

A Subhashita A Day ASAD

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प्रतिदिनं सुभाषितम्

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Document Information



Text title : subhaashhita postings by Kedar Naphade

File name : subhaashhita_kedar.itx

Category : subhaashhita, sangraha, subhAShita

Location : doc_z_misc_subhaashhita

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Latest update : August 28, 2021

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January 21, 2023

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A Subhashita A Day ASAD

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प्रतिदिनं सुभाषितम्



This is the 'un-edited' collection of Kedar's postings of प्रतिदिनं सुभाषितं (pratidinaM subhAshitaM A Subhashita A Day or shortened as ASAD) on the sanskrit-digest mailing group archives. If you would like to edit and format these, please write to sanskrit at cheerful.com.

ASAD (2)

किमपि शुभकार्यं गणेशवन्दनेन अथ वा सरस्वती वन्दनेन प्रारभ्यते ।
अतः श्रेष्ठः द्वितीयः श्लोकः सरस्वतिवन्दनाय समर्पयामि

Any good endeavour is begun by a prayer to Ganesh or Saraswati. Hence this second subhhAshita of ASAD is dedicated to Saraswati :

या कुन्देन्दुतुशारडारधवला या शुभ्रवस्त्रावृता
या वीणावरदण्डमण्डितकरा या श्वेतपद्मासना ।
या ब्रह्माय्युतशंकरप्रभृतिभिः देवैः सदा वन्दिता
सा मां पातु सरस्वती भगवती निःशेषजात्यापडा ॥

One who is as white as a garland of kunda flowers and waterdrops, who has worn white apparel, whose hand is placed on the stem of the vINA, who is sitting on a white lotus, and who is always worshipped by Gods such as Brahma, Achyuta (Vishnu) and Shankara, that Sarasvati, who completely steals (one's) lethargy may bless me ...

ASAD (3)

तृतीये अस्मिन् श्लोके गर्दभात् त्रीणि शिक्षेत

In this third verse of ASAD, learn three things from the donkey...

अविश्रामं वडेद्भारं शीतोष्णं च न विन्दति ।
ससन्तोषस्तथा नित्यं त्रीणि शिक्षेत गर्दभात् ॥

(He) carries loads without rest, is not deterred by the heat or cold, is always content these three things should be learnt from the donkey

ASAD (5)

अेतस्मिन् सुभाषितं भवति शङ्करस्तवनाय । सुष्ठु कृतः ऋतु
शब्दप्रयोगः अस्मिन् । पठतु

This subhAshita is a prayer to Shankara. It has a nice verbal composition

पिनाकं कृषिं बालेन्दुं भस्म मन्दाकिनीं युता ।
पवर्गं रचिता मूर्तिः अपवर्गं प्रदास्तु नः ॥

Equipped with a spear(pinAka), snake(phaNi), the crescent of the moon(bAlendu), ashes and the ganga, may this idol composed from the 'pa varga' (the consonants pa, pha, ba, bha, ma) lead us to heaven (apavarga).

ASAD (6)

अस्ति शेषा समस्यापुर्तिः

(here is a riddle)

पानियं पातुमिच्छामि त्वत्तः कमललोचने ।
यदि दास्यसि नेच्छामि न दास्यसि पिबाम्यहम् ॥

The apparent meaning : O Lotus eyed, I wish to drink water from you. If you give it to me, I do not want it, but if you dont give it, I shall drink it !!! (which obviously makes no sense..) The solution : the trick is in the word "dAsyasi" which has been interpreted above as the future tense form of the verb 'dA' meaning to give. However it is correctly interpreted as

the sandhi dAsi + asi Hence the second line actually means, if you are a dAsi, I dont want it, but if you are not a dAsi I shall drink it. Perhaps this goes back to the times where brAhmins would not accept even water if it was touched by untouchable dAsis..

ASAD (7)

भवन्ति बलवः श्लोकाः सज्जनसङ्गतिप्रशंसिनः । तस्मिन्नेतत्तु
मज्ज्यम् सर्वेभ्योऽधिकं प्रियम् ॥

(There are many verses that praise the effects of good company. However this is my favourite among them)

सन्तमायसि संस्थितस्य पयसो नामापि न ज्ञायते
मुक्ताकारतया तदेव नलिनीपत्रस्थितं राजते ।
स्वात्यां सागरशुक्तिमध्यपतितं सन्मौक्तिकं जायते
प्रायेणोत्तममध्यमाधमदशा संसर्गतो जायते ॥

You cant even notice a hint of a drop of water fallen on hot iron. The same drop shines like a pearl on a lotus leaf. And in the 'swati' nakShatra fallen inside a sea shell, it becomes a pearl .. Usually excellent, medium and bad states (of a person) are dependent on company. Again as Marathi speaking people will recognise, this is exactly identical to the following marathi verse :

तोयाये परि नाव डी न उरते सन्तम लोडावरी
ते भासे नलिनीदलावरि अल ! सन्मौक्तिकाये परि ।
ते स्वातीस्तव अब्धिशुक्तिपुटकि मोती धडे नेतडे
जाणा उत्तममध्यमाधमदशा संसर्गयोगे टिके ॥

ASAD (8)

विधां प्रशंसिनं येनं श्लोकं मन्ये बलवो जानन्ति ।

(I think many people know this verse that praises knowledge)

न चोरहार्यं न च राजहार्यं न भ्रातृभाज्यम् न च भारकारी ।
व्यये कृते वर्धत एव नित्यं विद्याधनं सर्वधनप्रधानम् ॥

It cannot be stolen by thieves, cannot be taken away by the king, cannot be divided among brothers and does not cause a load. If spent, it always multiplies. The wealth of knowledge is the greatest among all wealths.

ASAD (8 1)

परस्परविरोधे च वयं पञ्च च ते शतं ।
अन्यैः साकं विरोधे तु वयं पञ्चाधिकं शतम् ॥

When in combat against each other we are 5 and they are hundred. But when against others, we are a hundred and five ...

(obviously refers to Kauravas and Pandavas. I believe this is supposed to be said by Dharma.)

ASAD (9)

अजरामरवत्प्राज्ञो विद्यामर्थं च साधयेत् ।
गृहीतं धव केशेषु मृत्युना धर्ममाचरेत् ॥

The wise man acquires knowledge and wealth as if he is never going to die. And he practices religion as if he is tightly held in his hair by death.

ASAD (10)

अधिकमेकं मन्ये कालिदसेन रचितं

Here's another one I believe accredited to Kalidasa

कमले कमलोत्पत्तिः श्रूयते न तु दृश्यते ।
बाले तव मुष्णाम्भोजे कथमिन्द्रीवरद्वयम् ॥

The birth of one lotus on another has neither been seen nor heard of. Little

girl, how is it that on your lotus face there are these two lotuses ? (her eyes)

ASAD (10 1)

One more subhashitam that starts with “kamale”

कमले कमला शेते उरषेते डिमालये ।
क्षीराब्धौ च उरिषेते मन्ये मन्दुला शक्य । ॥

On the lotus sits Goddess KamalA (LakShmi), Hara (Lord Shiva) resides in the HimAlayAs. In the vortex of the churning ocean resides Hari (Lord VishNu), I know this precisely.

कमलासन = Brahma (seated on a lotus)

कमलेक्ष्ण = Vishnu (lotus eyed)

कमलारिडिरीट = Shiva? (crowned by the enemy of the lotus (moon?))

कमलवृत् = the sun (lit. husband of the lotus)

नुत् = praised

स्तुत् = praised ?

May Laxmi, whose lotus like feet are praised by the trinity and the sun(?) make me her lotus (ie, abode)

your interpretation of kamalArikirITa is perfect. the moon is the enemy of the lotus because when the moon rises, the lotus closes itself.

कमलेभुद्राड :

भृद् = = to carry;

वाड = = carrier

hence kamalabhRidvAha is the carrier of the carrier of a lotus, which is the cloud or the lord varuna.

there is no special reason for using both stuta and nuta .. stuta means praised, and nuta means saluted..

however, the best part is “karotu me kamalaM”

the word ka has many meanings. one among them is “evil”. “alaM” means enough. Hence karotu me kaM alaM means may she end all my evil ...

ASAD (11)

आकाशात् पतितं तोयं यथा गच्छति सागरम् ।
सर्वदेवनमस्कारः केशवं प्रतिगच्छति ॥

As all the water fallen from the skies goes to the sea, similarly
salutations to any God finally reach Keshava.

ASAD (12)

घिन्तनीया छि विपदाभादावेव प्रतिड्विया ।
न कूपभनन् युक्तं प्रदीप्ते वह्निना गृढे ॥

Reactions to calamities should be considered well in advance.
It is no good to start digging a well when the house is on fire !

ASAD (11 1)

यत्कोकिलः किलमधौ मधुरम् विरोति ।
तथ्यारु चाम्र कलिका शिक्कैङ्क उेतुः ।

किल = really

मधु = spring

मधुर = sweet

विरोति = it should actually be virauti : means cries.

थारु = beautiful

चाम्र = cha + Amra (Amra = mango)

कलिका = petal

शिक्कैङ्क = ??? (is this correctly transliterated ?)

उेतुः = intention

overall meaning : the sweet crying of the cuckoo in spring has the intention of
the “nikraika” of the beautiful mango petal ..

This shloka was poorly transliterated.. please refer the following

transliteration guidelines when transliterating sanskrit into English. This will result in others understanding your shlokas more easily .. and hence responding quicker...

ASAD (13)

क्षमा शस्त्रं करे यस्य दुर्जनः किं करिष्यति ।
अतृणो पतितो वह्निः स्वयमेवोपशाम्यति ॥

What can a wicked person do to someone who has the weapon of forgiveness in his hands ? Fire fallen on ground without any grass extinguishes by itself.

क्षमा अलमशक्तानाम् शक्तानाम् भूशङ्काम् क्षमा ।
क्षमा वशिष्ठते लोके क्षमयाः किम् न सिध्यति । ॥

forgiveness is the strength of the weak. forgiveness is the ornament of the mighty. if the world is conquered by forgiveness, what cannot be accomplished by forgiveness ?

ASAD (13 1)

क्षमा अलमशक्तानाम् शक्तानाम् भूशङ्काम् क्षमा ।
क्षमा वशिष्ठते लोके क्षमयाः किम् न सिध्यति । ॥

forgiveness is the strength of the weak. forgiveness is the ornament of the mighty. if the world is conquered by forgiveness, what cannot be accomplished by forgiveness ?

wrong in the first half of second line of the above verse itself !

Even to get the meaning “In the world, forgiveness has the power of conquering”, the words look odd ... Does “vashikrute” give this meaning ?

वश = conquered. vashI+kRi = to conquer

वशीकृत = conquered.

kShamAvashIkRite loka is a “sati saptami” usage. it is to be interpreted as yadA lokaH kShamAvashIkRitaH tada (when the world is conquered by

forgivance) In the sati saptami usage, the saptami vibhakti is used to denote the temporal relationship between two successive events so basically it means, even when the world can be conquered by forgiveness, what else remains ??

ASAD (14)

कराग्रे वसते लक्ष्मीः करमध्ये सरस्वती ।
करमूले तु गोविन्दः प्रभाते करदर्शनम् ॥

Laxmi resides at the tip of the hand, sarasvati in the middle, Govinda at the root. Hence one should take “darshan” of one’s hand in the morning.

कराग्रे वसते लक्ष्मीः करमध्ये सरस्वती ।
करमूले तु गोविन्दः प्रभाते करदर्शनम् ॥

If I remember the sloka it is “karamule tu gouricha” it’s not govondaH. Laxmi resides at the tip of the hand, sarasvati in the middle, Gouri(Parvati) at the root. Hence one should take “darshan” of one’s hand in the morning. Hi Padma.

glad to see you on the list. you are probably right about “karamUle tu gauri cha” this makes a more consistent subhAshita but sometimes there are more than one versions of a subhAshita in existence with small differences and both of them are “correct” again, gauri makes a better pATh than govindaH

thanks !
kedar

ASAD (13)

(fwd)

Thanks for the sholka. This shoka about Kshama and the line of thinking. and other features that go with it were adopted by Gandhiji for our freedom. There was the other group (jahal) who asked questions like what should be

done for the person who is determined to kill you regardless of what you are thinking. Examples were given from the 2nd war and how a certain group of people was removed by force etc. So the jahals justified their line of thinking.

ASAD (13)

कराग्रे वसते लक्ष्मीः करमध्ये सरस्वती ।

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glad to see you on the list. you are probably right about “karamUle tu gauri cha” this makes a more consistent subhAshita but sometimes there are more than one versions of a subhAshita in existence with small differences and both of them are “correct” again, gauri makes a better pATh than govindaH

I have come across “karamulethu govinda” in my child hood. recently I heard even the other one “ karamu lethu gauri cha”. So obviously the subhashitham was subjected to changes as time passed , We cannot argue which is correct as we don’t know the exact source of this work.. Let us accept both, as both are having good meanings.

कराग्रे वसते लक्ष्मीः . “At the top of the hand resides LakShmi.
करमध्ये सरस्वती . In the middle of the hand resides Sarasvati.
करमूले वसते ब्रह्माः . At the bottom of the hand resides Brahma.
प्रभाते करदर्शनम् . In the morning, the sight of the hands
(is auspicious).”

समुद्रवसने देवी . “O goddess with the mantle of oceans.
पर्वतस्तन मण्डले . adorned with the breasts of mountains.

विष्णुपत्नी नमस्तुभ्यं . O the consort of Vishnu, salutations to thee!

पादस्पर्श क्षमस्वमे . pardon me for touching thee with my feet.”

Note: The above prayers are generally recited as soon as one gets up from the bed. In the first sloka, LakShmi stands for spiritual wealth, Sarasvati for spiritual knowledge and Brahma for spiritual wisdom.

According to the Hindu mythology, God Vishnu has two wives, Sri Devi (LakShmi) and Bhoomi Devi (Earth). They are supposed to be residing on His chest. For defiling the Earth with our feet and also with our body fluids, we beseech Her pardon.

This concludes the Earth Day specials.

ASAD (15)

काकः कृष्णः पिकः कृष्णः को भेदः पिककाकयोः ।

वसन्तसमये प्राप्ते काकः काकः पिकः पिकः ॥

The crow is black, and the cuckoo is black. What is the difference between the two ? It is when spring arrives that the crow is identified as the crow, and the cuckoo, the cuckoo.

ASAD (16)

सज्जनस्य हृदयं नवनीतं यद्द्रवन्ति क्वयस्तदलीकम् ।

अन्यदेहविलसत्परितापात् सज्जनो द्रवति, नो नवनीतम् ॥

Poets say that the heart of a good man is like butter, but that is not correct. The heat (frustration/sorrow/ etc.) residing in another body does not melt butter, but it does melt the good man.

ASAD (17)

I do not know whether the following two verses were indeed like a sawAl jawAb, but it definitely seems so

कायं मणिं काञ्चनमेकसूत्रे मुग्धा निष्क्रान्ति किमत्र चित्रम् ।

विद्यारवान् पाणिनिरेकसूत्रे श्वानं युवानं मघवानमाह ॥

शुनेव यूना प्रसभं मघोना प्रधर्शिता गौतमधर्मपत्नी ।

विद्यारवान् पाणिनिरेकसूत्रे श्वानं युवानं मघवानमाह ॥

The first verse : What is so strange about women tying glass, beads and gold all on one thread ? Even the great thinker paNini tied the dog, the youth and Indra on the same string .. (pun on the word sUtra)

The second verse : Gautam's wife was forcibly molested by the youth Indra. (who acted) like a dog. the great thinker pAnini tied the dog, the youth and Indra on the same string ...

I guess I should have clarified. the three words : shvA (dog) yuvA (youth) and maghavA (indra) belong to the same grammatical class .. they are declined identically, and there is a sUtra (rule) in Panini's grammar that ties them together. ...

hence the pun on sUtra...

ASAD (18)

निःस्वो वष्टि शतं शती दशशतं लक्षं सङ्ग्राधिपः

लक्षेशः क्षितिपालतां क्षितिपतिश्चकेशतां वाञ्छति ।

यकेशः पुनरिन्द्रतां सुरपतिः ब्राह्मं पदं वाञ्छति

ब्रह्मा शैवपदं शिवो ऽरिपदं याशावधिं डो गतः ॥

The penniless man wishes for a hundred, the onw who has hundred wants a thousand, the one with a thousand , a lakh. The one with a lakh wants to be the king, the king wants to be the emperor, and the emperor wants to be Indra (king of Gods), Indra want's brahma's position, brahma shiva's and shiva viShNu's ... who has ever been able to kill desire ?

ASAD (19)

निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु

लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम् ।
अद्यैव वा मरणमस्तु युगान्तरे वा
न्याय्यात्पथः प्रविचलन्ति पदं न धीराः ॥

Whether the philosophers praise him or criticize, whether lakShmi enters the house or goes away as she wishes, whether death is today itself or after an eon, great men never step a foot away from the path of justice.
for marathi readers :

निन्देत वानोत सुनीतिमन्त यणो असो वा कमला गृह्यात ।
डो मृत्यु आजिच धडो युगान्ती सन्मार्ग टाडोनि भवे न जाती ॥

ASAD (20)

Hi.

Padma pointed out a typo I had made. Instead of pa ncha, I had just written pa na ... The corrected shloka is as follows :

स्वयं पञ्चमुખः पुत्रौ गजाननषडाननौ ।
द्विगम्भरः कथं ज्वेत् अन्नपूर्णा न चेद्गृहे ॥

five mouthed himself(Shiva), and sons the elephant mouth (Ganesh) and the one with six mouths (Kartikeya) .. how would shiva survive if Annapurna (Parvati) was not at home ?

ASAD (21)

स्वयं मडेशः शम्भुरो नगेशः सभा धनेशश्च सुतो गणेशः ।
तथापि भिक्षाटनमेव शम्भोः बलीयसी डेवलमीश्वरेच्छा ॥

Himself the great lord, his father in law the king of mountains, his friend the king of wealth, his and his son the lord of the gaNas. even then roaming around begging for food is shiva's destiny only god's wish is powerful ...

ASAD (23)

गर्जसि मेघ न यच्छसि तोयं यातकपक्षी व्याकुलितोऽहम् ।
दैवादित्यं यद्विद्वि दक्षिणवातः क्व त्वं क्वाहं क्व यं जलपातः ॥

O cloud, you roar, but do not give water. I, the chatak bird am thirsty.
If fatefully the southern winds blow here, where shall you be , where
shall I be and where shall it rain ?

ASAD (22)

रे रे यातक ! सावधानमनसा मित्र क्षणं श्रूयतां
अम्भोदा बहवो वसन्ति गगने सर्वेऽपि नैकादृशाः ।
केचित् वृष्टिभिरार्द्रयन्ति धरणीं गर्जन्ति केचिद्दृथा
यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि दीनं वयः ॥

O chatak, my friend, listen for a moment with an alert mind. there are many
clouds in the sky, not all of them are alike. Some wet the earth by their
showers, whereas some just roar. Dont beg pitifully in front of each and
every one you come across !

ASAD (24)

रात्रिर्गमिष्यति भविष्यति सुप्रभातं
भास्वान् उदृश्यति लसिष्यति पङ्कजश्रीः ।
धत्वं विचिन्तयति कोषगते द्विरेकः
हा हन्त हन्त नविनिं गज उज्जहार ॥

The night shall go away and it shall be dawn. The sun will rise and the
lotus will smile ! While the bumblebee trapped in the lotus was thinking
this, Alas ! an elephant uprooted the lotus !

ASAD (25)

मन्ये संस्कृते ऐतत् प्रथमं काव्यं वाल्मिकिना कृतं

I believe this is the first piece of verse in Sanskrit ; composed by Valmiki

मा निषाद प्रतिष्ठां त्वं अगमः शाश्वतीः समाः ।

यत्कौर्यमिथुनादेकं अवधीः काममोहितम् ॥

O niShAda, you will not come to glory till the end of eternity. for you have killed one from a pair of krauncha birds, enraptured in love.

This is the first shloka in Ramayana as Krishna told me some time ago. As the meaning indicates, Valmiki was inspired to write this shloka when he saw a hunter shooting one of two krauncha birds who were engaged in rati.

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This was one of the first shlokas that I learned in my Sanskrit class in the 5th grade, and all the info below is based on what I learned

then. most of the people on this net may already be familiar with the significance of this shloka. ever composed by Adikavi (first poet) vAlmIki.

He was in a peaceful

state of mind (either meditating or taking a walk) when this niShAda (hunter) killed the male krauncha (swan?). vAlmIki got angry with the actions of the hunter and this shloka came out of his mouth. After vAlmIki emerged out of his rage, he realized that he had gone out of the state of equanimity and cursed the hunter out.

It was then that someone else (nArada?) appeared and told him that he had uttered the first piece of poetry and explained to him that there was a second meaning behind the shloka.

I don't remember what the other interpretation of this shloka is except that the hunter is rAma and the krauncha(s) are rAvaNa and mandarI, and that rAma kills rAvaNa. I don't remember what the second interpretation of the shrApa (curse) is when applied to rAma. So this is how the shloka fits into the rAmayaNa.

ASAD (26)

न छि कश्चित् विजानाति किं कस्य श्चो भविष्यति ।
अतः श्चः कश्चादीयानि कुर्यादद्यैव बुद्धिमान् ॥

No one knows what will happen to whom tomorrow. So a wise man should do all of tomorrow's tasks today.

(कलुं करै सो आज् कर् ...)

tomorrow = श्चलुं

day after tomorrow = परश्चलुं

2 days after tomorrow = प्रपरश्चलुं

yesterday = उयलुं

day before yesterday = परउयलुं

2 days before yesterday = प्रपरउयलुं

ASAD (27)

प्रारभ्यते न ञ्चलु विघ्नभयेन नीचैः
प्रारभ्य विघ्नविहता विरमन्ति मध्याः ।
विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः
प्रारब्धमुत्तमजना न परित्यजन्ति ॥

Inferior men do not start (any endeavor) with the fear of obstructions.
Average men , stop an endeavor when they are faced with problems. However,
even though they are struck again and again by disaster, superior men
never give up an endeavor that they have undertaken.

ASAD (28)

सिंहः शिशुरपि निपतति
मद मलिन कपोल भित्तिषु गणेषु ।
प्रकृतिरियं सत्त्ववतां
तेजसां हि न वयः समीक्ष्यते ॥

The lion, even when a cub, attacks jumps upon the cheek of an intoxicated elephant. It is indeed the nature of the courageous : the age of the glorious ones is never relevant.

and for the marathi crowd, here's a marathi translation :

सिंहाया तो बाल तो हि थपेट
मारी त्याला जो करी मत् मोठा ।
तेजस्वी जे वृत्ति औसीय त्यान्घि
तेथे काहि याऽ नाहि वयायी ॥

अपि अधिकम् अेकम् सुभाषितम् प्रारब्धवत् “यथ” शब्देन
यथ देशस्तथ भश यथ रज तथ प्रजः ।
यथ भूमिस्तथ तोयम् यथ बीजस्तथः । ॥

a Nkura means the first sprout. yathA bIjastathA NkuraH is a very famous proverb. it basically means as you sow, so you reap ...

न धैर्येण विन गक्मिः न शोउर्येण विन जःयः ।
न दानेन विन मोक्षो न ग्यानेन विन यशः । ॥

ASAD (29)

यथा काष्ठे य काष्ठे य समेयातां मडोदधौ ।
समेत्य य व्यपेयातां तद्वत् भूतसमागमः ॥

As two logs of wood come together in the ocean, and immediately go away from each other, so much alike is mankind ...

and for the marathi people, another translation : this one from the geeta

rAmAyana by madgulkar in the song

“पराधीन आढे जगति पुत्र मानवाया ।
दोश ना कुण्ठाया’ :
दोन् ओन्टुकाय्नि ढोते सागरात भेट
अेक वाट तोडि दोघां पुन्डा नाडि गाढ ।

ASAD (30)

कस्यचित् किमपि नो हरणीयं
मर्मवाक्यमपि नोश्चरणीयम् ।
श्रीपतेः पद्युगं स्मरणीयं
लीलया भवजलं तरणीयं ॥

One should not steal anything belonging to anyone, should not utter a sensitive sentence, should remember (bow down to) Vishnu’s feet, and thus swim the ocean of life with ease.

ASAD (31)

This ASAD is a small tribute to my sanskrit teacher, Late Shri Vasant Nanivadekar. He used to reside in Bombay, and was very well versed with the sanskrit classics as well as conversational sanskrit. He was an active “kAryakartA” in many sanskrit related projects and activities in Bombay. Above all, along with my mother he was the one who had introduced me to this great world of Sanskrit verse and literature. (See his booklet amarasamvAadaH Sanskrit Prayer Arati Collection on the site.)

What follows is his translation of Tennyson’s “Home they brought her warrior dead” into sanskrit verse.

गेढानीतेऽप्यसुविरडिते वीरसिडे स्वनये
मोडं प्राप्ता न य न य सप्पी क्कन्टितुं वा प्रवृत्ता ।
पश्यन् देवीं पश्चिजनं षडं प्राड मर्मडितां तां
नो येद् रुढात् षयमपि भवेत् प्राणडिनायिरेण ॥

Home they brought her warrior dead
She nor swooned nor uttered cry
All her maidens watching said
“She must weep or she will die.”

लोकैर्मन्दं विनतलृष्टयैः संस्तुतो वीर अेवं
स्नेहस्थासीत् भलु नरवरो भाजनं श्लाघनीयम् ।
संडार्डं वा नरतनुधरं शत्रुरौदार्यमूर्तिः
नोये किड्चित् तदपि डिल सा नाल्यमात्रं यथाव ॥

Then they praised him soft and low
Called him worthy to be loved
Truest friend and noblest foe
Yet she neither spoke, nor moved.

स्वीयस्थानात् तदनु शनडैः कापि दासी तदान्नीं
प्राप्ता वीरं निभृतगमना कानि गत्वा पदानि
दूरीयके नरवर मुभाख्यादि वस्त्रं कराभ्यां
किड्चिन्मात्रं न डि विचलितानापि वा सा रुरोद

Stole a maiden from her place
Lightly to the warrior stept
Took the face cloth from the face
Yet she neither moved, nor wept.

काचिद् वृद्धा नवतिशरदां दीर्घमायुर्दधाना
कोडे तस्याः प्रियतमशिंशुं स्थापयामास धात्री
गर्ीष्मे वृष्टिं जलद षव सा बाष्पपूरं मुमोय
जत, प्राडांस्तव भलु कृते धारयामीत्युवाच !

Rose a nurse of nintey years
Set his child upon her knee
Like summer tempest came her tears
“Sweet my child, I live for thee !”

ASAD (32)

साहित्य संगीत कला विहीनः साक्षात् पशुः पुष्ट विषाणुः हीनः ।
तृणं न भादन्नपि ज्वमानः तद् भागधेयं परमं पशूणां ॥

The man without (love of) literature music or the arts is indeed an animal without a tail or horns. The fact that he survives even without eating grass is indeed a great piece of luck for the other animals.

ASAD (33)

This one is similar to ASAD(32)

in meaning :

येषां न विद्या न तपो न दानं
ज्ञानं न शीलं न गुणो न धर्मः ।
ते मर्त्यलोके भुविभारभूताः
मनुष्यरूपेण मृगाश्चरन्ति ॥

Those who do not have learning, perseverance, are not charitable, do not have wisdom, character, good qualities or religion, are indeed a burden to on the earth in the mortal world, and live as animals in the form of man.

ASAD (34)

अधिगत्य गुरोः ज्ञानं छात्रेभ्यो वितरन्ति ये ।
विद्या वात्सल्य निधयः शिक्षका मम दैवतम् ॥

The teachers who distribute knowledge among the students after getting it from their gurus, and who are storehouses of love and knowledge, are indeed like God to me.

ASAD (35)

अश्वस्य भूषणं वेगो मत्तं स्याद् गजभूषणम् ।
यातुर्यं भूषणं नार्या उद्योगो नरभूषणम् ॥

speed is the ornament of the horse, the intoxicated state is the ornament of the elephant. Cleverness is the ornament of a woman, and industriousness is the ornament of a man.

ASAD (37)

अहं नमामि वरदां ज्ञानदां त्वां सरस्वतीम् ।
प्रयच्छ विमलां बुद्धीं प्रसन्ना भव सर्वदा ॥

I bow to you, O Sarasvati who is the giver of boons and giver of knowledge.
Give me untainted wisdom and be pleased and all endowing (to me)

ASAD (40)

अपारे काव्यसंसारे कविरेकः प्रजापतिः ।
यथास्मै रोचते विश्वं तथा वै परिवर्तते ॥

In the boundless world of poetry, Prajapati (Brahma) is the only one poet.
He changes the universe as and when he thinks best ..

ASAD (41)

असितगिरिसमं स्यात् कज्जलं सिन्धु पात्रं
सुरतरुवरशाभा लेपनी पत्रमुर्वा ।
लिपति यदि गृहीत्वा शारदा सर्वकालं
तदपि तव गुणानां ईश पारं न याति ॥

The ink may be like a black mountain, the sea may be the inkpot, A branch of the tree of gods (kalpataru / mandara ...I believe there are five of them) may be used as a pen, and the whole earth be used as the paper. If even Sharada (Goddess Sarasvati) writes for all the time using all this material, even then, O lord, she will not come to the end of describing your good qualities.

एदाति प्रतिगृह्णाति गुड्यमाभ्याति पृच्छति ।

भुङ्क्ते भोजयते चैव चञ्चिधं प्रीतिलक्षणम् ॥

I haven't heard this one before, so the following may be off the mark to some extent

Giving, return of courtesy, sharing secrets, asking (for one's welfare?) eating (with one?) , feeding, these are six characteristics of love.

ASAD

Need meaning of subhAShita

एदाति प्रतिगृह्णाति गुह्यमाभ्याति पृच्छति । भुङ्क्ते
भोजयते चैव चञ्चिधं प्रीतिलक्षणम् ॥

««««««««««<

I believe this may be originally in some Purana; it's in Pancha tantra as well as in UpadeSAmRita of RUPa Goswami. "Six symptoms of affection are giving, receiving, explaining in confidence and enquiring, accepting food and feeding." Henry Groover (AgrAhya dAsa)

एदाति प्रतिगृह्णाति
एदाति प्रतिगृह्णाति गुह्यमाभ्याति पृच्छति ।
भुङ्क्ते भोजयते चैव चञ्चिधं प्रीतिलक्षणम् ॥

I haven't heard this one before, so the following may be off the mark to some extent

Giving, return of courtesy, sharing secrets, asking (for one's welfare?) eating (with one?) , feeding, these are six characteristics of love.

you are almost right. here is the accurate meaning :

gives, takes, tells and asks secrets, eats (from you) and feeds (you) are the six characteristics of love ... (friendship would perhaps be more appropriate here ..)

क्षते प्रधाराः निपतन्ति अभीक्ष्णं
धनक्षये वर्धति जाठराग्निः ।

आपत्सु वैराणि समुद्भूयन्ति
शिद्रेषु अनर्थाः बहुलीभवन्ति ॥

When the money is gone (become poor), the hunger increases
At the time of trouble, the enemies crop up
when you are divided (without unity), problems become plenty.
I do not know the meaning of “abhIkShNaM”. The meaning of first line
depends upon this word.
I think “samudbhada.nti” should be “samudbhava.nti”.
Basically, the SubhAshita is trying to tell us that problems crop
up only when you are devoid of the solution !
(Murphy’s law ?)

क्षते प्रहाराः निपतन्ति अभीक्ष्णं

I do not know the meaning of “abhIkShNaM”. The meaning of first line
depends upon this word.
Dictionary gives the meaning of abhIkShaNam as “every moment”; it fits
here, but is somewhat puzzling. With this meaning, the first pada means
When wounded, blows fall every moment (The wounded get hit repeatedly)
IF it is abhikShaNam, the first line will not obey the meter of the
shloka. besides that everything makes sense. (it is basically a version
of “ when it rains, it pours “ ...

ASAD (keshavaM patitaM dRiShTvA)

अंशवम् पतितम् द्रुस्त्व, पन्वड उर्ध् निर्भरड
रुदन्ति कौरवड सर्वे, उ अंशव् उ केशव गतड्

One of the let me catch my breath shlokas?

Actually this is a fairly famous one. The “correct” interpretation :

उ शव पतितं दृष्ट्वा पाडुवा उर्धनिर्भराः
रुदन्ति कौरवाः सर्वे डा डा उ शव उ शव

notive that ke and shava have been separated. The word “ka” means water

(among several other meanings). Hence ke means in water. pANDava also means fish; kaurava also means crow. hence the interpretation is :
Seeing the cadaver (shava) fallen in water, the fish were overjoyed. ALL the crows however started crying .. “ O the cadaver in water !!”

ASAD (46)

वैधराज नमस्तुभ्यं यमराजसडोदर ।
यमस्तु डरति प्राणान् वैधो प्राणान् धनानि च ॥

O vaidya (doctor), brother of Yama, I bow down to you. Yama only steals away one's life, but the vaidya steals one's life as well as money !

ASAD (47)

अश्वं नैव गजं नैव व्याघ्रं नैव च नैव च ।
अजापुत्रं बलिं दधात् देवो दुर्बलघातकः ॥

Not a horse, not an elephant, and never a tiger. It is the son of a goat that is sacrificed ! God is indeed a betrayer of the weak ... !

ASAD (49)

श्रित्तनीया छि विपदां अदावेव प्रतिडिया ।
न कूपभननं युक्तं प्रदीप्ते वह्निना गृहे ॥

The reaction to calamity must be considered before hand. IT is no use to start digging a well after your house is afire !!

ASAD (51)

आयुशः क्षण एकोऽपि सर्वरत्नैर्न लभ्यते ।
नीयते स वृथा येन प्रमादः सुमहानहो ॥

Even a single second in life cannot be obtained by all precious jewels.

Hence spending it without purpose is a great mistake.

ASAD (54)

आत्मनः परितोषाय कवेः काव्यं तथापि तत् ।

स्वामिनो दैडलीदीपसमं अन्योपकारकम् ॥

आत्मन् = self

परितोष = satisfaction

कवि = poet

काव्य = poetry

स्वामि = master

दैडलि = doorstep

दीप = light

सम = similar

अन्य = other

उपकार = favour

The poetry of poets is always for their own satisfaction, However, like the light on the porch of the master's house, it is also beneficial to others. (light from the porch illuminates the inside as well as the outside of a house ...)

ASAD (56)

ईक्ष्वां द्विगुणं प्रोक्तं भाषणस्थेति वेधसा ।

अक्षिणि द्वे मनुष्याणां जिह्वा त्वैकेव निर्मिता ॥

ईक्ष्वा = seeing

द्विगुण = twice

प्रोक्त (प्र + उक्त) = said

भाषण = speaking

वेधस् = brahmA

अक्षि = eye

द्वे = two

जिह्वा = tongue

निर्मित = created

Seeing is given twice as much importance as speaking by Brahma. Man has two eyes, however, only one tongue was created.

ASAD (ASAD)

उद्यमेन हि सिध्यन्ति कार्याणि न मनोरथैः ।

न हि सुप्तस्य सिंहस्य प्रविशन्ति मुखं मृगाः ॥

उद्यम = effort

सिध् = to be accomplished

कार्य = work

मनोरथ = wish

सुप्त = asleep

सिंह = lion

प्र + विश् = to enter

मुख = mouth

मृग = deer/animal

Work is accomplished by effort, not by wishing. Deer do not enter the mouth of a sleeping lion.

Vivek Khare asked me the meaning of the word “hi” in the subhAshita :
udyamena hi sidhyanti

The word hi means nothing. Perhaps it could be interpreted here as an emphasizer, but otherwise, it means literally nothing. The words cha vai tu and hi are used in sanskrit by poets to fill up the meter. the words cha and tu have meanings, (and and but respectively) but the word vai has no meaning, and the word hi may be interpreted as something that emphasizes a point.

In fact I am sure many of you know the famous first attempt by a quack poet :

उत्तिष्ठ उत्तिष्ठ राजेन्द्र मुखं प्रक्षालयस्व टः ।

प्रभाते रोदिति कुक्कु च वै तु छि च वै तु छि ॥

The poet thought up these three lines :

O king, (rajendra), get up get up ! (uttiShTha) mukhaM prakShAlayasva
(wash your face !) The rooster cries out in the morning (prabhAte roditi
kukkuTaH)

the problem was after uttishThottiShTha rAjendra, mukhaM prakShAlayasva
left one letter less for the eight letter anuShTubh Chanda, and prabhAte
roditi kukkuTaH had one letter extra ! so this grandmaster took the “TaH”
from kukkuTaH and placed it at the end of the first line ! And now he had
three out of four parts, and he just could not think of anything for the
last part of the verse hence cha vai tu hi cha vai tu hi !!!

ASAD (59)

उत्तमो नातिवक्ता स्यात् अधमो बहुभाषते ।
न काञ्चने ध्वनिस्तादृक् यादृक् कांस्ये प्रजायते ॥

उत्तम = excellent

अति = too much

वक्तृ = speaker

अधम = inferior

भाष् = to speak

काञ्चन = gold

ध्वनि = sound

कांस्य = bronze

प्र + ज्ञ = to be born

The great man is rarely someone who talks too much, but the inferior man
talks too much. There is no sound from gold as there is from bronze.

चिन्तायास्तु चिन्तायास्तु चिन्तु मात्रम् विशेषतः ।

चिन्ता दहति निर्ज्वलम्, चिन्ता दहति ज्वलितम् ॥

Meaning:

Between 'ChintA' (worry) and 'ChitA' (pyre) the only difference is dot (anuswARA bindu in chintA, that 'n'). Pyre burns the dead, while worry burns the living. DON'T WORRY BE HAPPY :) Ganapthi.

चिन्ता चिन्ता समाप्रोक्ता बिन्दुमात्रं विशेषता ।
सञ्ज्वं दहते चिन्ता निर्ज्वं दहते चिता ॥

The difference betn "CHINTA" and "CHITA" is just a dot.
"PYRE" burns the dead, while "WORRY" burns the living.

उपकारो हि नीयानां अपकरो हि जायते ।
पयःपानं भुञ्जंसां केवलं विषवर्धनम् ॥

उप + कृ = to do a favor

नीच = lowly

अप + कृ = to harm

पयस् = milk / water

भुञ्जं = snake

केवलं = only

विष = posion

वर्धनं = increase

Even a good turn done to a bad man results in evil. Drinking of milk by snakes is only going to result in increase of their poison.

ASAD (61)

uttamA AtmanA khyAtAH pituH khyAtAshcha madhyamAH .
adhaMA mAtulat khyAtAH shvashurAChAdhamAdhamAH ..

सन्धि विग्रहः :

उत्तमाः आत्मना ज्याताः पितुः ज्याताः य मध्यमाः ।

अधमाः मातुवात् ज्याताः श्वशुरात् य अधमाधमाः ॥

shabdArtha

उत्तम = most superior

ख्यात = famous

पितृ = father

मध्यम = medium/average

मातुल = maternal uncle

श्वशुर = father in law

अधम = inferior

अधमाधम = the worst among the inferior

The great ones are famous by their own efforts, The average are famous because of their father. The inferior men are famous because of their uncle. and the worst among them are famous because of their father in law.

I Thought you may like this subhashitha.

अनुगांथुं सथं वत्समा कुत्सनं यद्वि नशङ्क्यथे ।
स्वल्पमार्थनुगाथ्यम्यम्, मर्गस्थोव नवसीधथि ॥

सुंदरोऽपि सुशीलोऽपि कुलीलोऽपि मलढनल ।
अकुलिनोऽपि विद्यावान्, देवैरपि स् । उपूज्यथे ॥

Bhavartha: A scholar even if he is from a backword class, is recognised and respected even in the company of the people who are most beautiful. who have great family background, and even among the gods.

उत्तमा आत्मना ख्याताः पितुः ख्याताश्च मध्यमाः ।
अधमा मातुलत् ख्याताः श्वशुराछाधमाधमाः ॥

सन्धि विग्रःअ :

उत्तमाः आत्मना ख्याताः पितुः ख्याताः च मध्यमाः ।
अधमाः मातुलात् ख्याताः श्वशुरात् च अधमाधमाः ॥

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The great ones are famous by their own efforts, The average are famous because of their father. The inferior men are famous because of their uncle. and the worst among them are famous because of their father in law.

I interpreted this in a different way. This shubhashita intends to convey the wealth

Most respected weath is the one you earn

That you inherit from your father is just OK

One you get from your mother is not good

And, the one you aquire from wife is the worst

I am not sure if that were a different version of this shubhashita

ASAD (subhAshita sangrahaH 1)

उद्यमस्साहसं धैर्यं बुद्धिशक्तिः पराक्रमः ।

षडेते यत्र वर्तन्ते तत्र देवः सहायकृत् ॥

उद्यमः = effort sAhasam = adventure

धैर्यम् = courage buddhiH = knowledge

शक्तिः = strength parAkramaH = bravery

षट् = six ete = these

यत्र = where vartante = exist

तत्र = there devaH = god

सहायकृत् = helpful

God will help provided the six qualities effort, adventure, courage. knowledge, strength and bravery exist.

ASAD

आदित्यचन्द्रावनलानिलौ च

दौर्भूमिरापो लृट्यं यमश्च ।
अलश्च रात्रिश्च उभे च
धर्मश्च जानाति नरस्य वृत्तम् ॥

आदित्यः = Sun

चन्द्रः = Moon

अनिलः = air

अमलः = fire

दौः = sky

भूमिः = earth

आपः = water

लृट्यम् = soul

यमः = Lord Yama

च = and

अलः = morning

रात्रिः = night

उभे = both

धर्मः = righteousness

जानति = knows

नरस्य = man's

वृत्तम् = character

Lord Sun, Lord Moon, Lord Vayu (air), Lord Agni (fire), the Sky, mother Earth.
the water (Lord Varuna), the soul, Lord Yama, both the Day and the Night.
and Dharma (the Righteousness) each one of these will know a man's character.
Every moment, you are being watched atleast by one of the above !

The discussion is with reference to recent Subhashitam posted by Raghavendra
the one with UdyamasAhasaM etc..

Hemali Vyas disagreed with the meaning of the two words Dhairyam and SAhasam
Ramakrishna from Tokyo disagreed with the Hemali's comments.

Here is my opinion for whatever it is worth.

Dhairyam means Dheeratwa bhavam dheer is buddhi or intellect so in contrast
to sAhasam dhairyam must involve intellectual conviction. So in a way Hemali

Vyas is right Raghavendra's meaning that it is courage is also right It should be courage born of intellectual conviction not emotional outburst. We all know what is right but many a time we do not have the guts to follow what is right we do what we feel (emotional driven) like doing. DhairyaM is the courage to do what is based on right understanding.

sAhasaM I will split as sa + a + hasam (I donot have a dictionary at my computer desk this may be my imagination).

has if I remember rightly means to smile or to laugh at

with a in front it means opposite to be serious that one to take things seriously not jokingly

with prefix sa it could mean samyak that is total or with seriously or daringly jumping into action there is no joking around

in that sense SAhasaM should imply serious adventurous pursuit in contrast to DhairyaM sAhasaM need not involve intellectual conviction it could be based on just emotional outburst. So there is a possibility of one getting burned if it is not based on sound intellectual judgment.

Hence the subhashitaM says one needs both the DhairraM and SAhasaM

Just an intellectual curiosity If I have all the six of them listed why do I need the help of the Deva

The truth of the matter is if I have all of them I already have the help of the

Deva. Having all the six of them itself is by the grace of Deva too. In

Vedanta Shastra, there is a preceding deity for each of the faculties like Indra for Bhuddi etc. Hence having these qualities is a grace of God too!

Hari Om!

Sadananda

What you have is His gift to you and what you do with what you have is your gift to Him.

ASAD (Subhashita Sangrah 3)

न त्वलं कामये राज्यं न स्वर्गं नापुनर्भवम् ।

कामये दृग्भतसानां प्राणिनाम् आर्तिनाशनम् ॥

न = no

तु = Certainly

अहम् = I am

कामये = wish

राज्यम् = kingdom

स्वर्गम् = heaven

अपुनर्भवम् = na + punarbhavam = salvation

दुःखतमानि = for grief ridden

प्राणिनाम् = for living beings

आर्तिः = kaShTam, sorrow

नाशनम् = destruction, removal

“Certainly I do not wish for kingdom. I do not wish for heaven.

I do not even want salvation. My humble wish is for removal of sorrow from all the grief ridden living beings.”

King Rantideva asks this wish from the God. This is considered as the one of the great shlokas representing our culture. I heard the story behing this subhAshita from Sri Krishna Shastry during the “Speak Sanskrit Classes”. Will share with you someday soon.

ASAD

विडम्बं पश्यतु अत्र !

(See the sarcasm here)

अजायुद्धमृषिश्राद्धं प्रभाते मेघडम्बरम् ।

दम्पत्योः कलकश्चैव परिणामे न दिञ्चन ॥

अजः = goat

युद्धम् = fight

ऋषिः = sage

श्राद्धं = post death rituals

प्रभाते = in the morning

मेघः = cloud

ऽम्भरम् = noise, thundering

दम्पत्योः = of the couple

कलङः = quarrel

च = and

श्रेय = indeed

परिणामे = in the result

न = no

किञ्चन = something

Fighting between the goats, post death rituals for the sages, the thundering of clouds in the morning and the quarrel between the couple there is no useful outcome (result) in any one of these :)

(‘Sages’ refers to those who have already attained salvation.

Hence rituals for them are unnecessary.)

ASAD (Subhashita Sangraha 5)

क्षणशः कणशश्चैव विधामर्थं च साधयेत् ।

क्षण त्यागे कुतो विधा कणत्यागे कुतो धनम् ॥

क्षणः = minute

क्षणशः = minute by minute

कणः = grain, bit

कणशः = bit by bit

विधाम् = knowledge

अर्थम् = money

च = and

साधयेत् = accomplish, achieve

त्यागः = abandon, renounce

कुतः = from where

Knowledge should be pursued with minute by minute efforts.

Money should be earned utilising each and every grain.

If you waste time, how can you get knowledge ?

If you waste resources, how can you accumulate the wealth ?

ASAD (Subhashita Sangraha 7)

अपि स्वर्णमयी लङ्का न मे लक्ष्मण रोचते ।
जननी जन्मभूमिश्च स्वर्गादपि गरीयसी ॥

अपि = and, even though

स्वर्णमयी = covered with gold, full of gold

न = no

मे = for me

रोचते = appeal

जननी = mother

जन्मभूमिः = motherland

स्वर्गः = heaven

गरीयसी = grander, higher

O LakShmana, even though Lanka is a golden land, it does not appeal to me.

One's mother and motherland are greater than heaven itself.

(Said by Lord Rama upon viewing Lanka)

ASAD (Subhashita Sangraha 7)

परोपकाराय क्लृप्ति वृक्षाः परोपकाराय वलन्ति नद्यः ।
परोपकाराय द्युलन्ति गावः परोपकारार्थमिदं शरीरम् ॥

परोपकारः = assistance to others

क्लृप्ति = give fruits (plural)

वृक्षाः = trees

वलन्ति = flow (plural)

नद्यः = rivers

द्युलन्ति = give milk (plural)

गावः = cows

इदम् = this

शरीरम् = body

Trees give fruits to assist others. Rivers flow to help others.

Cows produce milk to feed others. In the same way, our own human body should also be employed for the assistance of others.

ASAD (Subhashita Sangraha 8)

अमन्त्रम् अक्षरं नास्ति नास्ति मूलमनौषधम् ।

अयोग्यः पुरुषो नास्ति योजकस्तत्र दुर्लभः ॥

अमन्त्रम् = na + mantram, non mantra (mantra = divine poem).

अक्षरम् = na + kSharam, imperishable, a letter of the alphabet

न = no

अस्ति = is

मूलम् = root

अनौषधम् = na + auShadam, non medicine

अयोग्यः = useless

पुरुषः = person

योजकः = co ordinator (one who organizes, plans)

तत्र = there

दुर्लभः = difficult to get, scarce

There is no letter in the alphabet that cannot be used in divine poems (mantra). There exists no root which cannot be used as a medicine.

Likewise, there is no useless person. The scarcity is for the one.

who knows how to use them !

ASAD (63)

अेकयुक्तो रथो यन्ता विकलो विषमे उयाः ।

आकामत्येव तेजस्वी तथ्याप्यर्को नभस्तलम् ॥

सन्धि विग्रह

अेकयुक्तः रथः यन्ता विकलः विषमे उयाः ।

आकामति अेव तेजस्वी तथापि अर्कः नभस्तलम् ॥

अेक = one

चक्र = wheel

रथ = chariot

चरन्तु = charioteer

विकल = disabled

विषम = odd (as in odd or even)

उथ = horse

आ + क्रम् = to attack

शेव = only

तेजस्विन् = one who has tej (brilliance)

अर्क = sun

नभस्तल = sky

the bhAvArtha

He has a chariot with one wheel, a charioteer who is disabled (it is believed that aruNa, the sun's charioteer was a cripple), and an odd number (i think it is seven) of horses to drive the chariot. Even then the brilliant sun always attacks the sky !!

ASAD (subhAShita sangraha 9)

So, let me wind up this small series with a subhAshita I wrote.

Please excuse me for the mistakes.

भवदीयः ।

मधुसिक्तो निम्बभाङ्गः दृग्धपुष्टो भुजङ्गमः ।

गंगास्नातोऽपि दुर्जनः स्वभावं नैव मुञ्चति ॥

मधु = honey

सिक्तः = pasted with

निम्बः = neem

भाङ्गः = wooden piece, stem

दृग्धः = milk

पुष्टः = fed with

भुजङ्गमः = snake

स्नातः = one who has taken bath

अपि = too

दुर्जनः = bad person

स्वभावः = character, quality

न = No

अथ = indeed

भुञ्जति = leave, discard

Honey paste on a bitter neem stem, milk feeding for a poisonous snake and Ganga bath for a bad person none will change their character.

The bad qualities do not vanish just by changing outer look. We had to change our inner self.

ASAD (64)

अकेनापि सुवृक्षेण पुष्पितेना सुगन्धिना ।

वासितं तद् वनं सर्वं सुपुत्रेण कुलं यथा ॥

सन्धि विग्रह

अकेन अपि सुवृक्षेण पुष्पितेना सुगन्धिना ।

वासितं तद् वनं सर्वं सुपुत्रेण कुलं यथा ॥

shabdArtha

अपि = also

वृक्ष = tree

पुष्पित = one that has flowered

सुगन्धि = one that has a nice fragrance

वासित = made fragrant

वन = forest

सुपुत्र = good son

कुल = family

यथा = As

bhAvArtha

Even by one good tree that has flowered and has a nice fragrance, the whole forest is made fragrant, just as a whole family is benefitted by one

good son.

ASAD (65)

ऋणशेषोऽग्निशेषश्च शत्रुशेषस्तथैव य ।

पुनः पुनः प्रवर्धन्ते तस्माच्छेषं न रक्षयेत् ॥

सन्धि विग्रह

ऋणशेषः अग्निशेषः य शत्रुशेषः तथैव य ।

पुनः पुनः प्रवर्धन्ते तस्मात् शेषं न रक्षयेत् ॥

shabdArtha

ऋण = debt

शेष = remainder

अग्नि = fire

शत्रु = enemy

पुनः = again

प्र + वृध् = to grow fast

तस्मात् = hence

रक्ष् = protect / maintain

bhAvArtha

Any remainder of debt, fire and enemy grow rapidly again and again, hence no remainder should be maintained.. (debts should be completely paid of. and fire or enemies should be completely destroyed)

ASAD (66)

उदये सविता रक्तो रक्तश्चास्तमने तथा ।

सम्पत्तौ य विपत्तौ य साधुनामेकरुपता ॥

सन्धि विग्रह

उदये सविता रक्तः रक्तः या अस्तमने तथा ।

सम्पत्तौ य विपत्तौ य साधुनां ऐकरुपता ॥

shabdArtha

उदय = rise

सपितृ = sun

रक्त = red

अस्त = fall (set)

सम्पत्ति = prosperity

विपत्ति = calamity

साधु = great man

એક = one

रूप = form

bhAvArtha

The sun is red at sunrise and red at sunset : During prosperity as well as calamity the great men have the same form.

ASAD (67)

उद्योगिनं पुरुषसिंहमुपैति लक्ष्मीः

दैवेन दैवमिति कापुरुषा वदन्ति ।

दैवं निहत्य कुरु पौरुषमात्मशक्त्या

यत्ने कृते यदि न सिध्यति कोऽत्र दोषः ?

सन्धि विग्रह

उद्योगिनं पुरुषसिंहं उपैति लक्ष्मीः

दैवेन दैवं इति कापुरुषा वदन्ति ।

दैवं निहत्य कुरु पौरुषं आत्मशक्त्या

यत्ने कृते यदि न सिध्यति कः अत्र दोषः ?

shabdArtha

उद्योगिन् = industrious

पुरुष = man

सिंह = lion

उप + ई = to approach

दैव = destiny

का पुरुष = contemptible fellow

वद् = to speak

नि + उन् = destroy

कुरु = do

पौरुष = manliness, virility, courage, effort

आत्मन् = self

शक्ति strength

यत्न = effort

कृत = done

यदि = if

सिद्ध = to be accomplished

अत्र = here

दोष = fault

bhAvArtha

Laxmi goes to the industrious man like a lion. Only contemptible
cowards say that destiny should give. Overcome your destiny and exercise your
manliness. If there is no accomplishment inspite of effort where is the fault?
(If there is no success inspite of effort, it is not your fault)

ASAD (68)

उपसर्गोऽद्य धात्वर्थो बलादन्यत्र नीयते ।

प्रहाराहारसंहारविहारपरिहारवत् ॥

सन्धि विग्रह

उपसर्गोऽद्य धातु अर्थः बलात् अन्यत्र नीयते ।

प्रहार आहार संहार विहार परिहार वत् ॥

shabdArtha

उपसर्ग prefix

धातु verb

अर्थ meaning

बला = force

अन्यत्र = somewhere else

नी (नय) = to take away

हृ (हरति) = to steal

प्र + हृ = to hit

आ + हृ = to eat

सं + हृ = to completely destroy

वि + हृ = to roam

परि + हृ = to abandon

bhAvArtha

The meaning of a verb is forcibly taken elsewhere by a prefix. Just like the meaning of the verb hRi (to steal) is changed by the following prefixes : pra, A, saM, vi, pari ... (meanings given above)

ASAD (69)

अेते सत्पुरुषाः परार्थघटकाः स्वार्थान् परित्यज ये
सामान्यास्तु परार्थमुद्यमभृतः स्वार्थाविरोधेन ये ।
तेऽमी मानवराक्षसाः परहितं स्वार्थाय निघ्नन्ति ये
ये तु घ्नन्ति निरर्थकं परहितं ते के न जनीमहे ॥

सन्धि विग्रह

अेते सत्पुरुषाः पर अर्थ घटकाः स्वार्थान् परित्यज ये
सामान्याः तु परार्थं उद्यम भृतः स्वार्थ अविरोधेन ये ।
ते अमी मानव राक्षसाः परहितं स्वार्थाय निघ्नन्ति ये
ये तु घ्नन्ति निरर्थकं परहितं ते के न जनीमहे ॥

shabdArtha

अेते = these

सत्पुरुष = good man

पर = foreign / other

अर्थ = benefit

घटक = component

स्वार्थ = one's own purposes

परि + त्यज् = to sacrifice

ये = those who

सामान्य = common

उद्यम = effort

भृत् = one who carries

विरोध = opposition

अविरोध = no opposition

अभी = ??

मानव = man

राक्षस = demon

छित = wellbeing

नि + उन् = to destroy

निरर्थकं = needlessly

के = who

ज्ञा (जानते, जानाति) to know

bhAvArtha

These, who are engaged in benefitting others after sacrificing their own purposes are the great men. Those who benefit others without opposing their needs are the common men. Those who destroy others' well being for doing good to themselves are demons in human form. However those who destroy other peoples' well being without any cause whatsoever, we do not know who they are !

Here is a marathi equivalent for the above shloka :

he to satpuruSha svakArya tyajuni anyArta hI sAdhitI

he to madhyama je nijArtha karunI anyArtha sampAditI

he to rAkShasa je svakArya viShayI anyArtha vidhva.nsiI

je kA vyartha parArthahAni kariti te koNa kI durmatI ?

ASAD (70)

अनुद्दिनमनुतापेनास्म्यलुं राम तमः

परमकरुण मोलं छिन्धि मायासमेतम् ।

छद्मतिथपलं मे मानसं दुर्निवारं

भक्ति च बहु भेदस्त्वां विना धाव शीघ्रम् ॥

सन्धि विग्रह

अनुदिनं अनुतापेन आस्मि अहं राम तमः
परम करुण मोहं छिन्धि माया समेतम् ।
एतं अतिथपलं मे मानसं दुर्निवारं
भवति य बहु भेदः त्वां विना धाव शीघ्रम् ॥

shabdArtha

अनु = following

अनुदिनं = daily

ताप = trouble

तम = troubled, frustrated

परम = highest, the utmost, most excellent

करुण = pity, sympathy

मोह = temptation

छिद् = to cut, cutoff

माया = unreality; the illusion by virtue of which one considers the
unreal

universe as really existent and distinct from the supreme spirit

समेतं = come together with

एतं = this

अति = extremely

थपल = fickle, unstable

मानस = mind

दुर्निवार = (roughly) not easy to control

बहु = too much

भेद = sorrow

विन = without

धाव् = to run

शीघ्रं = immediately

bhAvArtha

O Rama, I am extremely tormented by the daily struggle of life. O

most sympathizing one, cut away the temptation that has come to me with mAyA.

This very fickle mind of mine is difficult to control. There is a lot of sorrow without you ! Run to me immediately !

And I am sure the marathi readers will recognize this as the sanskrit version of this verse

अनुदिनि अनुतापे तापलो रामराय
 पश्मदिनदयाणा नीरसी भोडमाया
 अचपल मन माज्े नावरे आवरीता
 तुज विण शिण छोटो धाव रे धाव आता !
 न भूतपूर्वं न कदापि वार्ता उभ्रः कुरंगः न कदापि दृष्टः ।
 तथापि तृषणा रघुनन्दनस्य विनाशकाले विपरीतबुद्धिः ॥

It had never happened before , or been heard of before. A golden deer had never been seen before. In spite of that, Rama desired it : At the time of destruction, one's judgement goes bonkers .. !

ASAD (71)

सौवर्णानि सरोजानि निर्मातुं सन्ति शिल्पिनः ।
 तत्र सौरभ निर्माणे चतुरः चतुराननः ॥

shabdArtha

सौवर्ण = golden

सरोज (सरस् + ज) = lotus (one that is born in a lake)

निर् + मा = to create

शिल्पिन् = sculptor

सौरभ = fragrance

चतुरः = capable / skilled/ clever

चतुस् = four

आनन = face

bhAvArtha

The sculptors are there to create golden lotuses. But only the four faced one (Brahma) is clever enough to produce fragrance in them !

ASAD (72)

સ્વાયત્તમેકાન્તહિતં વિદ્યાત્રા વિનિર્મિતં છાદનમજ્ઞતાયાઃ ।

વિશેષતઃ સર્વવિદ્યાં સમાજે વિન્દૂષણં મૌનમપહિંસતાનામ્ ॥

સન્ધિ વિગ્રહ

સ્વાયત્તં એક અન્ત હિતં વિદ્યાત્રા વિનિર્મિતં છાદનં અજ્ઞતાયાઃ ।

વિશેષતઃ સર્વવિદ્યાં સમાજે વિન્દૂષણં મૌનં અપહિંસતાનામ્ ॥

shabdArtha

સ્વાયત્ત = dependent only one onself

અન્ત = end

હિત = benefit

વિદ્યાતૃ = the creator

છાદન = covering

અજ્ઞતા = ignorance

વિશેષતઃ = especiAly

સર્વવિદ્ = one who knows everything

સમાજ = society / company

વિભૂષણ = ornament, asset

મૌન = silence

અપહિંસત = someone who is not a scholar

bhAvArtha

A selfdependent covering of ignorance has been created by the creator with the one intention of benefitting. Especially in the company of the knowledgeable silence is an asset to those who are ignorant.

And again, a marathi version :

વિનિર્મિલે જ્ઞાકણ અજ્ઞાતેયે સ્વાધીન જે પદ્મભવે કુકાયે ।

મૂર્ખાસ જે મૌનચિ ફાર સાજે સભેસ ત્યાન્થ્યા બહુ જાણતે જે ॥

ASAD (73)

गुरुशुश्रूषया विद्या पुष्कलेन धनेन वा ।
अथ वा विद्यया विद्या चतुर्थो न उपलभ्यते ॥

shabdArtha

गुरु = teacher

शुश्रूषा = service

विद्या = knowledge

पुष्कल = a lot

धन = money

चतुर्थ = fourth

उप + लभ् = to obtain

bhAvArtha

Knowledge (is acquired) by serving the teacher, or by a lot of money
or by (exchange of) knowledge. A fourth (path) is not available

ASAD (74)

यलत्येकेन पादेन तिष्ठत्येकेन पण्डितः ।
न समीक्ष्यापरं स्थानं पूर्वमायातनं त्यजेत् ॥

सन्धि विग्रह

यलति अकेन पादेन तिष्ठति अकेन पण्डितः ।
न समीक्ष्य अपरं स्थानं पूर्व आयातनं त्यजेत् ॥

shabdArtha

यल् = to walk

स्था (तिष्ठति) = to stand

अेक = one

पण्डित = the wise man

सं + ईक्ष् = to examine

अपर = other

स्थान = place

पूर्व = previous

आयातन = abode, resting place

त्यङ् = to leave, sacrifice

bhAvArtha

The wise man walks with one foot and stands on one foot. (never steps onto a new place without examining it) Without examining the next place, he does not leave the previous abode.

ASAD (75)

प्रिय मित्राणि ।

कल्पद्रुमः कल्पितमेव सूत् सा कामधुक् कामितमेव दोग्धि ।

चिन्तामणिश्चिन्तितमेव दत्ते सतां तु संगः सकलम् प्रसूते । ॥

सन्धि विग्रह

कल्प द्रुमः कल्पितं एव सूते सा कामधुक् कामितं एव दोग्धि ।

चिन्तामणिः चिन्तितं एव दत्ते सतां तु संगः सकलं प्रसूते ॥

shabdArtha

कल्प द्रुम = kalpa vRikSha : the tree that will give you anything you can

imagine

कल्पित = imagined

सू = to produce

कामधुक् = kAmadhenu : the cow who can milk out anything you wish

कामित = something one has wished for

दोग्धि = milks (from duh : to milk)

चिन्तामणि = the gem that gives you anything you can think about

चिन्तित = something one has thought about

दत् = to give

सत् = the good men

संग = company

सकल = everything

bhAvArtha

The kalpavRikSha produces only what you can imagine, The kAmadhenu milks

only what you want. The chintAmaNi give you only what you have thought about. However good company produces everything. (Its benefits are not limited by your thoughts desires or imagination)

ASAD (76)

सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् सत्यमप्रियम् ।
प्रियं च नानृतं ब्रूयात् अेष धर्मः सनातनः ॥

सन्धि विग्रह

सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् सत्यं अप्रियम् ।
प्रियं च न अनृतं ब्रूयात् अेषः धर्मः सनातनः ॥

shabdArtha

सत्य = truth

ब्रू = to speak

प्रिय = dear, nice

अनृत = false

धर्म = practice

सनातन = ancient

bhAvArtha

One should speak the truth, and say nice things. One should not say things that are true if they are not nice. And nor should one say nice things if they are not true : This is the ancient practice

ASAD (77)

सम्पूर्णाकुम्भो न करोति शब्दं
अर्धो घटो घोषमुपैति नूनं ।
विद्वान् कुलीनो न करोति गर्वं
मूधास्तु जल्पन्ति गुणैर्विडीनाः ॥

सन्धि विग्रह

सम्पूर्णा कुम्भः न करोति शब्दं

अर्धः घटः घोषं उपैति नूनं ।

विद्वान् कुलीनः न करोति गर्वं
मूढाः तु जल्पन्ति गुणैः विहीनाः ॥

shabdArtha

सम्पूर्ण = full

कुम्भ = pot

शब्द = noise

अर्ध = half

घट = pot

धीष = noise

उप + ष् = to go

नूनि = really

विद्वान् = learned

कुलीन = one who is from a good family

गर्व = pride

मूढ = foolish person

जल्प् = to babble

गुण = quality

विहीन = bereft of

bhAvArtha

A full pot does not make anynoise, however a half full pot really makes noise. A learned respectable person is never vain, but foolish people bereft of any good qualities babble incessantly.

ASAD (78)

नारिकेलसमाकारा दृश्यन्तेऽपि हि सज्जनाः ।

अन्ये बद्दरिकाकारा बहिर्येव मनोहराः ॥

सन्धि विग्रह

नारिकेल समाकाराः दृश्यन्ते अपि हि सज्जनाः ।

अन्ये बद्दरिका आकाराः बहिः येव मनोहराः ॥

shabdArtha

नारिकेल = coconut

आकार = form

दृश् = to look

सज्जन = good man

अन्य = other

बदरिका = the jujube fruit (bora in marathi)

बहिः = outside

मनोहर = beautiful

bhAvArtha

The good men seem to be like coconuts. (Tough on the outside but soft inside). Others are like the jujube fruit, beautiful only on the outside (but sour inside).

ASAD (79)

न भूतपूर्वं न कदापि वार्ता उभ्रः कुरंगः न कदापि दृष्टः ।
तथापि तृष्णा रघुनन्दनस्य विनाशकाले विपरीतबुद्धिः ॥

shabdArtha

भूत = happened

पूर्वं = previously

वार्ता = news

उभ्रम् = gold

कुरंग = deer

तृष्णा = desire

रघुनन्दन् = Rama

विनाश = destruction

काल = time

विपरीत = inverted, contrary to rule, wrong

बुद्धी = intellect, judgement

bhAvArtha

It had never happened before , or been heard of before. A golden deer had never been seen before. In spite of that, Rama desired it : At the

time of destruction, one's judgement goes bonkers .. !

As KEDAR S NAPHADE said:

नारिकेलसमाकारा दृश्यन्तेऽपि हि सज्जनाः ।

अन्ये बद्दरिकाकारा बहिरेव मनोहराः ॥

सन्धि विग्रह

नारिकेल समाकाराः दृश्यन्ते अपि हि सज्जनाः ।

अन्ये बद्दरिका आकाराः बहिः एव मनोहराः ॥

“drishyante api”

shabdArtha

नारिकेल = coconut

आकार = form

दृश् = to look

दृश्यन्ते = be seen

अपि = also

सज्जन = good man

अन्य = other

बद्दरिका = the jujube fruit (bora in marathi)

बहिः = outside

मनोहर = beautiful

bhAvArtha

The good men seem to be like coconuts. (Tough on the outside but soft inside). Others are like the jujube fruit, beautiful only on the outside (but sour inside).

The phrase “drishyante api” means they (coconuts) are also seen. i.e. if you look for them hard enough, you DO find them i.e. they are scarce to find. In contrast the “bera” (Hindi) or “bora” (Marathi) or berry (English) is seen a lot. i.e. good people are like coconuts, hard outside, soft inside and are scarce to find, bad people are like berries, soft outside, hard inside, and are found a lot.

This is shlok 93 in HitopadeshaH's first chapter “MitralAbh”

Another related shubhashita from HitopadeshaH in the related topic.
shloka 100 same chapter is:

manasya anyat vachasya anyat karyam anyat durAtmanAm

mansya ekam vachasya ekam karmaNya ekam mahAtmanAm

i.e the evil people think something else, say something else and do something else. The great (good) people think, say and do the same thing.

Reminds me of a joke I read a long time back. A reporter asked the political figure his secret of success, and the politician replied:

“Well, we think something, say something else, do something else and something else happens!! Beats me!! :))

ShashiKant Joshi

ASAD (80)

परात्रं प्राप्य दुर्बुद्धे मा प्राणेषु दयां कुरु ।

दुर्लभानि परात्रानि प्राणः जन्मनि जन्मनि !!

shabdArtha

पर = other's, foreign

अन्न = food

प्र + आप् = to get, obtain

दुर्बुद्धि = stupid person, idiot

प्राण् = life

दया = pity

कृ = to do

दुर्लभ = rare

जन्मन् = birth

bhAvArtha

You idiot, dont show any pity for your life if you are getting

food from someone else (free food). (Go on, stuff yourself ! fall sick !)

Free food is rare , whereas as far as lives are concerned, you will get one at every

birth !! (I am sure all our fellow grad students will strongly agree with this :)

ASAD (81)

न दुर्जनः सज्जनतामुपैति बहुप्रकारैरपि सेव्यमानः ।
भूयोऽपि सिक्तः पयसा घृतेन न निम्बवृक्षो मधुरत्वमेति ॥

सन्धि विग्रह

न दुर्जनः सज्जनां उपैति बहु प्रकारैः अपि सेव्यमानः ।
भूयः अपि सिक्तः पयसा घृतेन न निम्बवृक्षः मधुरत्वं येति ॥

shabdArtha

दुर्जन = wicked person

सज्जन = good man

उप + ई = to go to

बहु = many

प्रकार = way

सेव् = to serve

भूयः = repeatedly

सिक्त = sprayed

पयस् = milk

घृत = ghee

निम्ब = neem

वृक्ष = tree

मधुरत्व = sweetness

bhAvArtha

A wicked person shall never become good even if served in many ways.

A neem tree, even if repeatedly sprayed with milk and ghee shall never become sweet.

ASAD (82)

डेयूरा न विभूषयन्ति पुरुषं डारा न यन्द्रोज्ज्वलाः

न स्नानं न विलेपनं न कुसुमं नालङ्कृता मूर्धजाः ।
 वाङ्मया समलङ्करोति पुरुषं या संस्कृता धार्यते
 क्षीयन्ते भ्रूभूषणानि सततं वाङ्मयां भूषणम् ॥

सन्धि विग्रह

केयूरः न विभूषयन्ति पुरुषं डाराः न चन्द्र उज्ज्वलाः
 न स्नानं न विलेपनं न कुसुमं न अलङ्कृताः मूर्धजाः ।
 वाङ्मया अका समलङ्करोति पुरुषं या संस्कृता धार्यते
 क्षीयन्ते भ्रूभूषणानि सततं वाङ्मयां भूषणम् ॥

shabdArtha

केयूर = armllet (bracelet worn on upper arm)

वि + भूश् = to decorate

पुरुष = man

डार = garland

चन्द्र = moon

उज्ज्वल = radiant

स्नान = bath

विलेपन = smearing

कुसुम = flower

अलङ्कृत = decorated / ornamented

मूर्धन् = head

मूर्धजा = hair (from the head)

वाङ्मया = language/ gift of speech

संस्कृत = refined

धृ (धरति; पस्सिवे धार्यते) = to hold, carry, bear.

क्षी = to diminish

भूषण = ornament

वाङ् = speech

bhAvArtha

Armllets do not (really) decorate a person, neither do garlands
 as radiant as the moon. Nor again, does the act of bathing or smearing, or
 flowers, or ornamented hair. Bearing a gift of refined speech is the only one

thing that really ornaments a man. All other ornaments always diminish the ornament of speech is the (only) ornament (that counts).

ASAD (83)

અન્દ્ ઇન્ ચોન્નસ્ત્ તો થે પ્રેવિઓઉસ્ સુભાષિત હેરે ઇસ્ ઓને :

કિં વાસસેત્યત્ર વિચારણીયં વાસઃ પ્રધાનં ખલુ યોગ્યતાયૈ ।

પીતામ્બરં વીક્ષ્ય દદૌ સ્વકનાં દિગમ્બરં વીક્ષ્ય વિષં સમુદ્રઃ ॥

સન્ધિ વિગ્રહ

કિં વાસસા ઇતિ અત્ર વિચારણીયં વાસઃ પ્રધાનં ખલુ યોગ્યતાયૈ ।

પીતામ્બરં વીક્ષ્ય દદૌ સ્વકનાં દિગમ્બરં વીક્ષ્ય વિષં સમુદ્રઃ ॥

shabdArtha

કિં = what ?

વાસસ્ = apparel / clothes

વિ + ચર્ = to think

પ્રધાન = important

યોગ્યતા = appropriateness

પીત = yellow

અમ્બર = cloth

દદૌ = gave (from dA : to give)

સ્વ = one's own

કન્યા = daughter

દિક્ (દિગ્) = directions

વિ + ઈક્ષ્ = to see

સમુદ્ર = sea

bhAvArtha

One should indeed ponder upon the question, “What’s in one’s apparel ? . Apparel is indeed important for appropriateness. After looking at the one dressed in a rich yellow cloth (vishnu), the sea gave him his daughter (laxmi) and looking at the one dressed in nothing, (Shiva) the sea gave poison ! (halAhala)

ASAD (84)

गुणैरुत्तुंगतां याति नोत्तुंगेनासनेन वै ।
प्रासादशिखरस्थोऽपि काको न गरुडायते ॥

सन्धि विग्रह

गुणैः उत्तुंगतां याति न उत्तुंगेन आसनेन वै ।
प्रासाद शिखर स्थः अपि काकः न गरुडायते ॥

shabdArtha

गुण = qualities

उत्तुंगता = greatness

या = to go

उत्तुंग = tall

आसन = seat

प्रासाद = palace

शिखर = tip, peak

काक = crow

गरुड = eagle

bhAvArtha

One achieves greatness because of one's qualities, not because
of a high position. Even is placed at the top of the palace.
a crow does not become an eagle

ASAD (85)

अशनं मे वसनं मे जाया मे बन्धुवर्गो मे ।
एति मे मे कुर्वाणं कालवृको ऽन्ति पुरुषाजम् ॥

सन्धि विग्रह

अशनं मे वसनं मे जाया मे बन्धु वर्गः मे ।
एति मे मे कुर्वाणं कालवृकः ऽन्ति पुरुष अजम् ॥

shabdArtha

अशन = food

वसन = dwelling

जया = wife

मे = mine

दुर्वाण = one who does

काल = time

वृक = wolf

पुरुष = man

अज = goat

भावार्थ

“The food is mine, the dwelling is mine, the wife is mine” : The wolf of time kills the man in the form of a goat who is always doing may may !
(mine ! mine !)

ASAD (SUBHASHITAM from GarudapurAna)

नाभिषेको न संस्कारः सिंहास्य क्रियते वने ।

विज्जमार्जितसत्त्वस्य स्वयमेव भ्रोन्द्रता ॥

गरुडपुराण

For the lion, nobody need place him on the throne by performing certain 'saMskAras.' By the power of his self won might alone, he has become the lord of the animal kingdom. This position has come naturally to the lion.

The poet, through the example of the lion's might and natural abilities. is simply giving us a simile to paint a picture of the great qualities of great people (mahApurushAs). They too, by their own strength, carry themselves forward. These people need no intermediaries to make their case.

ASAD (86)

अल्पकार्यकराः सन्ति ये नरा बहुभाषिणः ।
शरत्कालिनमेघास्ते नूनं गर्जन्ति केवलम् ॥

सन्धि विग्रह

अल्प कार्य कराः सन्ति ये नराः बहु भाषिणः ।
शरत् कालिन मेघाः ते नूनं गर्जन्ति केवलम् ॥

shabdArtha

अल्प = small, little

कार्य = work

कर = one who does

नर = man

बहु = a lot

भाषिन् = one who talks

शरत् = autumn

मेघ = cloud

नूनं = really

गर्ज् = to roar

केवलं = only

भावार्थ

Those men who talk too much are ones who do little work. They are the clouds of autumn; they really only roar. (but do not give any rain)

ASAD (87)

गते शोको न कर्तव्यो भविष्यं नैव चिन्तयेत् ।
वर्तमानेन कालेन वर्तयन्ति विद्यक्षाणाः ॥

सन्धि विग्रह

गते शोकः न कर्तव्यः भविष्यं न एव चिन्तयेत् ।
वर्तमानेन कालेन वर्तयन्ति विद्यक्षाणाः ॥

shabdArtha

गत = gone

शोक = sorrow

कर्तव्य = should be done

भविष्य = future

चिन्त = to think / to worry

वर्तमान = present

वर्तय = to operate (causal from vart)

वियक्षाण = wise

भावार्थ

One should not be sorrowful about what is past, nor should one worry too much about the future. The wise men operate by the present times.

ASAD (89)

चित्ते भ्रान्तिर्जायते मद्यपानात् भ्रान्ते चित्ते पापयर्थाभुपैति ।

पापं कृत्वा दुर्गतिं यान्ति मूधास्तस्मान्मद्यं नैव पेयं न पेयम् ॥

सन्धि विग्रह

चित्ते भ्रान्तिः जायते मद्यपानात् भ्रान्ते चित्ते पाप यर्था उपैति ।

पापं कृत्वा दुर्गतिं यान्ति मूधाः तस्मात् मद्यं न अवेव पेयं न पेयम् ॥

shabdArtha

चित्त = mind

भ्रान्ति = confusion

मद्य = liquor

पान = drinking

पाप = sin

यर्था = practise / observance

उप + ष् = to approach

दुर्गति = misfortune

मूध = foolish man

या = to go

तस्मात् = hence

पेय = should be drunk

भावार्थ

Drinking of liquor causes confusion of the mind. Once the mind is confused one starts practising a sinful life. After practising sin, the foolish men suffer misfortune. Hence liquor should not be drunk ! should never be drunk !

ASAD (Sanskrit saying)

It is supposed to be said by Rajasekhara in his kavya Mimamsa:

प्रत्यक्ष कविकाव्यं च रूपं च कुलयोषितः ।

गृहवैद्यस्य विद्या च कस्मैश्चिद्यदि रोचते ॥

प्रत्यक्ष = real, visible, directly in front

कवि = poet

काव्यं = Composition/poetry/literary work

च = and

कुलयोषितः = One who brightens the family(?) (meaning house wife?)

रूपं च = Her beauty

गृहवैद्यस्य = family doctor's

विद्या = knowledge

यदि = do they

कस्मै चित् = ever

रोचते = shine/please/appeal?

The composition of a contemporary poet and the beauty of one's own wife do not appeal to man, and it is indeed true generally that neither a saint nor an artist is ever recognized and honoured in his own time or clime.

ASAD (90)

Could not resist this one after having said "tasmAt madyaM naiva
peyaM na peyaM in the previous shloka.

डिन्तु मद्यं स्वभावेन यथौषधं तथा स्मृतम् ।

अयुक्तियुक्तं रोगाय युक्तियुक्तं यथा स्मृतम् ॥

सन्धि विग्रह

किन्तु मधं स्वभावेन यथा औषधं तथा स्मृतम् ।

अयुक्ति युक्तं रोगाय युक्ति युक्तं यथा स्मृतम् ॥

shabdArtha

किन्तु = but

मधे = liquor

स्वभाव = nature

औषध = medicine

स्मृत = remembered

युक्ति = utility ; proportion

युक्त = used

रोग = disease

भावार्थ

But liquor is known to be medicinal by nature. If not taken in the correct proportion it leads to disease ; taken in the correct proportion it leads to what is known about it.. (that it is medicinal)...

ASAD (91)

वितर वारि ऽ वारि ऽव आतुरे

शिर पिपासित यातक पोतके ।

प्रथलिते मरुति क्षाणं अन्यथा

क्व य भवान् क्व पयः क्व य यातकः ॥

shabdArtha

वि + तृ = to distribute

वारि = water

वारिऽ = cloud (one who gives water)

ऽव = water

आतुर = anxious

श्चिर = permanently

पिपासित = thirsty

चातक = chAtaka bird

पोतक = young one of an animal

प्रचलित = something that has started

मरुत् = wind

क्षणं = in a moment

ऊव = where

पयस् = water

भावार्थ

O cloud, distribute water among the ever thirsty young ones of the chAtaka bird ! Otherwise when in a moment the wind starts blowing, where shall you be, where shall the water be and where the chataka birds ?

ASAD (92)

वनानि दहतः वह्निः सभा भवति मारुतः ।

स अथ दीप नाषाय कृशे कस्य अस्ति सौदृढम् ॥

shabdArtha

वन = forest

दहत = one that burns

वह्नि = fire

सभि = friend

मारुत = wind

दीप = lamp : here a small one wick light

नाष = destruction

कृश = weakness

सौदृढ = friendship

भावार्थ

The wind becomes the friend of fire that burns forests. The same wind causes destruction of fire in the form of a lighted wick.

Who indeed has friends in times of weakness ?

ASAD (Another clipping from India D)

Today's Beautiful Gem: 'The Passage of Time' by BhartRhari.

यत्रानेकः क्वचिदपि गृहे तत्र तिष्ठत्यथैको
यत्राप्येकस्तदनु भ्रष्टवस्तत्र नैकोऽपि यान्ते
एतन्मू नैथौ रजनिदिवसौ लोलयन् द्वाविवाक्षौ
कालः कल्यो भुवनकृलके क्रीडति प्राणिसारैः

In a certain house, where there were once many, there is one now;
Where there were many, at the end none remains!

With night and day as two alternating pieces of dice.

On the chessboard of the world, Time plays with living beings as pawns."

आदित्यस्य गतागतैरुदरः सङ्कीयते जिवितं
व्यापरेर्बुडुकार्यभारगुरुभिः कालो न विजृम्भयते
दृष्ट्वा जन्मजराविपत्तिमरणं त्रासश्च नोत्पद्यते
पीत्वा मोहमयीं प्रमादमदिराम् उन्मत्तभूतां जगत्

"With the endless cycle of sunrise and sunset, life shortens;

Engrossed in mundane tasks, man fails to notice the passage of time!

Nor anxiety is felt at witnessing birth, advance of years, suffering
and finally death;

Oh, the world becomes intoxicated after drinking the wine of delusion!"

ASAD (93)

यदि वा याति गोविन्दः मथुरातः पुनः सन्नि ।
राधायाः नयनं द्रन्द्रे राधा नाम विपर्ययः ॥

shabdArtha

यदि = if

था = to go

गोविन्द = Lord KRishna

मतुरा = the city of mathura

सपि = friend

राधा = rAdhA ? :)

नयन = eye

द्वन्द्व = couple

नामन् = name

विपर्यय = inversion

धारा = streams (of tears)

भावार्थ

If indeed does Govinda go away from Mathura, then from the eyes of rAdhA will flow the inversion of rAdhA (dhArA = streams)

ASAD (94)

रत्नैर्मंडालैस्तुतुशुर्न देवा न भेजिरे भीमविषेण भीतिम् ।

सुधां विना न प्रययुर्विरामं न निश्चिद्यार्थाद्विरमन्ति धीराः ॥

सन्धि विग्रह

रत्नैः मंडा अर्धैः तुतुशुः न देवाः न भेजिरे भीमविषेण भीतिम् ।

सुधां विना न प्रययुः विरामं न निश्चित् अर्थात् विरमन्ति धीराः ॥

shabdArtha

रत्न = precious stones

मंडा = big

अर्ध = deserving

मंडाल = great (those that deserve to be called great)

तुशु = to be satisfied

देव = god

भज् = to take recourse (my guess is that bhejire is a past tense form from the root bhaj)

भीम = terrible

भीति = fear

सुधा = the nectar of immortality

या = to go

विराम = stop

निश्चित = determined, ascertained

अर्थ = end, aim, objective

वि + रम् = to stop

धीर = courageous, steadfast

भावार्थ

(This sloka describes the churning of the ocean by the gods)

The gods did not get satisfied by great precious stones, nor did they take recourse to fear because of the terrible poison. They did not go to a stop until they got the nectar of immortality. The steadfast men do not stop until they have achieved the determined objective.

ASAD (95)

अद्य संक्रान्तिः । पठतु अतद् सुभाषितं मम गुरुणा श्री वसन्त-
नानिवडेकर्मडोदयेन् विरचितं

Today is Makar Sankranti. Here is a subhAshita for the occasion
composed by my teacher Shri Vasant Nanivadekar

तिलवत् स्निग्धं मनोऽस्तु वाण्यां गुडवन्माधुर्यं
तिलगुडलद्गुडवत् सम्बन्धे अस्तु सुवृत्तत्वम् ।
अस्तु विद्यारे शुभसंक्रमाणां मंगलाय यशसे
कल्याणी संक्रान्तिरस्तु वः सदाऽभाशंसे ॥

सन्धि विग्रह

तिलवत् स्निग्धं मनः अस्तु वाण्यां गुडवत् माधुर्यं
तिल गुड लद्गुडवत् सम्बन्धे अस्तु सुवृत्तत्वम् ।
अस्तु विद्यारे शुभ संक्रमाणां मंगलाय यशसे
कल्याणी संक्रान्तिः अस्तु वः सदा अहं आशंसे ॥

shabdArtha

तिल = sesame seeds

स्निग्ध = affectionate; also oily,greasy

मनस् = mind

वाणी = language

गुड = jaggery

माधुर्य = sweetness

लड्डु = laddoo, a sweet ball

सम्बन्ध = relation

सु वृत् तत्त्व = the principle of goodness

विचार = thought

शुभ = good, auspicious

संक्रमण = concurrence, coming together

मंगल = auspicious

यशस् = glory

कल्याण = blessedness, goodness, auspiciousness

संक्रान्ति = the festival of makara sa.nkrAnt

सदा = always

आ + शंस् = to wish, to hope, to desire

भावार्थ

May the mind be affectionate like sesame seeds, may there be sweetness in your words as in jaggery and may there be goodness in your relations as is in the relation of sesame and jaggery in a laddoo. May there be in your thoughts a concurrence towards auspicious glory, I always desire that the festival of sankrant may prove to be blessed and auspicious for you all.

ASAD (subhAshitam)

द्राक्षा भवान् मुञ्जी जाता शर्करा याश्मताम् गता ।

सुभाशित रसम् द्रुशुद्धा सुधा भीता दिवम् गता ॥

pratipadArtha:

द्राक्षु = grapes

म्लान = sullen / dry

मुष्णी = (having) face (like)

जात = went / became

शर्करा = sugar

च = and

अल्पताम् = stone

गत = went / became

सुभाषित = is meaning neede ??? subhAshita (good words)

रसम् = taste / power / effect

दृश्ट्वा = having seen / seeing

सुधा = nectar / amrutA

भीत = (being) afraid (of)

दिवम् = (to) heaven

गत = went

bhAvArthA:

Seeing the taste of subhAshita, the grape became sullen faced (dry/wrinkled face), sugar became stone (as in big sugar crystals) and the nectar was afraid and ran to heaven.

mahesh

ASAD (96)

सर्वत्र देशे गुणवान् शोभते प्रथितः नरः ।

मणिः शीर्षे गले बाहौ यत्र कुत्र अपि शोभते ॥

shabdArtha

सर्वत्र = everywhere

देश = country

गुणवान् = a man with good qualities

शोभ् = to look beautiful

प्रथित = famous, celebrated

मणि = gem

शीर्ष = head

गल = neck

बाहु = arm

भावार्थ

A famous man with good qualities is considered an asset anywhere in the country. (JUst as) a gem looks beautiful when worn anywhere : on the head, in the neck or on the arm..

ASAD (97)

येन केन प्रकारेण यस्य कस्यापि देहिनः ।

सन्तोषं जनयेत्प्राज्ञः तदेवेश्वरपूजनम् ॥

सन्धि विग्रह

येन केन प्रकारेण यस्य कस्यापि देहिनः ।

सन्तोषं जनयेत् प्राज्ञः तद् एव ईश्वर पूजनम् ॥

shabdArtha

प्रकार = way

देहिन् = man

सन्तोष = satisfaction

जन् = to to be born or produced

जनयेत् = causal form from jan meaning “should generate”

प्राज्ञ = wise man

ईश्वर = god

पूजन = worship

भावार्थ

By some way or the other the wise man should cause the satisfaction of some one or the other ; that itself is the worship of God.

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ASAD

priaya samskruta bAndhavAh.

following is a subhAshita we studied in 10th grade (I think by bharttruhari)

which speaks the power of association with ritious people.

guNavarjana samsargAt yAsti nIchOpi gouravam .

pushpamAlA prasa.ngena sUtram shirasidhAryate ..

सन्धि विग्रह

गुणवत् जन संसर्ग अत् य अस्ति नीच अपि गोठिवम् ।

पुष्प माला प्रसंगेन सूत्रम् शिर असि धार्यते ॥

prati padAratha :

गुणवत् = virtuous (good) qualities

जन = people

संसर्ग = association

नीच = rouge / person of poor(bad ?) quality

गोठिवम् = respect

पुष्पमाला = garland (of flowers)

प्रस-गेन = because of / along with

सूत्रम् = thread

शिरः = head

धार्यते = climbs / (being)worn

bhAvArtha

Just like the thread being worn in the head (respected) along with the flowers

in a garland, a rouge will also acquire respect (for himself) with the

association of (being with) good people (sajjana).

guNavarjana saMsargAt yAsti nIchOpi gouravam .

guNavajjana yAti nicho.api (transliteration)

note : yAti means “goes”

पुष्पमाला प्रसंगेन सूत्रम् शिरसिधार्यते ॥

shirasi dhAryate (two separate words)

सान्धि विग्रह

गुणवत् जन संसर्ग अत् य अस्ति नीच अपि गोठिवम् ।

पुष्पमाला प्रसंगेन सूत्रम् शिरसि धार्यते ॥

गुणवत् जन संसर्गात् याति निचः अपि गौरवम् ।

पुष्प माला प्रसंगेन सूत्रं शिरसि धार्यते ॥

prati padAratha :

गुणवत् = virtuous (good) qualities

जन = people

संसर्ग = association

नीच = rouge / person of poor (bad ?) quality

गोठिवम् = respect

पुष्पमाला = garland (of flowers)

प्रसंगेन = because of / along with

प्रसंग = close association. prasa.ngena = because of close association

सूत्रम् = thread

शिरसु = head

(original noun is shiras : shirasi is the locative singular, meaning on the head)

धार्यते = climbs / (being)worn

bhAvArtha

Just like the thread being worn in the head (respected) along with the flowers in a garland, a rouge will also acquire respect (for himself) with the association of (being with) good people (sajjana).

ASAD (116)

यः पठति लिभति पश्यति पठिपृच्छती पठितान् उपाश्रयति ।

तस्य दिवाकरकिराणैः नलिनी दलं ध्रुव विस्तारिता बुद्धिः ॥

shabdArtha

पठ् = to read

लिप् = to write

दृश् (पश्य) = to see

परि+प्रच्छ् = to enquire

परिउत = learned man

उप + आ + श्रि = to take shelter in

द्विवाकर = sun

किरण = ray

नलिनी = lotus

दल = leaf

विस्तारित = expanded

बुद्धि = intellect

भावार्थ

One who reads, writes, sees, enquires, lives in the company of learned men, his intellect expands like the lotus leaf does because of the rays of the sun.

ASAD (118)

बालस्यापि रवेः पादाः पतन्त्युपरि भ्रूभृताम् ।

तेजसा सल जलतलनलं वयः कुत्रोपयुज्यते ॥

सन्धि विग्रल

बालस्य अपि रवेः पादाः पतन्ति उपरि भ्रूभृताम् ।

तेजसा सल जलतलनलं वयः कुत्र उपयुज्यते ॥

shabdArtha

बाल = child

अपि = also

रवि = sun

पाद = foot

पत् = to fall

भ्रूभृत् = mountain

तेजस् = brilliance

जित = born

वय = age

कुत्र = where

उप + युज् = use

भावार्थ

Even the feet of a young sun can fall on the top of mountains ..

For those born with brilliance, where indeed is age used (The age is not relevant for great deeds by the brilliant)

ASAD (101)

यस्य अस्ति वित्तं स वरः कुलीनः

स परिउतः स श्रुतवान् गुणज्ञः ।

स एव वक्ता स च दर्शनीयः

सर्वे गुणाः काञ्चन आश्रयन्ते ॥

शब्दार्थ

वित्त = money

वर = bridegroom

कुलीन = one from a good family

श्रुतवान् = knowledgeable

गुणज्ञ = one who knows qualities (one who is a patron of good qualities)

वक्तृ = orator

दर्शनीय = handsome

सर्व = all

गुण = quality

काञ्चन = gold

आ + श्रि = to take shelter

भावार्थ

The bridegroom who has a lot of money is the one who is from a good family. He only is the one who is a scholar, who is knowledgeable and is a

patron of good qualities. He only is the great orator and he is the most handsome : All qualities take refuge in gold... !(Once someone is known to be rich he is praised for all other qualities whether or not they really exist in him)

ASAD (102)

पार्वती कृष्टिं बालेन्दुं भस्म मन्दाकिनी युता ।
अपवर्गं प्रदा भूर्तिः कथं स्यात् तव शङ्कर ॥

shabdArtha

कृष्टिन् = snake

बाल = child

इन्दु = moon

भस्म = ashes

मन्दाकिनी = the ganges

युता = equipped with

अपवर्ग = heaven, liberation

प्रदा (कृष्टिं प्रदा, तो गिबे) = one that bestows

भूर्ति = idol

कथं = how

स्यात् (कृष्टिं अस्) = may be

भावार्थ

shiva ! Your form is full of pa varga. (Parvati, phaNi, bAlendu, bhasma and mandAkinI) How shall that form be the bestower of a pavarga (mokSha) ? He has no a pavarga. How will He give what He does not have? Now the sennse of apavarga changes to mokSha. He is known to be the bestower of mokSha; but how can he give that?

ASAD (103)

The king was walking by the shore of the ocean along with the court poet who was short. On hearing the sound of the waves, the poet addressed the ocean:

सुमित्रा नन्दन आसक्तं इमं राजानं ईक्ष्य वा ।
अथ वा मां कृशतनुं जलधे रोदिति स्वयम् ॥

शब्दार्थ

सुमित्रा = dasharath's wife, laxman's mother

नन्दन = child

मित्र = friend

आनन्दन = happiness

आसक्त = attached

इमं = (from idaM) this

राजन् = king

ईक्ष् = to see

कृश = weak

तनु = body

जलधि = sea/ ocean

रुद् = to cry

भावार्थ

What fear makes you cry?

Is it because seeing the king who is ever intent on pleasing his good friends (su mitrAnandana) or on seeing me the dwarf?

sumitrAnandana can also be broken up as su mitra Anandana (happiness of good friends.

Why should the ocean cry on seeing them? No, It is the king rAma, who is attached (Asakta) to lakShmaNa (sumitrAnandana) and the dwarfish person is agastya himself. The ocean mistakes the poet to be agastya.

Ocean is afraid of rAma as he once threatened to dry him up when attempting to cross over to lanka. The dwarfish sage agastya is said to have drank the ocean. Hence the cause for fear.

Composer V. VAsuNNi moos (kerala)

This is a different version of the subhAshita sent as asad(5). This was kindly provided by Shri Mahalingam.

पार्वती कृष्टिं बालेन्दुं भस्म मन्दाकिनी युता ।

अपवर्गं प्रदा मूर्तिः कथं स्यात् तव शङ्कर ॥

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Composer V. VAsuNNi moos (kerala)

ASAD (105)

शुविते यस्य शुवन्ति लोके मित्राणि भान्धवाः ।

सङ्कलं शुवितं तस्य को न स्वार्थाय शुवति ॥

शब्दार्थ

शुवित = life

शुव् = to live

लोक = this world

मित्र = friend

भा-धव = relative

सङ्कल = fruitful

स्वार्थ = one's own ends

भावार्थ

In this world, Only that man, because of whom friends and relatives are able to live, has lived (in the true sense of the word). Otherwise, who in this world does not live solely to meet one's own ends ?

ASAD (104)

यातक धूम समूळं दृष्ट्वा मा धाव वारि धर बुद्ध्या ।

एत छि भविष्यति भवतः नयन युगादेव वारिणां पूरः ॥

शब्दार्थ

यातक = the ever thirsty chAtaka bird that lives only on raindrops

धूम = smoke

समूळ = group

दृश् = to see

धाव् = to run

वारि = water

वारि धर = water carrier(cloud)

एत = here

भव् = to be

भवान् = you

नयन = eye

युग = couple

पूर = flood

भावार्थ

O chataka, seeing the group of smoke clouds do not run to them thinking they are water carriers ! Here there indeed shall flow from your own eyes a

flood of water !

Subject: ASAD(106)

This verse is a compliment to the great sanskrit author BANabhatta who was known for his rather complex style of writing with sentences lasting for pages together.

जाता शिखण्डिनी प्राङ् यथा शिखण्डे तथावगच्छामि ।

प्रागल्भ्यमधिकमाप्तुं वाणी भाषो बभूवेति ! ॥

सन्धि विग्रह

जाता शिखण्डिनी प्राङ् यथा शिखण्डे तथ अवगच्छामि ।

प्रागल्भ्यं अधिकं आप्तुं वाणी भाषाः बभूवुः इति ! ॥

शब्दार्थ

जात = born, become (from jan, to be born, or created)

प्राङ् = a long time ago

अव + गम् = to comprehend, understand

प्रागल्भ्य = development, depth, maturity

आप्तु = to obtain

वाणी = language

बभूव = became (from bhU, to become)

भावार्थ

Just as shikandini, a long time ago became shikhandi, similarly I now realize that in order to acquire more maturity, the language (of sanskrit) itself became re incarnated as the author bANa !

ASAD (107)

दक्षिणो लक्ष्मणो यस्य वामे तु जनकात्मजा ।

पुरतो मारुतिर्यस्य तं वन्दे रघुनन्दनम् ॥

सन्धि विग्रह

दक्षिणो लक्ष्मणो यस्य वामे तु जनकात्मजा ।

पुरतः मारुतिः यस्य तं वन्दे रघु नन्दनम् ॥

શબ્દાર્થ

દક્ષિણ = right side

વામ = left side

જનક = king Janaka (father of Sita)

આત્મજા = daughter

પુરતઃ = in front

વન્દ્ = to pray

નન્દન = child

ભાવાર્થ

I bow down to that child of the Raghur to whose right is lakShmana.
to whose left is the daughter of Janaka and in front of whom is Maruti.

ASAD (109)

દાતવ્યં ભોક્તવ્યં ધનવિષયે સંચયો ન કર્તવ્યઃ ।

પશ્યેહ મધુકરીણાં સંચિતાર્થં હરન્ત્યન્યે ॥

સન્ધિ વિગ્રહ

દાતવ્યં ભોક્તવ્યં ધન વિષયે સંચયઃ ન કર્તવ્યઃ ।

પશ્ય ઇહ મધુકરીણાં સંચિત અર્થં હરન્તિ અન્યે ॥

શબ્દાર્થ

દાતવ્ય = should be given

ભોક્તવ્ય = should be used, enjoyed

ધન = money

સંચય = collection

કર્તવ્ય = should be done

પશ્ય = see (from dRish)

ઇહ = here

મધુકરી = bee

હૃ (હરતિ) = to steal

અન્ય = other

भावार्थ

It should be given or enjoyed and spent. As far as money is concerned it should never be stocked up. Look here, the collected savings of the bees are stolen by others.

ASAD (110)

त्यजन्ति मित्राणि धनैर्विहीनं दाराश्च पुत्राश्च सुहृज्जनाश्च ।
तं अर्थवन्तं पुनराश्रयन्ति अर्थो हि लोके पुरुषस्य बन्धुः ॥

सन्धि विग्रह

त्यजन्ति मित्राणि धनैः विहीनं दाराः च पुत्राः च सुहृद् जनाः च ।
तं अर्थवन्तं पुनः आश्रयन्ति अर्थः हि लोके पुरुषस्य बन्धुः ॥

शब्दार्थ

त्यज् = to leave

मित्र = friend

धन = money

विहीन = bereft of

दारा = wife

सुःऋद् = affectionate

अर्थवान् = one with money

आश्रि = to take refuge in

लोक = world

पुरुष = man

बन्धु = brother

भावार्थ

Friends leave the man without money, so do wives, sons and other affectionate people. They all come back after the man is again wealthy : Wealth is the only real brother of man in this world.

ASAD (111)

तृणादपि लघुस्तूलस्तूलादपि च याचकः ।
वायुना किं न नीतोऽसौ मामयं प्रार्थयेदिति ॥

सन्धि विग्रह

तृणात् अपि लघुः तूलः तूलात् अपि च याचकः ।
वायुना किं न नीतः असौ मां अयं प्रार्थयेत् षति ॥

शब्दार्थ

तृणा = grass

तूल = air

याचक = begger

लघु = small / inferior / light

वायु = wind

नीत = taken

असौ = him (from adas)

अयं = him (from idaM)

प्रार्थ् = to beg / pray

भावार्थ

Air is lighter (inferior to) grass, and a beggar is inferior to air.

Why indeed can then the beggar cannot be taken by the wind ? “He will beg me too ! “ (says the wind)

ASAD (113)

अयं निजः परो वा षति गणना लघु चेतसाम् ।
उदार चरितानां तु वसुधा एव कुटुम्बकम् ॥

शब्दार्थ

अयं = this (man)

निज = one's own

पर = foreign, distant

गणना = consideration

लघु = small

चेतस् = mind
उदार = generous
चरित = nature
वसुधा = earth
कुटुम्बक = family
भावार्थ

“This man is mine and this one is not” is a way of thinking adopted only by the narrow minded. For those who are generous in nature, the whole world is like their own family.

ASAD (113)

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ASAD (112)

अतिपरिचयादवज्ञा सन्ततगमनादनादरो भवति ।

मलये भिल्लपुरन्ध्री यन्तनतरुकाष्ठमिन्धनं कुरुते ॥

सन्धि विग्रह

अति परिचयाय् अवज्ञा सन्तत गमनात् अनादरः भवति ।

मलये भिल्ल पुरन्ध्री यन्तन तरु काष्ठं षन्धनं कुरुते ॥

शब्दार्थ

अति = excessive

परिचय = familiarity

अवगः्या = contempt

सन्तत = repeated

गमन = going

अनादर = disrespect

मलय = malaya mountain

भिल्ल = tribal

पुरन्ध्री = wofe

यन्तन = sandal

तरु = tree

काष्ठ = log

षन्धन = fuel

कुरुते = does (from kRi)

भावार्थ

Excessive familiarity breeds contempt, Going repeatedly (to someone else's house) causes disrespect to you. On malaya mountain (which is very rich in sandalwood trees) the wife of a tribal uses sandalwood even for the daily fuel needs.

ASAD (112)

अतिपरिचयादवज्ञा सन्ततगमनादनादरो भवति ।

मलये बिल्वपुरन्ध्री यन्तनतरुकाष्ठमिन्धनं कुरुते ॥

सन्धि विग्रह

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ASAD (114)

छायां अन्यस्य कुर्वन्ति तिष्ठन्ति स्वयं आतपे ।

कुलानि अपि पर अर्थाय वृक्षाः सत्पुरुषा एव ॥

शब्दार्थ

छाया = shade

अन्य = others

कुर्वन्ति = do (from kRi)

तिष्ठन्ति = stand (from sthA)

स्वयं = themselves

आतप = heat

फल = fruit

पर = others

अर्थ = benefit

वृक्ष = tree

सत् = good

पुरुष = man

भावार्थ

They make shade for others and stand in the heat themselves. Even fruits are for the good of others: Trees are indeed like good men.

ASAD (114)

छायां अन्यस्य कुर्वन्ति तिष्ठन्ति स्वयं आतपे ।

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अन्य = others

कुर्वन्ति = do (from kRi)

तिष्ठन्ति = stand (from sthA)

स्वयं = themselves

आतप = heat

फल = fruit

पर = others

अर्थ = benefit

वृक्ष = tree

सत् = good

पुरुष = man

भावार्थ

They make shade for others and stand in the heat themselves. Even fruits are for the good of others: Trees are indeed like good men.

ASAD (115)

लालयेत् पञ्च वर्षाणि दश वर्षाणि ताडयेत् ।

प्राप्ते तु षोडशे वर्षे पुत्रे मित्रवद् आचरेत् ॥

शब्दार्थ

लाल् = to pamper

पञ्च = five

वर्ष = year

दश = ten

तड् = to hit

प्राप् = reached

षोडश = sixteen

पुत्र = son

मित्र = friend

आचरेत् = to behave, interact

भावार्थ

One should pamper one's son for five years then discipline him for ten years. However once he reaches the age of sixteen one should treat him as a friend

ASAD (VaidhyAn prati (On Doctors))

वैद्यराज नमस्तुभ्यम् यमराज सखीधर

यमो हरति प्राणान् वैध्यं प्राणान् धनानि च

Salutations to you, Doctor, the brother of Yama (God of death)

Yama steals (takes away) the life; a Doctor life and wealth as well.

श्रिताम् प्रज्वलिताम् द्रुस्त्वा वैध्यं विस्मयमागतं
नाडम् गतं न मय् भ्राता कस्येदम् उस्तलागवम्

Seeing the burning pyre the Doctor became worried
(He thought) Neither did I attend to this person
Nor did my brother, whose handiwork is this

Dear Friends.

The real Humor or Joke is that the following verses are literally true. The practice and theory of medicine is completely wrong in its basis. This is true of all medicine, western, eastern, oriental or otherwise. Because, as you know, the nature follows an immutable cause and effect relationship for everything that happens. The disease is produced by its causes. The practice of medicine does not at all deal with the cause of a disease, but it only deals with palliating the symptoms of a disease, further letting the causes to continue. Another, real but sad joke is that even very intelligent people, who would otherwise investigate/reasearch everything before they practice, subscribe to the practice of medicine without questioning the logic.

ASAD (117)

यथैकेन न उस्तेन तालिका सम्प्रपद्यते ।
तथोद्यमपरित्यक्तं कर्म नोत्पाद्येत् क्लमम् ॥

सन्धि विग्रह
यथा अकेन न उस्तेन तालिका सम्प्रपद्यते ।
तथा उद्यम परित्यक्तं कर्म न उत्पाद्येत् क्लमम् ॥

शब्दार्थ

उस्त = hand

तालिका = clap

सम् + प्र + पद् = to become

उद्यम = effort

परित्यक्त = deprived of

कर्मन् = work

उत् + प् = to obtain

फल = fruit

भावार्थ

Just as a clap cannot happen with just one hand, similarly any work deprived of effort will not obtain fruit.

ASAD (117)

यथैकेन न उस्तेन तालिका सम्प्रपद्यते ।

तथोद्यमपरित्यक्तं कर्म नोत्पाद्येत् फलम् ॥

सन्धि विग्रह

यथा एकेन न उस्तेन तालिका सम्प्रपद्यते ।

तथा उद्यमपरित्यक्तं कर्म न उत्पाद्येत् फलम् ॥

शब्दार्थ

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फल = fruit

भावार्थ

Just as a clap cannot happen with just one hand, similarly any work deprived of effort will not obtain fruit.

ASAD (124)

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

अष्टादश पुराणानां सारं व्यासेन कीर्तितम् ।

परोपकारः पुण्याय पापाय पर पीडनम् ॥

शब्दार्थ

अष्टादश = eighteen

सार = essence

कीर्त् = to tell

परोपकार = benefitting others (para upakAra)

पुण्य = purification acquired by virtuous deeds

पाप = sin

पर = other

पीडन = harrasment

भावार्थ

The essence of the eighteen scriptures (purANas) is stated by VyAsa :

“Benefitting others leads to purification and harassing others leads to sin.

ASAD (125)

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

अर्थागमो नित्यमरोगिता य प्रिया य भार्या प्रियवादिनी य ।

वश्यश्च पुत्रोऽर्थकारी य विद्या षड् ज्वलोकस्य सुभानि राजन् ॥

सन्धि विग्रह

अर्थ आगमः नित्यं अरोगिता य प्रिया य भार्या प्रिय वादिनी य ।

वश्यः य पुत्रः अर्थकारी य विद्या षड् ज्व लोकेस्य सुभानि राजन् ॥

शब्दार्थ

अर्थ = money

आगम = arrival

नित्य = always

अरोगित = diseaselessness

प्रिय = dear

वादिनी = she who speaks

वश्य = under control

पुत्र = son

विद्या = knowledge

षड् = six

शुभ लोके = the mortal world

राजन् = king

भावार्थ

O King, The arrival of money, incessant good health, a dear and sweet speaking wife, a son under one's control (a son who has not strayed from the right path), and knowledge capable of earning money are the six happinesses of the mortal world.

ASAD (126)

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

अकृत्वा पर सन्तापं अगत्वा भल मन्दिरम् ।

साधोः मार्गं अनुसृत्य यत् स्वल्पं अपि तद् भद्रम् ॥

शब्दार्थ

अकृत्वा = without doing (from kRi)

अगत्वा = without going (from gam)

सन्ताप = harrasment

भल = evil person

मन्दिर = abode

साधु = good man

मार्ग = path

अनु + सृ = to follow

स्वल्प = little

अहु = a lot

भावार्थ

Without harassing others, without going to the abode of evil men.

and following the path laid down by good men, whatever achieved, even if little, is indeed a lot.

ASAD (129)

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

आपदि मित्र परीक्षा शूर परीक्षा रण अंगणो भवति ।

विनये वंश परीक्षा शील परीक्षा धन क्षये भवति ॥

सन्धि विग्रह

Apad = यलमित्य्

mitra = कुंिअेन्द

parIkShA = तेस्त्

shUra = वलिअन्त्

raNa = अत्ले

a.ngaNa = कुंिअेल्द

vinaya = हुमिलित्य्

va.nsha = कुंिमिल्य्

shIla = यश्चेत्

dhana = मोनेय्

kShaya = लोस्स्, वेअडेनि-ग, स्थरिथित्य्

शब्दार्थ

A friend's test is in calamity, the test of a valiant person is on the battlefield. The test of a family is in its' humility and the test of one's character is in poverty.

भावार्थ

ASAD (131)

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

विद्वत्त्वं य नृपत्वं य न अेव तुल्ये कदाचन ।
स्वदेशे पूज्यते राजा विद्वान् सर्वत्र पूज्यते ॥

शब्दार्थ

विद्वत्त्व = scholarliness

नृपत्व = The title of king

तुल्य = comparable

स्वदेश = one's own country

पूज् = to worship

राजन् = king

विद्वत् = scholar

सर्वत्र = everywhere

भावार्थ

Being a scholar and being a king are never ever comparable. A king is worshipped in his own country whereas a scholar is respected everywhere.

ASAD (133)

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

A couple of subhAshitas from the hard working farmers

गणयन्ति न ये सूर्यं वृष्टिं शीतं य कर्षकाः ।
यतन्ते सस्यवाभाय तैः साकं छि वसामि अडम् ॥

शब्दार्थ

गश् = to count, to consider

सूर्य = sun

वृष्टि = rain

शीत = cold

कर्षक = farmer

यत् = to strive

सस्य = grain

लाभ = acquirement, acquisition

साकं = with

वस् = to live

भावार्थ

The farmers do not consider the heat from the sun or rain or the cold winters but consistently strive for acwuirng grain. I (God ?) indeed live with them.

For marathi readers : nase rAuLI vA nase mandirI

jithe rAbatI hAta tethe harI ?

ASAD (136)

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

भूर्पस्य पंच चिह्नानि गर्वो दुर्वचनं तथा ।

कोधश्च दृढवाद्यश्च परवाक्येष्वनादरः ॥

सन्धि विग्रह

भूर्पस्य पंच चिह्नानि गर्वः दुर्वचनं तथा ।

कोधः च दृढवाद्यः च परवाक्येषु अनादरः ॥

शब्दार्थ

भूर्प = fool

पंच = five

चिह्न = sign

गर्व = vanity

दुर्वचन = wicked statements

क्रोध = anger

दृढ = unrelenting

वाद = argument

पर = other

वाक्य = sentence

अनादर = lack of respect

भावार्थ

There are five signs of a fool : Vanity, wicked conversation, anger, stubborn arguments, and a lack of respect for other people's opinions.

ASAD (139)

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

अष्टौ गुणाः पुरुषं दीपयन्ति प्रज्ञा सुशीलत्वमौ श्रुतं च ।

पराङ्मन्त्राब्जुभाषिता य दानं यथाशक्ति कृतज्ञता च ॥

सन्धि विग्रह

अष्टौ गुणाः पुरुषं दीपयन्ति प्रज्ञा सुशीलत्व दमौ श्रुतं च ।

पराङ्मन्त्राः य अ बज्जु भाषिता य दानं यथा शक्ति कृतज्ञता च ॥

शब्दार्थ

अष्टौ = eight

गुण = qualities

पुरुष = man

दीप् = to adorn, to grace

प्रङ्ग्या = intellect

सुशीलत्व = good character

दम = self control

श्रुत = knowledge

पराङ्मू = valor

अलु = too much

भाषू = to speak

दान = the act of giving

शक्ति = strength

कृतज्ञता = gratitude

भावार्थ

Eight qualities adorn a man : Intellect, good character, self control.

knowledge, valor, not talking too much, being charitable as per his (financial)

strength and gratitude.

ASAD (141)

कः न याति वशं लोके मुषं पीडनेन पूरितः ।

मृदंगः मुषं लेपेन करोति मधुरं ध्वनिम् ॥

sandhi vighraha

या = to go

वश = control

लोक = this world

मुष = mouth

पिण्ड = morsel of food

पूर = to fill

मृदंग = drum

मुष = mouth

लेप = smearing

मधुर = sweet

ध्वनि = sound

शब्दार्थ

In this world who indeed wont come under control once his/her

mouth is filled with food ? Even the mRida.nga makes a sweet sound after

its mouth is smeared.

ऐक्यं बलं समाजस्या तदभावे स दुर्बलः ।
तस्मात् ऐक्यं प्रशंसन्ति दृढं राष्ट्रं छितैषिणः ॥

शब्दार्थ

ऐक्य = unity

बल = strength

समाज = society

दुर्बल = weak

प्र+शंस् = to praise

दृढं = strongly

राष्ट्र = nation

छितैषिन् = one who wishes good

भावार्थ

Unity is the strength of any society and it (society) is weak without it. Hence those who wish the good of the nation strongly praise unity.

ASAD (144)

We had a big thread on “Ramayana in a Stanza” Here is the bhAgavata (life of Shri KRishna) in four lines :

आदौ देवकिदेवगर्भजननं गोपीगृहे वर्धनं
मायापुतनञ्जुवितापहरणं गोवर्धनोद्धारणम् ।
कंसखेदनकौरवादिजननं कुन्तीतनूजावनं
ऐतद्भागवतं पुराणकथितं श्रीकृष्णलीलामृतम् ॥ १६ ॥

सन्धि विग्रह

आदौ देवकि देव गर्भ जननं गोपी गृहे वर्धनं
माया पुतन ञ्जुवित अपहरणं गोवर्धन उद्धारणम् ।
कंस खेदन कौरव आदि जननं कुन्ती तनूज अवनं
ऐतद् भागवतं पुराण कथितं श्री कृष्ण लीला अमृतम् ॥ १६ ॥

शब्दार्थ

आदौ = First

गर्भ = womb

जनन = birth

गृह = house

वर्धन = growing up

श्रुवित = life

अपहरण = stealing

उद्धरण = lifting up

छेदन = cutting

हनन = killing

तनूज = son

अवन = protection

कथित = told

लीला = legend (?)

भावार्थ

First the birth of the lord in the womb of devaki, then the growing up in the house of gopis, the stealing of life from the deceitful pUtana, the lifting up of the

govardhana mountain, the cutting (beheading) of kansa, the killing of the kauravas etc. and the protection of the sons of kunti : This is the BhAgavat as told in the purANas and which is immortal because of the legends of Shri Krishna.

ASAD (146)

गुरुर्भन्धुरभन्धूनां गुरुश्चक्षुरयक्षुषाम् ।

गुरुः पिता च माता च सर्वेषां न्यायवर्तिनाम् ॥

सन्धि विग्रह

गुरुः भन्धुः अभन्धूनां गुरुः यक्षुः अयक्षुषाम् ।

गुरुः पिता च माता च सर्वेषां न्यायवर्तिनाम् ॥

शब्दार्थ

गुरु = preceptor

अन्धु = brother / kin

अअन्धु = one who does not have any brothers / kinmen

यक्षुस् = eye

अयक्षुस् = one without an eye

पितृ = father

मातृ = mother

सर्व = everyone

न्याय = justice

वर्तिन् = one who lives / behaves

भावार्थ

The teacher is the brother to those who dont have any kinmen, the teacher is an eye through which the blind can see. The teacher is a father and mother to everyone who lives on the path of justice.

ASAD (149)

गर्वाय परपीडायै दुर्जनस्य धनं बलम् ।

सुजनस्य तु दानाय रक्षणाय च ते सदा ॥

शब्दार्थ

गर्व = vanity

पर पीडा = harrasment of others

दुर्जन = wicked person

धन = money

बल = power

सुजन = good man

दान = act of giving , charity

रक्षण = protection

सदा = always

भावार्थ

The wealth and power of a wicked person are for vanity and harrassment of others respectively. However with a good man they are always (used) for charity and for protection.

ASAD (155)

अम्बा यस्य उमादेवी जनकः यस्य शंकरः ।
विद्यां ददाति सर्वेभ्यः स नः पातु गजाननः ॥

शब्दार्थ

अम्बा = mother

उमा = pArvatI

जनक = father

विद्या = knowledge

दा = to give

पा = to bless

गज = elephant

आनन = mouth

भावार्थ

May the elephant faced one (Ganapati) whose mother is umA devi.
whose father is sha.nkara and who gives knowledge to everybody, bless us.

ASAD (156)

गौरवं प्राप्यते दानात् न तु वित्तस्य संयथात् ।
स्थितिः उच्यैः पयोदानां पयोधीनां अधः स्थितिः ॥

शब्दार्थ

गौरव = glory

प्राप् = to obtain

दान = giving

वित्त = money

संयथ = collection

स्थिति = position

उच्चैः = up

पयोद = cloud (one who gives water)

पयोधी = sea (one that stores water)

अधः = down

भावार्थ

Fame is obtained by giving money, not collecting it. Clouds (givers of water) have a high position whereas the seas (stomers of water) have a low position.

ASAD (160)

उद्यमः साहसं धैर्यं बुद्धिः शक्तिः पराक्रमः ।

षड् अयेते यत्र वर्तन्ते देवः तत्र सहायकृत् ॥

शब्दार्थ

उद्यम = industriousness

साहस = adventure

धैर्य = courage

बुद्धि = intelligence

शक्ति = strength

पराक्रम = adventurous accomplishment

षड् = six

पृत् = to exist

देव = god

सहाय = help

भावार्थ

God provides help where these six qualities exist : industriousness, adventure, courage, intelligence, strength and adventurous accomplishment.

ASAD (161)

उपदेशः छि मूर्खाणां प्रकोपाय न शान्तये ।

पयः पानं भुजंगानां केवलं विषवर्धनम् ॥

शब्दार्थ

उपदेश = advice

मूर्ख = idiot

प्रकोप = aggravation

शान्ति = calmness

पयस् = milk

पान = drinking

भुजंग = snake

विष = poison

वर्धन = growth

भावार्थ

Advising an idiot leads to more aggravation than peace. Feeding milk to a snake only serves to increase its poison.

ASAD (163)

आत्मनः भुभ द्रोषेण बध्यन्ते शुक सारिकाः ।

बकाः तत्र न बध्यन्ते मौनं सर्वार्थ साधनम् ॥

शब्दार्थ

आत्मन् = self

भुभ = mouth

द्रोष = fault

शुक = parrot

सारिका = a bird (nightingale / cuckoo ?)

बक = stork

बध् = to trap, to tie down.

मौन = silence

सर्व = all

अर्थ = objective

साधन = instrument

भावार्थ

Nightingales and parrots are trapped because of the fault of their own mouths. However, storks are not caught. Silence is indeed the instrument that achieves all ends.

ASAD (169)

करोति स्वमुप्तेनैव बहुधान्यस्य ञ्जडनम् ।

नमः पतनशीलाय मुसलाय ञ्जलाय च ॥

भावार्थ

By his(its) own mouth he (it) injures (pounds) in many ways other people (a lot of grain). My salutations to the pestle and to the wicked man whose character is to fall down.

(The first line is interpreted in two ways depending on how the sandhi in bahudhAnyasya is broken)

First all of you must take a sigh of relief that I am not translating this in Russian. I have a valid comment. The interpretation is just not right. The word khala has two meanings. Kedar gives only one a wicked man. The second is a mortar. Those partisans of this list who were born in cities would not know what this article and its use is/was. It is a piece of stone, preferably, granite which is carved like a mortar. Mortar and pestle are two components of a commonly used pounding mechanism used in ages all over the world. Pounding removes chaff from grain. Its use in India declined after mechanical grain brayers were made available in cities in British rule. The use continued for some time in numerous villages or inaccessible regions. My father's house and that of all my relations had at least one. My mom, auntie and sisters would wake up early in the morning and do their chores with mortar and pestle singing songs.

The meaning as given by Kedar lacks certain truth. Why would poet, or for that matter, anybody thank a wicked man whose character is to fall down?. In chaturvarNya scheme four classes were assigned certain duties and responsibilities. When they performed such social obligations they earned the social acceptance. On this background poet takes a case of a habitually misbehaving person patanshIla and examines his contributions to the society. Even though he lacks social acceptance due to his nature, the poet opines, his peculiar behavior, actually contributes to the social needs.

Ancient Indians were taught to be polite to each other. respectful to each other, friendly and forgiving to each other. These codes of conducts brought social harmony, but created a situation where blunt, bold actions were frowned upon. People, therefore, would get away with murder, so to say, and nobody would criticize or check their actions. Remember politeness rules. Our patanshIla was exception to this rule. Therefore, when he got mad at somebody or something he would lash out at them and separate their true selves from their alter egos. In other words he would tear the masks of dichotomous, contradictory. personalities. Poet, obviously is paying compliments to such a person. However, he cannot openly come out and praise such a man or his actions. Therefore, the poet resorts to the double talk, ambiguity. double entendre technique. Smart person would find the true meaning behind the obvious.

Nobody writes a couplet praising mortar and pestle, they are so unpoetic. So the true meaning of this couplet is:

By his own mouth he, patanshIla, pounds most of the times people hiding behind veneers and exposes their true nature, salutations to him and his brute force 'musala'.

ASAD (170)

अलः करोति दृष्टं नूनं क्वलति साधुषु ।

दशाननोऽडरत् सीतां बन्धनं तु मखोदधेः ॥

सन्धि विग्रह

भलः करोति दुर्वृत्तं नूनं कृलति साधुषु ।

दश आननः अडरत् सीतां बन्धनं तु मखो उदधेः ॥

शब्दार्थ

भल = wicked man

दुर्वृत्तं = bad deed

नूनं = really

कृल् = to bear fruit

साधु = good man

दश = ten

आनन = face

खृ = to steal

बन्धन = restriction

मखत् = great

उदधि = sea

भावार्थ

The wicked man does a bad deed and really it bears fruit among the good. The ten faced one (Ravana) stole Sita, and it was the ocean that had to be restricted ! (by Rama's bridge)

ASAD (170)

भलः करोति दुर्वृत्तं नूनं कृलति साधुषु ।

दशाननोऽडरत् सीतां बन्धनं तु मखोदधेः ॥

सन्धि विग्रह

भलः करोति दुर्वृत्तं नूनं कृलति साधुषु ।

दश आननः अडरत् सीतां बन्धनं तु मखो उदधेः ॥

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भावार्थ

The wicked man does a bad deed and really it bears fruit among the good. The ten faced one (Ravana) stole Sita, and it was the ocean that had to be restricted ! (by Rama's bridge)

ASAD (201)

कार्यार्थी भजते लोकाः यावत् कार्यं न सिध्यति ।
उत्तीर्णो य परे पारे नौकायाः किं प्रयोजनम् ॥

शब्दार्थ

कार्यं अर्थिन् = one whose intent is getting one's work done
भज् = to pray, propitiate
लोक = the world
कार्य = work
सिध् = to be accomplished
उत्तीर्ण = crossed
पर = other
पार = bank of a river
नौका = boat
प्रयोजन = use
भावार्थ

The world (men of the world) intending to get its work done.
prays (to you) only until the task is not accomplished. Once you have
crossed over to the other bank, what is the use of the boat ?

ASAD (203)

मनो मधुकरो मेघो मधोपो मत्सुणो मरुत् ।
मा मद्यो मर्कटो मत्स्यो मकारा दश यंचलाः ॥

सन्धि विग्रह

मनः मधुकरः मेघः मधोपः मत्सुणः मरुत् ।
मा मद्यः मर्कटः मत्स्यः मकाराः दश यंचलाः ॥

शब्दार्थ

मनस् = mind

मधुकर = bee

मेघ = cloud

मधोप = drunkard

मत्सुण = bed bug

मरुत् = wind

मा = the goddess of wealth, Laxmi

मद्य = pride, arrogance, conceit

मर्कट = monkey

मत्स्य = fish

मकार = something starting with the letter “ma”


दश = ten


यंचल = fickle, unsteady

भावार्थ

The mind, the bee, the cloud, the drunkard, the bed bug, the wind,
wealth, pride, the monkey and the fish are the ten things starting with
the letter “ma” that are always unsteady.

These postings by Kedar have been taken from the older sanskrit-digest archives.
Some posts are missing.

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A Subhashita A Day ASAD
pdf was typeset on January 21, 2023

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Please send corrections to sanskrit@cheerful.com

