This is the 'un-edited' collection of Kedar's postings of प्रतिदिनं सूभाषितम् (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)

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

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

(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)

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

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)

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 note accept even water if it was touched by untouchable dAsis..

ASAD (7)

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

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 :

ASAD (8)

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

subhaashhita_kedar.pdf
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.

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.)

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.

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 शिशिे छेसे दिमालिे ।
श्रीरामणिे च छस्तिे मण्ये मावूळ शाहव ॥

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.

कमलाशन = Brahma (seated on a lotus)
कमलेक्षण = Vishnu (lotus eyed)
कमलारिकिरट = Shiva? (crowned by the enemy of the lotus (moon?))
कमलङ्कूळ = the sun (lit. husband of the lotus)

नृत = praised
सुतुळ = 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.

कमलङ्कूळः:

करो = to carry;
वाह = 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 तोवथ यथा गत्तिः सागरम् ।
सविधवनमकां चेभं प्रतिगत्तिः ॥

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

ASAD (12)

विन्दनीयां वि विपदामादवेव प्रतिक्रिया ।
न कूपखन्तं युक्तं प्रदेशम वलिष्ठा गुढ़े ॥

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)

अठोदिकल्विवबवलयं मधुरम् विरोलि ।
तत्वां चाम्र कलिका झिंजिंके अतुः ॥

इल = really
मधु = spring
मधुर = sweet
विरोलि = it should actually be virauti : means cries.
चाम्र = beautiful
चाम्र = cha + Amra (Amra = mango)
कलिका = petal
झिंजिंके = ??? (is this correctly transliterated ?)
अतुः = 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)

ક્ષમા શક્તં કરે વયતં દુષ્કન: ડિક કૃષ્ણતि ।
અંત્રેણ પતિતો વલ્કિ: સ્વયંભોષામશ્રતि ॥

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.

ક્ષમા વશિક્રતે લોકે ક્ષમા: ડિમુ-ન મિધ્યતિ ॥

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)

ક્ષમા વશિક્રતે લોકે ક્ષમા: ડિમુ-ન મિધ્યતિ ॥

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 ?

\[ vash = \text{conquered. vashi+kri = to conquer} \]

\[ vashikrut = \text{conquered.} \]

kShamAvashIkRite loke is a “sati saptami” usage. it is to be interpreted as yadA lokaH kShamAvashIkRitaH tada (when the world is conquered by
forgiveness) In the sati saptami usage, the saptami vibhaki 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 पसते बक्षी: करमघे सरस्वती ॥
करमूले तु गोविन्द: प्रभाते करदशर्णम् ॥

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 पसते बक्षी: करमघे सरस्वती ॥
करमूले तु गोविन्द: प्रभाते करदशर्णम् ॥

If I rememeber 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)

If I rememeber the sloka it is “karamule tu gouricha” it’s not govindaH. 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 ....

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.

“At the top of the hand resides LakShmi. In the middle of the hand resides Sarasvati. At the bottom of the hand resides Brahma. In the morning, the sight of the hands. (is auspicious).”

“O goddess with the mantle of oceans. adorned with the breasts of mountains.
O the consort of Vishnu, salutations to thee!

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)**

कङ: कङ्झङः चिं: कङ्झङः डी में: चिंकङ्झङ:।

वसन्तसमथे प्राप्ते कङ: कङ्झङः चिं:।

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)**

अजनातवः कङ्झङः नवनीतं यज्ञनितः कङ्झङ्झङः।

अजनातस्ववस्ववितितानुषं अजनातवः कङ्झङः, नो नवनीतमः।

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.

कङ्झङः चिंकङ्झङः कङ्झङः: चिंकङ्झङः कङ्झङः।
The first verse: What is so strange about women tying glass, beads and gold all on one thread? Even the great thinker Paniṇi 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)

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?
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 :

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 :

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 :

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 :

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 :

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 :

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 :

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 :

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

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 !

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

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.

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

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 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 mandodarI, 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)

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

tomorrow = शंक्र
day after tomorrow = परशंक्र
2 days after tomorrow = परपरशंक्र
yesterday = कल्र
day before yesterday = परकल्र
2 days before yesterday = परपरकल्र

ASAD (27)

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.
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:

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

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 आहू जगति पुत्र मानतवा।
दीश ना कुळवा’:
दीनु आदिक्याचिवो होते साण्यत बेट
अे लात तोड दीयं पुळा नाहि गाह।

ASAD (30)

कसूषिवितु डिमपि नो जुसलीयं
मभ्याक्योपि नोयशलीयम्।
श्रीपतेः पद्यूं जमर्गियं
वीणाय भवजलं तर्गियं॥

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.

गेहानीते कृष्णविर्दिते वीरविरि स्वनामे
मोक्ष प्राप्ता न च न च सामी कार्लितु चा प्रवृत्ता।
पश्चात् देवीं परिजन हं च चाह मभाक्तां तां
नो चेतु स्थात्त घण्मपि ब्यवेत् प्राणालाहिअिटेन।॥
Home they brought her warrior dead
She nor swooned nor uttered cry
All her maidens watching said
“She must weep or she will die.”

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

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

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)

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:

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)

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)

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.
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 नमांि वरदां ज्ञानां त्वा सरस्वतीम ।
प्राच्छ विमलां बुद्धां प्रसमा भव सर्पह ॥

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 कव्यसङ्के कविरेकः प्रजापति ।
चतुर्म रोचते विश्व तथा वै परिवर्ति ॥

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)

अखिततिनिदिः स्यातु देशांसिन्धु पात्रं
सुरसन्नवशापा लेनी पत्रमुद्रा ।
विपलत यदि गुरुदा शारदा सर्वकाव्यं
तदपि तप गुप्तानां कंश पारे 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.

हस्तित प्रतिगुज्याति गुणमयायति पृष्ठति ।
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.

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)

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 ..)

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.
When the money is gone (become poor), the hunger increases
At the time of trouble, the enemities 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 ?)

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)

One of the let me catch my breath shlokas?
Actually this is a fairly famous one. The “correct” interpretation:

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)

Vâd[Rajâ namastu[âvâ yamastasahokhâ ।
Yamâ tu hârti pra[ânâvâ vâde pra[ânân prna[â ॥

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)


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)

Vin[âvâji [âv[a vâ[âv[a pra[âv[a ।
Nâ dvâpânam tu kâ[âv[a pra[âv[a vâ[âv[a g[â ॥

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)

Aâm[âv[âvâ vâ[âv[a vâ[âv[âv[a dvâpânam labhate ।
Ne[âvâyate sa vâ[âv[a ch[âv[a pr[âv[a su[âv[âv[a ॥

Even a single second in life cannot be obtained by alll precious jewels.
Hence spending it without purpose is a great mistake.

ASAD (54)

अत्मन: पवित्रिष्य अवः कविः तथापि तत् ।
स्वामिना वामलीप समं अन्योपकारकम् ॥

आत्मन् = self
पवित्रिष्य = satisfaction
कवि = poet
कवि = poetry
स्वामि = master
वामलि = 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)

ईक्षणं द्विगुणं प्रोक्तं भाष्यते वेदसा ।
अक्षि द्वे मनुष्या ज्ञिना तवेक्ष निर्मिता ॥

ईक्षणं = seeing
द्विगुणं = twice
प्रोक्तं (प्र + विवरण) = said
भाष्यं = speaking
वेदसा = brahma
अक्षि = eye
द्वे = two
Seeing is given twice as much importance as speaking by Brahma. Man has two eyes, however, only one tongue was created.

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 emphaser, 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:
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)

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.

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.

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

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 ..

shabdArtha : 

उत्तमः आत्मा प्रयत्नः पितुः प्रयत्नः व मध्यमः ।
अधमः मातुलात्र प्रयत्नः श्वशुराचर ज अधमात्रमः ॥

subhaashhita_kedar.pdf
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.

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.

I = most superior
A = famous
P = father
M = medium/average
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 wealth 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 acquire from wife is the worst
I am not sure if that were a different version of this shubhashita

ASAD (subhAshita sangrahaH 1)

उद्यमसाहसं वैर्य बुद्धिश्वर्पः पराकः ।
पुढ़ते यत्र वर्तन्ते तत्र देवः सहायकृतः ॥

उद्यमः = effort      sAhasam = adventure
वैर्यमौ = courage    buddhiH = knowledge
शक्तिः = strength    parAkramaH = bravery
षट् = six        ete = these
यत्र = where       vartante = exist
तत्र = there       devaH = god
सहायकृतः = helpful

God will help provided the six qualities  effort, adventure, courage. knowledge, strength and bravery  exist.
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 at least 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 dhee 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 don't 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.
“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 behind this subhAshita from Sri Krishna Shastry during the “Speak Sanskrit Classes”.
Will share with you someday soon.

ASAD

विकम्बलः पश्चिमले अधि !
(See the sarcasm here)

अजः युधिष्ठिरायं प्रवते मेघारवम् ।
धुतायोऽववैश्वर्य परिपुर्वमेव न डिघ्यन ॥

अजः = goat
युधिष्ठिरः = fight
ऋषिः = sage
श्राद्धः = post death rituals
प्रवते = in the morning
मेघः = cloud
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.)

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?
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)

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)

अमन-नम = na + mantram, non mantra (mantra = divine poem).
अक्षरम् = na + kSharam, imperishable, a letter of the alphabet
न = no
अन = is
मूलम् = root
अनाषदम् = na + auShadam, non medicine
अयाय: = useless
पुरुष: = person
प्रेमम् = co ordinator (one who organizes, plans)
तत्र = there
dुर्भव: = 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)

अक्षरम् = one

---

subhaashhita_kedar.pdf
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
briliant sun always attacks the sky !!

ASAD (subhAShta sangraha 9)
So, let me wind up this small series with a subhAshta I wrote.
Please excuse me for the mistakes.

मधुसक्ताः
मधुसिद्धो निममाणाः
पुष्पाः मुखगमः
गंगानात्तिष्ठित विकुञ्जः
स्वाभाव नैव मुखतः

मधु = honey
सिद्धः = pasted with
निममः = neem
पुष्पः = wooden piece, stem
पुष्पाः = milk
पुष्पः = fed with
भुजः = snake
भुजगमः = one who has taken bath
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.

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)

οροσεβοδριοισθανουσαεστεκε
pun: pun: प्रवर्धने तस्मादैष्यं न रक्षेत् ॥

अन्ये विद्युः

οροσि: अर्जिज्योः शानुशेष: तवेच च
pun: pun: प्रवर्धने तस्मात् शेष न रक्षेत् ॥

shabdArtha

ορ = debt

शेष = remainder

अभ्र = fire

शतु = enemy

pun = again

प्र + पृ = to grow fast

tस्मात् = hence

रक्ष = 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)

उद्ये सतिता रक्तो रक्ताधारस्तमनेन तथा ।
सम्भवति च विपत्ती च साधुमेषकुपता ॥

अन्ये विद्युः

उद्ये सतिता रक्तं रक्तं च अस्तमनेन तथा ।
सम्भवति च विपत्ती च साधुम अकुपता ॥

shabdArtha
The sun is red at sunrise and red at sunset: During prosperity as well as calamity the great men have the same form.
Laxmi goes to the industrious man like a lion. Only contemptible cowards say that destiny should give. Overcome your destiny and excercise 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)

उपसर्गालं घात्वर्थाऽबलायुन्नीयः।
प्रहाराहारसंहारिवहारपिरहारवत्॥

अः विग्रह
उपसर्गालं घातू अः घातू अः अन्यः नीयते।
प्रहार आहार संहार विहार परिहार वत्॥

shabdArtha
उपसर्ग prefix
घातू verb
अः meaning
बला = force
अन्यः = somewhere else
नी (नष्ठ) = to take away
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)

shabdArtha

�ે = these
તુ = good man
પર = foreign / other
અરથ = benefit
ઘટક = component
અરથ = one's own purposes
પર + ત્યજ = to sacrifice
યે = those who
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 ja nijArtha karunI anyArtha sampAditI
he to rAkShasa je svakArya viShayI anyArtha vidhva.nsItI
je kA vyarthar parArthahAni kariti te koNa kI durmatI?

ASAD (70)

अनुशि्स्तुतपेताप्रवहितं राम तदं
परमकुलश भोक्त खिंचि मायालमेतम्।
धर्मविधर्षने मेमानं हंदिनवां
भलित्च बल्ल प्रदेशत्वा विना नाभ शीत्रम्॥
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

अनुहितन्न अनुतापितَا तपश्वो समराय
परमहितत्यां नीरसी मोकमाया
अथापयः मन मांजः नावरे आप्शीता
tुज विषाणु शिष्ण होतो धार रे धार आता!
न भूतपूर्वः न कदापि वाता हेमः कुंजः न कदापि दुःः
tथापि तृण्यः रघुनन्दनः विनाशकाले विपशीतमुदिः॥

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

ASAD (71)

शौवणार्थ रघुसत्य किर्तिन्तु सन्ति शिल्म्बः
तत्र शौर्यं किर्तिन्तु चतुः चातुरान्॥

shabdArtha

शौवणः = golden
रघुसत्यः (सत्यः + ज) = lotus (one that is born in a lake)
निर्मल + मात्र = to create
शिलम्बः = sculptor
शौर्यं = fragrance
चतुः = capable / skiled / clever
चतुर्यः = four
चातुरः = 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!
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:

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.
shabdArtha

 guru = teacher
 shrushu = service
 vidya = knowledge
 phul = a lot
 dhana = money
 athr = fourth
 up + labh = 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)

shabdArtha

chala = to walk
 stha (tishti) = to stand
 ek = one
 patijit = the wise man
 san + uksh = to examine
 apan = other
 sthan = place
 puru = previous
 aayatan = abode, resting place
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.

shabdArtha

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

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

something one has wished for

milks (from duh : to milk )

the gem that gives you anything you can think about

something one has thought about

to give

the good men

company

everything

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)**

satya pravachana prabhavat
nabhastrat labhyamat

pravachanam nanauktam achocharam satatam

amitha vibhakti

satya pravachana prabhavat
nabhastrat labhyamat

pravachanam n aharvtat achocharam satatam

shabdArtha

satya = truth

brah = to speak

pravachan = dear, nice

aharvat = false

acho = practice

satatam = 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)**

samambhavam n kartiyat shabd
agni vadhino dharamvaiti nantu

vighratu kulaivano n kartiyat gavr

muuyagstu jagradh gunita gujvarvidiina

amitha vibhakti

samambhavam n kartiyat shabd
agni vadhino dharamvaiti nantu

sanskritdocuments.org
A full pot does not make any noise, 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)

नामिकक्षमाभा दृष्ट्यन्तरिक्षि सत्जना: ॥
अन्ये भाषिकारारल भक्तेव मनोकरः ॥

अन्यि विचार

नामिकक्षेमावधा दृष्ट्यन्ते अपि ेि सत्जना: ॥
अन्ये भाषिका आदराव: वटिव ते व मनोकरः ॥

shabdArtha

<table>
<thead>
<tr>
<th>शब्दार्थ</th>
<th>उदाहरण</th>
</tr>
</thead>
<tbody>
<tr>
<td>full</td>
<td>संपूणर्</td>
</tr>
<tr>
<td>pot</td>
<td>कुंभ</td>
</tr>
<tr>
<td>noise</td>
<td>शद</td>
</tr>
<tr>
<td>half</td>
<td>अधर</td>
</tr>
<tr>
<td>pot</td>
<td>घट</td>
</tr>
<tr>
<td>noise</td>
<td>घाष</td>
</tr>
<tr>
<td>to go</td>
<td>उप + ह</td>
</tr>
<tr>
<td>really</td>
<td>नूलं</td>
</tr>
<tr>
<td>learned</td>
<td>विद्वान्</td>
</tr>
<tr>
<td>one who is from a good family</td>
<td>कुलीन</td>
</tr>
<tr>
<td>pride</td>
<td>गवर</td>
</tr>
<tr>
<td>foolish person</td>
<td>मूढ</td>
</tr>
<tr>
<td>to babble</td>
<td>जप</td>
</tr>
<tr>
<td>quality</td>
<td>गुण</td>
</tr>
<tr>
<td>bereft of</td>
<td>विद्वाने</td>
</tr>
</tbody>
</table>

bhAvArtha

A full pot does not make any noise, 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.
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).

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

As KEDAR S NAPHADE said:

नारिकेल समाकाराणे दृश्यते अपि सजन: ।
अन्ये बदरिकाकाराणे बिहे बेरा मनोलकः: ॥

सन्नि विग्रह

नारिकेल समाकाराणे दृश्यते अपि सजन: ।
अन्ये बदरिका आकाराणे बिहे तेज मनोलकः: ॥

“drishyante api”
shabdArtha

नारिकेल = coconut
आकार = form
दृश्य = to look
दृश्यते = be seen
अपि = also
सजन = good man
अन्य = other
बदरिका = the jujube fruit (bora in marathi)
बिहे = outside
मनोलक = 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 scare 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)
पराण प्राण दुबुर्द्ध भू मा प्राणिष्पु ध्यान कृतं।
दुबुर्द्धनि पराणानि प्राणा जन्मनि जन्मनि !!

shabdArtha
पर = other’s, foreign
आ = food
प्र + आप = to get, obtain
दुबुर्द्धि = stupid person, idiot
प्राणि = life
ध्यान = pity
कृ = to do
दुबुर्द्धि = rare
जन्मनि = birth

bhAvArtha
You idiot, dont show any pity for your life if you are getting food from someone else (free food). (Go on, stufff 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 दुर्जन: अज्ञनतामूलैति बुधुप्रकारश्चि सेव्यमानः।
भूयोपि सिजतः पवसा घृतेन न निर्मङ्गौक्षो भगुपतर्मेति॥

अन्यिविग्दु

न दुर्जन: अज्ञनतां उपैतैि भाँकु प्रकारः अधि सेव्यमानः।
भूषुध् अधि सिजतः पवसा घृतेन न निर्मङ्गौक्षः मघुरत्वं शेति॥

shabdArtha

दुर्जन = wicked person
अज्ञन = good man
उप + ḍ = to go to
भाँकु = many
प्रकार = way
सेव = to serve
भूषुध् = repeatedly
सिजत = sprayed
पवसा = milk
घृत = ghee
निर्मङ्गौ = neem
पुङ्क्ष = tree
मघुरत्व = 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)

के यूषा न विपुष्यतनि पुरुषं छात्रा न चल्लोऽज्ञवला:

subhaashhita_kedar.pdf
Armlets 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)

अनुद ईनो वी-नरस्त तो वे प्रेविगोइस सुभाषित देरे ईसु आने:
विष्णु वी-नरस्त विवारङ्गी वाघ प्रवां पल्ळु योगताय।
पीतावर वीक्ष्ण ददी स्वकाना दिलिग्वर वीक्ष्ण विं पल्लुः।
सम्प विब्लध
विष्णु वी-नरस्त विवारङ्गी वाघ प्रवां पल्लु योगताय।
पीतावर वीक्ष्ण ददी स्वकाना दिलिग्वर वीक्ष्ण विं पल्लुः।

shabdArtha

विष्णु = what?
वासस = apparel / clothes
वि + वि = to think
प्रवां = important
योगता = appropriateness
पीत = yellow
अंबर = cloth
ददी = gave (from dA : to give)
सव = one’s own
क्रया = daughter
दिकदी (दिक) = directions
वि + विक = to see
समुद्र = 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 dressedin nothing, (Shiva) the sea gave poison! (halAhala)
One achieves greatness because of one’s qualities, not because of a high position. Even a crow is placed at the top of the palace. A crow does not become an eagle.
shabdArtha
अशन = food
वसन = dwelling
जया = wife
मे = mine
कुवाण = one who does
कल = time
वृक = wolf
पुरुष = man
अज = goat

वावार्थ
“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)

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)
**shabdArtha**

अङ्गः = small, little  
कार्य = work  
कर = one who does  
तर = man  
बहु = a lot  
भाषिन् = one who talks  
शरद् = autumn  
मेघ = cloud  
नूनं = really  
गज्र्त = to roar  
उदवलं = only  

**भावार्थः**

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)
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)**

विषेष भावणिजये मध्यपानात् बाणे विषेष पापयामुपैत।
पापं कृ पणा दुगर्तिः यानि मृदातस्तमामध्यः नैव पेवं न पेयम्॥

शब्दर्थम्

विषेष भावणि: जाये मध्यपानात् बाणे विषेष पाप थर्यं उपैत।
पापं कृ पणा दुगर्तिः यानि मृदाः तस्मात् मध्यं न अवेपेन न पेयम्॥

**shabdArtha**

विषेष = mind

भावणि = confusion

मध्य = liquor

पान = drinking

पाप = sin

यार्यं = practise / observance

उप + त = to approach

दुगर्तिः = misfortune

मृद = foolish man

थ = to go

तस्मात् = hence

पेवं = should be drunk
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 ह उपं च कुव्योपितं।
गृहवैद्यस्य विधा च कस्मीविधि शोचते॥

प्रत्यक्ष = real, visible, directly in front
कवि = poet
काव्यं = Composition/poetry/literary work
च = and
कुव्योपितं = One who brightens the family(?) (meaning house wife?)
उपं च = Her beauty
गृहवैद्यस्य = family doctor’s
विधा = knowledge
च = do they
cस्मीविधि = ever
शोचते = 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.
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)...

shabdArtha

િવ + ુ = to distribute
વાર = water
વારિ = cloud (one who gives water)
ઘા = water
અા = anxious

ASAD (91)

વાર + ુ + ુ = to distribute
વારિ = water
વારિ = cloud (one who gives water)
ઘા = water
અા = anxious
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?
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)


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.”

“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)

shabdArtha

= if
If indeed does Govinda go away from Mathura, then from the eyes of rAdhA will flow the inversion of rAdhA ( dhArA = streams)
भीति = fear
सुधा = the nectar of immortality
या = to go
विराम = stop
निश्चित = determined, ascertained
अर्थ = end, aim, objective
वि + रम् = to stop
शीर = courageous, steadfast

आवार्थ

(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. THe 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)

अधि संक्रांति: । पहळतू अथं सुभाषित मम गुजल्ला श्री वस्तन्त
नानिवड़कौदेक्षेन् विचरितः

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

तिलवत् स्निग्धः मनोरकतु वालयां गुप्तमान्युर्धः
तिलगुड़वत् समववे अस्तु गुणवत्तत्वः ।
अस्तु विवचारे शुमसंक्रमणं मंगलाय वशसे
क्यावाणि संक्रांतस्तुः कौ सहायकाशस्ते ॥

अथि विग्रहः
तिलवत् स्निग्धः मनः अस्तु वालयां गुप्तवत् माधुर्यः
तिल गुड वालवत् समववे अस्तु गुणवत्तत्वः ।
अस्तु विवचारे शुम संक्रमणं मंगलाय वशसे
क्यावाणि संक्रांति: अस्तुः कौ सहा आहृ आशस्ते ॥
shabdArtha

તલ = sesame seeds

નિવ ગ = affectionate; also oily, greasy

મનસુ = mind

વાણી = language

ગુ = jaggery

માધ્વ = sweetness

લદ્દુ = laddoo, a sweet ball

સમાધ = relation

સુ = the principle of goodness

નિવચાર = thought

શુભ = good, auspicious

સંક્રમણ = concurrence, coming together

મંગલ = auspicious

યશસ્ = glory

કલ્યાણ = blessedness, goodness, auspiciousness

સંક્રાન્ત = the festival of makara sa.nkrAnt

સદા = always

આ + શંસ = to wish, to hope, to desire

bhavārtha

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)

ราวัข จาน ภูมิ จันตา ชาร์ ยิ่ง นิยม ณ ตatra 1

สุัณ รชมุ่ถุ รุ่ง ภูมิ ภูมิ ณ ตatra 2
pratipadArtha:

- **દ્રાક્ષા** = grapes
- **લાન** = sullen / dry
- **યુભી** = (having) face (like)
- **જત્લ** = went / became
- **શાર્દ્ર** = sugar
- **અહ્મતામ્** = stone
- **ગત** = went / became

**સુભા͊શત** = is meaning neede ??? subhAshita (good words)

- **રસમ્** = taste / power / effect
- **દ્ર્ˈટ્વા** = having seen / seeing
- **સુધા** = nectar / amrutA
- **ભીતા** = (being) afraid (of)
- **િદવમ્** = (to) heaven

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

---

shabdArtha

- **સવર્ત્ર** = everywhere
- **દેશ** = country
- **ગુણવાન્** = a man with good qualities
- **શાભ્** = to look beautiful
- **પ્ર͈થત** = famous, celebrated
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.

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.
ASAD

priya samskruta bAndhavAh.

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

which speaks the power of association with ritious people.

guNavarjana samsargAt yAsti nIchOpi gouravam .

pushpamALAI prasa.ngena sUtram shirasidhAryate ..

prati padAratha :

સ્વભાવિત્ર

 guNavarjana samsargAt yAsti nIchOpi gouravam !

pushpamALAI prasa.ngena sUtram shirasidhAryate .

prati padAratha :

\begin{itemize}
  \item \textbf{guNavarjana} = virtuous (good) qualities
  \item \textbf{જન} = people
  \item \textbf{sંસગર્} = association
  \item \textbf{નીચ} = rouge / person of poor(bad ?) quality
  \item \textbf{ગોઁદ્રસ્} = respect
  \item \textbf{pushpamALAI} = garland (of flowers)
  \item \textbf{prasa.ngena} = because of / along with
  \item \textbf{સૂત્ર} = thread
  \item \textbf{શર} = head
  \item \textbf{ધાર્ય} = climbs / (being) worn
\end{itemize}

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 nichOpi (transliteration)

note : yAti means “goes”

pushpamALAI prasa.ngena sUtram shirasidhAryate .

shirasi dhAryate (two separate words)
prati padAratha:

 guṇavat Gujarati = virtuous (good) qualities
 jan = people
 sansar = association
 niy = rouge / person of poor(bad ?) quality
 gaurav = respect
 pushplaka = garland (of flowers)
 prasaṅga = because of / along with
 prasaṅga = close association, prasa.ṛgaṇa = because of close association
 sutra = thread
 shirah = head

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

shabdArtha

पढ़् = to read
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.
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)

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)

पावर्ती कृजि भालेन्दू भस्म मन्दकिनी युता ।
अपवर्ग प्रधा मूर्तिः कथ स्यात् तव शकुर ॥

shabdArtha
कृजि = snake
भाल = child
घनु = moon
भस्म = ashes
मन्दकिनी = the ganges
युत = equipped with
अपवर्ग = heaven, liberation
प्रधा (कुऽ्मृप+छ, तो जिवि) = one that bestows
मूर्ति = idol
कथ = how
स्यात् (कुऽ्मृ असु) = may be

वावार्थ

शिवाः! 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 sense 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:
What fear makes you cry?
Is it because seeing the king who is ever intent on pleasing his good friends (sumitrAnandana) 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.

śabdArtha

कड़िन् = snake

बाल = child

चंद्र = moon

मस्म = ashes

मणदाक्षिनी = the ganges

उद्र = equipped with

अपवर्ग = heaven, liberation

प्रदा (कः िः म+ि, तो गिधि) = one that bestows

मूर्ति = idol

श्रद = how

स्थात् (कः िः अस्त) = may be

भावाथर्थ

शिव! 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:

शुभिन्त्र नन्दन आसकतं हंसं राजनं धन्यं वा ।

अथ वा मां कृतनृ जलधे सोहिनि स्वयम् ॥

शब्दाथर्थ
What fear makes you cry?
Is it because seeing the king who is ever intent on pleasing his good friends (su mitraAnandana) or on seeing me the dwarf? sumitraAnandana 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 (sumitraAnandana) 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)

ASAD (102)
This is a different version of the subhAshta sent as asad(5). This was kindly provided by Shri Mahalingam.

पार्वती कृषि भावनेनु भस्म मद्याहिनी युता।
अध्यर्वं प्रदा मूल्यं करं स्यात् तव शक्तिः॥
shabdArtha
हुलिन् = snake
वाल = child
ढंकु = moon
भस्म = ashes
मंदालिनी = the ganges
युत = equipped with
अपवर्ग = heaven, liberation
अध = (हृद्रोभ प्रति, ती गिने) = one that bestows
मूर्ति = idol
कथं = how
स्यात् (हृद्रोभ 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:

शुभिराननन असंकं हों रणजनं हक्ष्य वा।
अथ वा मां कुशातनु जलवे सोटिवि स्वयम्॥

शाखार्थ

शुभिरा = dasharath’s wife, laxman’s mother
नरन = child
भिरन = friend
आनन्दन = happiness
What fear makes you cry?
Is it because seeing the king who is ever intent on pleasing his good friends (su mitraAnandana) or on seeing me the dwarf?
sumitraAnandana 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 (sumitraAnandana) 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)

ASAD (105)

\[
\text{श्} \text{दाथर्थ} = \text{life} \\
\text{श्} \text{जव} = \text{to live} \\
\text{श्} \text{ओक} = \text{this world} \\
\text{मित्र} = \text{friend}
\]

sanskritdocuments.org
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?

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
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.

जः शिंभिज़िनी प्रादुः यथा शिंभिज़ तथापञ्चकाम्।
प्रागल्यमधिकामामुन्य वाणो बाणो बन्मूलित! II

अन्वि विष्णुः

जः शिंभिज़िनी प्रादुः यथा शिंभिज़ तथ अवञ्चकाम्।
प्रागल्यम्य अविंक आमुः वाणो बाण: बन्मूल हित! II

शब्दार्थ

जत = born, become (from jan, to be born, or created)
प्रादुः = a long time ago
अव + गम् = to comprehend, understand
प्रागल्यम् = development, depth, maturity
आप् = to obtain
वाणी = language
बन्मूल = became (from bhU, to become)

शब्दार्थ

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)

इक्ष्वाकुः वाणमो वस्य वामे तु जनकात्मनः।
पुरुस्तो मातृग्निमयं तं वने श्युनकनम्। II

अन्वि विष्णुः

इक्ष्वाकुः वाणमो वस्य वामे तु जनकात्मनः।
पुरुस्त मातृग्निमयं तं वने श्युनकनम्। II
I bow down to that child of the Raghus to whose right is lakShmana.
to whose left is the daughter of Janaka and in front of whom is Maruti.

ASAD (109)

\[
\text{దాతవ్య బోక్టవ్య ధనవిష్యం సంచయం న కర్తాయి।} \\
\text{పశ్చిమముడిక్రీణాం సంహితావ్య కర్తాయియేం} \\
\]

\text{అంశి విచారం}

\[
\text{దాతవ్య బోక్టవ్య ధన విష్యం సంచయం న కర్తాయి।} \\
\text{పశ్చిమముడిక్రీణాం సంహితా అర్థ కరితి అనేం} \\
\]

\[
\text{దాతవ్య = shoueld be given} \\
\text{బోక్టవ్య = should be used, enjoyed} \\
\text{దన = money} \\
\text{సంచయ = collection} \\
\text{కర్తాయి = should be done} \\
\text{పశ్చిమము = see (from dRish)} \\
\text{హృ = here} \\
\text{మపుక్రియి = bee} \\
\text{(కరితి) = to steal} \\
\text{ఆ-చ = other} \\
\]
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)

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)
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) ......
“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.
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)

अतिपरिचयाक्षा संततजग्मनात्मकः भवति।
मल्ये बिल्लपुरुषं वननतरतुकङ्कङ्किन्यनं कुरूते॥

शब्दार्थ
अति = excessive
परिचय = familiarity
अवग्राह = contempt
संतत = repeated
गमन = going
अनादर = disrespect
मलय = malaya mountain
बिल्ल = tribal
पुरुषी = wofe
वनन = sandal
तरु = tree
किङ्क = log
कुरूते = does (from kRi)

ASAD (112)

अतिपरिचयाक्षा संततजग्मनात्मकः भवति।
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 (114)

लले बिल्लःपुरःश्री चन्दनतकऽकाञ्चिनः कुरुते ॥

अति विग्रहः
अति परिवारः अव्या संतति गमनातुः अनादरः भवति ।
लले बिल्लः पुरःश्री चन्दन तत्र डाषः इर्धनं कुरुते ॥

शार्याः
अति = excessive
परिवार = familiarity
अति = contempt
संतति = repeated
गमन = going
अनादर = disrespect
मलय = malaya mountain
भल = tribal
पुरश्री = wofe
चन्दन = sandal
तद = tree
डाष = log
इर्धन = fuel
कुरुते = does (from kRi)

Bhāvaḥ

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 (114)
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.
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)

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))

Salutations to you, Doctor, the brother of Yama (God of death)
Yama steals (takes away) the life; a Doctor life and wealth as well.

Seeing the burning pyre the Doctor became worried
(He thought) Neither did I attended 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)

\[
\begin{align*}
\text{પ્ર} + \text{પદ્} & = \text{to become} \\
\text{હ} & = \text{hand} \\
\text{તાલિક} & = \text{clap}
\end{align*}
\]
work = effort
deprived of = परित्यक्त
work = कमर्न्
to obtain = उद् + पद्
fruit = फल

Bhavarth

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

ASAD (117)

चढँडन न कऽस्तेन तालिका सम्प्रयोगते ।
tथियोधपरित्यक्तं कर्मं नोत्याधेतु हृतम् ॥

संधि विग्रह

यथा चढँडन न कऽस्तेन तालिका सम्प्रयोगते ।
tथा उदे उद्यम परित्यक्तं कर्मं न उत्याधेतु हृतम् ॥

शास्त्रार्थ

कऽस्त = hand
tालिका = clap
सम् + प्र + पद् = to become
उद्यम = effort
deprived of = परित्यक्त
work = कमर्न्
to obtain = उद् + पद्
fruit = फल

Bhavarth

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

ASAD (124)
(Dear Sanskrit Lovers)

अष्टादश पुराणां सारं व्यास किरितम्।
परोपकारः पुण्याय पापाय पर पीडनम्॥

 смысл

अष्टादश = eighteen
सार = essence
कौर = 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)

(Dear Sanskrit Lovers)

अर्थाङ्गो निर्ममोजिता य प्रिया य भार्या प्रियवाहिनी य।
वश्या पुन्नर्वर्धकारी य विधा युज्व ज्वलोकस्य सुभासी राजन्॥

अन्वित विचार

अर्थ आगमः: निर्मयो निर्ममोजिता य प्रिया य भार्या प्रियवाहिनी य।
वश्या य पुनः अर्थाङ्गो य विधा युज्व ज्वलोकस्य सुभासी राजन्॥

अर्थ = money
आगम = arrival
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)

(Dear Sanskrit Lovers)

अकृष्टिः पर सन्तापं अग्नि भल मनिरसम्।
आधोः माण्ज अनुसृत्व वत् स्वर्गं अभि तदं बहुः॥

शब्दार्थः

अकृष्टिः = without doing (from kRi)
अग्नि = without going (from gam)
सन्ताप = harrasment
भल = evil person
मनिरस = abode
आधो = good man
माण्ज = path
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.

---

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.
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.

A couple of subhAshitas from the hard working farmers
The farmers do not consider the heat from the sun or rain or the cold winters but consistently strive for acquiring grain. I (God ?) indeed live with them.

For marathi readers : nase rAuLI vA nase mandIrI jithe rAbatI hAta tethe harI .... ?

ASAD (136)
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)

(Dear Sanskrit Lovers)

अष्टो गुणं पुरुषं दीपचनति प्रश्नं सुशीलत्वं मधुं थ।
पराक्रमस्व विपुलाभिता थ धैर्यं धवाकितं कृतज्ञता थ।

सदार्थ

अष्टो = eight
गुणं = qualities
पुरुषं = man
दीपं = to adorn, to grace
प्रगंधा = intellect
सुशीलत्वं = good character
धैर्यं = self control
मधुं = knowledge
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.

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.

अैक्यं बलं समाजस्या तदवः स दुर्वैः ।
तस्मात् अैक्यं प्रशंसनि दृढः रात्रिं विनितिष्णः ॥

शब्दार्थ

अैक्यं = unity
बलं = strength
समाजं = society
दुर्वैं = weak
प्र+शंसैं = to praise
दृढः = strongly
रात्रिः = nation
विनितिष्णः = one who wishes good

बावार्थ

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:

आदि देवविवर्णस्य गोपीगृहे वर्षं
मायापुत्रस्य नितीतापरं गोपयनोद्वारस्यं ।
कंसच्च त्रिवर्णप्रविष्टम् कृपणस्यात्तुष्णम्
अैतदस्यायं पुराणेऽविष्टं श्रीकृणलीलामृतम् ॥ १६ ॥

शब्दार्थ

आदि देवविवर्णस्य गोपीगृहे वर्षं
मायापुत्रस्य नितीतापरं गोपयनोद्वारस्यं ।
कंसच्च त्रिवर्णप्रविष्टम् कृपणस्यात्तुष्णम्
अैतदस्यायं पुराणेऽविष्टं श्रीकृणलीलामृतम् ॥ १६ ॥
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.
The teacher is the brother to those who don’t 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)

The teacher is the brother to those who don’t 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.

The teacher is the brother to those who don’t 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)
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)

अमरा वस्त्र उमादेवी जनक: वस्त्र शंकर: ।
विष्णु दयाति सर्वैः स: न: पातु गणन: ॥

शाहार्ष

अमरा = mother
उमा = pArvatI
जनक = father
विष्णु = knowledge
d = to give
पा = to bless
आ = elephant
आनन = mouth

माया: 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 प्राप्ते दानात् न तु वित्तस्य संस्थात् ।
स्थिति: उवाच: पशोदनं पशोधीनं अधः स्थिति: ॥

शाहार्ष

गौरव = glory
प्राप = to obtain
d = giving
वित्त = money
संस्थ = collection

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

God provides help where these six qualities exist: industriousness, adventure, courage, intelligence, strength and adventurous accomplishment.
Advising an idiot leads to more aggravation than peace. Feeding milk to a snake only serves to increase its poison.

ASAD (163)
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.

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 sombody 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, salutions to him and his brute force ‘musala’.

ASAD (170)

�ક: કેદારટિ દ્વૃતાં નૂનં ક્રયાતિ સાહ્સા।
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)
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)
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)

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.

A Subhashita A Day ASAD
pdf was typeset on January 14, 2022

Please send corrections to sanskrit@cheerful.com