in an hour.—Wah ek ghañṭe men āvegā. वह एक घण्टे में आवेगा
- An hour is a very short time.—Ghañṭe bhār kā kāl bahut thorā hai. घण्टे भर का काल बहुत थोड़ा है
- He studies six hours and sleeps six hours.—Wah do pahar paṛhtā hai, aur do pahar sotā hai. वह दो पहर पढ़ता है और दो पहर सोता है
- She woke three hours before sunrise.—Pahar rāt rahe se jāgī. पहर रात रहे से जागी
- The sun shone all the afternoon.—Sipaharī bhār sūraj rośan rahā hai. सपहरी भर सूरज रोशन रहा है
- Two hours of night yet remained.—Do ghaṛī rāt pichhlī rah ga, in. दो घड़ी रात पिछली रह गई
- The night is advanced; now go back.—Rātri chār āj; ab phir chalo. रात्रि चढ़ आई अब फिर चलो
- That woman rose an hour before sunrise and attended on her husband.—Wah strī chār ghaṛī rāt rahe se uṭhkar apne pati kī sewā kartī. वह स्त्री चार घड़ी रात रहे से उठकर अपने पति की सेवा करती
- To-morrow, before noon, King Darsaratha will have given me his कल दो पहर के पहिले राजा दशरथ अपना

- throne.—Kal do pahar ke pabile
Rājā Dasaratha apnā sinhāsan
mujhe de chukenge.
- Will you go bathe with me at 7
o'clock to-morrow?—Kyā tum
mere sāth kal sāt baje nahāne
chaloge?
- I have not seen you ever since
yesterday.—Kal se hī mujhe āp
kā darśan nahīn huā.
- What will you be doing till 8 o'clock
to-morrow?—Tum kal āth baje
tak kyā karte rahoge?
- It is very bad to sleep till 8 o'clock.
—Āth baje tak sote rahnā bahut
burā hai.
- He always gets up at 5 in the
morning.—Wah pānch baje ke
tarke nit uthtā.
- Yesterday a great fire broke out in
the market-place.—Kal chauk
meñ barī āg lagi.
- Last night I was awake all night.
—Piclhī rāt main rāt bhar jāgā.
- I wrote last evening.—Main ne kal
sānjh ko likhā.
- Rohan broke it the day before
yesterday.—Rohan ne use parson
torā.
- Four days ago.—Chār din hue.
- That newspaper is published once
a week.—Wah samāchār-patra
āthwāre meñ ek bār nikaltā hai.
- A court is held every other day.—
Ek divas bīch meñ dekar dūsre
divas sabhā hotī hai.
- सिंहासन मुझे दे
चुकेंगे
- क्या तुम मेरे साथ कल
सात बजे नहाने
चलोगे
- कल से ही मुझे आप
का दर्शन नहीं हुआ
- तुम कल आठ बजे तक
क्या करते रहोगे
- आठ बजे तक सोते
रहना बहुत बुरा है
- वह पांच बजे के तड़के
नित उठता
- कल चौक में बड़ी आग
लगी
- पिछली रात में रात भर
जागा
- मैं ने कल सांझ को
लिखा
- रोहन ने उसे परसों
तोड़ा
- चार दिन हुए
- वह समाचारपत्र आठ-
वारे में एक बार
निकलता है
- एक दिवस बीच में
देकर दूसरे दिवस
सभा होती है

- A faqir has been residing here for a year past.—Yahân ek faqir baras din se tikâ huâ hai. यहाँ एक फकीर बरस दिन से टिका हुआ है
- Spend whatever time you have in the service of God.—Jo kuchh din hâth lagen Īswar ke bhajan meñ vyatit karo. जो कुछ दिन हाथ लगे ईश्वर के भजन में व्यतीत करो
- This day [the day of death] is in nobody's power.—Yah din kisi ke hâth nabîn. यह दिन किसी के हाथ नहीं
- I was ill all last week.—Pichhle hafte bhar main bîmâr rahâ. पिछले हफ्ते भर मैं बीमार रहा
- You came to Benares on Tuesday.—Tum Mañgal ke roz Kâsî â, e. तुम मंगल के रोज काशी आए
- I shall go to Calcutta on Wednesday.—Main Budh ke roz Kalkatte jâ, ũngâ. मैं बुध के रोज कलकत्ते जाऊंगा
- Our work will be begun before next month.—Agle mah se hamârâ kâm surû hogâ. अगले माह से हमारा काम शुरू होगा
- Mohan swam across this river last year.—Mohan pār sâl is nadî ko tairkar pār kar gayâ. मोहन पार साल इस नदी को तैरकर पार कर गया
- This servant is of four years standing.—Yah châr baras kâ naukâr hai. यह चार बरस का नौकर है
- How long has he been with you? —Wah âp ke sâth kitne dinon se hai? वह आप के साथ कितने दिनों से है
- He has been with me since childhood.—Wah mere sâth larakpan se hai. वह मेरे साथ लड़कपन से है
- In the severe winter of 1814 this river was frozen over.—1814 ke kañhin jâre meñ yah nadî ũpar jam gayî thî. १८१४ के कठिन जाड़े में यह नदी ऊपर जम गई थी
- In March '75 I shall go to England. सन पच्चत्तर के मार्च को

—San pachbattar ke Mārch ko main Inglistān ko jā, ūngā.

मैं इंग्लिस्तान को जाऊंगा

Have you a clock or a watch?—
Kyā tumhāre pās dharmā-gharī
hai yā jebī-gharī?

क्या तुम्हारे पास धर्म-
घड़ी है या जेबीघड़ी

Don't you like clocks?—Kyā tum
ko dharmā-gharī acchhī nahīn
lagtīn?

क्या तुम को धर्मघड़ी
अच्छी नहीं लगती

BUYING AND SELLING.

This evening I must go to market.

सुझे आज सांझ को

—Mujhe āj sājnh ko chauk jānā
hai.

चौक जाना है

Buy two rupees worth of sugar.—
Do rupaye kī chīnī mol lo.

दो रुपये की चीनी मील
लो

We want two or three seers.—Ham
ko do tīn ser kā prayojan hai.

हम को दो तीन सेर
का प्रयोजन है

He wants two rupees for this.—
Wah is kā do rupaye māngtā hai.

वह इस का दो रुपये
मांगता है

For how much did you purchase
it?—Us ko tum ne kitne ko mol
liyā hai?

उस को तुम ने कितने
को मील लिया है

How much did you buy this pen
for?—Yah kalam tum ne kitne
ko mol liyā hai?

यह कलम तुम ने
कितने को मील
लिया है

For half an anna.—Ādh āne ko.

आध आने को

What's the price of a sheet of
paper?—Ek tā, o kā kyā dām
hai?

एक ताव का क्या दाम
है

Half an anna.—Ādh ānā.

आध आना

Should you go to the market
to-morrow, be kind enough to
bring some paper for me.—Jo
āp kal chauk jāny to kripā karke
mere wāste kuchh kāgaz lānā.

जो आप कल चौक
जाय तो कृपा करके
मेरे वास्ते कुछ कागज
लाना

This man wants to buy half a

यह आदमी आध गज

- yard of muslin.—Yah admî ádh gaz malmal mol lenâ châhtâ hai. मलमल मोल लेना चाहता है
- I will not sell half a yard; if he take a full yard I will let him have it.—Main ádh gaz nahîn bechûngâ; jo pûrâ gaz le to nîschay bechûngâ. मैं आध गज नहीं बेचूंगा। जो पूरा गज ले तो निश्चय बेचूंगा
- Who sells matches?—Diyâsalâ,î kaun bechtâ hai? दियासलाई कौन बेचता है
- How much grass will one get for four annas?—Châr âne men kitnî ghâs milegî? चार आने में कितनी घास मिलेगी
- Corn is very dear in these towns.—In nagaron men anâj bahut mahaᅅgâ hai. इन नगरों में अनाज बहुत महंगा है
- In our towns corn is not so dear.—Hamâre nagaron men anâj itnâ mahangâ nahîn hai. हमारे नगरों में अनाज इतना महंगा नहीं है
- To-day I will buy five pair of boots.—Âj main pânch jore jute mol lûngâ. आज मैं पांच जोड़े जूते मोल लूंगा
- What will you do with so many pairs?—Itne jore kyâ karoge? इतने जोड़े क्या करोगे
- Have you sold all your pigeons?—Kyâ tum ne apne sab kabûtar bech dâle haiᅅ? क्या तुम ने अपने सब कबूतर बेच डाले हैं
- I bought this cow for 30 rupees.—Yah gâe main ne tîs rupaye men mol lî. यह गाय मैं ने तीस रुपये में मोल ली
- He will sell his horse for a hundred rupees.—Wah apnâ ghorâ sau rupaye ko bechegâ. वह अपना घोड़ा सौ रुपये को बेचेगा
- What will you take for the thirty sheep?—Tum tîson bherî kâ kyâ loge? तुम तीसों भेड़ों का क्या लोगे
- He was sold to me as a slave.—Wah misal gulâm ke mere hâth bechâ gayâ. वह मिसल गुलाम के मेरे हाथ बेचा गया

- I sold it off to those carriers.—
Main ne un ladaniyon ke hath us ko bech dala.
- I want two score of pearls in exchange for that two score.—
Un do korî motiyon ke sthan main aur do korî motî chahatâ hun.
- He wishes to sell it for 4,500 rupees.—
Us ko sâphe chûr hazâr rupaye meñ bechâ chahatâ hai.
- Do these merchants sell more sugar than tea?—
Kyâ ye sandâgar châ se adbhik chîni bechte hain?
- The shawls of Amritsar are not so good as those of Kashmir.—
Amritsar ke dusâle waise achekhe nahîn hote jaise Kâsmîr ke.
- Amravati cotton is better than that of Calpee.—
Umrâvatî kî ruî Kâlpî kî ruî se achchhî botî hai.
- 550 rupees, more or less, are saved each year out of his share.—
Har sâl kamtî bahrî sâphe pânch sau rupaye us ke bat se bach rahe hain.
- There was good trade in that place.—
Us des meñ bari bikri bhâi.
- I sold my goods at a profit of ten times their value.—
Main ne apnâ mâl das gunc nafe par bechâ.

मैं न उन लदानियों के हाथ उस को बेच डाला

उन दो कीड़ी मोतियों के स्थान में और दो कीड़ी मोती चाहता हूँ

उस को साढ़े चार हजार रुपये में बेचा चाहता है

क्या ये सौदागर चा से अधिक चीनी बेचते हैं

अमृतसर के दुशाले वैसे अच्छे नहीं होते जैसे कश्मीर के

उमरावती की रुई कालपी की रुई से अच्छी होती है

हर साल कमती बढ़ती साढ़े पांच सौ रुपये उस के बट से बच रहे हैं

उस देश में बड़ी बिक्री भई

मैं ने अपना माल दस गुने नफे पर बेचा

TRAVELLING.

- Is yours a good horse?—
Kyâ tumhârâ ghorâ achchhâ hai?

क्या तुम्हारा घोड़ा अच्छा है

- Yes, it is good ; but yours is better. —Hāñ, achchhā hai; par tum-hārā aur achchhā hai. हाँ अच्छा है पर तुम्हारा और अच्छा है
- It is now leaner than formerly.— Wah ab āge se dublā hai. वह अब आगे से दुबला है
- He must have starved our horses. —Us ne hamāre ghorōñ ko niś-chay karke bhūkhōñ mārā hogā. उस ने हमारे घोड़ों को निश्चय करके भूखों मारा होगा
- Is he giving you an old horse?— Kyā wah tumheñ ek būrhā ghorā detā hai? क्या वह तुम्हें एक बूढ़ा घोड़ा देता है
- Do not accept an old horse.—Būrhā ghorā mat lo. बूढ़ा घोड़ा मत लो
- The farrier has shoed my horse excellently.—Na, alband ne mere ghorē ko bhalī bhānti na, al lagā, e hain. नञ्जलबंद ने मेरे घोड़े को भली भाँति नञ्जल लगाए हैं
- Can one horse draw this carriage? —Kyā ek ghorā is gāñi ko khīñch saktā hai? क्या एक घोड़ा इस गाड़ी को खींच सकता है
- Bring me the fattest of these horses.—In ghorōñ meñ se sab se motā mere pās lā, o. इन घोड़ों में से सबसे मोटा मेरे पास लाओ
- The chariot cannot go very swiftly now.—Rath abhī bahut zor se chalne kā nahīñ. रथ अभी बड़न जोर से चलने का नहीं
- They are going further and further from it.—Us se barābar adhik adhik dūr chale jāte hain. उस से बराबर अधिक अधिक दूर चले जाते हैं
- He had hundreds of asses.—Us ke pās saikarōñ gadhiyāñ thīñ. उस के पास सैकड़ों गद-हियाँ थीं
- Is he sending a bullock?—Kyā wah ek bail bhejtā hai? क्या वह एक बैल भेजता है
- The man has not yet returned.— Purush abhī tak nahīñ lautā. पुरुष अभी तक नहीं लौटा

- He was not where you were.—
 Jahân tum the wahân wah na
 thâ.
 जहाँ तुम थे वहाँ वह
 न था
- How long will you stay here?—
 Tum yahân kitne din rahoge?
 तुम यहाँ कितने दिन
 रहोगे
- I don't think I shall stay here
 more than four months.—Main
 sochtâ hûn ki châr mahîne se
 adhik yahân na rahûngâ.
 मैं सोचता हूँ कि चार
 महीने से अधिक
 यहाँ न रहूँगा
- Will you remain here four months
 longer?—Kyâ tum yahân châr
 mahîne aur rahoge?
 क्या तुम यहाँ चार
 महीने और रहोगे
- On what day will you go?—Tum
 kis din jâ,oge?
 तुम किस दिन जाओगे
- Yesterday it rained heavily.—Menh
 kal bahut barsâ.
 मैं कल बहुत बरसा
- I will go there myself.—Main âp
 wahân jâ,ûngâ.
 मैं आप वहाँ जाऊँगा
- If I go there shall I be more com-
 fortable?—Jo main wahân jâ,ûn
 to kyâ main aur sukhî ho,ûngâ?*
- जो मैं वहाँ जाऊँ तो
 क्या मैं और सुखी
 होऊँगा
- When I come, he goes away.—Jab
 main âtâ hûn tab wah chalâ jâtâ
 hai.
 जब मैं आता हूँ तब
 वह चला जाता है
- Tell him to go.—Us ko jâne ko kah
 do; or Us ko kah do ki jây.
 उस को जाने को कह
 दो। or उस को कह
 दो कि जाय
- He will go; he will not stay.—Wah
 jâhigâ, wah na thaharegâ.
 वह जाहीगा। वह न
 टहरेगा
- I will send you word when he goes.
 —Jab wah jâygâ tab main âp
 ko khabar bhejûngâ.
 जब वह जायगा तब मैं
 आप को खबर भेजूँगा
- He will take care of you after I
 am gone.—Mere pîchhe wah terâ
 pâlan karegâ.
 मेरे पीछे वह तेरा पालन
 करेगा

* This may also be *Jo main wahân jâ,ûn to kyâ adhik sukhî
 pâ,ûngâ?*

- The gentlemen are just now in the act of starting.—Sâheb log abhî chalne lag rahe.*
 साहेब लोग अभी चलने लग रहे
- Sohan follows after them.—Sohan un ke pîchhe ho letâ hai.
 सोहन उन के पीछे हो लेता है
- How far is his house from here?—Us kâ makân yahân se kitnî dûr hai?
 उस का मकान यहाँ से कितनी दूर है
- It is four miles off.—Do kos par.
 दो कोस पर
- Has he ever resided in Calcutta?—Kyâ wah Kalkatte men kabhî rahâ hai?
 क्या वह कलकत्ते में कभी रहा है
- Yes; he has lived there three years.—Hân, wah wahân tîn baras rahâ hai.
 हाँ वह वहाँ तीन बरस रहा है
- When will you go to see Calcutta?—Tum Kalkatte kî sair karne kab jâ,oge?
 तुम कलकत्ते की सैर करने कब जाओगे
- How long have you been in this city?—Âp is nagar men kitne dinon se hain?
 आप इस नगर में कितने दिनों से हैं
- I have been in this town since infancy.—Is nagar men bachpan se hûn.
 इस नगर में बचपन से हूँ
- Send for a carriage or a palanqueen on hire.—Kirâye ko ek gârî yâ pâlkî maṅgwâ lo.
 किराये की एक गाड़ी या पालकी मंगवा लो
- I see a thief standing behind that bush.—Us jhârî ke pîchhe main ek chor kharâ dekhtâ hûn.
 उस झाड़ी के पीछे मैं एक चोर खड़ा देखता हूँ
- The leaves of this tree are not large, they are not bigger than those of that bush.—Is rûkh kî pattiyân barî nahîn hain, us jhârî kî pattiyon se we barî nahîn hain.
 इस रूख की पत्तियाँ बड़ी नहीं हैं उस झाड़ की पत्तियों से वे बड़ी नहीं हैं

* This may also be *Sâheb log abhî kâch kar rahe hain.*

- You will not see such edifices elsewhere. — Aisî imâraten âp aur kahîn na dekhiyegâ. ऐसी इमारतें आप और कहीं न देखियेगा
- Something like a fort appears. — Kuchh kilâ sâ dikhâî detâ hai. कुछ किला सा दिखाई देता है
- I want to see the caves, where are they? — Main guphâen dekhâ châhtâ hûn, we kahân hain? मैं गुफाएं देखा चाहता हूँ वे कहाँ हैं
- Your brother swam across this wide river. — Tumbhârâ bhâî is barî nadî ke pâr tair gayâ. तुम्हारा भाई इस बड़ी नदी के पार तैर गया
- There is not a breath of wind. — Kuchh bhî bād nahîn doltî.* कुछ भी बाद नहीं डोलती
- There is a bridge over the Jumna. — Jamunâ mein pul hai. जमुना में पुल है
- How far do wharfs jut out into the water? — Ghâṭ pānī mein kitnī dūr tak nikle rahte hain? घाट पानी में कितनी दूर तक निकले रहते हैं
- Reefs are, at times, four or five hundred miles long. — Kabhî kabhî samundar mein chhāṭānon ke silsile chār sau yā pānch sau mīl lambe hote hain. कभी कभी समुंद्र में चट्टानों के सिलसिले चार सौ या पांच सौ मील लंबे होते हैं
- Yesterday a ship laden with wool was wrecked. — Ruṭī se ladī huī ek nāṃ kal phat gayī. रुई से लदी हुई एक नाव कल फट गई
- The roads of Calcutta are wider and cleaner than those of Benares. — Kalkatte kī sarakēn Banāras kī sarakōn se chaurī aur sâf hain. कलकत्ते की सड़कें बनारस की सड़कों से चौड़ी और साफ हैं
- In how many days' journey shall we reach Lahore? — Kai din kī yātrā ke pīchhe ham Lāhaur pahunchenge? कौ दिन की यात्रा के पीछे हम लाहौर पड़चेंगे

* This may also be *Kuchh bhî byâr nahîn chaltî.*

- After ten days' journey.—Das
din kī yātrā ke pīchhe. दस दिन की यात्रा के पीछे
- This road leads to Secrole.—Yah
sarak Sikraul ko jātī hai. यह सड़क सिकरोल को जाती है
- I will go to Allahabad the day
after to-morrow.—Main Prayāg
parson jā, ūngā. मैं प्रयाग परसों जाऊंगा
- In a very short time the railroad
will reach even as far as Rajpu-
tana.—Thore hi dinon men Rāj-
putānā tak bhī rel ho jāwegā.* थोड़े ही दिनों में राज-
पुताना तक भी रेल
हो जावेगा
- A few carriages go every day to the
railway-station for passengers.—
Thorī gāriyān baṭohiyon ke liye
roz rel-ghar jātī hai. थोड़ी गाड़ियां बटोहियों
के लिये रोज रेलघर
जाती हैं
- When will your brother come from
Jaunpur?—Tumhārā bhāī Jaun-
pur se kab āwegā? तुम्हारा भाई जौनपुर
से कब आवेगा
- The oldest village is Sonapur.—
Sab se purānā gānw Sonāpur hai. सब से पुराना गांव सो-
नापुर है
- Go and see that village.—Us gānw
ko dekh āo. उस गांव को देख आओ
- Ghaziपुर is further from Benares
than Mirzapur.—Banāras se
Gāzīpūr Mirzāpur kī apekshā
dūr hai. बनारस से गाजीपुर
मिरजापुर की अपे-
क्षा दूर है
- Kanchanganga is the highest moun-
tain in India.—Hind men Kañ-
changāngā sab se ūchā pahār
hai. हिंद में कंचनगंगा सब
से ऊंचा पहाड़ है
- The peaks of that mountain are
always covered with snow.—Us
pahār kī choṭiyān barf se sadā
dhakī rahtī hai. उस पहाड़ की चोटियां
बरफ से सदा ढकी
रहती हैं
- Many Hindūs go to Haridwar,
still more go to Jagannath; but
the greatest number go to Be- बड़त हिंदू हरिद्वार को
जाते हैं और बड़त

* In part of the North-West Provinces the English word *rel* is treated as feminine.

nares.—Bahut Hindû Haridwâr ko jâte haiñ, aur bahut Jagannâth ko jâte haiñ, aur sab se bahut Kâsí ko jâte haiñ.

The men and women of this country are not so educated as those of Europe.—Is des ke strî purush waise likhe parhe nahîn hote jaise ki Yurop ke.

Another name for Persia is Iran.—Fâras kâ dūsra nâm Îrân hai.

There have been several little wars between the French and Prussians.—Prûswâlôn aur Frâsîsiyon ke darmiyân kâ ek halkî larâiyân buñ.

जगन्नाथ को जाते हैं और सब से बड़त काशी को जाते हैं

इस देश के स्त्री पुरुष वैसे लिखे पढ़े नहीं होते जैसे कि यूरोप के

फारस का दूसरा नाम ईरान है

प्रुसवालों और फ्रांसीसियों के दरमियान कई एक हलकी लड़ाइयाँ हुईं

HUNTING.

He lives by the chase.—Wah sîkar se jîtâ hai.

He sleeps in the open air.—Wah khule men sotâ hai.

I hear the horses neigh.—Main ghorôn kâ hinhinânâ suntâ hûñ.

Why doesn't your horse gallop fast?—Tumhârâ ghorâ jald kyon nahîn daurtâ?

There is something the matter with its hind legs.—Us kî pichhlî tãngoñ men khot hai.

Your horse is very old, but he is still strong.—Tumhârâ ghorâ bahut bûrhâ hai, par abhî wah balwân hai.

I will make you run.—Main tum ko daurâ,ungâ.

Your dodge will never succeed here.—Yahân terî ghât kabhî na lagegî.

वह शिकार से जीता है

वह खुले में सोता है

मैं घोड़ों का हिनहिनाना सुनता हूँ

तुम्हारा घोड़ा जल्द क्यों नहीं दौड़ता

उस की पिछली टांगों में खोट है

तुम्हारा घोड़ा बड़त बूढ़ा है पर अभी वह बलवान है

मैं तुम को दौड़ाऊंगा

यहां तेरी घात कभी न लगेगी

- Get out of the way ; you have trampled on my dog.—Chale jā, o ; tum ne mere kutte ko raundā hai. चले जाओ तुम ने मेरे कुत्ते को रौंदा है
- In my opinion it is the largest dog in the whole village. — Meri samajh meñ wah gāñw bhar meñ sab se barā kuttā hai. मेरी समझ में वह गांव भर में सब से बड़ा कुत्ता है
- When will your bitch Luey pup?— Tumhārī Lūsī kutiyā kab bachche degī ? तुम्हारी लूसी कुतिया कब बच्चे देगी
- I have an elephant.—Mere yahāñ hāthī hai. मेरे यहाँ हाथी है
- The rājā has five excellent she-elephants.—Rājā ke yahāñ pāñch achchhī hathinī haiñ. राजा के यहाँ पांच अच्छी हथिनी हैं
- The elephant conveys water to his mouth with his trunk.—Hāthī aṅṅī sūñ se pāñī apne muñh meñ pahunchātā hai. हाथी अपनी सूंड से पानी अपने मुंह में पड़चाता है
- Is the gun loaded?—Kyā bandūk bharī hai ? क्या बन्दूक भरी है
- Are the bullets being cast?—Kyā goliyāñ dhālī jātī haiñ ? क्या गोलियां ढाली जाती हैं
- Bullets are made of lead.—Sīse se goliyāñ dhālī jātī haiñ. सीसे से गोलियां ढाली जाती हैं
- He had plenty of gunpowder.— Us ke pās bahut bārūd thī. उस के पास बहुत बारूद थी
- I have shot at a bird.—Main ne ek chiriyā par golī chālā,ī. मैं ने एक चिड़िया पर गोली चलाई
- No trace of it can remain.—Is kā patā nahīñ lagne kā. इस का पता नहीं लगने का
- Hecan doyou noharm.—Wah tum-hārā kuchh nahīñ kar saktā. वह तुम्हारा कुछ नहीं कर सकता
- He has fled away.—Wah gayā hai bhāg. वह गया है भाग
- He fled for his life.—Wah apñī jāñ lekar bhāg gayā. वह अपनी जान लेकर भाग गया

- He will save himself.—Wah apne ko bachā,ega. वह अपने को बचाएगा
- The black bear is strong, and has black glossy hair.—Kālā bhālū balī hotā hai; aur us ke kālā chiknā bāl hotā hai. काला भालू बली होता है और उस के काला चिकना बाल होता है
- In climbing trees a bear uses his claws like hands.—Vrikshoṅ par chāṛhne meṅ bhālū apne pañjoṅ ko hāthoṅ kī nā,īn kām meṅ lātā hai. वृक्षों पर चढ़ने में भालू अपने पंजों को हाथों की नाई काम में लाता है
- The bear seizes his enemy with its fore claws.—Bhālū apne duśman ko apne agle pañjoṅ se pakartā hai. भालू अपने दुश्मन को अपने अगले पंजों से पकड़ता है
- Wolves are destructive, they kill domestic animals.—Bheriye halākū hote haiṅ, we paḷe jānwaroṅ ko mār ḍālte haiṅ. भेड़िये हलाकू होते हैं वे पलुए जानवरों को मार डालते हैं
- Formerly there were many wolves in Oudh, but now there are very few.—Āge ke dinoṅ meṅ Avadh meṅ bheriye bahut the, par ab bahut thore haiṅ. आगे के दिनों में अवध में भेड़िये बहुत थे पर अब बहुत थोड़े हैं
- Lynxes are like cats.—Banbilā, o billiyoṅ ke mānind hote haiṅ. बनबिलाव बिलियों के मानिन्द होते हैं
- Keep an eye on them.—Un par dekhā karo. उन पर देखा करो
- It infests the jungles of India.—Wah Hind ke jāngaloṅ meṅ āyā jāyā kartā hai. वह हिंद के जंगलों में आया जाया करता है
- What animals have hoofs?—Kin jānwaroṅ ke khur hote haiṅ? किन जानवरों के खुर होते हैं
- The buck has horns, the doe has not.—Hiraṅoṅ ke sīng hote haiṅ, hiraṅiyoṅ ke sīng nahīn hote. हिरणों के सींग होते हैं हिरणियों के सींग नहीं होते
- A hunter once chased a deer four किसी समय कोई शि-

- or five miles.—Kisî samay koî
sikârî ek hirañ ke pîchhe châr
pânch mil daurâ gayâ.
- When the deer are thirsty they run
here.—Jab hirañon ko pyâs lagtî
hai tab we idhar daurte hain.
- Then people shoot them.—Us
samay log un ko golî mârte hain.
- The goat can climb mountains.—
Bakrâ pahârôn par chah saktâ
hai.
- The bird's nest is in the tree.—
Chiriyâ kâ khontâ rûkh par hai.
- The duck has to conceal its eggs
from the drake.—Battakî ko
châhiye ki apne ande bat se
chhipâwe.
- The toes of geese are united by a
membrane.—Hanson ke pair
jhillî se jute hote hain.
- What sort of animal is an otter?—
Udbilâo kaisâ jânwar hotâ hai?
- It is a sort of weasel.—Wah newal
kî jât kâ hotâ hai.
- It lives on the banks of streams
and lakes.—Wah nâlon aur jhîlon
ke kinâre rahtâ hai.
- Has the snake bitten you?—Kyâ
sânp ne tum ko kâṭâ hai?
- A tortoise has a thick shell, and
he can bear the weight of a man
on his back.—Kachue ke motâ
kachkarâ hotâ hai, aur wah ek
mânus kâ bojh apnî pîṭh par
sambhâl saktâ hai.
- कारी एक हिरण के
पीछे चार पांच मील
दौड़ा गया
- जब हिरणों को प्यास
लगती है तब वे
इधर दौड़ते हैं
- उस समय लोग उन को
गोली मारते हैं
- बकरा पहाड़ों पर चढ़
सकता है
- चिड़िया का खोता रुख
पर है
- बत्तकी को चाँहिये कि
अपने अंडे बत से
छिपावे
- हंसों के पैर झिल्ली से
जुटे होते हैं
- ऊदबिलाव कैसा जान-
वर होता है
- वह नेवल की जात का
होता है
- वह नालों और झीलों
के किनारे रहता है
- क्या साँप ने तुम को
काटा है
- कच्छुए के मोटा कचकड़ा
होता है और वह
एक मानुष का बोझ
अपनी पीठ पर
संभाल सकता है

V O C A B U L A R Y .

[To fix the meaning of the English, the verbs and substantives are distinguished by the letters *v.* and *s.* respectively. The gender of each substantive is given; and the active (*a.*) or neuter (*n.*) construction of the verbs. Even in so short a Vocabulary it has, at times, been found impossible to get, from undeveloped Hindî, exact equivalents for all the English words; but it is expected that the words here given will be intelligible throughout Northern India.]

A.

<p><i>abandon, v.a.</i> chihornâ छोड़ना <i>abate (cheapen) v.a.</i> bhâ,ô ghaṭānâ भाव घटाना <i>abide, v.n.</i> rahnâ रहना <i>ability, s.f.</i> योग्यता योग्यता <i>able (skilful) nipuṇ</i> निपुण <i>absent, aur kahîn</i> और कहीं <i>abstain, v.n.</i> bachnâ बचना <i>absurd, mûrkha</i> मूर्ख; anar- thak अनर्थक <i>abundance, s.f.</i> bahutâyat बहुतायत <i>academy, s.m.</i> skûl स्कूल; <i>s.f.</i> pâṭhasâlâ पाठशाला</p>	<p><i>accede, v.a.</i> mǎnnâ मानना <i>accent, s.m.</i> uechhâraṇ उच्चा- रण <i>accept (take) v.a.</i> lenâ लेना <i>acceptable (pleasing) man- bhâ,onâ</i> मनभावना <i>accompany, v.n.</i> sâth jânâ साथ जाना <i>accomplish, v.a.</i> pûrâ karnâ पूरा करना <i>account (a reckoning) s.f.</i> lekhâ jokhâ लेखा जोखा <i>account, v.a.</i> lekhâ karnâ लेखा करना <i>accuse, v.a.</i> dosh lagānâ दोष लगाना</p>
--	---

- accustom, v.a.* bān dālnā बान डालना
acid, khattā खट्टा
acquaint, v.a. jānānā जनाना
acquaintance (friend), s.m. jān pahchān जान पहचान
acquire, v.a. pānā पाना
acquitted (to be) v.n. nirdoshī thaharnā निर्दोषी ठहरना
action (a deed) s.m. kām काम; (a battle) *s.f.* larāī लड़ाई
active, phurtilā फुर्तीला
addition, s.m. jor जोड़; (in arithmetic) *s.m.* saṅkalan संकलन
address (residence) s.m. thī-kānā ठिकाना
address, v.n. bolnā बोलना
adjourn, v.a. uṭhā rakhnā उठा रखना
adjust, v.a. thīkthāk karnā ठीकठाक करना
admirable, adbhut अद्भुत
admire, v.a. āścarya se dekhnā आश्चर्य से देखना
admit, v.a. paīṭhne denā पैठने देना; (to allow) *v.a.* swīkār karnā स्वीकार करना
adult, vayastha वयस्व
advance, v.n. āge jānā आगे जाना; (pay beforehand) *v.a.* āge denā आगे देना
advantage, s.m. lābh लाभ, phal फल
adversity, s.m. kubhāgya कुभाग्य
advertise, v.a. prakāś karnā प्रकाश करना
advice, s.m. upadeś उपदेश
advisable, uehit उचित, योग्य योग्य
affect (act ostentatiously) v.a. dīmbh karnā डिम्भ करना
affecting, maṅḍolā, ū मनडोलालाज
affection, s.m. pyār प्यार
affirm, v.a. driṣhatā se kahnā दृढ़ता से कहना
afflicting, dukhdā, ī दुखदाई
affliction, s.m. dukh दुख; *s.f.* vipat विपत
afford (be able to spend), v.n. vyay kar sakuñā व्यय कर सकना; (to yield) *v.a.* uṭhānā उठाना; (give assistance, &c.) *v.a.* denā देना
affront, s.m. apamān अपमान
affront, v.a. ruṭhānā रुठाना
afraid (to be), v.n. dārnā डरना
age (generation) s.f. pīṭhī पीढ़ी; (decline of life) *s.m.* burhāpā बुढ़ापा

<i>agent</i> , <i>s.m.</i> gūmāstā गुमास्ता,	<i>amass</i> , <i>v.a.</i> baṭorñā बटोरना;
kārkun कारकुन	dher karnā डेर करना
<i>agitate</i> (to move) <i>v.a.</i> hilānā	<i>amaze</i> , <i>v.a.</i> chamatkrit karnā
हिलाना	चमत्कृत करना
<i>agitated</i> , vyākul व्याकुल	<i>ambiguity</i> , <i>s.m.</i> do-arthā
<i>agree</i> , <i>v.n.</i> sammat honā	दोअर्था
सम्मत होना	<i>amend</i> (grow better) <i>v.n.</i>
<i>agreeable</i> , manoranjak मनो-	bhalā bannā भला बनना
रञ्जक	<i>amiable</i> , manohar मनोहर
<i>agreement</i> , <i>s.f.</i> sammati	<i>amicable</i> , dayālu दयालु
सम्मति; (contract) <i>s.m.</i>	<i>amiss</i> , doṣhī दोषी; anuchit
paṇ paṇ	अनुचित
<i>air</i> , <i>s.f.</i> bayār बयार; vyār	<i>amorous</i> , kāmī कामी
यार	<i>amount</i> , <i>s.f.</i> moṭh मोठ
<i>alike</i> , samān समान	<i>amount</i> , <i>v.n.</i> pahuñchnā
<i>alligator</i> , <i>s.m.</i> magari मगर	पहुँचना; milke ho jānā
<i>allow</i> (permit) <i>v.a.</i> denā	मिलके हो जाना
दना; (admit) <i>v.a.</i> mānñā	<i>amuse</i> , <i>v.a.</i> bahlānā बहलाना
मानना	<i>anarchy</i> , <i>s.f.</i> halchal हलचल
<i>allowance</i> (sanction) <i>s.m.</i>	<i>ancient</i> , purānā पुराना
swikār स्वीकार; (addition	<i>angel</i> , <i>s.m.</i> devadūt देवदूत
to stipend) <i>s.m.</i> baṭṭā बट्टा	<i>angle</i> (corner) <i>s.m.</i> koṇ कोण
<i>almanac</i> , <i>s.m.</i> yantrī यन्त्री;	<i>angle</i> , <i>v.a.</i> bañsī lagānā बंसी
patra पत्र	लगाना
<i>alphabet</i> , <i>s.f.</i> varṇamālā वर्ण-	<i>angry</i> , krudh क्रुद्ध
माला	<i>animal</i> , <i>s.m.</i> jānwar जानवर
<i>aloud</i> , pukārke पुकारके	<i>ankle</i> , <i>s.m.</i> ṭakñā टकना
<i>alter</i> (be changed) <i>v.n.</i> aur	<i>answer</i> , <i>s.m.</i> jāwāb जवाब;
ho jānā और हो जाना;	<i>s.m.</i> uttar उत्तर
badalnā बदलना; (change)	<i>answer</i> (to suit) <i>v.a.</i> nibālnā
<i>v.a.</i> aur kar dālnā और	निबाहना
कर डालना	<i>antagonist</i> , <i>s.m.</i> bairī बैरी
<i>alteration</i> , <i>s.m.</i> vikār विकार	<i>anterior</i> bratham प्रथम

antipathy, s.f. ghiṇ घिण
anxious, udvigna उद्विग्न
anywhere, kahîn कहीं
apology, s.f. bintî बिनती
appeal, s.m. apîl अपील
appeal, v.a. apîl karnâ अपील
 करना
appear (seem) v.n. jān parnâ
 जान पड़ना; (come in
 sight) *v.n.* dikhâî denâ
 दिखाई देना
*application (the act of apply-
 ing) s.m.* lagâw लगाव;
 (industry) *s.m.* pariśram
 परिश्रम
appraise, v.a. mol ṭhahrânâ
 मोल ठहराना
apprehend (arrest) v.a.
 pakarnâ पकड़ना; (under-
 stand) *v.a.* samajhnâ
 समझना
appropriate (suitable) yogya
 योग्य; *upayukt* उपयुक्त
appropriate, v.a. apnânâ
 अपनाना
approve, v.a. sarâhnâ सराह-
 ना
arch, s.m. chāp चाप
arduous, kathin कठिन
argue, v.a. vivād karnâ वि-
 वाद करना
argument, s.m. vādānuvād
 वादानुवाद

arithmetic, s.m. hisāb हिसाब
 ank-gaṇit अंकगणित
army, s.f. fauj फौज; *s.f.*
 senâ सेना
arrest (stop) v.a. rokna
 रोकना; (imprison) *v.a.*
 pakarnâ पकड़ना
arrival, s.f. pahunch पड़च
art (skill) s.f. chaturâî
 चतुराई
artful, ebhālî क्ली
article (thing), s.m. padārth
 पदार्थ
ascend, v.n. chāhnâ चढ़ना
ask, v.a. pūchhnâ पूछना
ass, s.m. gad, hā गदहा
assemble, v.n. ekāṭṭhā henâ
 एकट्ठा होना
assembly, s.f. sabhâ सभा;
 (crowd) *s.m.* bhîr भीड़
assent, s.m. swîkār स्वीकार
assent, v.a. mānnâ मानना
assert, v.a. kahnâ कहना
assist, v.a. sahârâ denâ
 सहारा देना
associate, v.n. sâth ho lenâ
 साथ हो लेना
assure, v.a. drīṛhatâ se
 kahnâ दृढ़ता से कहना
assuredly, niśchay karke
 निश्चय करके
astonishment, s.m. achambhâ

अचम्भा; *chamatkâr* च-
मत्कार
astronomy, s.m. jyotish
ज्योतिष
atone, v.a. manânâ मनाना
attack, v.a. charhâî karnâ
चढ़ाई करना
attempt, v.a. yatna karnâ
यत्न करना; cheshṭâ karnâ
चेष्टा करना
attend (pay attention) v.a.
dhyân denâ ध्यान देना;
(wait upon) *v.n.* upasthit
rahnâ उपस्थित रहना
attendance, s.f. naukârî नौ-
करी; *s.f.* sevâ सेवा
attention (care) s.f. chaukasî
चौकसी; (civility) *s.m.*
आदर
auction, s.m. nilâm नीलाम
authentic, prâmanik प्रामा-
णिक; (true) sachchâ सच्च
author, s.m. granthakâr
ग्रन्थकार
authority (power) s.m. adhi-
kâr अधिकार; *s.m.* rājya
राज्य; (testimony) *s.m.*
pramân प्रमाण
avarice, s.m. lâlach लालच
avaricious, lâlachî लालची;
lobhî लोभी
average, s.m. bîch kâ lekḥâ

बीच का लेखा; *s.f.* ghaṭ-
barḥ घटबढ़
avoid (shun) v.a. bar-â, o
karnâ बरखाव करना; (es-
cape) *v.n.* bachnâ बचना
awake, v.a. jagânâ जगाना
aware, sâvadhân सावधान;
sachet सचेत
awful, ghor घोर; bhayankar
भयंकर
awkward, anârî अनारी; phû-
har फूहड़
axe, s.f. kulhârî कुल्हाड़ी

B.

bachelor, s.m. ku,ârâ कुआरा
back, s.f. pîṭh पीठ
bag, s.f. thailî थैली; (large
sack) *s.m.* borâ बोरा; *s.m.*
thailâ थैला
baggage, s.f. sâmagrî सामग्री
bail (security) s.m. bandhak
बन्धक; (the person) *s.m.*
zâmin जामिन
balance (beam of scales) s.f.
dânîrî डान्डी; (remainder
of account) *s.f.* bâkî बाकी;
s.m. śeshbhâg शेषभाग
bale (package) s.m. gaṭṭhar
गट्टर; *s.m.* gâṭṭh गांट

<i>bale</i> (out water) <i>v.a.</i> ulichnâ ; उलीचना	<i>जाना</i> ; (support) <i>v.a.</i> sambhâlnâ सम्भालना; (en- dure) <i>v.n.</i> sahnâ सहना
<i>banish</i> , <i>v.a.</i> dūr kar denâ दूर कर देना; <i>v.a.</i> bhagâ denâ भगा देना	<i>beast</i> , <i>s.m.</i> paśu पशु; <i>s.m.</i> jānwar जानवर
<i>banker</i> , <i>s.m.</i> mahâjan महाजन	<i>beat</i> (strike) <i>v.a.</i> mār piṭnâ मार पीटना; (conquer) <i>v.a.</i> jītnâ जीतना
<i>bankrupt</i> , <i>s.m.</i> dewâliyâ देवालिया	<i>beautiful</i> , <i>sundar</i> सुन्दर
<i>bare</i> (naked) naṅgâ नंगा; (unadorned) abhūshit अभूषित; (mere) keval केवल	<i>becalmed</i> (to be) <i>v.n.</i> hawâ- band honâ हवाबन्द होना
<i>bargain</i> , <i>s.m.</i> saṭṭâ सट्टा; <i>s.m.</i> saudâ सौदा	<i>beckon</i> , <i>v.a.</i> sain denâ सैन देना
<i>bargain</i> , <i>v.a.</i> mol tol karnâ मोल तोल करना; (sell) bechnâ बेचना; (buy) mol lenâ मोल लेना	<i>become</i> , <i>v.n.</i> ho jānâ हो जाना
<i>bark</i> (of a tree) <i>s.m.</i> baklâ बकला	<i>bed</i> , <i>s.m.</i> bichhaunâ बिछौना; <i>s.f.</i> sej सेज; (flowers) <i>s.f.</i> kiyârî कियारी; (river) <i>s.m.</i> nadî kâ thân नदी का थान; (layer) <i>s.f.</i> parat परत
<i>bark</i> (as a dog), <i>v.n.</i> bhaunk- vâ भौकना	<i>bee</i> , <i>s.m.</i> bhañwar भंवर
<i>barrel</i> , <i>s.m.</i> pîpâ पीपा	<i>beg</i> , <i>v.a.</i> bhikh māngnâ भीख मांगना
<i>barren</i> (woman) bānjh बांझ; (unfruitful) aphilâ अफला	<i>beggar</i> , <i>s.m.</i> bhikhârî भिखारी
<i>base</i> (low) nīch नीच; (in music) gambhīr गम्भीर	<i>begin</i> , <i>v.n.</i> lagnâ लगना
<i>basin</i> , <i>s.m.</i> bāsan बासन; <i>s.m.</i> bartan बरतन	<i>beginning</i> , <i>s.f.</i> ādi आदि; (source) <i>s.m.</i> mūl मूल
<i>basket</i> , <i>s.f.</i> ṭokrî टोकरी	<i>believe</i> , <i>v.a.</i> sach kar jānâ सच कर जानना; <i>v.a.</i> viś- wās karnâ विश्वास करना
<i>bathe</i> , <i>v.n.</i> nahānâ नहाना; <i>v.a.</i> snān karnâ स्नान करना	<i>belong</i> , <i>v.n.</i> honâ होना (with genitive).
<i>bear</i> (carry) <i>v.n.</i> le jānâ ले	

- bend*, *v.a.* jhukānā झुकाना; *v.a.* terhā karnā टेढ़ा करना
benefit, *s.m.* phal फल; *s.m.* lābh लाभ
beserch, *v.a.* bintī karnā बिनती करना; *v.a.* gir-girānā गिड़गिड़ाना
best (to be) *v.n.* ghirnā घिरना
bespeak, *v.a.* āge se kah rakhnā आगे से कह रखना
best, *adj.* sab se achchhā सब से अच्छा; *adv.* sab se bhalā सब से भला
bestow, *v.a.* de dālnā दे डालना
beware, *v.n.* hoşyār rahnā होशयार रहना; *v.n.* sāva-dhān rahnā सावधान रहना
bid, *v.a.* āgyā karnā आज्ञा करना; *v.a.* kahnā कहना
big, *barā* बड़ा
bill, *s.m.* lekhhā लेखा; *s.m.* hi-sāb हिसाब; (of a bird) *s.f.* chonch चोंच
bind (confine) *v.a.* bāndhnā बांधना; (tie together) *v.a.* jornā जोड़ना; (bind books) *v.a.* jild-bandī karnā जिल्दबन्दी करना
bird, *s.f.* chiriyā चिड़िया; *s.m.* pañkhī पंखी
bite, *v.a.* kāṭnā काटना
bitter, *karwā* कड़वा
blame, *v.a.* dosh lagānā दोष लगाना
blameable, *doshī* दोषी; *apara-dhī* अपराधी
blameless, *be-gunāh* बेगुनाह; *nirdoshī* निर्दोषी
bleed, *v.n.* lohū bahnā लोहू बहना; *v.a.* lohū nikālnā लोहू निकालना
blessing, *s.m.* āśīsh आशीष; *s.m.* āśīrvād आशीर्वाद
blind, *andhā* अन्धा
blindfold, *āñkh mundā* आंख मुन्दा
blockhead, *s.m.* mūrkh मूर्ख
blossom, *s.m.* phūl फूल
blot, *s.m.* meṭā, o meṭāv; *s.m.* dhappā धप्पा
blot, *v.a.* dhappā dālnā धप्पा डालना; (obliterate), *v.a.* meṭnā मेटना
blow, *v.a.* phūñknā फूंकना
blunder, *s.f.* bhūl भूल; *s.f.* chūk चूक
body, *s.m.* badan बदन; *s.m.* śarīr शरीर

<i>bold</i> , sūr शूर; sāhasī साहसी	<i>break</i> , v.a. tornā तोड़ना.
<i>bolt</i> (of a door) s.m. huṛkā झड़का; s.f. billī बिल्ली	<i>breath</i> , s.f. sāns सांस
<i>bond</i> (ligature) s.f. paṭṭī पट्टी; (document) s.f. ṭip टीप	<i>breathe</i> , v.a. sāns lenā सांस लेना
<i>bone</i> , s.f. haḍḍī हड्डी	<i>breed</i> (procreate) v.n. jannā जनना; (bring up), v.a. pālñā पालना
<i>bookseller</i> , s.m. kitāb-farōś किताबफरोश; s.m. pothī bechnewālā पोथी बेचने- वाला	<i>bribe</i> , v.a. ghūs denā घुस देना
<i>born</i> (to be) v.n. paidā honā पैदा होना; v.n. jannā जनना	<i>brick</i> , s.f. īṅṭ ईंट
<i>borrow</i> , v.a. udhār lenā उधार लेना	<i>bride</i> , s.f. dulhan दुल्हन
<i>bow</i> (salutation) s.m. salām सलाम; s.m. namaskār नमस्कार; (weapon) s.m. châp चाप	<i>bridegroom</i> , s.m. dulhâ दुल्हा
<i>bow</i> , v.a. mastak nawânâ मस्तक नवाना; v.a. sir jhu- kânâ सिर झुकाना	<i>bridle</i> , s.f. lagām लगाम
<i>box</i> , s.m. sandūk सन्दूक; s.f. peṭī पेट्टी; s.m. sampuṭ सम्पुट	<i>bright</i> , chamkīlā चमकीला
<i>bracelet</i> , s.f. pahunchī पङ्चि	<i>broad</i> , chauṛā चौड़ा
<i>branch</i> , s.f. dāl डाल	<i>broker</i> , s.m. dallāl दलाल; s.m. aṛhatiyā अढ़तिया
<i>brass</i> , s.m. pītal पीतल	<i>brown</i> , udâ उदा
<i>brave</i> , sūr शूर; sāhasī साहसी	<i>brush</i> , s.f. kūñchī कुंची
<i>bravery</i> , s.f. sūrātā शूरता; s.m. sāhas साहस	<i>bud</i> , s.f. kalī कली; s.m. koñ- pal कोपल
<i>bray</i> , v.n. reñknâ रेकना	<i>build</i> , v.a. banânâ बनाना
<i>breadth</i> , s.f. chauṛā, चौड़ाई	<i>bull</i> , s.m. sānr सांड
	<i>bundle</i> , s.f. gaṭhrī गठरी
	<i>burden</i> , s.m. bojh बोझ
	<i>burn</i> , v.a. jalânâ जलाना
	<i>burst</i> , v.a. phornâ फोड़ना
	<i>bury</i> , v.a. gāṛnâ गाड़ना
	<i>business</i> , s.m. kām काम
	<i>busy</i> , kām-kājī कामकाजी; maśgūl मशगूल
	<i>buy</i> , v.a. mol lenā मोल लेना

C.

cable, s.m. lahâs लहास; *s.m.*

rassâ रसा

cage, s.m. piñjra पिंजड़ा

cake, s.f. ṭikkî टिकी

calamity, s.f. vipat विपत;

s.f. âpat आपत

calculate, v.a. ginnâ गिनना;

v.a. hisâb karnâ हिसाब करना

calf, s.m. bachhrâ बकड़ा;

bachhwâ बकवा; (of the

leg) *s.f.* piñlî पिंड़ली

calm, susthir सुस्थिर; *nirvât*

निर्वात

candlestick, s.m. dîpâdhâr

दीपाधार

canvas, s.m. ṭât टाट

capacity, s.m. samâw समाव;

s.m. phailâw फैलाव; (ability) *s.m.*

sâmarthya सामर्थ्य

captain, s.m. kapṭân कपटान

card (the material) s.m.

kâgad कागद; (address)

s.m. ṭhikânâ ठिकाना; (for

play) *s.m.* tâs तास

care (pains) s.m. avadhân

अवधान; (anxiety) *s.m.*

khatkâ खटका

carpenter, s.m. baṛha,î बड़ई

carry, v.a. le jānâ ले जाना

case (covering) s.m. khol

खोल; (condition) *s.f.* daśâ

दशा; (law) *s.m.* mukadda-

mâ मुकद्दमा; *s.m.* vâd बाद

cash, s.m. rok रोक

cask, s.m. pîpâ पीपा

cast, v.a. phenk denâ फेंक

देना

castle, s.m. garh गढ़, *s.m.*

koṭ कोट

cat, s.m. bilâw बिलाव; *s.f.*

billî बिल्ली

catalogue, s.m. bijak बीजक

catch, v.a. pakarnâ पकड़ना

cause, s.m. kâraṇ कारण

caution, s.f. sâvadhânî साव-

धानी; chintâ चिन्ता;

(warning) *s.m.* agrasoch

अग्रशोच

cautious, chaukas चौकस

cease, v.a. hâth uṭhânâ हाथ

उठाना

celebrated, ma'shûr मशहूर;

prasiddh प्रसिद्ध

centre, s.m. kendra केन्द्र

century, s.m. sau baras सौ

बरस; *s.m.* śatak शतक

certain, yakîn यकीन; nis-

sandeh निस्सन्देह

certificate, s.f. sanad सनद

chaff, s.f. blûsî भूसी

- chain, s.m.* s̄rīnkhal शृङ्खल ; *s.m.* silsilā मिलसिला
chair, s.f. chaukī चौकी
chalk, s.f. kharī-mittī खड़ी-
 मिट्टी
change (alteration) s.m. vikār
 विकार ; (small money)
s.f. paisā-kaurī पेसाकौड़ी
change, v.a. badalnā बदलना
changeable, asthir अस्थिर
chapter, s.m. bāb बाब ; *s.m.*
 kāṇḍ काण्ड
charcoal, s.m. koylā कोयला
charge (price) s.m. mol मूल ;
 (mandate) *s.f.* āgyā आज्ञा ;
s.m. upadeś उपदेश
charitable, kripālu कृपालु ;
 dayālu दयालु
charity, s.m. daridrapālan
 दरिद्रपालन
charming, manbhāwnā मन-
 भावना
cheap, sastā सस्ता
cheat, v.a. thagnā ठगना ; *v.a.*
 dhokhā denā धोखा देना
cheese, s.m. panīr पनीर
chicken, s.m. chīngnā चिंगना
chief, s.m. mīr मीर ; *s.m.*
 pati पति ; *s.m.* thākur ठाकुर
chief, pradhān प्रधान ; *mu-
 khya* मुख्य
childhood, s.m. larakpan
 लड़कपन
childish, ochhā ओछा ; *chi-
 bhā,olā* चिबावला
chip, s.m. tukrā टुकड़ा
chisel, s.f. rūkhānī रूखानी
choice (the act) s.m. varap
 वरण
choice, suthrā सुथरा ; *anū-
 thā* अनूठा
choose, v.a. chun lenā चुन
 लेना
cinnamon, s.f. dārehīnī दार-
 चीनी
circle, s.m. chakra चक्र ; *s.m.*
 gherā घेरा
circuit, s.m. maṇḍal मण्डल
circulate, v.n. ghūmnā घूमना ;
v.n. chalnā चलना
circulation, s.m. ghumā,ō
 घुमाव
circumstance, s.m. mājarā
 माजरा ; *s.m.* vrittānt
 वृत्तान्त
civil, suśil सुशील ; *satkārī*
 सत्कारी
civility, s.f. suśilatā सुशी-
 लता ; *s.f.* bhalamanasī
 भलमनसी
claim, s.m. dāyā दाया
claim, v.a. māngnā मांगना
claw, s.m. nakh नख

- clay*, *s.f.* chikni-mitti चिकनी-
मिट्टी
- clever*, chālāk चालाक
- client*, *s.m.* āsrit आश्रित; *s.m.*
adhîn अधीन
- climate*, *s.f.* āb-o-hawā आव
ओ हवा; *s.f.* jalavāyu
जलवायु
- climb*, *v.∞.* charhnā चढ़ना
- cling*, *v.n.* latakñā लटकना
- cloak*, *s.m.* labādā लबादा;
s.m. veṭhan वेठन
- clock*, *s.f.* dharam gharī धरम
घड़ी
- cloth*, *s.m.* kaprā कपड़ा
- clothe*, *v.a.* pahinānā पहि-
नाना
- cloud*, *s.m.* bādāl बादल
- coach*, *s.f.* gārī गाड़ी
- coarse*, moṭā मोटा
- cobweb*, *s.m.* makrī kā jālā
मकड़ी का जाला
- cold*, ṭhañdhā ठंढा
- collect*, *v.a.* baṭhornā बठोरना
- collector*, *s.m.* kālekṭar का-
लेक्टर
- college*, *s.m.* kālej कालेज;
s.m. madrasā मद्रसा
- colour*, *s.m.* rang रङ्ग
- comb*, *s.f.* kañghī कंघी
- comfort*, *s.m.* sukh सुख
- command*, *v.a.* āgyā denā
आज्ञा देना
- commence*, *v.a.* hāth lagānā
हाथ लगाना
- commend*, *v.a.* barāṭī karnā
बड़ाई करना; *v.a.* sarāhnā
सराहना
- commerce*, *s.m.* byopār ब्यो-
पार; *s.f.* saudāgarī सीदा-
गरी
- commit* (intrust) *v.a.* sauñp-
nā सौंपना; (send to prison)
v.a. jel ko bhejnā जेल को
भेजना
- common*, sāmānya सामान्य
- communicate*, *v.a.* batlānā
बतलाना; *v.a.* kahñā
कहना
- companion*, *s.m.* sāthī साथी
- company* (body of people)
s.m. samāj समाज; (fellow-
ship) *s.f.* saṅgati संगति
- compare*, *v.a.* upamā denā
उपमा देना
- compass* (for ships) *s.m.*
kutb-numā कुतबनुमा
- compassion*, *s.f.* dayā दया
- competent*, yogya योग्य; sam-
arth समर्थ
- complain*, *v.a.* vilāp karnā
विलाप करना
- complaint*, *s.m.* khed खेद

<i>complete</i> , pûrâ पूरा ; sam- pûrn सम्पूर्ण	<i>confess</i> , v.a. mân lenâ मान लेना
<i>compliment</i> , s.f. sarâhnâ सराहना ; s.f. stuti स्तुति	<i>confidence</i> , s.m. bharosâ भरोसा ; s.m. viswâs विश्वास
<i>comply</i> , v.a. angikâr karnâ अङ्गीकार करना	<i>confine</i> , v.a. roknâ रोकना ; v.a. bândhnâ बांधना
<i>compose</i> (a book) v.a. granth rachnâ ग्रंथ रचना ; (calm) v.a. thâmbhnâ थांभना	<i>confirm</i> , v.a. driph karnâ दृढ़ करना ; v.a. thahrânâ ठहराना
<i>comprehend</i> , v.a. samajhnâ समझना	<i>confuse</i> (mix) v.a. milânâ मिलाना ; (perplex) v.a. ghabrânâ घबराना
<i>conceal</i> , v.a. chhipânâ छिपाना	<i>connection</i> , s.m. mel मेल ; s.m. sahyog संयोग
<i>conceit</i> , s.m. ahañkâr अहंकार ; s.m. ghamand घमण्ड	<i>conquer</i> , v.a. jîtnâ जीतना
<i>conceited</i> , ahañkârî अहंकारी	<i>conscious</i> , gyânî ज्ञानी
<i>conceive</i> (think) v.a. samajh- nâ समझना ; v.a. bûjhnâ बुझना	<i>consent</i> , s.f. sammati सम्मति
<i>concern</i> (connection) s.m. sambandh संबन्ध	<i>consent</i> , v.a. mânnâ मानना ; swikâr karnâ स्वीकार करना
<i>conclude</i> (finish) v.a. samâpt karnâ समाप्त करना ; (de- cide) v.a. thahrânâ ठहराना	<i>consequence</i> , s.m. phal फल
<i>conclusion</i> , s.m. ant अन्त ; s.f. samâpti समाप्ति	<i>consider</i> , v.a. bichârnâ बि- चारना ; v.a. dhyân karnâ ध्यान करना
<i>concourse</i> , s.m. jamâ, o जमाव ; s.m. bhîr भीड़	<i>consign</i> , v.a. sauñpnâ सौंपना v.a. de dâlnâ दे डालना
<i>condition</i> , s.f. daśâ दशा	<i>constitution</i> , s.m. deha-swa- bhâv देहस्वभाव ; s.f. śarîra- sthiti शरीरस्थिति
<i>conduct</i> (behaviour) s.m. châl chalan चाल चलन ; (guidance) s.m. path di- khânâ पथ दिखाना	<i>consult</i> , v.a. upây rachnâ उपाय रचना
	<i>contain</i> , v.n. samânâ समाना

<i>contempt</i> , s.m. avamân अवमान; s.f. ghin घिण	<i>corn</i> , s.m. anâj अनाज
<i>content</i> , s.m. sañtosh संतोष	<i>correspondence</i> (by letter) s.f. likhâ-parhî लिखापढी; (agreement) s.m. sâdrişya सादृश्य
<i>content</i> , v.a. prasanna karnâ प्रसन्न करना	<i>corrupt</i> (spoilt) bigrâ बिगड़ा; (putrid) sarâ सड़ा
<i>contentious</i> , jhagrâlû झगड़ालू	<i>cost</i> , s.m. mol मोल
<i>continual</i> , nit नित; bin rukâ, o बिन रुकाव	<i>cottage</i> , s.f. jhoñprî झोंपड़ी
<i>contract</i> (bargain) v.a. hor karnâ होड़ करना; (diminish) v.a. sametnâ समेटना	<i>cotton</i> , s.f. rûî रूई
<i>contrary</i> , pratikûl प्रतिकूल; . viparît विपरीत	<i>couch</i> , s.m. palañg पलंग; s.f. khât खाट
<i>contrivance</i> , s.m. upây उपाय	<i>cough</i> , v.n. khânsnâ खांसना
<i>convenient</i> , yogya योग्य; uehit उचित	<i>counsel</i> , s.m. upades उपादेश
<i>conversation</i> , s.f. bāt chît बात चीत	<i>count</i> , v.a. ginnâ गिनना
<i>convey</i> , v.n. le jânâ ले जाना	<i>counterfeit</i> , ehhalî छली; kapatî कपटी
<i>convince</i> , v.a. samjhânâ समझाना; v.a. pramân karânâ प्रमाण कराना	<i>country</i> , s.m. des देश; (native land) s.m. swades स्वदेश
<i>cook</i> , v.a. pakânâ पकाना	<i>couple</i> , do दो
<i>cool</i> , śital शीतल	<i>couple</i> (yoke together) v.a. jorñâ जोड़ना
<i>copy</i> , s.m. ādarś आदर्श; (imitation) s.m. pratirûp प्रतिरूप	<i>courage</i> , s.f. śuratâ शूरता; s.m. sâhas साहस
<i>copy</i> , v.a. anurûp karnâ अनुरूप करना	<i>covetous</i> , lâlachî लालची; lobhî लोभी
<i>cord</i> , s.f. rassî रस्सी	<i>crack</i> , s.f. darâr दरार
<i>cork</i> , s.m. dhatthâ ढड्डा; (bark of a tree) s.m. chhilkâ छिलका	<i>cream</i> , s.f. malâî मलाई
	<i>create</i> , v.a. sirajnâ सिरजना
	<i>creator</i> , s.m. vidhâtâ विधाता
	<i>credit</i> (trust) s.m. vişwâs

विश्वास; (reputation) <i>s.m.</i> bharam भ्रम	<i>curious, anūthā</i> अनूठा; <i>and-</i> <i>khā</i> अनोखा
<i>credit</i> (believe) <i>v.a.</i> bāwar karnā बावर करना; <i>v.a.</i> sākh mānnā साख मानना	<i>curtain, s.f.</i> mas,harī मसहरी
<i>creditor, s.m.</i> rin-denewālā ऋणदेनेवाला	<i>custom, s.m.</i> abhyās अभ्यास; (tax), <i>s.m.</i> kar कर
<i>creep, v.n.</i> reṅguā रेंगना	<i>custom-house, s.m.</i> chabūtarā चबूतरा
<i>creeper</i> (a plant) <i>s.f.</i> bel बेल; <i>s.f.</i> latā लता	<i>cut, v.a.</i> kāṭnā काटना
<i>crime, s.m.</i> pāp पाप; <i>s.m.</i> aparādh अपराध	<i>cypher, s.m.</i> sunnā सुन्ना
<i>criticize, v.a.</i> dosh nikālnā दोष निकालना	D.
<i>crooked, ṭeṛhā</i> टेढ़ा	<i>damage, s.f.</i> bigāṛ बिगाड़; <i>s.m.</i> ṭoṭā टोटा
<i>crow, s.m.</i> kauwā कौवा	<i>damp, oḍā</i> ओढ़ा
<i>crow</i> (as a cock) <i>v.a.</i> bāṅg denā बांग देना	<i>dancing, s.m.</i> nāch नाच
<i>crowd, s.f.</i> bhīṛ भीड़	<i>danger, s.f.</i> jokhim जोखिम
<i>cruelty, s.f.</i> kaṭhoratā कठोर- ता; <i>s.f.</i> nirdayatā निर्दयता	<i>dare, v.a.</i> sāhas karnā साहस करना
<i>crumb, s.m.</i> tukrā टुकड़ा	<i>dark, darkness, andherā</i> अंधेरा
<i>crush, v.a.</i> dabānā दबाना	<i>date, s.f.</i> mitī मित्ती
<i>cry out, v.n.</i> chillānā चिल्लाना	<i>dawn, s.f.</i> bhōr भोर; <i>s.m.</i> ṭarkā तड़का
<i>cubit, s.m.</i> hāth हाथ	<i>day, s.m.</i> din दिन
<i>cultivate, v.a.</i> jōtnā जोतना	<i>dead, marā</i> मरा; <i>mu,ā</i> मुआ
<i>cunning, chhalī</i> छली; <i>kapaṭī</i> कपटी	<i>deaf, bahirā</i> बहिरा
<i>cup, s.m.</i> piyālā पियाला; <i>s.m.</i> kaṭorā कटोरा	<i>deal, v.a.</i> byohār karnā व्योहार करना
<i>cure, v.a.</i> chaṅgā karnā चंगा करना	<i>dear</i> (beloved) <i>pyārā</i> प्यारा; (costly) <i>mahaṅgā</i> महंगा

<i>debtor, s.m.</i> riñi ऋणी; <i>s.m.</i> dhartâ धर्ता	<i>delay, v.a.</i> vilamb karnâ विलम्ब करना
<i>deceit, s.m.</i> dhokhâ धोखा	<i>deliberate</i> (cautious) chaukas चौकस; (slow) dhimâ धीमा
<i>deceitful, kapaṭi कपटी; chhali छली</i>	<i>deliberate</i> (reflect) <i>v.a.</i> bi-chârnâ बिचारना
<i>deceive, v.a.</i> ṭhagnâ ठगना; <i>v.a.</i> dhokhâ denâ धोखा देना	<i>delicate</i> (soft) komal कोमल
<i>decide, v.a.</i> ṭhahrânâ ठहराना	<i>delicious</i> (sweet) mīthâ मीठा; (pleasing) manohar मनोहर
<i>decline</i> (bend) <i>v.n.</i> naunâ नौना; (refuse) <i>v.a.</i> nâhin karnâ नाहीं करना; naṭnâ नटना	<i>delight, s.m.</i> sukh सुख; <i>s.m.</i> hulâs ह्लास; <i>s.m.</i> ânand आनन्द
<i>decrease, v.n.</i> ghaṭnâ घटना	<i>delirious, achet अचेत; behos बेहोश</i>
<i>decree, s.m.</i> niyam नियम; <i>s.m.</i> hukm हुक्म	<i>deliver</i> (give) <i>v.a.</i> saunpnâ सौंपना; (liberate) <i>v.a.</i> bachânâ बचाना
<i>deduct, v.a.</i> nikâl dâlunâ निकाल डालना; <i>v.a.</i> ghaṭânâ घटाना	<i>demand, s.f.</i> pûchh-pâchh पूछपाछ
<i>deep, gabirâ गहिरा</i>	<i>demand, v.a.</i> pûchhnâ पूछना
<i>defect, s.m.</i> dosh दोष	<i>deny, v.a.</i> nâhin karnâ नाहीं करना
<i>defence</i> (protection) <i>s.m.</i> bachâo बचाव; (in law) <i>s.m.</i> uttar उत्तर	<i>depart, v.n.</i> jânâ जाना; <i>v.n.</i> châlâ jânâ चला जाना
<i>defendant, s.m.</i> muddâ,alâ मुद्दाअला	<i>depend</i> (hang) <i>v.n.</i> latâknâ लटकना; (rely) <i>v.a.</i> bharosâ rakhnâ भरोसा रखना
<i>deficient, nyûn न्यून; rahit रहित</i>	<i>depository, s.m.</i> koṭhâ कोठा
<i>deformed, kurûp कुरूप</i>	<i>description, s.m.</i> bayân बयान
<i>defray, v.a.</i> vyay karnâ व्यय करना	<i>deserve, v.n.</i> yogya honâ योग्य होना
<i>dejected, udâs उदास</i>	

<i>desire, s.f.</i> châh चाह; <i>s.f.</i> lûlsâ लालसा	<i>diligent, udyogî</i> उद्योगी; <i>sramî</i> श्रमी
<i>desire, v.a.</i> châhnâ चाहना; <i>v.a.</i> abhilâshâ karnâ अभिलाषा करना	<i>dim, dhûndhlâ</i> धुंधला
<i>desirous, laulîn</i> लौलीन; <i>abhilâshî</i> अभिलाषी	<i>dine, v.a.</i> khânâ khânâ खाना खाना
<i>despair, s.f.</i> nirâsâ निरासा	<i>dinner, s.m.</i> khânâ खाना; <i>s.m.</i> bhojan भोजन
<i>despair, v.n.</i> nirâs honâ निरास होना; <i>v.a.</i> hâth dhonâ हाथ धोना	<i>direct, sîdhâ</i> सीधा
<i>destroy, v.a.</i> vinâs karnâ विनाश करना; <i>v.a.</i> tô dâlnâ तोड़ डालना	<i>direct (point out) v.a.</i> dikh-lânâ दिखलाना; <i>v.a.</i> batânâ बताना; (counsel) <i>v.a.</i> âdes karnâ आदेश करना; (a letter) <i>v.a.</i> nâm aur patâ thikânâ likhnâ नाम और पता ठिकाना लिखना
<i>detain, v.a.</i> atkânâ अटकाना	<i>direction (quarter), s.f. or</i> और; <i>s.f.</i> disâ दिशा; (order) <i>s.f.</i> âgyâ आज्ञा; <i>s.m.</i> âdes आदेश; (address) <i>s.m.</i> thikânâ ठिकाना
<i>determine, v.a.</i> thahrânâ ठहराना	<i>dirty, mailâ</i> मैला
<i>determined (firm) atal</i> अटल	<i>disadvantage, s.m.</i> ghâtâ घाटा; <i>s.m.</i> apakâr अपकार
<i>dew, s.f.</i> os ओस	<i>disagree, v.n.</i> asammat honâ असम्मत होना; <i>v.n.</i> viruddh honâ विरुद्ध होना
<i>dice, s.m.</i> pâsâ पाशा	<i>disagreeable, apriya</i> अप्रिय
<i>dictionary, s.m.</i> śabd-kosh शब्दकोष	<i>disagreement, s.m.</i> bhed भेद; <i>s.f.</i> asammati असम्मति
<i>diet, s.m.</i> âhâr आहार; <i>s.m.</i> khânâ खाना	<i>disappointed, nirâs</i> निरास
<i>difference, s.m.</i> bhed भेद; <i>s.m.</i> antar अन्तर	<i>discharge (pay) v.a.</i> chukâ denâ चुका देना; (dismiss)
<i>different, alag</i> अलग; <i>nyârâ</i> न्यारा	
<i>difficult, kathin</i> कठिन	
<i>dig, v.a.</i> khodnâ खोदना	
<i>diligence, s.m.</i> śram श्रम; <i>s.m.</i> udyog उद्योग	

- v.a.* chhûrâ denâ बुझा देना; (unload) *v.a.* bojh utârâ बोझ उतारना
- discipline* (military) *s.m.* kâidâ काइदा; *s.f.* yud-dhanîti युद्धनीति; (punishment) *s.m.* daṇḍ दण्ड
- discontinue*, *v.n.* ruknâ रुकना; *v.a.* chhoṛnâ छोड़ना
- discourage*, *v.a.* man tornâ मन तोड़ना
- discourse*, *s.f.* bāt-chîṭ बात-चीत
- discover*, *v.a.* dhûṅṅh nikâlnâ ढूँढ़ निकालना
- discretion*, *s.f.* samajh समझ
- disgrace*, *s.m.* apayaś अपयश; *s.m.* anâdar अनादर
- disguise*, *s.m.* bhesṣ भेष
- dishonest*, chhālî छली
- dislike*, *v.a.* nâ-pasand karnâ नापसन्द करना; *v.a.* aprîti karnâ अप्रीति करना
- dismiss*, *v.a.* bidâ karnâ बिदा करना
- disobey*, *v.a.* na mânnâ न मानना; *v.a.* âgyâbhaṅg karnâ आज्ञाभंग करना
- display* (spread out) *v.a.* phailânâ फैलाना; (show) *v.a.* dikhlânâ दिखलाना
- displeasè*, *v.a.* khijhlânâ खिझलाना
- dispose* (arrange) *v.a.* su-dhârnâ सुधारना; (sell) *v.a.* bechnâ बेचना
- dispute*, *v.a.* jhagarâ झगड़ना
- dissatisfied*, aprasanna अप्रसन्न
- dissolve*, *v.n.* galnâ गलना
- dissuade*, *v.a.* man phernâ मन फेरना
- distance*, *s.f.* dūr दूर
- distemper*, *s.m.* rog रोग
- distend*, *v.a.* tânnâ तानना; *v.a.* phulânâ फुलाना
- distinct* (clear) khulâ खुला; (separate) bhinna भिन्न
- distinguish* (discriminate) *v.a.* bhed karnâ भेद करना; (separate), *v.a.* algânâ अलगाना
- distress*, *s.m.* kleś क्लेश; *s.m.* dukh दुःख
- diversion* (sport) *s.m.* vihar विहार; *s.m.* khel खेल
- dividend*, *s.m.* bhâg भाग
- do*, *v.a.* karnâ करना
- dock*, *s.f.* jahâzgâh जहाजगाह
- doctor*, *s.m.* baid वैद
- doctrine*, *s.f.* vidyâ विद्या; *s.f.* mat मत
- dose*, *s.f.* mâtrâ मात्रा
- double*, dūnâ दूना

doubtful, sañkâmay शंकासय
 drag, v.a. ghasiṭnâ घसीटना
 drain, s.f. moñhrî मोहरि
 drain, v.a. chhânnâ छानना
 draught (a drink) s.m. ghūṅṭ
 घण्ट
 draw (both a cart and a
 picture), v.a. khîncnâ
 खींचना
 drawback (revenue term), s.f.
 chhūt छूट
 drawing, s.m. chitra चित्र
 dream, s.m. swapna स्वप्न
 dress, s.m. kapre कपड़े; s.f.
 pabirâwan पहिरावन
 dress, v.n. pahinnâ पहिनना;
 v.a. pahinânâ पहिनाना
 drink, v.a. pînâ पीना
 drive (a carriage) v.a. hâñk-
 nâ हांकना; (a nail) v.a.
 gârnâ गाड़ना
 drum, s.m. dhol डोल
 drunkard, s.m. matwâlâ मत-
 वाला
 dry, sūkḥâ सूखा
 duck, s.f. batak बतक
 due (payable) deya देय;
 dâniya दानीय
 dumb, gūṅgâ गुंगा
 dunce, s.m. mûrkḥ मूर्ख
 durable, akshay अक्षय
 duty (impost) s.m. kar कर

dwarf, s.m. bā, onâ बावनी
 dwell, v.n. rahnâ रहना

E.

eager, laulîn लोलीय
 eagerness, s.m. abhilâsh
 अभिलाष
 ear, s.m. kân कान
 earn, v.a. kamânâ कमाना
 earnest, kutūhalî कुतूहली
 earthen, maṭihâ मटिहा
 earthquake, s.m. bhūḍol
 भडोल
 east, pūrb पूर्व
 easy, sahaj सहज; akāṭhin
 अकठिन
 eat, v.a. khânâ खाना
 ebb, s.m. bhāṭhâ भाटा; v.n.
 bhāṭhiyânâ भटियाना
 eclipse, s.m. gahan गहन
 edge, s.f. bāṛ बाड़
 editor, s.m. sampâdak सम्पा-
 दक; s.m. granth-prakâśak
 ग्रन्थप्रकाशक
 education, s.m. upades उप-
 देश; s.f. śikshâ शिक्षा
 effect, s.m. phal फल
 effects, s.m. asbâb असबाब
 egg, s.m. and अण्ड
 elegant, surūp सुरूप

<i>eloquent</i> , mithbolâ मिठबोला	<i>enjoy</i> , v.a. bhog karnâ भोग करना
<i>empire</i> , s.m. rājya राज्य	<i>enter</i> , v.n. bhitar jānâ भीतर जाना; bhitar ānâ भीतर आना
<i>employ</i> , v.a. (kām meñ) lagānâ लगाना; v.n. (kām meñ) lānâ लाना	<i>entire</i> , sab सब; sārā सारा
<i>employer</i> , s.m. swāmī स्वामी	<i>entirely</i> , saipūrn rūp se संपूर्ण रूप से
<i>employment</i> , s.m. kām काम	<i>envy</i> , s.f. dāh डाह
<i>empty</i> , sūnâ सूना	<i>equal</i> , samān समान; barābar बराबर
<i>enclose</i> , v.a. (cover up) mūndnâ मूंदना; v.a. (fence in) berhnâ बेड़ना	<i>errand</i> , s.m. paigām पैगाम; sandesā संदेश
<i>encourage</i> , v.a. dhāḥas denâ दाहस देना	<i>erroneous</i> , jhūṭhā झूठा
<i>encouragement</i> , s.m. dilāsā दिलासा	<i>error</i> , s.f. bhūl भूल; s.f. chūk चूक
<i>end</i> , s.m. ant अन्त	<i>escape</i> , v.n. bachnâ बचना
<i>endeavour</i> , s.m. udyog उद्योग	<i>especial</i> , viśesh विशेष
<i>eulavour</i> , v.a. yatna karnâ यत्न करना	<i>essential</i> , bhārī भारी; āvas-yak आवश्यक
<i>enemy</i> , s.m. dushman दुश्मन; s.m. satru शत्रु	<i>establish</i> , v.a. ṭhahrānâ ठहराना
<i>energy</i> , s.m. bal बल; s.m. tej तेज	<i>estate</i> , s.m. dhan धन; s.f. bhūmi भूमि
<i>engage in</i> , v.n. niyukta honâ नियुक्त होना	<i>eternal</i> , anānt अनन्त
<i>engagement</i> s.m. (occupation) kām काम; s.m. (attachment) phaṅsā, o फाँसाव; s.f. (military) larā, î लड़ाई	<i>even</i> (level), samān समान; (also) bhī भी
<i>engraver</i> , s.m. chitrakhodak चित्रखोदक	<i>evening</i> , s.f. sājnh साँझ
	<i>event</i> , s.m. mājarā माजरा; s.f. ghaṭanā घटना
	<i>every</i> , ek ek एक एक

evidence, s.m. gawāhī गवाही
evident, khulā खुला; *spasht*
 स्पष्ट
evil, burā बुरा; *s.f.* burā,ī
 बुराई
example, s.m. namūnā नमूना;
s.m. drishtānt दृष्टान्त
exceed, v.n. barh jānā बढ़
 जाना
excellent, achchhā अच्छा;
śresht श्रेष्ठ
exceptionable, varjaniya वर्ज-
 नोय
exchange, s.f. erā-pherī एरा-
 फेरी; (place) *s.f.* maṇḍī
 मण्डी
exchange, v.n. badalnā बदल-
 ना; *v.a.* er-pher karnā
 एरफेर करना
excite, v.a. uksānā उकसाना
excuse, s.m. bahānā बहाना
excuse, v.a. chhimā karnā
 छिमा करना
ex-cute, v.a. mār dālnā मार
 डालना
executor, s.m. wasī वसी
expect, v.a. bāt nihārnā बाट
 निहारना
expel, v.a. nikāl denā निकाल
 देना
expense, s.m. mol मोल

expensive, mahaṅgā महंगा
experience, s.f. parīkshā
 परीक्षा
explain, v.a. samjhānā सम-
 ज्ञाना
export, v.a. (from a country)
 bāhar bhejnā बाहर भेजना
exportation, s.m. vidēś bhejā
 विदेश भेजना
express (utter) v.n. bolnā
 बोलना; (press out) *v.a.*
 nichorñā निचोड़ना
extent, s.m. vistār विस्तार;
s.m. phailā, o फैलाव
extract, s.m. sār सार; *s.m.*
 ras रस
extract, v.a. nisār lenā निसार
 लेना
extraordinary, anūthā अनूठा
extravagant, urā, ū उड़ाज
eye, s.f. āṅkh आंख
eyebrow, s.f. bhaun भौं

F.

fable, s.f. kahānī कहानी
face, s.m. mukh मुख
factory, s.m. koṭhī कोठी
fail, v.n. chūknā चूकना
faint, v.n. murjhānā मुझना
fair (in complexion) surūp

सुरूप; gorâ गौरा; (in dealing) sîdhâ सीधा	(in feeble, nirbal निर्बल; balahîn बलहीन
fair, s.m.f. melâ मेला	feed, v.a. khilânâ खिलाना
faith, s.m. vîswâs विश्वास	feel (touch) v.a. tãţolnâ टटोलना
faithful, sachchâ सच्चा	female, s.f. strî स्त्री
fall, s.m. girâ, o गिराव	female, strain स्त्रैण
fall, v.n. gir parnâ गिर पड़ना	ferry, s.m. utârâ उतारा
false, jhûţh झूठ	fertile, upjâ, û उपजाऊ
family, s.m. gharânâ घराना	fetch, v.n. lânâ लाना
famine, s.m. akâl अकाल	few, thořâ थोड़ा
fan, s.f. pañkhî पंखी	field, s.m. khet खेत
fascinate, v.a. moh lenâ मोह लेना	fight, s.f. larâî लड़ाई
fasten, v.a. bândh denâ बांध देना	figurative, vyanjak व्यञ्जक
fut, motâ मोटा	file, s.f. retî रेती
fatherless, pitrihîn पिटहीन	file, v.a. retnâ रेतना
fatigue, s.f. thakâwat थकावट	file (papers) v.a. natthî kar denâ नत्थी कर देना
fatigue, v.a. thakânâ थकाना	fill, v.a. bharnâ भरना
fault, s.m. dosh दोष	final, pichhlâ पिछला
faultless, nirdoshî निर्दोषी; binâ dosh बिना दोष	find, v.n. milnâ मिलना; v.a. pânâ पाना
favour, s.m. anugrah अनुग्रह	fine, s.m. arthadand अर्थदण्ड
favourable, anukûl अनुकूल	finish, v.a. nibernâ निबेड़ना
favourite, s.m. mitra मित्र	first, pahilâ पहिला
fear, s.f. dar डर; s.m. bhay भय	fisherman, s.m. machhwâ मछवा
feast, s.f. je, ûnâr जेवनार	fit, yogya योग्य
feather, s.m. par पर; s.m. pañkh पंख	fit, v.a. ţhik karnâ ठीक करना
	fix, v.a. porhâ karnâ पोढ़ा करना

- flag, s.m.* jhandâ झण्डा
flat, battâdhâr बट्टाढार
flatter, v.a. lallopatto karuâ लल्लोपत्तो करना
flattery, s.f. châplusî चाप-
 लूसी
flee, v.n. bhâgnâ भागना
fling, v.a. phenknâ फेंकना
flint, s.m. chakmak चकमक
float, v.n. tairnâ तैरना
flock, s.m. jhund झुंड
floor, s.m. gach गच
flour, s.m. âṭâ आटा
flower, s.m. phûl फूल
flute, s.f. bânsrî बांसरी
fly, s.f. makkhî मक्खी
fly, v.n. urnâ उड़ना
fog, s.m. kuhlal कुहल; kuhâ-
 sâ कुहासा
fold, v.a. lapetnâ लपेटना
follow, v.n. pîchhe jānâ पीछे
 जाना; pîchhe ânâ पीछे
 आना
fond, anurâgî अनुरागी
food, s.m. khânâ खाना; *s.m.*
 bhojan भोजन
fool, s.m. mûrkh मूर्ख
foolishness, s.m. bilallâpan
 बिल्लापन
foot, s.m. pânw पांव
forbid, v.a. roknaâ रोकना
force, s.m. bal बल
forehead, s.m. mâthâ माथा
foreign, parades परदेश
foresight, s.m. agragyân
 अग्रज्ञान; *s.f.* dūr-andeshî
 दूर अन्देशी
foretell, v.a. âge jatânâ आगे
 जताना
forfeit, s.m. daṇḍ दण्ड
forget, v.n. bhûlnâ भूलना
forgive, v.a. chhimâ karnâ
 क्षिमा करना
form, s.m. rūp रूप
former, pahilâ पहिला
formidable, bhay-janak भय-
 जनक; (powerful) balwân
 बलवान
forsake, v.a. chhornâ छोड़ना
fortune (chance) s.m. bhâgya
 भाग्य; (inheritance) *s.f.*
 bapautî बपौती
foundation, s.f. new नेव
fountain, s.m. sotâ सोता
fowl, s.m. kukkūṭ कुकूट
free, mukt मुक्त; swâdhîn
 स्वाधीन
freeze, v.n. jam jānâ जम
 जाना
freight, s.f. bojhâî बोझाई
freight, v.a. nâo par lādna
 नाव पर लादना
frequent, bār bār बार बार

fresh (new) nūtan नूतन ;
 (sweet) mīṭhā मीठा
friend, s.m. mitra मित्र
friendless, mitrahīn मित्रहीन
frightful, darāwanā डरावना
frog, mendak मेंडक
frugal, kripau कृपण
full, pūrā पूरा
fulfil, v.a. kar dālnā कर
 डालना
furnish, v.a. sañwāruā
 संवारना
furniture, s.f. sāmagrī सामग्री
futurity, bhavishyat - kāl
 भविष्यतकाल

G.

gain, s.m. lābh लाभ
garden, s.f. phulwārī फुल-
 वाड़ी
gather, v.a. chun lenā चुन
 लेना
generosity, s.f. dānaśīlatā
 दानशीलता
gentle, komal कोमल
gentleman, s.m. mahāśaya
 महाशय
get, v.a. pānā पाना
gild, v.a. sunahlā karnā
 सुनहला करना

gilt, s.m. sone kā patra सोन
 का पत्र
girl, s.f. laṛkī लड़की
glad, khush खुश ; prasanna
 प्रसन्न
glass, s.m. kānch कांच
glove, s.m. dastānā दस्ताना
glue, s.m. lāsā लासा
glue, v.a. lāsā lagānā लासा
 लगाना
gold, s.m. sonā सोना
goodness, s.f. bhalāī भलाई
govern, v.a. rājya karnā राज्य
 करना
governor, s.m. rājyādhikārī
 राज्याधिकारी
grain, s.m. anāj अनाज
grand, baṛā बड़ा
grant, s.m. dān दान
grant, v.a. de dālnā दे डालना
grateful, kritagya कृतज्ञ
gratified, khush खुश ; prasann
 प्रसन्न
graze, v.a. charānā चराना
great, baṛā बड़ा ; mahā महा
grief, s.m. kbed खेद
grievous, khedjanak खेदजनक
grind, v.a. pīsnā पीसना
ground-rent (of a house)
 s.m. parjawat or parjoṛ
 परजवट ; (of land) s.m.
 bhej भेज ; lagān लगान

grow, v.n. ugnâ उगना
guardian, s.m. pâlak पालक
guess, v.a. atkal lagânâ अटकल
 लगाना; atkal se kahnâ
 अटकल से कहना
guide, s.m. path-darsak पथ-
 दर्शक

H.

habit (custom) s.f. rîti रीति;
 (dress) *s.m.* vastra वस्त्र
hair, s.m. bâl बाल
hall, s.f. kachahrî कचहरो
hand, s.m. hâth हाथ
handkerchief, s.m. aṅgauchhâ
 अंगौचा
handle, s.m. bent बेंट
handsome, s.m. sudaul सुडौल
handwriting, s.m. dast-khatt
 दस्तखत
hang, v.n. lataknâ लटकना;
 (execute) *v.a.* phânsî denâ
 फाँसी देना
happen, v.n. bitnâ बीतना;
v.n. â jānâ आ जाना
happiness, s.m. sukh सुख
happy, s.m. sukhî सुखी
hard (firm) thos टोस; (dif-
ficult) dushkar दुष्कर

hardship, s.m. utpât उत्पात
hare, s.m. kharahâ खरहा
harm, s.f. hâni हानि
haste, s.f. utâwli उतावली
hasten, v.a. sîghra karnâ शीघ्र
 करना
hat, s.f. topî टोपी
hate, s.m. bair बैर
hate, v.a. dwesh karnâ द्वेष
 करना
have (possess) v.a. rakhnâ
 रखना
head, s.m. sir सिर
heal, v.n. changâ honâ चंगा
 होना
health, s.m. kuśal कुशल
heap, s.m. dher ढेर
hear, v.a. sunnâ सुनना
heart, s.m. hriday हृदय
heat, s.f. ghâm प्रसम
heaven, s.m. swarg स्वर्ग
heavy, s.m. bhârî भारी
heel, s.f. erî एड़ी
height, s.f. unchâî उंचाई
heir, s.m. wâris वारिस
hell, s.m. narak नरक
help, s.m. saharâ सहाय
help, v.a. upakâr karnâ
 उपकार करना
helpless, bebas बेबस; abas
 अबस

herb, s.m. śāk शक
hide, v.a. chipānā छिपाना
hill, s.m. pahār पहाड़
hint, s.f. sain सैन
hire, v.a. bhāre par lenā भाड़े
 पर लेना
history, s.m. itihās इतिहास
hit, v.a. mārṇā मारना
hold, v.a. rakhnā रखना
hole, s.m. gaṛhā गढ़ा
holy, pavitra पवित्र
home, s.m. ghar घर
honey, s.m. madhu मधु
honour, s.m. yaś यश
hope, s.m. ās आस
horn, s.m. sīng सींग
hospital, s.f. rogīśālā रोगी-
 शाला
hospitality, s.m. atithi-satkār
 अतिथिसत्कार
hot, garm गरम; tattā तत्ता
hour, s.m. ghaṇṭā घण्टा
humane, dayālu दयालु
humble, vinīt विनीत
hungry, bhūkhā भूखा
hunter, s.m. shikārī शिकारी
hurt (damage) v.a. hāni
 karnā हानि करना;
 (wound) v.a. ghāw karnā
 घाव करना

I.

idea, s.f. mati मति
idle, sust सुस्त; ālasī आलसी
ignorant, agyān अज्ञान
illiberal, kripaṇ कृपण
illiterate, apaṇḍit अपण्डित
illness, s.f. bīmārī बीमारी;
 s.m. rog रोग
image, s.f. mūrṭi मूर्ति
imagination, s.m. soch सोच
imitation (copy) s.m. prati-
 rūp प्रतिरूप
immediately, jhaṭ-paṭ झट
 पट
immense, bahut bahā बड़त
 बड़ा
immortal, amar अमर
immovable, achal अचल
impart, v.a. batlānā बतलाना
impartial, apakshpātī अपक्ष-
 पाती
impassable, agamanīya अग-
 मनीय
impenetrable, abhedya अभेद्य
*imperfect (incomplete) asam-
 pūrṇ असंपूर्ण; (defective)
 doshī* दोषी
impertinent, dhīṭh धीठ
important, bhārī भारी

impose, v.a. dhokhâ denâ धोखा

देना

imposition, s.m. chhal कल

impossible, asambhav असम्भव

impostor, s.m. thag ठग

impression, s.m. chihñ चिह्न

improbable, anhonâ अनहोना

improper, anuchit अनुचित

improve, v.a. uttam karnâ

उत्तम करना

impure, malin मलीन; asuddh

अशुद्ध

inattention, s.f. asâvadhânî

असावधानी

incessant, lagâtâr लगातार

inch, s.m. inch इंच; *s.m.*

tassû तसू

inclination (bending) s.m.

jhukâo झुकाव; (disposi-

tion) *s.m.* sîl शील

income, s.m. lâbh लाभ

incomparable, anũthâ अनूठा

incomplete, asamâpta असमाप्त

inconvenience, s.m. kleś क्लेश

inconvenient, kleśad क्लेशद

incorrect, doshwân दोषवान

increase, v.a. barhânâ बढ़ाना

indecent, nirlajj निर्लज्ज

independent, swatantra स्व-

तन्त्र; *aparbas अपरबस*

index, s.m. sũchîpatra सूचीपत्र

indifference, s.f. viraktatâ

विरक्तता

indigenous, deśî देशी

indigo, s.m. nîl नील

indisposition, s.m. alparog

अल्परोग

infancy, s.m. bâlakpan बालकपन

लकपन

infer, v.a. nikâlunâ निकालना;

anumân karnâ अनुमान

करना

inferior, nîchâ नीचा

infinite, amit अमित

influence, s.m. guñ गुण

influence, v.a. chalânâ चलाना

information, s.m. samâchâr

समाचार

ingenious, nipuñ निपुण

ingenuity, s.f. nipuñatâ नि-

पुणता

inhabitant, s.m. niwâsî नि-

वासी

inhuman, krûr क्रूर

iniquity, s.m. anyâya अन्याय

injury, s.f. hânî हानि

injustice, s.f. anîti अनैति

innocent, niraparâdhî निर-

पराधी

inoffensive, nirdoshî निर्दोषी

inquest, s.m. khoj खोज

insect, s.m. kîrâ कीड़ा

insensible, achet अचेत

- insert, v.a.* dāl denā डाल देना
insignificant, tuchchh तुच्छ
insincere, asaral असरल
insolent, dhith डीठ
insolvent, dewāliyā देवालिया
inspect, v.a. dekhnā देखना
inspection, s.f. parīkshā
 परीक्षा
instant, s.m. kshaṇ क्षण
instinct, s.m. swabhāṇ स्वभाव
institution (the act) s.m.
 sthāpan स्थापन; (a law)
s.m. vidhi विधि
instruct, v.a. sikhlānā सिख-
 लाना
insure, v.a. bīmā karnā बीमा
 करना
intellect, s.f. buddhi बुद्धि
intelligence, s.m. samāchār
 समाचार
intelligent, gyānī ज्ञानी
intemperance, s.m. matwālā-
 pan मतवालापन
intention, s.m. abhiprāy अभि-
 प्राय
intercourse, s.m. ānā jānā
 आना जाना
interest (concern) s.m. anu-
 rāg अनुराग; (premium)
s.m. byāj व्याज
interfere, v.a. bīch men hāth
 dālnā बीच में हाथ डालना
interpret, v.a. bujhānā बुझाना
interpreter, s.m. do-bhāshiyā
 दो भाषिया
interrupt, v.a. roknā रोकना
interruption, s.f. rukāwat
 रुकावत
introduce, v.a. bhent karānā
 भेंट कराना
intrust, v.a. sauṇpnā सौंपना
invalid, s.m. rogī रोगी
invent, v.a. nikālnā निकालना;
 nirūpnā निरूपना
invincible, ajeṇ अजेय
invitation, s.m. neṇṭā नेवता
invoice, s.m. bījak बीजक
involve, v.n. phaṇsānā फंसाना
irregular, asam असम
island, s.m. dūp द्वीप

J.

- jackal, s.m.* siyāl सियाल
jail, s.m. jol khānā जेल खाना
jester, s.m. ṭhaṭhol ठठोल
jewel, s.m. maṇi मणि
join, v.a. jōrnā जोड़ना
joke, s.m. ṭhaṭṭhā ठट्टा
journal (account-book), s.m.
 roz-nāmā रोज नामा;
 (newspaper) *s.m.* samā-
 chār-patra समाचारपत्र

journey, s.f. yâtrâ यात्रा
joy, s.m. ânand आनन्द
judge, s.m. jaj जज; nyâyâ-dhipati न्यायाधिपति
judge, v.a. nirnay karnâ निर्णय करना
juice, s.m. ras रस
jury, s.m. jûrî जूरी
jump, v.n. kûdnâ कूदना
junior, chhotâ छोटा
just, sachchâ सच्चा
justice, s.m. nyâya न्याय
justification, s.m. doshamo-
 chan दोषमोचन

K.

keep, v.a. rakhnâ रखना
kernel, s.m. gûdâ गूदा
kill, v.a. mâr dâlnâ मार
 डालना
kindle, v.a. jalânâ जलाना
kindness, s.f. kripâ कृपा
kingdom, s.m. râjya राज्य
kiss, s.m. chûmnâ चूमा
kité (bird) s.m. chîl चील;
 (toy) *s.f.* guddî गुड्डी
kitten, s.m. bilautâ बिलौटा
knee, s.m. ghuṭnâ घुटना

knife, s.f. chhuri कुरी
knot, s.m. gâñṭh गांठ
know, v.a. jânnâ जानना
knowledge, s.m. gyân ज्ञान

L.

labour, s.m. kârn काम
labourer, s.m. kamerâ कमेरा
lame, langrâ लंगड़ा
lamp, s.m. diyâ दिया
land, s.f. bhûmî भूमि
landlord, s.m. zamîndâr
 जमीनदार; *s.m.* bhû-
 swâmi भूस्वामी
language, s.f. bhâshâ भाषा
languor, s.f. thakâwat थकावट
large, barâ बड़ा
last, sab se pichhlâ सब से
 पिछला
laugh, v.n. hânsnâ हंसना
lawful, nyâyî न्यायी
lay (aside) v.a. chhoṛ-denâ
 छोड़ देना; (by) *v.a.*
 ekatṭhâ karnâ एकट्ठा करना;
 (down) *v.a.* dharnâ धरना
lazy, sust सुस्त
lead, v.n. le jânâ ले जाना
lead, s.m. sîsâ सीसा
lean, dublâ दुबला
lean, v.n. jhuknâ झुकना

<i>leap</i> , <i>v.n.</i> uchhalnâ उछलना	<i>light</i> (a lamp) <i>s.m.</i> diyâ दिया
<i>learn</i> , <i>v.a.</i> sikhnâ सीखना	<i>light</i> (the fire) <i>v.a.</i> jalânâ जलाना
<i>lease</i> , <i>s.f.</i> patṭâ पट्टा	<i>lighten</i> (flash) <i>v.n.</i> chamaknâ चमकना
<i>leave</i> , <i>s.f.</i> anumati अनुमति	<i>lightning</i> , <i>s.f.</i> bijli बिजली
<i>leave</i> , <i>v.a.</i> chhornâ छोड़ना	<i>like</i> (similar) sarikhâ सरीखा
<i>left</i> (side) bāyân बायां	<i>like</i> (desire) <i>v.a.</i> chāhnâ चाहना
<i>leg</i> , <i>s.m.</i> goṛ गोड़	<i>limit</i> (border) <i>s.f.</i> simâ सीमा
<i>legible</i> , pathanīya पठनीय	<i>limit</i> (confine) <i>v.a.</i> ghernâ घेरना
<i>leisure</i> , <i>s.m.</i> avakâś अवकाश	<i>lining</i> , <i>s.f.</i> marhan मढ़न
<i>lend</i> , <i>v.a.</i> udhâr denâ उधार देना	<i>link</i> , <i>s.f.</i> kaṛî कड़ी
<i>less</i> , nyûn न्यून	<i>lion</i> , <i>s.m.</i> siñh सिंह
<i>let</i> (on hire) <i>v.a.</i> bhāre par denâ भाड़े पर देना	<i>lip</i> , <i>s.m.</i> hoñṭh होंठ
<i>level</i> , battâdhâr वड़ादार	<i>liquid</i> , <i>s.m.</i> drav द्रव
<i>liable</i> , vaś, वश	<i>list</i> (of names) <i>s.f.</i> nāmāvalî नामावली; (of goods) <i>s.m.</i> bijak बीजक
<i>liberal</i> , udâr उदार	<i>listen</i> , <i>v.a.</i> sunnâ सुनना
<i>liberty</i> , <i>s.f.</i> swatantratâ स्वतन्त्रता	<i>little</i> , chhotâ छोटा
<i>library</i> , <i>s.m.</i> pustakālay पुस्तकालय	<i>live</i> , <i>v.n.</i> jînâ जीना
<i>lick</i> , <i>v.a.</i> chāṭnâ चाटना	<i>lively</i> , phurtilâ फुर्तीला
<i>lid</i> , <i>s.m.</i> dhapnâ ढपना	<i>liver</i> , <i>s.m.</i> kalejâ कलेजा
<i>lie</i> , <i>s.m.</i> jhūṭh झूठ	<i>load</i> , <i>s.m.</i> bojh बोझ
<i>lie</i> (down) <i>v.n.</i> letnâ लेटना	<i>load</i> , <i>v.a.</i> lādnâ लादना
<i>life</i> , <i>s.f.m.</i> jān जान	<i>loadstone</i> , <i>s.m.</i> chumbak चुम्बक
<i>lifeless</i> , nirjīv निर्जीव	<i>loaf</i> , <i>s.f.</i> rotî रोती
<i>lift</i> , <i>v.a.</i> uṭhānâ उठाना	<i>loan</i> , <i>s.m.</i> udhâr उधार
<i>light</i> (not heavy) halkâ हलका	<i>lock</i> , <i>s.m.</i> tālâ ताला
<i>light</i> (brilliant) ujālâ उजाला	

lodge, v.n. tīknā टिकना
lofty, ūchā जंचा
loiter, v.a. vilamb karnā
 विलम्ब करना
long, lambā लम्बा
look, v.a. dekhnā देखना
looking-glass, s.m. mukur
 सुकुर
loose, dbilā ढीला
loosen, v.a. dhilā karnā ढीला
 करना
lose, v.a. kho-dālnā खो डालना
loss, s.f. ghāṭā घाटा
lot, s.m. bhāg भाग
lotus, s.m. kamal कमल
love, s.m. prem प्रेम
low, nīchā नीचा
lower, v.a. dabānā ढवाना
lucrative, saphal सफल
luggage, s.f. gaṭhrī-muṭrī
 गढरीमुढरी
lusty, balwān बलवान

M.

machine, s.m. yantra यन्त्र
mad, pāgal पागल
magnificent, thāṭhī ठाठी;
 atisobhan अतिशोभन

maid-servant, s.f. dāsī दासी
make, v.a. rachnā रचना
manage, v.a. bas meñ rakhnā
 बस में रखना
mankind, s.f. manushyajāti
 मनुष्यजाति
manner, s.f. rīti रीति
manure, s.m. pāns पांस
map, s.m. naksā नकशा;
s.m. desachitra देशचित्र
marble, s.m. marmar मरमर
march, v.n. chalnā चलना;
v.a. kūch karnā कूच करना
mark, s.m. chihn चिह्न
market, s.m. bāzār बाज़ार
marriage, s.m. byāh व्याह
master (owner) s.m. swāmī
 स्वामी; (teacher) *s.m.* guru
 गुरु
mate, s.m. sāthī साथी
material (substantial) vāstav
 वास्तव
material (substance) s.f.
 vastu वस्तु; *s.m.* padārth
 पदार्थ
mean (base) nīch नीच;
 (central) madhya मध्य
mean (the centre) s.m. mānjh
 मांझ; (an instrument)
s.m. upāy उपाय
mean (intend) v.a. abhiprāya
 karnā अभिप्राय करना

- mirth, s.m.* ānand आनन्द
mischief, s.m. apakār अपकार
miser, s.m. sūm सूम
miserable, dukhî दुखी
misery, s.f. āpad आपद
misfortune, s.m. utpāt उत्पात
mislead, v.a. bhulānā भूलाना
mismanage, v.a. bigārnā बि-
 गाड़ना
mismanagement, s.m. kupir-
 vāh कुनिर्वाह
misspend, v.a. kshay karnā
 क्षय करना
misreckon, v.n. ginne men
 bhūlnā गिनने में भूलना
misrepresent, v.a. ultākar
 kahnā उल्टाकर कहना
miss, v.n. chūknā चूकना; *v.a.*
 hūchnā हूचना
mistake, v.n. bhūlnā भूलना
mistrust, s.m. aviśwās
 अविश्वास
mistrust, v.a. asandeh karnā
 असन्देह करना
mix, v.a. milānā मिलाना
mock, v.a. thātthā karnā ठट्ठा
 करना
modest, lajjāwān लज्जावान
molest, v.a. chhernā छेड़ना
money, s.m. rupiyā रुपिया
month, s.m. mās मास
moon, s.m. chānd चाँद
morning, s.m. tarḥā तड़का

motion, s.f. gati गति
motive, s.m. kâraṇ कारण
mount, v.n. chapṇâ चढ़ना;
v.n. uṭhnâ उठना
mountain, s.m. pahâr पहाड़
mourn, v.a. śok karnâ शोक
 करना
mournful, khedî खेदी
mud, s.f. kīchar कीचर
muddy, gadlâ गदला
mule, s.m. khachchar खच्चर
murder, s.m. vadh वध
murder, v.a. mâr ḍālnâ मार
 डालना
murmur (hum) v.n. bhin-
 bhinânâ भिनभिनाना; (an-
 grily) *v.n.* kuṛḱurânâ कुड़-
 कुड़ाना
music, s.m. râg राग
mule, mûk मूक
mute, s.m. gūngâ गंगा
mutual, paraspar परस्पर

N.

naked, naṅgâ नंगा
name, s.m. nām नाम
narrative, s.f. kahânî कहानी
nation, s.m. deśajan देशजन

nature, s.m. swabhâv स्वभाव
naughty, burâ बुरा
navigation, s.f. māñjhîgarî
 मांझीगरी
neat, suthrâ सुथरा
necessary, avas̄yak अवश्यक
need (want) s.m. prayojan
 प्रयोजन; (poverty) *s.f.*
 nirdhanatâ निर्धनता
need (require) v.a. chāhnâ
 चाहना
needful, āvas̄yak आवश्यक
neglect, s.m. vismaran वि-
 स्मरण
negligent, asāvadhân असाव-
 धान
neighbour, s.m. paṛosî पड़ोसी
neighbourhood, s.m. aṛos-
 paṛos अड़ोस पड़ोस
new, nayâ नया
next (in order) pīchhe पीछे;
 (in position) pās hî pās
 पास ही पास
nib, s.f. nok नोक
nice (in taste) suras सुरस;
 (in appearance) sukumâr
 सुकुमार
nip, v.a. chuṭkî lenâ चूटकी
 लेना
noise, s.m. tumul तुमुल
nonsense, s.m. bakvād बकवाद

nonsuit, *v.a.* hīnavād karnā
हीनवाद करना
nothing, na kuchh न कुछ
numb, thitbrā ठिठरा
number (a unit) *s.m.* ank
अंक; (a collection) *s.m.*
gaṇ गण
numerous, anek अनेक; bahul
बहुल; bahut बहुत
nurse, *s.f.* dāī दाई

O.

oar, *s.m.* dāṅr डांड
oath, *s.f.* soṅh सोह
obedience, *s.m.* āgyā-pālan
आज्ञापालन
obedient, āgyā-pālak आज्ञा-
पालक
obey, *v.a.* mānā मानना
object, *s.m.* abhiprāya अभिप्राय
object, *v.a.* roknā रोकना;
aswikār karnā अस्वीकार
करना
oblige (compel) *v.a.* karānā
कराना; (assist) *v.a.* upa-
kār karnā उपकार करना
obliging, dayālu दयालु
obscure, andherā अंधेरा
obscure, *v.a.* chhipānā छिपाना

obsolete, achalit अचलित
obstacle, *s.f.* rok-tok रोक टोक
obstinate, haṭhīlā हठीला
occasion (opportunity) *s.m.*
samay समय; (necessity)
s.m. prayojan प्रयोजन
occasion, *v.a.* uṭhānā उठाना
occupy (fill) *v.a.* bhar lenā
भर लेना; (employ) *v.n.*
kām meṅ lānā काम में
लाना
occur, *v.n.* parnā पड़ना
occurrence, *s.m.* mājarā मा-
जरा; *s.m.* ghaṭanā घटना
odd (uneven) visham विषम;
(peculiar) anokhā अनोखा
offence, *s.m.* pāp पाप; *s.m.*
dosh दोष
offend, *v.a.* khijhānā खिझाना
offer, *v.a.* āge rakhnā आगे
रखना
office (duty) *s.m.* kām काम;
(place of business) *s.m.*
daftar-khānā दफ्तर खाना
officer, *s.m.* āfisar आफिसर;
s.m. uhdedār उहदेदार
oil, *s.m.* tel तेल
old, purānā पुराणा; bṛhā
बृहा
omission, *s.f.* chūk चूक
omit, *v.n.* chūknā चूकना;
v.a. chhornā छोड़ना

omnipotent, sarvaśaktinān

सर्वशक्तिमान्

omniscient, sarvagya सर्वज्ञ

open, v.a. kholnā खोलना

operate, v.a. kām kar: काम

करना

opinion, s.f. samajh समझ

opposite, āmne sāmne आमने

सामने

opposition, s.f. rok रोक

orange, s.f. nāraṅgī नारंगी

orator, s.m. suvaktā सुवक्ता

order, s.f. āgyā आज्ञा

order, v.a. āgyā karnā आज्ञा

करना

oriental, pūrbī पूर्वी

origin, s.m. mūl मूल

original, pahilā पहिला

ornament, s.m. gahnā गहना

orphan, be-mā-bāp बेमाबाप

overcome, v.a. jītnā जीतना

overflow, v.n. umāṇnā उमड़ना

overlook (inspect) v.a. ni-

rakhnā निरखना; (for-

give) v.a. kshamā karnā

क्षमा करना

overset, v.a. girānā गिराना

owner, s.m. swāmī स्वामी; s.m.

dhanī धनी

ox, s.m. bail बैल

P.

packet, s.f. gaṭlirī गठरी

page (of book) s.f. prishṭh

पृष्ठ

pain, s.m. dukh दुख

paint, s.m. raṅg रंग

painter, s.m. chitrakār चित्र-

कार

painting (the art) s.f. chitra-

vidyā चित्रविद्या

pale (wan) pilā पीला

pamphlet, s.m. kshudrapus-

tak क्षुद्रपुस्तक

pane (of glass) s.m. parkālā

पर्काला

parcel, s.f. poṭṭī पोटली

ardon, s.f. kshamā क्षमा

parents, mā-bāp माबाप

partake, v.a. bhāg lenā भाग

लेना

partiality, s.m. anurāg अनु-

राग

particular, viśiṣṭ विशिष्ट

particular, s.m. viśhay विषय

partner, s.m. sāthī साथी;

sahakārī सहकारी

party, s.m. samūh समूह

pass (ravine) s.f. ghāṭī घाटी;

(an order) s.f. nikāśī की

chitṭhī निकासी की चिट्ठी

<i>pass, v.n.</i> pār jānā पार जाना	<i>perfume, s.m.</i> sugandh सुगन्ध
<i>passenger, s.m.</i> batohī बटोही	<i>perfume, v.a.</i> mahkānā मह- काना
<i>passion, s.m.</i> krodh क्रोध	<i>perhaps, kadāchit</i> कदाचित
<i>passport, s.f.</i> nikāsi kī chitthī निकासी की चिट्ठी	<i>permanent, tikā,ū</i> टिकाऊ
<i>path, s.f.</i> bāṭ बाट	<i>permission, s.f.</i> chhuṭṭī छुट्टी
<i>patience, s.f.</i> sāntī शान्ति	<i>permit, v.a.</i> swikār karnā स्वीकार करना
<i>patient, s.m.</i> rogī रोगी	<i>perpetual, nitya</i> नित्य
<i>patient, sānt</i> शान्त	<i>perplex, v.a.</i> ghabrā denā घबरा देना
<i>patronize, v.a.</i> rakshā karnā रक्षा करना	<i>person, s.m.</i> purush पुरुष; s.m. jan जन
<i>pattern, s.m.</i> pratirūp प्रतिरूप	<i>persuasion, s.m.</i> manā,ō मनाव
<i>pause, s.m.</i> rukā,ō रुकाव	<i>pertinent, yathāyog</i> यथायोग
<i>pause, v.n.</i> ruknā रुकना	<i>perverse, hathilā</i> हठीला
<i>pay, v.a.</i> de dālnā दे डालना	<i>petition, s.f.</i> bintī बिनती
<i>pecuniary, dhana-sambandhī</i> धनसंबन्धी	<i>phial, s.f.</i> kuppi कुपी
<i>prep, v.a.</i> jhānkā झानकना	<i>phrase, s.m.</i> vākya वाक्य
<i>peevish, chirchirā</i> चिड़चिड़ा	<i>physic, s.m.</i> aushadh औषध
<i>penalty, s.m.</i> dand दण्ड	<i>physician, s.m.</i> baid वैद
<i>pen-knife, s.f.</i> chhuṛī छुरी	<i>picture, s.m.</i> chitra चित्र
<i>pensive, vichārasil</i> विचारशील	<i>piece, s.m.</i> ṭuk टुक
<i>perceive (visually) v.a.</i> dekh- nā देखना; (mentally) v.a.	<i>piety, s.f.</i> puṇyatā पुण्यता
samajlnā समझना	<i>pilgrim, s.m.</i> yātrik यात्रिक
<i>perceptive, samjauhār</i> सम- झनहार	<i>pilgrimage, s.m.</i> tīrthayātra तीर्थयात्रा
<i>perfect, pūrā</i> पूरा; pakkā पक्का	<i>pillar, s.m.</i> khambhā खम्भा
<i>perfection, s.f.</i> samāptī समाप्त	<i>pincers, s.m.</i> chimṭā चिमटा
<i>perform, v.n.</i> ba-jā lānā बज्जा लाना; v.a. nibāhrā निबाहना	<i>pinnacle, s.m.</i> pinas पिनस; s.f. nā,ō नाव

pit, s.m. garbhā गड़हा
pity, s.f. dayā दया
place, s.f. jagah जगह
plague, s.f. mārī मारी
plague, v.a. dukh denā दुख देना
plain (smooth) barābar बराबर; (open) khulā खुला
plaintiff, s.m. vādī वादी
plan, s.m. upāy उपाय
plane, s.m. patpar पटपर
plank, s.m. patrā पटरा
plaster, s.m. let लेट
plaster, v.a. potnā पोतना
play, v.n. khelnā खेलना
please, v.a. rijhānā रिझाना
pledge, s.m. paṅ पण
pledge, v.a. bandhak mārñā बन्धक मारना
plentiful, bahut बड़त
plough, s.m. hal हल
plough, v.a. jotnā जोतना
poet, s.m. kawi कवि
poetry, s.m. kāvya काव्य
point, s.f. nok नोक
point out, v.a. dikhānā दिखाना
politeness, s.f. sabhyatā सभ्यता
pony, s.m. ṭaṭṭū टट्टू
poor, daridra दरिद्र

populous, basā hu,ā बसा हुआ
portrait, s.m. chitra चित्र
possess, v.a. rakhnā रखना
possession, s.m. dhāraṅ धारण
possibility, s.m. sambhav सम्भव
post, s.m. khamb खम्भ
postage, s.m. dāk kā mol डाक का मोल
postmaster, s.m. dāk kā dā-roḡā डाक का दारोगा
post-office, s.m. dāk - ghar डाकघर
posture, s.f. daśā दशा
pot, s.m. baṭu,ā बटुआ
poverty, s.f. daridratā दरिद्रता
power, s.m. bal बल
practicable, honhār होनहार
practice, s.f. ṭew टेव
practise, v.a. abhyās karnā अभ्यास करना
praise, v.a. barā,ī karnā बड़ाई करना
precarious, binā ṭhikāne kā विना ठिकाने का
precept, s.m. upadeś उपदेश
preceptor, s.m. guru गुरु
predict, v.a. āge se batlānā आगे से बतलाना
prediction, s.f. pesh-go,ī पेशगोई
prefer, v.a. barhkar samajhnā बढ़कर समझना

- prejudice*, *s.m.* âge se jhukâ, ०
आगे से झुकाव
- premium*, *s.f.* bahrtî बढ़ती
- prepare*, *v.a.* banânâ बनाना
- prescription*, *s.m.* vidhi विधि
- presence*, *s.f.* hâzirî हाजिरी;
s.f. upasthiti उपस्थिति
- present*, *s.m.* dân दान
- present*, *v.a.* dân denâ दान
देना
- preserves*, *s.f.* mîthâî मीठाई
- president*, *s.m.* mukhiyâ
मुखिया
- presume* (suppose) *v.a.* atkal
karnâ अटकल करना; (im-
pudent) *v.a.* dhihâî karnâ
ढिठाई करना
- pretence*, *s.m.* chhal छल
- pretty*, *sundar* सुन्दर
- prevail*, *v.a.* harânâ हराना
- prevalent*, *prachalit* प्रचलित
- prevent*, *v.a.* roknâ रोकना
- previous*, *pahilâ* पहिला
- price*, *s.m.* mol मोल
- pride*, *s.m.* ghamand घमण्ड
- principal*, *pradhân* प्रधान;
bahâ बड़ा
- print*, *v.a.* chhâpnâ छापना
- prisoner*, *s.m.* bandhuâ
बन्धुआ
- private*, *gûrh* गृह; *gupt* गुप्त
- probability*, *s.m.* sambhav
सम्भव
- probable*, *honhâr* होनहार
- procure*, *v.a.* pânâ पाना
- produce* (bring forth) *v.a.*
upjânâ उपजाना; (show)
v.a. dikhlânâ दिखलाना
- profane*, *dharma-dweshî* धर्म-
द्वेषी
- promise*, *v.a.* vachan denâ
वचन देना
- promote*, *v.a.* upakâr karnâ
उपकार करना
- prone* (recumbent) *parâ* huâ
पड़ा हुआ; (disposed)
manwhâyâ मनव्हाया
- pronounce*, *v.a.* uechârâ
उच्चारना; *v.n.* bolnâ बोलना
- pronunciation*, *s.m.* uechâr
उच्चार
- proof*, *s.m.* pramân प्रमाण; *s.f.*
dalil दलील
- prop*, *s.m.* thâm थाम
- propagate* (spread) *v.a.* phai-
lânâ फैलाना
- proper*, *thîk* ठीक; *yogya*
योग्य
- property*, *s.m.* dhan धन
- proportion*, *s.f.* sammiti
सम्मिति
- propose*, *v.n.* âge lânâ आगे
लाना
- proprietor*, *s.m.* swâmî स्वामी

<i>prosecute</i> (an undertaking)	<i>pulse</i> , <i>s.f.</i> nāṛī नाड़ी
<i>v.n.</i> lagā rahnā लगा रहना	<i>punish</i> , <i>v.a.</i> dand denā दण्ड देना
<i>prosper</i> , <i>v.n.</i> saphal honā सफल होना; bahṛnā बढ़ना	<i>pupil</i> , <i>s.m.</i> chhātra छात्र
<i>prosperity</i> , <i>s.m.</i> kalyān कल्याण; <i>s.f.</i> bahṛtī बढ़ती	<i>purchase</i> , <i>v.a.</i> mol lenā मोल लेना
<i>prosperous</i> , saphal सफल; bhāgī भागी	<i>purchaser</i> , <i>s.m.</i> kinwaiyā किनवाया
<i>protect</i> , <i>v.a.</i> bachānā बचाना; pālnā पालना	<i>pure</i> , chokhā चोखा; nirmal निर्मल
<i>protection</i> , <i>s.m.</i> bachā, o बचाव; <i>s.f.</i> rakshā रक्षा	<i>purify</i> , <i>v.a.</i> swachchh karnā स्वच्छ करना
<i>proud</i> , ghamandī घमण्डी	<i>purpose</i> , <i>s.f.</i> icchhā इच्छा; <i>s.m.</i> abhiprāy अभिप्राय
<i>prove</i> , <i>v.a.</i> ṭhahrānā ठहराना; siddh karnā सिद्ध करना	<i>purse</i> , <i>s.f.</i> thailī थैली
<i>proverb</i> , <i>s.f.</i> kahāwat कहावत	<i>pursue</i> , <i>v.a.</i> pīchhā karnā पीछा करना; <i>v.a.</i> khadernā खदेड़ना
<i>provide</i> , <i>v.a.</i> banā rakhnā बना रखना	<i>pursuit</i> , <i>s.f.</i> khader खदेड़; <i>s.m.f.</i> khoj खोज
<i>providence</i> , <i>s.f.</i> pūrvachintā पूर्वचिन्ता; (the Deity) <i>s.m.</i> Īsvar ईश्वर	<i>put</i> , <i>v.a.</i> dharnā धरना; <i>v.a.</i> rakhnā रखना
<i>province</i> , <i>s.m.</i> deś देश; <i>s.m.</i> sūbā सूबा	
<i>provision</i> (food) <i>s.m.</i> anna अन्न; (the act) <i>s.m.</i> pūrvopāy पूर्वोपाय	Q.
<i>provoke</i> , <i>v.a.</i> chhernā क्कड़ना	<i>qualification</i> , <i>s.f.</i> yogyatā योग्यता; <i>s.m.</i> guṇ गुण
<i>prudent</i> , sāvadhān सावधान	<i>qualify</i> , <i>v.a.</i> yogya karnā योग्य करना
<i>puff</i> (of wind) <i>s.f.</i> jhōnk झोंक	<i>quality</i> , <i>s.m.</i> guṇ गुण
<i>pull</i> , <i>v.a.</i> khīchnā खींचना	

quantity, s.m. parimān परि-
माण; *s.m.* bhāg भाग
quarrel, v.a. jhagarnā
झगड़ना
quarto, s.m. chauthā चौथा;
kwāṭo क्वाटो
queen, s.f. rānī रानी
quench, v.a. bujhānā बुझाना
quick, jald जल्द; śīghra
शीघ्र
quill, s.m. pañkh पंख
quire (of paper), chaubīs
चौबीस (ताव); (body of
singers) gāyakaṅ gaयक-
गण
quit, v.a. chhornā छोड़ना
quotation, s.m. vākya वाक्य
s.f. kahānī कहानी

R.

rag, s.m. chithrā चित्रा
rail, s.m. glerā घेरा
railroad, s.m. relwe रेलवे
rain, v.n. barasūā बरसना
raisin, s.f. dākh दाख
rank, s.m. pad पद
rapid, jald जल्द; śīghra
शीघ्र

rare, anūṭhā अनूठा
rascal, s.m. nīchjan नीचजन
rash, utā,olā उतावला
rate (price) s.m. mol मूल;
(speed) *s.m.* veg वेग
raw, kachchā कच्चा
reach, v.n. pahunchnā पङ्-
चना
read, v.a. parhnā पढ़ना
ready, taiyār तैयार; udyat
उद्यत
real, sachchā सच्चा
reason (cause) s.m. hetu
हेतु; (the faculty) *s.f.*
buddhi बुद्धि
reasonable, yathāyogya यथा-
योग्य
rebuilt, v.a. phir banānā
फिर बनाना
receipt (the act) s.f. pahunch
पङ्च; (a document) *s.f.*
chitṭhī चिट्ठी
receive, v.a. pānā पाना
recent, nayā नया
reckon, v.a. ginnā गिनना
recollect, v.a. yād karnā याद
करना; *v.a.* sudh karnā
सुध करना
recollection, s.m. yād याद;
s.f. sudh सुध
recommendation, s.m. guṇvād
गुणवाद

<i>recompense</i> (payment) <i>s.m.</i> vetan वेतन; (reward) <i>s.m.</i> pratiphal प्रतिफल	<i>regularity</i> , <i>s.f.</i> paripâtî परिपाटी
<i>reconcile</i> , <i>v.a.</i> mel karânâ मेल कराना	<i>regulate</i> , <i>v.a.</i> ṭhahrânâ ठहराना
<i>recover</i> , <i>v.a.</i> phir pânâ फिर पाना; (from sickness) <i>v.n.</i> chaṅgâ honâ चंगा होना	<i>rejoice</i> , <i>v.a.</i> rîjhnâ रीझना; <i>v.n.</i> hulasnâ हलसना
<i>rectify</i> , <i>v.a.</i> ṭhîk karnâ ठीक करना	<i>remain</i> , <i>v.n.</i> rahnâ रहना
<i>reduce</i> , <i>v.a.</i> ghaṭânâ घटाना	<i>renew</i> , <i>v.a.</i> sudhârnâ सुधारना
<i>refer</i> (have reference to), <i>v.a.</i> lagâo rakhnâ लगाव रखना; (to direct to) <i>v.a.</i> sauñpnâ सौंपना	<i>rent</i> , <i>s.m.</i> bhârâ भाड़ा; <i>s.m.</i> kirâyâ किराया
<i>reference</i> (the act), <i>s.m.</i> arpan अर्पण	<i>repair</i> , <i>v.a.</i> sudhârnâ सुधारना
<i>reflect</i> , <i>v.a.</i> sochnâ सोचना	<i>repay</i> , <i>v.a.</i> chukâ denâ चुका देना
<i>refresh</i> , <i>v.a.</i> sukh denâ सुख देना	<i>repeat</i> , <i>v.a.</i> phir kahnâ फिर कहना
<i>refund</i> , <i>v.a.</i> pher denâ फेर देना	<i>repent</i> , <i>v.n.</i> pachhtânâ पकृताना
<i>refuse</i> , <i>v.a.</i> nâhîn karnâ नाहीं करना	<i>repentance</i> , <i>s.m.</i> pâp-khed पापखेद
<i>regard</i> (affection), <i>s.m.</i> prem प्रेम	<i>repetition</i> , <i>s.m.</i> punarvâd पुनर्वाद
<i>regard</i> (heed), <i>v.a.</i> mânnâ मानना	<i>reply</i> , <i>s.m.</i> jawâb जवाब; uttar उत्तर
<i>regiment</i> , <i>s.f.</i> palṭan पलटन	<i>report</i> (noise) <i>s.m.</i> śabd शब्द; (rumour) <i>s.m.</i> hūhâ हूहा
<i>regret</i> , <i>v.a.</i> khed karnâ खेद करना	<i>report</i> (relate), <i>v.a.</i> {bayân karnâ बयान करना
	<i>represent</i> , <i>v.a.</i> dikhlânâ दिखलाना
	<i>reproach</i> , <i>v.a.</i> dosh lagânâ दोष लगाना

- reproof, s.m.* dosh दोष; *s.f.* mindâ निन्दा
reprove, v.a. dhamkânâ धमकाना
request, s.m. châh चाह; *s.f.* prârthanâ प्रार्थना
resemble, v.n. samân honâ समान होना
reserve, v.a. bachâ rakhnâ बचा रखना
reside, v.n. ÷iknâ ठिकना
residence, s.m. ghar घर; *s.m.* ÷hikânâ ठिकाना
resign, v.a. chhoṛnâ छोड़ना
resist, v.a. roknâ रोकना; *v.a.* virodh karnâ विरोध करना
resistance, s.f. rok रोक
resolute, sâhasî साहसी
resolution, s.m. sâhas साहस; *s.m.* manorath मनोरथ
resolve, v.a. ÷hânnâ ठानना
respect, s.m. âdar आदर
respect, v.a. sammân karnâ सम्मान करना
rest, s.m. chain चैन; *s.f.* (sleep) nînd नींद
restore, v.a. pher denâ फेर देना
result, s.m. phal फल
retain, v.a. rakh chhoṛnâ रख छोड़ना
retire, v.n. alag ho jânâ अलग हो जाना
revise, v.a. phir dekhnâ फिर देखना
revive, v.n. jî uṭhnâ जी उठना
reward, s.m. dān दान
reward, v.a. paltā denâ पलटा देना
riband, s.m. ÷orâ डोरा
rich, dhanî धनी; *māldār* मालदार
riches, s.m. dhan धन; *māl* माल
riddle, s.m. do-arthî दोअर्थी
ride, v.n. chapkar jânâ चढ़कर जाना
ridicule, s.m. ÷hatṭhâ ठट्टा; *s.m.* upahās उपहास
ring, s.f. angūṭhî अंगूठी
ring, v.a. bajānâ बजाना
ripen, v.n. pagnâ पकना
rise, v.n. uṭhnâ उठना
roar, v.n. dahāṛnâ दहाड़ना
rob, v.a. churānâ चुराना
rock, s.f. chaṭān चटान
roof, s.f. chhat छत
room, s.m. kamrâ कमरा; *s.f.* śālā शाला
root, s.f. jar जड़
rope, s.m. rassâ रस्सा

rub, v.a. malnâ मलना
rudder, s.f. patwâr पतवार
ruin, s.m. nâs नाश
ruin, v.a. bigârnâ बिगाड़ना
rule (the instrument) s.f. śalākâ शलाका; (a precept) *s.m.* vidhi विधि
rule (to govern) v.a. rājya karnâ राज्य करना
ruler (governor) s.m. prabhū प्रभु
run, v.n. daurnâ दौड़ना
rust, s.m. morehâ मोर्चा

S.

sad, udās उदास
saddle, s.f. kâṭhī काठी
safe, susth सुस्थ; *sukh* सुख
safety, s.m. kshem क्षेम; *s.f.* kuśalatâ कुशलता
sail, s.m. pâl पाल
sailor, s.m. mānjhī मांझी
salary, s.m. māsik मासिक
sale, s.f. bikrī बिक्री
saleable, bikā'ū बिक्राज
salt, s.m. namak नमक; *s.m.* lon लोन
salt, khârâ खारा
same, sam सम; *wahī* वही
sample, s.m. bāngī बांगी

sand, s.f. bālū बालू
satisfaction, s.m. khush खुश; *s.m.* sukh सुख; (revenge) paltā पलटा
satisfy, v.n. manānū मनाना; (hunger) *v.a.* bhar-pet khilānâ भरपेट खिलाना
save (rescue) v.a. bachānâ बचाना; (set aside) *v.a.* rakhnâ रखना
saw, v.a. âre se do kar dālnâ आरे से दो कर डालना
say, v.a. kalnâ कहना
saying, s.f. kahāwat कहावत
scarce, anokhâ अनोखा
scatter, v.a. bithrānâ बिथराना
score, s.f. koṛī कोड़ी
scorn, v.a. ghin karnâ घिण करना
scrape, v.a. khurachnâ खुरचना
scratch, v.a. bakoṭnâ बकोटना
scrawl, v.a. chichṛhī khīchnâ चिचड़ी खीचना
scream, v.n. chillānâ चिल्लाना
screw, s.m. pech पेच
scribe, s.m. kāyath कायथ; *s.m.* lekhak लेखक
sea, s.m. samudra समुद्र
seal, s.m. chhâp छाप; *s.f.* mudrâ मुद्रा

<p><i>seal</i>, v.a. mudrāṅkit karnā मुद्रांकित करना</p> <p><i>seam</i>, s.m. sīwan सीवन</p> <p><i>search</i>, s.m. (f.) khoj खोज</p> <p><i>search</i>, v.a. dhūṅḍhnā ढूँढना</p> <p><i>sea-shore</i>, s.m. samudra kā tīr समुद्र का तीर</p> <p><i>season</i>, s.m. mausim मौसिम; s.m. ritu ऋतु</p> <p><i>secret</i>, s.m. bhed भेद</p> <p><i>secret</i>, chhipā hu, ṛīṣā छिपा छिपा; gupt गुप्त</p> <p><i>section</i>, s.m. khaṇḍ खण्ड</p> <p><i>secure</i>, v.a. pakar rakhnā पकड़ रखना</p> <p><i>see</i>, v.a. dekhnā देखना</p> <p><i>seed</i>, s.m. bīj बीज</p> <p><i>seek</i>, v.a. dhūṅḍhnā ढूँढना</p> <p><i>seize</i>, v.a. pakarnā पकड़ना</p> <p><i>select</i>, v.a. chuṅnā चुनना</p> <p><i>sell</i>, v.a. bechnā बेचना</p> <p><i>send</i>, v.a. bhejñā भेजना</p> <p><i>send for</i>, v.a. maṅgānā मंगाना; v.a. bulānā बुलाना</p> <p><i>sense</i>, s.f. buddhi बुद्धि; s.f. būjh बूझ</p> <p><i>sensible</i>, gyānī ज्ञानी</p> <p><i>sentence</i>, s.f. bāt बात; vākya वाक्य</p> <p><i>sentiment</i> (opinion) s.f. mati मति</p>	<p><i>separate</i>, jude jude जुदे जुदे alag alag अलग अलग</p> <p><i>separate</i>, v.a. algānā अलगाना</p> <p><i>serene</i>, śānt शान्त; swāchh स्वच्छ</p> <p><i>serious</i>, dhîr धीर; sachchā सच्चा</p> <p><i>servant</i>, s.m. naukār नौकर; s.f. dāsî दासी</p> <p><i>serve</i>, v.a. naukārî karnā नौकरी करना; sewā karnā सेवा करना</p> <p><i>service</i>, s.f. naukārî नौकरी; s.f. sewā सेवा</p> <p><i>set</i> (a trap) v.a. lagānā लगाना</p> <p><i>set out</i>, v.n. chalā jānā चला जाना</p> <p><i>settle</i> (an account) v.a. chu- kānā चुकाना</p> <p><i>severe</i>, kathor कठोर</p> <p><i>sew</i>, v.a. sīnā सीना</p> <p><i>shade</i>, s.f. chhāñh छाँह</p> <p><i>shake</i>, v.a. hilānā हिलाना</p> <p><i>shame</i>, s.f. lāj लाज</p> <p><i>shape</i>, s.m. dāul डौल; s.m. rūp रूप</p> <p><i>share</i>, s.m. bhāg भाग</p> <p><i>sharp</i>, tikhā तीखा</p> <p><i>shave</i>, v.a. mūṅṅnā मूँडना</p> <p><i>shed</i> (to scatter) v.n. phail- nā फैलना; (to pour out) v.a. dhālnā ढालना</p>
---	---

<i>sheet</i> (for covering) <i>s.m.</i> orṃnâ ओढ़ना; (of paper) <i>s.m.</i> tâ,ô ताव	<i>silk, s.m.</i> rešam रेशम
<i>shell, s.f.</i> sîpî सीपी	<i>silliness, s.m.</i> bholâpan भोलापन; (folly) <i>s.f.</i> mûr-khatâ मूर्खता
<i>shelter, s.m.</i> chhappar छपर	<i>similar, sārîkhâ</i> सरीखा
<i>shelter, v.a.</i> chhipânâ छिपाना	<i>sin, s.m.</i> pâp पाप
<i>shine, v.n.</i> chamakuâ चमकना	<i>sin, v.a.</i> pâp karnâ पाप करना
<i>shoot, v.a.</i> golî mârñâ गोली मारना	<i>sincere, nishkapat</i> निष्कापट; <i>suddhabhâv</i> शुद्धभाव
<i>shop, s.f.</i> dūkân दूकान	<i>sincerity, s.f.</i> sachautî सच्चीटी
<i>short, chhoṭâ</i> छोटा	<i>sing, v.n.</i> gānâ गाना
<i>shoulder, s.m.</i> kândhâ कांधा	<i>singular, anokhâ</i> अनोखा
<i>show, v.a.</i> dikhânâ दिखाना	<i>sink, v.n.</i> dūb jânâ डूब जाना
<i>shun, v.n.</i> dūr bhāgnâ दूर भागना	<i>sit, v.n.</i> baithnâ बैठना
<i>shut, v.a.</i> band karnâ बन्द करना	<i>size (bulk) s.f.</i> dîl डील; <i>s.f.</i> barâ,î बड़ाई
<i>sick, bimâr</i> बीमार; <i>rogî</i> रोगी	<i>sketch, s.m.</i> kaṭkanâ कटकना
<i>sigh, v.n.</i> sâns bharnâ सांस भरना	<i>skilful, chatur</i> चतुर; <i>nipuṇ</i> निपुण
<i>sign, s.f.</i> sain सैन	<i>skill, s.m.</i> guṇ गुण; <i>s.f.</i> ni-puṇatâ निपुणता
<i>sign (a document) v.a.</i> sahîh karnâ सहीह करना; <i>nâ-mâkshar likhnâ</i> नासाक्षर लिखना	<i>sky, s.m.</i> âkâs आकाश
<i>signify (make known) v.a.</i> batlânâ बतलाना; (to import) <i>v.a.</i> arth denâ अर्थ देना	<i>sleep, s.f.</i> nînd नींद
<i>silence, s.m.</i> maun मौन	<i>sleep, v.n.</i> sonâ सोना
<i>silent, maunî</i> मौनी	<i>smart, v.n.</i> parparânâ परपराना
	<i>smell, s.f.</i> bâs बास
	<i>smell, v.n.</i> sūnghnâ सूँघना
	<i>smile, s.f.</i> muskân मुसकान
	<i>smile, v.n.</i> muskurânâ मुसकुराना

smoke, s.m. dhūān धूआं
smooth, chiknā चिकना
snarl, v.n. gurajnā गुरजना
snatch, v.a. chhīn lenā छीन लेना
sneeze, v.n. chhīknā छीकना
snow, s.f. barf बर्फ; *s.m.* him हिम
soap, s.m. sâbun साबून
soft, narm नरम; komal कोमल
soil (land) s.f. mittī मिट्टी
solicit, v.a. māngnā मांगना
sorrow, s.m. khed खेद
sorrowful, udās उदास
sorry, v.n. udās honā उदास होना
sort, s.f. bhāntī भांति
sort, v.a. kram se rakhnā क्रम से रखना; *v.a.* chunnā चुनना
soul, s.f. jān जान; *s.m.* ātmā आत्मा
sound, s.f. bāng बांग; *s.m.* śabd शब्द
sour, khattā खट्टा
sow, v.a. bonā बोना
space, s.f. jagah जगह; *s.m.* antar अन्तर
spare, v.a. kshamā karnā क्षमा करना

spark, s.f. chingārī चिंगारी
speak, v.n. bolnā बोलना
specimen, s.m. namūnā नमूना; *s.f.* bāngī बांगी
spectacles, s.m. upanetra उपनेत्र
spend, v.a. uṛānā उड़ाना; *v.a.* vyay karnā व्यय करना
spice, s.m. masālā मसाला
spill, v.a. girānā गिराना
spite, s.f. ghib घिब
split, v.a. phārnā फाड़ना
spoil, v.a. bigārnā बिगाड़ना
spot (splash), s.m. chhīṅṭā छींटा
spread, v.a. bichhānā बिछाना
spring (fountain) s.m. sot सोत; (of the year) *s.m.* vasant वसन्त
spring up, v.n. uchhalnā उकलना
sprinkle, v.a. chhiraknā छिड़कना
stag, s.m. bārā-singā बारासिंगा
stairs, s.f. sīrhī सीढ़ी
stand, v.n. kharā honā खड़ा होना
stare, v.a. tāknā ताकना
starve, v.n. bhūkh marnā भूख मरना

station (place) *s.m.* thānw
 ठांव; (dignity) *s.m.* pad
 पद; *s.f.* padwī पदवी
stay, *v.n.* rahnā रहना
steady, *drīh* दृढ़
steal, *v.a.* churānā चुराना
steep, dhālwan̄ डालवां
steer, *v.a.* nāo chalānā नाव
 चलाना
stick, *s.f.* lakṛī लकड़ी
stick (together) *v.a.* chiptānā
 चिपटाना; *v.n.* chimatnā
 चिमटना
stiff, karā कड़ा
still, achal अचल
sting, *s.m.* ḍānk डंक
sting, *v.a.* ḍānk mārṇā डंक
 मारना
stir, *v.n.* hilnā हिलना
store, *s.f.* pūñjī पूंजी
story, *s.f.* kahānī कहानी
straight, sīdhā सीधा
strain (twist) *v.a.* kachkānā
 कचकाना; (to filter) *v.a.*
 gārṇā गारना
straw, *s.f.* khaṛ खड़
strength, *s.m.* bal बल
stretch, *v.a.* tānā तानना
strike, *v.a.* mārṇā मारना;
 (as a clock) *v.n.* bajnā
 बजना

string, *s.f.* rassī रस्सी; *s.f.*
 dorī डोरी
strip, *v.a.* naṅgā karnā नंगा
 करना
strong, balwan̄ बलवान
study, *v.a.* parhnā पढ़ना
stumble, *v.a.* ṭhokar khānā
 ठोकर खाना
subdue, *v.a.* jītnā जीतना
subject (topic) *s.f.* bāt बात
submit, *v.n.* adhīn honā
 अधीन होना
subscribe (to sign) *v.a.* sahīh
 karnā सहिह करना; (to
 give) *v.a.* denā देना
substitute, *v.a.* badlī rakhnā
 बदली रखना
succeed (prosper) *v.n.* ban
 parṇā बन पड़ना; (follow)
v.n. piche ānā पीछे आना
success, *s.f.* siddhi सिद्धि
successor, *s.m.* picchlagā
 पिछलगगा
suck, *v.a.* chūsṇā चूसना
suffer, *v.n.* sahnā सहना
suit, *v.n.* phabnā फबना
suitable, yogya योग्य
summer, *s.m.* garmā गर्मी;
s.m. dhūp-kāl धूपकाल
summons (in law) *s.m.* samau
 समन; (calling) *s.m.* bu-
 lāwā बुलावा

superintend, v.a. rakhwâli karnâ रखवाली करना
supplicate, v.a. bintî karnâ बिनती करना
supply, v.a. denâ देना
support (sustain) v.a. thânbh-nâ थांभना; (nourish) pâluâ पालना
suppose, v.a. anumân karnâ अनुमान करना
sure, nihchai निहचै
surety (at law) s.m. zâmin जामिन
surface, s.f. prishth पृष्ठ; s.m. bâhar बाहर
surprise, s.f. ghabrâhat घबराहट
surprise, v.a. chamatkrit karnâ चमत्कृत करना
surround, v.a. ghernâ घेरना
suspicion, s.m. gumân गुमान; s.f. śankâ शंका
swarm (of insects) s.m. jhund झुंड
sweep, v.a. jhâr dâlnâ झाड़ डालना
sweet, mîthâ मीठा
swell, v.n. phûl jānâ फूल जाना
swim, v.a. tairnâ तैरना
swing, v.n. jhûlnâ झूलना
sword, s.f. talwâr तलवार

system (scheme) s.m. kaṭkanâ कटकना; (manner) s.m. mârg मार्ग

T.

take, v.a. lenâ लेना; (medicine) v.a. khânâ खाना; (take off clothes) v.a. utâr dâlnâ उतार डालना
talk, v.n. bolnâ बोलना
teach, v.a. sikhânâ सिखाना
teacher, s.m. guru गुरु
tear, v.a. phârnâ फाड़ना
tell, v.a. batânâ बताना
tend (incline) v.a. jhuknâ झुकना
term (name) s.m. nâm नाम; (term time) s.m. darbâr kâ kâl दर्बार का काल
terminate, v.n. nipatnâ नि-पटना; v.n. ant ko pahunchnâ अन्त को पङ्चना
thank, v.a. dhan mânnâ धन मानना
thatch, s.m. ghâs घास
thatch, v.a. chhânâ छाना
thick, motâ मोटा
thin, patlâ पतला
thought, s.f. chintâ चिन्ता

<i>threaten, v.a.</i> dhamkânâ धमकाना	<i>transgress, v.a.</i> lānghnâ लांघना; <i>v.a.</i> tornâ तोड़ना
<i>throne, s.f.</i> gaddî गद्दी	<i>translate, v.a.</i> ulthâ karnâ उल्था करना
<i>throw, v.a.</i> phenk denâ फेंक देना	<i>translation, s.m.</i> ulthâ उल्था
<i>thunder, v.n.</i> garajnâ गरजन	<i>transport, v.a.</i> uṭhâ le jānâ उठा ले जाना
<i>tide, s.m.</i> jo,âr जोआर	<i>travel, v.n.</i> chalnâ चलना
<i>tidings, s.m.</i> samâchâr समाचार	<i>treacherous, chhalî</i> क्ली
<i>tie, v.a.</i> bāndhnâ बांधना	<i>tread, v.a.</i> pānw rakhnâ पांव रखना
<i>tiger, s.m.</i> bāgh बाघ	<i>treasury, s.m.</i> kosh कोष
<i>till, v.a.</i> jotnâ जोतना	<i>tremble, v.n.</i> kāpnâ कंपना
<i>timber, s.m.</i> kāṭh काठ	<i>trial, s.f.</i> jānch जांच; (at law) <i>s.m.</i> mukaddamâ मुकदमा
<i>time, s.m.</i> kâl काल	<i>trifle, s.f.</i> halkî bāt हलकी बात
<i>timid, darwaiyâ</i> डरवेया	<i>trifle, v.n.</i> khelnâ खेलना
<i>tire, v.a.</i> thakânâ थकाना	<i>trouble, s.m.</i> dukh दुख
<i>title, s.m.</i> nām नाम; <i>s.f.</i> padwî पदवी	<i>trust, s.m.</i> viśwās विश्वास; <i>s.m.</i> bāwar बावर
<i>tobacco, s.m.</i> tambākū तम्बाकू	<i>trust, v.a.</i> viśwās or bāwar karnâ विश्वास or बावर करना
<i>tolerable, aisâ-waisâ</i> ऐसा वैसा	<i>truth, s.f.</i> sachâ,î सचाई
<i>tooth, s.m.</i> dānt दांत	<i>try, v.a.</i> yatna karnâ यत्न करना
<i>torch, s.f.</i> ulkā उल्का	<i>tumble, v.n.</i> gir parnâ गिर पड़ना
<i>toss, v.a.</i> uchhālūā उकालना	<i>tune, s.m.</i> raṅg रंग
<i>touch, v.a.</i> chhūnâ छूना	
<i>toy, s.m.</i> khilaunâ खिलौना	
<i>trade, s.m.</i> peśā पेशा; <i>s.m.</i> byopār व्योपार	
<i>transact, v.n.</i> ba-jâ lānâ बजा लाना	
<i>transfer, v.a.</i> sarkânâ सरकाना	

turn, v.a. ultānā उलटाना
twist, v.n. aintḥānā रेंडाना

U.

ugly, kurūp कुरूप
umbrella, s.m. chhâtâ छाता
unanimous, ek-mat एक मत
unbecoming, anuchit अनुचित
uncertain, anjân अनजान ;
sānkī १कित
unchangeable, nirvikār निर्वि-
कार
undergo, v.n. sahnâ सहना
understand, v.a. (n.) samajh-
nâ समझना
undertake, v.n. hâth lagānâ
हाथ लगाना ; *v.a.* surū
kānâ शुरु करना
unexpected, achānchak अचां-
चक
unfit, anuchit अनुचित
unfurnished, asaĵĵa असज्ज
unhappy, dukhî दुखी
unhurt, binâ hāni बिना हानि
unite, v.a. milānâ मिलाना
unjust, adharmî अधर्मी
unkind, kuṣil कुशील ; *dayā-*
hīn दयाहीन
unlawful, harām हराम ; *sās-*
traviruddh शास्त्रविरुद्ध

unlearned, anparhâ अनपढ़ा
unlock, v.a. tālâ kholnâ ताला
खोलना
unmerciful, kripāhīn कृपा-
हीन
unreasonable, anyāya अन्याय
unsearchable, samajh se pare
समझ से परे
unspeakable, bayān se bāhar
बयान से बाहर
unsteady, chapal चपल
unwilling, nâ-rāz ना राज
unwise, agyān अज्ञान
unworthy, ayogya अयोग्य
upper, ūparī ऊपरी
upright, kharā खड़ा
urge, v.a. hānkā hānkā
urgent, āvasyak आवश्यक
use, s.m. kām काम
use, v.n. kām men lānâ काम
में लाना
utter, v.a. kahnâ कहना

V.

vain (conceited) ghamāṇḍī
घमण्डी ; (useless) vyarth
व्यर्थ
valuable, bare mol kû बड़े
मोल का

value, s.m. mol मोल
value, v.a. mol ṭhahrânâ
 मोल ठहराना
vanity, s.m. ghamand घमण्ड
various, anek अनेक
varnish, s.m. luk लुक
varnish, v.a. luk lagânâ
 लुक लगाना
venture, v.a. dhârhas bândh-
 nâ ढाढ़स बांधना
verily, sach much सच सुच
vexation, s.m. kles क्लेश
vice, s.m. adharm अधर्म
vigilant, chaukas चौकस
village, s.m. gânw गांव
vindicate, v.a. nirdoshî ṭhah-
 rânâ निर्दोषी ठहराना
violate (orders) v.a. tuchchh
 jânnâ तुच्छ जानना; (sexu-
 ally) pardâ lûtnâ पर्दा
 लटना
violent, prabal प्रबल
virtue, s.m. dharm धर्म; *s.m.*
 gun गुण
visit, v.a. bheṭnâ भेंटना
voice, s.m. bol बोल
volume, s.m. pustak पुस्तक
voyage, s.f. jalayâtrâ जलयात्रा

W.

wafer, s.f. ṭikiyâ टिकिया

wages, s.f. kamâ,î कमाई
wait, v.n. rahnâ रहना
wake, v.n. jagnâ जगना
walk, v.n. pairon jânâ पैरो
 जाना
wall, s.f. bhît भीत
wander, v.n. ghumnâ-phirnâ
 घूमना फिरना
want, v.a. châhnâ चाहना
warehouse, s.f. koṭhî कोठी
warm, garm गर्म
warp (twist) v.n. aintnâ
 ऐंठना
warrant, v.a. nirdoshî ṭhah-
 rânâ निर्दोषी ठहराना
wash, v.a. dhonâ धोना
washerman, s.m. dhobî धोबी
waste, v.a. gânwânâ गंवाना
watch (time-piece) s.f. gharî
 घड़ी
watch, v.a. tâknâ ताकना; *v.a.*
 dekhnâ देखना
wax, s.m. lâkh लाख
way, s.m. bāt बाट
wear, v.a. pahinnâ पहिनना
weave, v.a. bunnâ बुनना
week, s.m. aṭhwârâ अठवारा
weep, v.n. ronâ रोना
weigh, v.a. taulnâ तोलना
weight, s.m. tol तोल
welcome, sukhad सुखद
well, s.m. ku,â कुआ

wet, gîlâ गीला
whisper, *v.n.* plusphusânâ
 फुसफुसाना
whistle, *v.a.* sîti bajânâ
 सीती बजाना
whole, sab सब
wide, chaurâ चौड़ा
wife, *s.f.* strî स्त्री; *s.f.* jorû
 जोरू
window, *s.f.* khirkî खिड़की
winter, *s.m.* jârâ जाड़ा
wisdom, *s.m.* gyân ज्ञान
wise, gyânî ज्ञानी
wish, *s.f.* châh चाह
witness, *s.m.* gawâh गवाह
witness, *v.a.* dekhnâ देखना
wonder, *s.m.* achambhâ
 अचम्भा
wonder, *v.n.* chakit honâ
 चकित होना
work, *v.a.* kârn karnâ काम
 करना
world, *s.m.* bhûgol भूगोल
worship, *v.a.* pûjâ karnâ
 पूजा करना
worthy, yogya योग्य
wound, *s.m.* ghâ, घाव
wreck, *s.m.* naubhang नौसंग;

s.f. jahâz-shikastagî जहाज
 शिकस्तगी
wring, *v.a.* nichornâ नि-
 चोड़ना
write, *v.a.* likhnâ लिखना
wrong, *s.m.* apakâr अपकार
wrong (different) aur hî
 और ही

Y.

yard, *s.m.* gaz गज
year, *s.m.* baras बरस
yellow, pilâ पीला
yesterday, *s.m.* kal कल
young, jawân जवान; yuvâ
 युवा
youth, *s.m.* kumâr कुमार

Z.

zeal, *s.m.* utsâh उत्साह; *s.f.*
 sar-garmî सरगर्मी
zealous, utsâhî उत्साही; sar-
 garm सरगर्म
zephyr, *s.f.* mand-bayâr मन्द-
 बयार

LONDON :
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
DUKE STREET, STAMFORD STREET, S.E., AND GREAT WINDMILL STREET, W.