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A Subhashita A Day ASAD

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ಪ್ರತಿದಿನಂ ಸುಭಾಷಿತಂ

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ಪ್ರತಿದಿನಂ ಸುಭಾಷಿತಂ

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This is the 'un-edited' collection of Kedar's postings of ಪ್ರತಿದಿನಂ ಸುಭಾಷಿತಂ (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.

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ASAD (2)

ಕಿಮಪಿ ಶುಭಕಾರ್ಯಂ ಗಣೇಶವಂದನೇನ ಅಥ ವಾ ಸರಸ್ವತೀ ವಂದನೇನ ಪ್ರಾರಭ್ಯತೇ .

ಅತಃ ಏಷಃ ದ್ವಿತೀಯಃ ಶ್ಲೋಕಃ ಸರಸ್ವತಿವಂದನಾಯ ಸಮರ್ಪಯಾಮಿ

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

ಯಾ ಕುಂದೇಂದುತುಶಾರಹಾರಧವಲಾ ಯಾ ಶುಭ್ರವಸ್ತ್ರಾವೃತಾ

ಯಾ ವೀಣಾವರದಂಡಮಂಡಿತಕರಾ ಯಾ ಶ್ವೇತಪದ್ಮಾಸನಾ .

ಯಾ ಬ್ರಹ್ಮಾಚ್ಯುತಶನ್ಕರಪ್ರಭೃತಿಭಿಃ ದೇವೈಃ ಸದಾ ವಂದಿತಾ

ಸಾ ಮಾಂ ಪಾತು ಸರಸ್ವತೀ ಭಗವತೀ ನಿಃಶೇಷಜಾಡ್ಯಾಪಹಾ ..

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 ...

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ASAD (3)

ತೃತೀಯೇ ಅಸ್ಮಿನ್ ಶ್ಲೋಕೇ ಗರ್ದಭಾತ್ ತ್ರೀಣಿ ಶಿಕ್ಷೇತ

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

ಅವಿಶ್ರಾಮಂ ವಹೇದ್ಭಾರಂ ಶೀತೋಷ್ಣಂ ಚ ನ ವಿಂದತಿ .

ಸಸಂತೋಷಸ್ತಥಾ ನಿತ್ಯಂ ತ್ರೀಣಿ ಶಿಕ್ಷೇತ ಗರ್ದಭಾತ್ ..

(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

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ASAD (5)

ಏತಸ್ಮಿನ್ ಸುಭಾಷಿತಂ ಭವತಿ ಶಂಕರಸ್ತವನಾಯ . ಸುಷ್ಕ ಕೃತಃ ಖಲು  
ಶಬ್ದಪ್ರಯೋಗಃ ಅಸ್ಮಿನ್ . ಪಠತು

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

ಪಿನಾಕ ಘಣಿ ಬಾಲೇಂದು ಭಸ್ಮ ಮಂದಾಕಿನೀ ಯುತಾ .

ಪ ವರ್ಗ ರಚಿತಾ ಮೂರ್ತಿಃ ಅಪವರ್ಗ ಪ್ರಡಾಸ್ತು ನಃ ..

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).

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ASAD (6)

ಅಸ್ತಿ ಏಷಾ ಸಮಸ್ಯಾಪುರ್ತಿಃ

(here is a riddle )

ಪಾನಿಯಂ ಪಾತುಮಿಚ್ಛಾಮಿ ತ್ವತ್ತಃ ಕಮಲಲೋಚನೇ .

ಯದಿ ದಾಸ್ಯಸಿ ನೇಚ್ಛಾಮಿ ನ ದಾಸ್ಯಸಿ ಪಿಬಾಮ್ಯಹಂ ..

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..

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ASAD (7)

ಭವಂತಿ ಬಹವಃ ಶ್ಲೋಕಾಃ ಸಜ್ಜನಸಂಗತಿಪ್ರಶಂಸಿನಃ . ತಸ್ಮಿನೇತತ್ತು

ಮಕ್ಕಂ ಸರ್ವೇಭ್ಯೋಽಧಿಕಂ ಪ್ರಿಯಂ ..

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

ಸಂತಪ್ತಾಯಸಿ ಸಂಸ್ಥಿತಸ್ಯ ಪಯಸೋ ನಾಮಾಪಿ ನ ಜ್ಞಾಯತೇ  
ಮುಕ್ತಾಕಾರತಯಾ ತದೇವ ನಲಿನೀಪತ್ರಸ್ಥಿತಂ ರಾಜತೇ .  
ಸ್ವಾತ್ಮ್ಯಾಂ ಸಾಗರಶುಕ್ತಿಮಧ್ಯಪತಿತಂ ಸನ್ಮೌಕ್ತಿಕಂ ಜಾಯತೇ  
ಪ್ರಾಯೇಣೋತ್ತಮಮಧ್ಯಮಾಧಮದಶಾ ಸಂಸರ್ಗತೋ ಜಾಯತೇ ..

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 :

ತೋಯಾಚೇ ಪರಿ ನಾವ ಹೀ ನ ಉರತೇ ಸಂತಪ್ತ ಲೋಹಾವರೀ  
ತೇ ಭಾಸೇ ನಲಿನೀದಲಾವರಿ ಅಹ ! ಸನ್ಮೌಕ್ತಿಕಾಚೇ ಪರಿ .  
ತೇ ಸ್ವಾತೀಸ್ತವ ಅಭಿಶುಕ್ತಿಪುಟಕಿ ಮೋತೀ ಘಡೇ ನೇತಕೇ  
ಜಾಣಾ ಉತ್ತಮಮಧ್ಯಮಾಧಮದಶಾ ಸಂಸರ್ಗಯೋಗೇ ಟಿಕೇ ..

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ASAD (8)

ವಿದ್ಯಾಂ ಪ್ರಶಂಸಿನಂ ಏನಂ ಶ್ಲೋಕಂ ಮನ್ಯೇ ಬಹವೋ ಜಾನಂತಿ .

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

ನ ಚೋರಹಾರ್ಯಂ ನ ಚ ರಾಜಹಾರ್ಯಂ ನ ಭ್ರಾತೃಭಾಜ್ಯಂ ನ ಚ ಭಾರಕಾರೀ .  
ವ್ಯಯೇ ಕೃತೇ ವರ್ಧತ ಏವ ನಿತ್ಯಂ ವಿದ್ಯಾಧನಂ ಸರ್ವಧನಪ್ರಧಾನಂ ..

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.

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ASAD (8 1)

ಪರಸ್ಪರವಿರೋಧೇ ಚ ವಯಂ ಪಂಚ ಚ ತೇ ಶತಂ .

ಅನ್ಯೈಃ ಸಾಕಂ ವಿರೋಧೇ ತು ವಯಂ ಪಂಚಾಧಿಕಂ ಶತಂ ..

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.)

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ASAD (9)

ಅಜರಾಮರವತ್ಪ್ರಜ್ಞೋ ವಿದ್ಯಾಮರ್ಥಂ ಚ ಸಾಧಯೇತ್ .  
ಗೃಹೀತ ಇವ ಕೇಶೇಷು ಮೃತ್ಯುನಾ ಧರ್ಮಮಾಚರೇತ್ ..

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.

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ASAD (10)

ಅಧಿಕಮೇಕಂ ಮನ್ಯೇ ಕಾಲಿದಸೇನ ರಚಿತಂ

Here's another one I believe accredited to Kalidasa

ಕಮಲೇ ಕಮಲೋತ್ಪತ್ತಿಃ ಶ್ರುಯತೇ ನ ತು ದೃಶ್ಯತೇ .  
ಬಾಲೇ ತವ ಮುಖಾಂಭೋಜೇ ಕಥಮಿಂದೀವರದ್ವಯಂ ..

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)

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ASAD (10 1)

One more subhashitam that starts with “kamale”

ಕಮಲೇ ಕಮಲಾ ಶೇತೇ ಹರಷೇತೇ ಹಿಮಾಲಯೇ .  
ಕ್ಷೀರಾಬ್ಧೌ ಚ ಹರಿಷೇತೇ ಮನ್ಯೇ ಮತ್ಕುಣ ಶನ್ಕಯು. ..

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.

ಕಮಲಾಸನ = Brahma (seated on a lotus)

ಕಮಲೇಕ್ಷಣ = Vishnu (lotus eyed)

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

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

ನುತ = praised

ಸ್ತುತ = praised ?

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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.

ಕಮಲ್ಪದ್ವಾಹ :

ಭೃದ್ = = to carry;

ವಾಹ = = 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 ...

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ASAD (11)

ಆಕಾಶಾತ್ ಪತಿಸಂ ತೋಯಂ ಯಥಾ ಗಚ್ಛತಿ ಸಾಗರಂ .  
ಸರ್ವದೇವನಮಸ್ಕಾರಃ ಕೇಶವಂ ಪ್ರತಿಗಚ್ಛತಿ ..

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

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ASAD (12)

ಚಿಂತನೀಯಾ ಹಿ ವಿಪದಾಮಾದಾವೇವ ಪ್ರತಿಕ್ರಿಯಾ .  
ನ ಕೂಪಖನನ್ಯಂ ಯುಕ್ತಂ ಪ್ರದೀಪ್ತೇ ವಕ್ಷಿನಾ ಗೃಹೇ ..

Reactions to calamities should be considered well in advance.

It is no good to start digging a well when the house is on fire !

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ASAD (11 1)

ಯತ್ಕೋಕಿಲಃ ಕಿಲಮಧೌ ಮಧುರಂ ವಿರೋತಿ .

ತಚ್ಚಾರು ಚಾಮ್ರ ಕಲಿಕಾ ಣಿಕ್ವೈಕ್ ಹೇತುಃ .

ಕಿಲ = really

ಮಧು = spring

ಮಧುರ = sweet

ವಿರೋತ್ತಿ = it should actually be virauti : means cries.

ಚಾರು = beautiful

ಚಾಮ್ರ = cha + Amra (Amra = mango)

ಕಲಿಕಾ = petal

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

ಹೇತುಃ = 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...

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ASAD (13)

ಕ್ಷಮಾ ಶಸ್ತ್ರಂ ಕರೇ ಯಸ್ಯ ದುರ್ಜನಃ ಕಿಂ ಕರಿಷ್ಯತಿ .

ಅತ್ಯಣೇ ಪತಿತೋ ವಕ್ಷಿಃ ಸ್ವಯಮೇವೋಪಶಾಮ್ಯತಿ ..

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.

ಕ್ಷಮಾ ಬಲಮಶಕ್ತಾನಾಂ ಶಕ್ತಾನಾಂ ಭೂಶಣಂ ಕ್ಷಮಾ .

ಕ್ಷಮಾ ವಶಿಕೃತೇ ಲೋಕೇ ಕ್ಷಮಯಾಃ ಕಿಂ ನ ಸಿದ್ಧ್ಯತಿ ...

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 ?

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ASAD (13 1)

ಕ್ಷಮಾ ಬಲಮಶಕ್ತಾನಾಂ ಶಕ್ತಾನಾಂ ಭೂಶಣಂ ಕ್ಷಮಾ .

ಕ್ಷಮಾ ವಶಿಕೃತೇ ಲೋಕೇ ಕ್ಷಮಯಾಃ ಕಿಂ ನ ಸಿದ್ಧ್ಯತಿ ...

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 ?

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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 ?

ವಶ = conquered. vashI+kRi = to conquer

ವಶೀಕೃತ = conquered.

kShamAvashIkRite loka 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 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 ??

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ASAD (14)

ಕರಾಗ್ರೇ ವಸತೇ ಲಕ್ಷ್ಮೀಃ ಕರಮಧ್ಯೇ ಸರಸ್ವತೀ .

ಕರಮೂಲೇ ತು ಗೋವಿಂದಃ ಪ್ರಭಾತೇ ಕರದರ್ಶನಂ ..

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.

ಕರಾಗ್ರೇ ವಸತೇ ಲಕ್ಷ್ಮೀಃ ಕರಮಧ್ಯೇ ಸರಸ್ವತೀ .

ಕರಮೂಲೇ ತು ಗೋವಿಂದಃ ಪ್ರಭಾತೇ ಕರದರ್ಶನಂ ..

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.

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ASAD (13)

ಕರಾಗ್ರೇ ವಸತೇ ಲಕ್ಷ್ಮೀಃ ಕರಮಧ್ಯೇ ಸರಸ್ವತೀ .

ಕರಮೂಲೇ ತು ಗೋವಿಂದಃ ಪ್ರಭಾತೇ ಕರದರ್ಶನಂ ..

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 ....

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.

ಕರಾಗ್ರೇ ವಸತೇ ಲಕ್ಷ್ಮೀಃ . “At the top of the hand resides LakShmi.

ಕರಮಧ್ಯೇ ಸರಸ್ವತೀ . In the middle of the hand resides Sarasvati.

ಕರಮೂಲೇ ವಸೇತ್ ಬ್ರಹ್ಮಾಃ . At the bottom of the hand resides Brahma.

ಪ್ರಭಾತೇ ಕರದರ್ಶನಂ . In the morning, the sight of the hands

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. (is auspicious).”

ಸಮುದ್ರವಸನೇ ದೇವೀ . “O goddess with the mantle of oceans.  
ಪರ್ವತಸ್ತನ ಮಂಡಲೇ . adorned with the breasts of mountains.  
ವಿಷ್ಣುಪತ್ನೀ ನಮ್ಸು ಭ್ಯಂ . O the consort of Vishnu, salutations to thee!  
ಪಾದಸ್ಪರ್ಶಂ ಕ್ಷಮಸ್ವಮೇ . 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.

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ASAD (15)

ಕಾಕಃ ಕೃಷ್ಣಃ ಪಿಠಃ ಕೃಷ್ಣಃ ಕೋ ಭೇದಃ ಪಿಠಕಾಕಯೋಃ .  
ವಸಂತಸಮಯೇ ಪ್ರಾಪ್ತೇ ಕಾಕಃ ಕಾಕಃ ಪಿಠಃ ಪಿಠಃ ..

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.

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ASAD (16)

ಸಜ್ಜನಸ್ಯ ಹೃದಯಂ ನವನೀತಂ ಯದ್ವದಂತಿ ಕವಯಸ್ತದಲೀಕಂ .  
ಅನ್ಯದೇಹವಿಲಸತ್ಪರಿತಾಪಾತ್ ಸಜ್ಜನೋ ದ್ರವತಿ, ನೋ ನವನೀತಂ ..

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.

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ASAD (17)

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

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ಕಾಚಂ ಮಣಿಂ ಕಾಂಚನಮೇಕಸೂತ್ರೇ ಮುಗ್ಧಾ ನಿಬ್ಧಂತಿ ಕಿಮತ್ರ ಚಿತ್ರಂ .  
 ವಿಚಾರವಾನ್ ಪಾಣಿನಿರೇಕಸೂತ್ರೇ ಶ್ವಾನಂ ಯುವಾನಂ ಮಘವಾನಮಾಹ ..  
 ಶುನೇವ ಯೂನಾ ಪ್ರಸಭಂ ಮಘೋನಾ ಪ್ರಧರ್ಶಿತಾ ಗೌತ್ಮಧರ್ಮಪತ್ನೀ .  
 ವಿಚಾರವಾನ್ ಪಾಣಿನಿರೇಕಸೂತ್ರೇ ಶ್ವಾನಂ ಯುವಾನಂ ಮಘವಾನಮಾಹ ..

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)

ನಿಸ್ಪೋ ವಷ್ಟಿ ಶತಂ ಶತೇ ದಶಶತಂ ಲಕ್ಷಂ ಸಹ್ಯಾಧಿಪಃ  
 ಲಕ್ಷೇಶಃ ಕ್ಷಿತಿಪಾಲತಾಂ ಕ್ಷಿತಿಪತಿಶ್ಚಕ್ರೇಶತಾಂ ವಾಂಛತಿ .  
 ಚಕ್ರೇಶಃ ಪುನರಿದ್ರತಾಂ ಸುರಪತಿಃ ಬ್ರಾಹ್ಮಂ ಪದಂ ವಾಂಛತಿ  
 ಬ್ರಹ್ಮಾ ಶೈವಪದಂ ಶಿವೋ ಹರಿಪದಂ ಚಾಶಾವಧಿಂ ಕೋ ಗತಃ ..

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)

ನಿಂದಂತು ನೀತಿನಿಪುಣಾ ಯದಿ ವಾ ಸ್ತುವಂತು  
 ಲಕ್ಷ್ಮೀಃ ಸಮಾವಿಶತು ಗಚ್ಛತು ವಾ ಯಥೇಷ್ಟಂ .  
 ಅದ್ಯೈವ ವಾ ಮರಣಮಸ್ತು ಯುಗಾಂತರೇ ವಾ

ನ್ಯಾಯ್ಯಾತ್ಮಥಃ ಪ್ರವಿಚಲಂತಿ ಪದಂ ನ ಧೀರಾಃ ..

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 :

ನಿಂದೋತ ವಾನೋತ ಸುನೀತಿಮಂತ ಚಳೋ ಅಸೋ ವಾ ಕಮಲಾ ಗೃಹಾತ ಹೋ ಮೃತ್ಯು ಆಜಿಚ ಘಡೋ ಯುಗಾಂತೀ ಸನ್ಮಾರ್ಗ ಟಾಕೋನಿ ಭಲೇ ನ ಜಾತೀ ..

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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 :

ಸ್ವಯಂ ಪಂಚಮುಖಃ ಪುತ್ರೈ ಗಜಾನನಷಡಾನನೌ .

ದಿಗಂಬರಃ ಕಥಂ ಜೀವೇತ್ ಅನ್ನಪೂರ್ಣಾ ನ ಚೇದ್ಗೃಹೇ ..

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)

ಸ್ವಯಂ ಮಹೇಶಃ ಶವ್ಯುರೋ ನಗೇಶಃ ಸಖಾ ಧನೇಶಶ್ಚ ಸುತೋ ಗಣೇಶಃ .  
ತಥಾಪಿ ಭಿಕ್ಷಾಟನಮೇವ ಶಂಭೋಃ ಬಲೀಯಸೀ ಕೇವಲಮೀಶ್ವರೇಚ್ಛಾ ..

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)

ಗರ್ಜಸಿ ಮೇಘಾ ನ ಯಚ್ಛಸಿ ತೋಯಂ ಚಾತಕಪಕ್ಷೀ ವ್ಯಾಕುಲಿತೋಽಹಂ .  
ದೈವಾದಿಹ ಯದಿ ದಕ್ಷಿಣವಾತಃ ಕ್ವ ತ್ವಂ ಕ್ವಾಹಂ ಕ್ವ ಚ ಜಲಪಾತಃ ..

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)

ರೇ ರೇ ಚಾತಕ್ ! ಸಾವಧಾನಮನಸಾ ಮಿತ್ರ ಕ್ಷಣಂ ಶ್ರುಯತಾಂ  
ಅಂಭೋದಾ ಬಹವೋ ವಸಂತಿ ಗಗನೇ ಸರ್ವೇಽಪಿ ನೈಕಾದೃಶಾಃ .  
ಕೇಚಿತ್ ವೃಷ್ಟಿಭಿರಾದ್ರ್ಯಯಂತಿ ಧರಣೀಂ ಗರ್ಜಂತಿ ಕೇಚಿದ್ವೃಥಾ  
ಯಂ ಯಂ ಪಶ್ಯಸಿ ತಸ್ಯ ತಸ್ಯ ಪುರತೋ ಮಾ ಬ್ಲೂಹಿ ದೀನಂ ವಚಃ ..

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 !

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ASAD (24)

ರಾತ್ರಿರ್ಗಮಿಷ್ಯತಿ ಭವಿಷ್ಯತಿ ಸುಪ್ರಭಾತಂ  
ಭಾಸ್ವಾನ್ ಉದೇಶ್ಯತಿ ಹಸಿಷ್ಯತಿ ಪಂಕಜಶ್ರೀಃ .  
ಇತ್ಥಂ ವಿಚಿಂತಯತಿ ಕೋಷಗತೇ ದ್ವಿರೇಫೇ  
ಹಾ ಹಂತ ಹಂತ ನಲಿನಿಂ ಗಜ ಉಜ್ಜಹಾರ ..

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)

ಮನ್ಯೇ ಸಂಸ್ಕೃತೇ ಏತತ್ ಪ್ರಥಮಂ ಕಾವ್ಯಂ ವಾಲ್ಮೀಕಿನಾ ಕೃತಂ

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

ಮಾ ನಿಷಾದ ಪ್ರತಿಷ್ಠಾಂ ತ್ವಂ ಅಗಮಃ ಶಾಶ್ವತೀಃ ಸಮಾಃ .

ಯತ್ಪ್ರಾಂಚಮಿಥುನಾದೇಕಂ ಅವಧೀಃ ಕಾಮಮೋಹಿತಂ ..

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

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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

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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.

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.

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ASAD (26)

ನ ಹಿ ಕಶ್ಚಿತ್ ವಿಜಾನಾತಿ ಕಿಂ ಕಸ್ಯ ಶ್ವೇಭಿಃ ಭವಿಷ್ಯತಿ .

ಅತಃ ಶ್ವಃ ಕರಣೀಯಾನಿ ಕುರ್ಯಾದದ್ಯೈವ ಬುದ್ಧಿಮಾನ್ ..

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

tomorrow's tasks today.

(ಕಲ್ಹ ಕರೈ ನೋ ಆಜ್ ಕರ್ .. .. )

tomorrow = ಶ್ವಹ್

day after tomorrow = ಪರಶ್ವಹ್

2 days after tomorrow = ಪ್ರಪರಶ್ವಹ್

yesterday = ಹ್ಯಹ್

day before yesterday = ಪರಹ್ಯಹ್

2 days before yesterday = ಪ್ರಪರಹ್ಯಹ್

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ASAD (27)

ಪ್ರಾರಭ್ಯತೇ ನ ಖಲು ವಿಘ್ನಭಯೇನ ನೀಚೈಃ

ಪ್ರಾರಭ್ಯ ವಿಘ್ನವಿಹತಾ ವಿರಮಂತಿ ಮಧ್ಯಾಃ .

ವಿಘ್ನೈಃ ಪುನಃ ಪುನರಪಿ ಪ್ರತಿಹನ್ಯಮಾನಾಃ

ಪ್ರಾರಬ್ಧಮುತ್ತಮಜನಾ ನ ಪರಿತ್ಯಜಂತಿ ..

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.

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ASAD (28)

ಸಿಂಹಃ ಶಿಶುರಪಿ ನಿಪತತಿ

ಮದ ಮಲಿನ ಕಪೋಲ ಭಿತ್ತಿಷು ಗಜೇಷು .

ಪ್ರಕೃತೀರಿಯಂ ಸತ್ತ್ವವತಾಂ

ತೇಜಸಾಂ ಹಿ ನ ವಯಃ ಸಮೀಕ್ಷ್ಯತೇ ..

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 :

ಸಿಂಹಾಚಾ ತೋ ಬಾಲ ತೋ ಹಿ ಚಪೇಟ

ಮಾರೀ ತ್ಯಾಲಾ ಜೋ ಕರೀ ಮತ್ತ್ ಮೋಠಾ .

ತೇಜಸ್ವೀ ಜೇ ವೃತ್ತಿ ಐಸೀಚ ತ್ಯಾನ್ವಿ

ತೇಥೇ ಕಾಹಿ ಚಾಡ ನಾಹಿ ವಯಾಚೀ ..

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ಅಪಿ ಅಧಿಕಂ ಏಕಂ ಸುಭಶಿತಂ ಪ್ರಾರಬ್ಧವತ್ “ಯಥ” ಶಬ್ದೇನ

ಯಥ ದೇಶಸ್ತಥ ಭಶ ಯಥ ರಜ ತಥ ಪ್ರಜಃ .

ಯಥ ಭುಮಿಸ್ತಥ ತೋಯಂ ಯಥ ಬೀಜಸ್ತಥನ್ಮುರಃ . . .

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

ನ ಧೈರ್ಯೇಣ ವಿನ ಳಕ್ಷ್ಮಿಃ ನ ಶೋಲುರ್ಯೇಣ ವಿನ ಜ್ಞಯಃ .

ನ ದಾನೇನ ವಿನ ಮೋಕ್ಷೋ ನ ಗ್ಯಾನೇನ ವಿನ ಯಶಃ . . .

---

ASAD (29)

ಯಥಾ ಕಾಷ್ಠಂ ಚ ಕಾಷ್ಠಂ ಚ ಸಮೇಯಾತಾಂ ಮಹೋದಧೌ .

ಸಮೇತ್ಯ ಚ ವ್ಯಪೇಯಾತಾಂ ತದ್ವತ್ ಭೂತಸಮಾಗಮಃ ..

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

“ಪರಾಧೀನ ಆಹೇ ಜಗತಿ ಪುತ್ರ ಮಾನವಾಚಾ.

ದೋಶ ನಾ ಕುಣಾಚಾ’ :

ದೋನ್ ಓಂದಕ್ಯಾನ್ವಿ ಹೋತೇ ಸಾಗರಾತ ಭೇಟ

ಏಕ ಲಾಟ ತೋಡಿ ದೋಘಾಂ ಪುನ್ಹಾ ನಾಹಿ ಗಾರ.

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ASAD (30)

ಕಸ್ಯಚಿತ್ ಕಿಮಪಿ ನೋ ಹರಣೀಯಂ

ಮರ್ಮವಾಕ್ಯಮಪಿ ನೋಚ್ಚರಣೀಯಂ .

ಶ್ರೀಪತೇಃ ಪದಯುಗಂ ಸ್ಮರಣೀಯಂ

ಲೀಲಯಾ ಭವಜಲಂ ತರಣೀಯಂ ..

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.

ಗೇಹಾನೀತೇಽಪ್ಯಸುವಿರಹಿತೇ ವೀರಸಿಂಹೇ ಸ್ವನಾಥೇ  
ಮೋಹಂ ಪ್ರಾಪ್ತಾ ನ ಚ ನ ಚ ಸಖೀ ಕ್ರಂದಿತುಂ ವಾ ಪ್ರವೃತ್ತಾ .  
ಪಶ್ಯನ್ ದೇವೀಂ ಪರಿಜನ ಇದಂ ಪ್ರಾಹ ಮರ್ಮಾಹತಾಂ ತಾಂ  
ನೋ ಚೇದ್ ರುದ್ಯಾತ್ ಇಯಮಪಿ ಭವೇತ್ ಪ್ರಾಣಹೀನಾಚಿರೇಣ ..

Home they brought her warrior dead

She nor swooned nor uttered cry

All her maidens watching said

“She must weep or she will die.”

ಲೋಕೈರ್ಮಂದಂ ವಿನತಹೃದಯೈಃ ಸಂಸ್ತುತೋ ವೀರ ಏವಂ  
ಸ್ನೇಹಸ್ಯಾಸೀತ್ ಖಲು ನರವರೋ ಭಾಜನಂ ಶ್ಲಾಘನೀಯಂ .  
ಸಂಹಾರ್ದಂ ವಾ ನರತನುಧರಂ ಶತ್ರುರೌದಾರ್ಯಮೂರ್ತಿಃ  
ನೋಚೇ ಕಿಂಚಿತ್ ತದಪಿ ಕಿಲ ಸಾ ನಾಲ್ಪಮಾತ್ರಂ ಚಚಾಲ ..

Then they praised him soft and low

Called him worthy to be loved

Truest friend and noblest foe

Yet she neither spoke, nor moved.

ಸ್ವೀಯಸ್ಥಾನಾತ್ ತದನು ಶನಕೈಃ ಕಾಪಿ ದಾಸೀ ತದಾನೀಂ  
ಪ್ರಾಪ್ತಾ ವೀರಂ ನಿಭೃತಗಮನಾ ಕಾನಿ ಗತ್ವಾ ಪದಾನಿ  
ದೂರೀಚಕ್ರೇ ನರವರ ಮುಖಾಚ್ಛಾದಿ ವಸ್ತ್ರಂ ಕರಾಭ್ಯಾಂ  
ಕಿಂಚಿನ್ನಾತ್ರಂ ನ ಹಿ ವಿಚಲಿತಾ ನಾಪಿ ವಾ ಸಾ ರುರೋದ

Stole a maiden from her place

Lightly to the warrior stept

Took the face cloth from the face

Yet she neither moved, nor wept.

ಕಾಚಿದ್ ವೃದ್ಧಾ ನವತಿಶರದಾಂ ದೀರ್ಘಮಾಯುರ್ದಧಾನಾ  
ಕ್ರೋಡೇ ತಸ್ಯಾಃ ಪ್ರಿಯತಮಶಿಶುಂ ಸ್ಥಾಪಯಾಮಾಸ ಧಾತ್ರೀ  
ಗ್ವೀಷ್ಟೇ ವೃಷ್ಟಿಂ ಜಲದ ಇವ ಸಾ ಬಾಷ್ಪಪೂರಂ ಮುಮೋಚ  
ಜಾತ, ಪ್ರಾಣಾಂಸ್ತವ ಖಲು ಕೃತೇ ಧಾರಯಾಮೀತ್ಯುವಾಚ !

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)

ಸಾಹಿತ್ಯ ಸಂಗೀತ ಕಲಾ ವಿಹೀನಃ ಸಾಕ್ಷಾತ್ ಪಶುಃ ಪುಛ ವಿಷಾಣ ಹೀನಃ .  
ತೃಣಂ ನ ಖಾದನ್ನಪಿ ಜೀವಮಾನಃ ತದ್ ಭಾಗಧೇಯಂ ಪರಮಂ ಪಷೂಣಾಂ ..

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.

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ASAD (33)

This one is similar to ASAD(32)

in meaning :

ಯೇಷಾಂ ನ ವಿದ್ಯಾ ನ ತಪೋ ನ ದಾನಂ  
ಜ್ಞಾನಂ ನ ಶೀಲಂ ನ ಗುಣೋ ನ ಧರ್ಮಃ .  
ತೇ ಮರ್ತ್ಯಲೋಕೇ ಭುವಿಭಾರಭೂತಾಃ  
ಮನುಷ್ಯರೂಪೇಣ ಮೃಗಾಶ್ಚರಂತಿ ..

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

---

ASAD (34)

ಅಧಿಕತ್ಯ ಗುರೋಃ ಜ್ಞಾನಂ ಛಾತ್ರೇಭ್ಯೋ ವಿತರಂತಿ ಯೇ .  
ವಿದ್ಯಾ ವಾತ್ಸಲ್ಯ ನಿಧಯಃ ಶಿಕ್ಷಕಾ ಮಮ ದೈವತಂ ..

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)

ಅಶ್ವಸ್ಯ ಭೂಷಣಂ ವೇಗೋ ಮತ್ತಂ ಸ್ಯಾದ್ ಗಜಭೂಷಣಂ .  
ಜಾತುರ್ಯಂ ಭೂಷಣಂ ನಾರ್ಯಾ ಉದ್ಯೋಗೋ ನರಭೂಷಣಂ ..  
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)

ಅಹಂ ನಮಾಮಿ ವರದಾಂ ಜ್ಞಾನದಾಂ ತ್ವಾಂ ಸರಸ್ವತೀಂ .  
ಪ್ರಯಚ್ಛ ವಿಮಲಾಂ ಬುದ್ಧೀಂ ಪ್ರಸನ್ನಾ ಭವ ಸರ್ವದಾ ..  
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)

ಅಪಾರೇ ಕಾವ್ಯಸಂಸಾರೇ ಕವಿರೇಕಃ ಪ್ರಜಾಪತಿಃ .  
ಯಥಾಸ್ಮೈ ರೋಚತೇ ವಿಶ್ವಂ ತಥಾ ವೈ ಪರಿವರ್ತತೇ ..  
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)

ಅಸಿತಗಿರಿಸಮಂ ಸ್ಯಾತ್ ಕಜ್ಜಲಂ ಸಿಂಧು ಪಾತ್ರಂ  
ಸುರತರುವರಶಾಖಾ ಲೇಖನೀ ಪತ್ರಮುರ್ವೀ .  
ಲಿಖತಿ ಯದಿ ಗೃಹೀತ್ವಾ ಶಾರದಾ ಸರ್ವಕಾಲಂ  
ತದಪಿ ತವ ಗುಣಾನಾಂ ಈಶ ಪಾರಂ ನ ಯಾತಿ ..  
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

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material, even then, O lord, she will not come to the end of describing  
your good qualities.

ದದಾತಿ ಪ್ರತಿಗೃಣ್ಣಾತಿ ಗುಹ್ಯಮಾಖ್ಯಾತಿ ಪೃಚ್ಛತಿ .  
ಭುಂಕ್ತೇ ಭೋಜಯತೇ ಚೈವ ಷಡ್ವಿಧಂ ಪ್ರೀತಿಲಕ್ಷಣಂ ..

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

ದದಾತಿ ಪ್ರತಿಗೃಣ್ಣಾತಿ ಗುಹ್ಯಮಾಖ್ಯಾತಿ ಪೃಚ್ಛತಿ . ಭುಂಕ್ತೇ  
ಭೋಜಯತೇ ಚೈವ ಷಡ್ವಿಧಂ ಪ್ರೀತಿಲಕ್ಷಣಂ ..

««««««««<

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)

ದದಾತಿ ಪ್ರತಿಗೃಣ್ಣಾತಿ  
ದದಾತಿ ಪ್ರತಿಗೃಣ್ಣಾತಿ ಗುಹ್ಯಮಾಖ್ಯಾತಿ ಪೃಚ್ಛತಿ .  
ಭುಂಕ್ತೇ ಭೋಜಯತೇ ಚೈವ ಷಡ್ವಿಧಂ ಪ್ರೀತಿಲಕ್ಷಣಂ ..

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 .. )

ಕ್ಷತೇ ಪ್ರಹಾರಾಃ ನಿಪತಂತಿ ಅಭೀಕ್ಷಂ  
ಧನಕ್ಷಯೇ ವರ್ಧತಿ ಜಾಲರಾಗ್ನಿಃ .

ಆಪತ್ತು ವೈರಾಣಿ ಸಮುದ್ಭದಂತಿ

ಚಿದ್ರೇಷು ಅನರ್ಥಾಃ ಬಹುಲೀಭವಂತಿ ..

When the money is gone (become poor), the hunger increases

At the time of trouble, the enmities 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 ?)

ಕ್ಷತೇ ಪ್ರಹಾರಾಃ ನಿಪತಂತಿ ಅಭೀಕ್ಷಂ

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 “ ...

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ASAD (keshavaM patitaM dRiShTvA)

ಖೇಶವಂ ಪತಿತಂ ದ್ರುಷ್ಟ್ವಾ ಪಂದವಹ ಹರ್ಷ ನಿರ್ಭರಹ

ಋದಂತಿ ಕೌರವಹ ಸರ್ವೇ, ಹ ಖೇಶವ್ ಹ ಕೇಶವ ಗತಹ್

One of the let me catch my breath shlokas?

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

ಕೇ ಶವಂ ಪತಿತಂ ದೃಷ್ಟ್ವಾ ಪಾಂಡವಾ ಹರ್ಷನಿರ್ಭರಾಃ

ರುದಂತಿ ಕೌರವಾಃ ಸರ್ವೇ ಹಾ ಹಾ ಕೇ ಶವ ಕೇ ಶವ

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. ALI

the crows however started crying .. “ O the cadaver in water !!”

---

ASAD (46)

ವೈದ್ಯರಾಜ ನಮಸ್ತುಭ್ಯಂ ಯಮರಾಜಸಹೋದರ .  
ಯಮಸ್ತು ಹರತಿ ಪ್ರಾಣಾನ್ ವೈದ್ಯೋ ಪ್ರಾಣಾನ್ ಧನಾನಿ ಚ ..

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 !

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ASAD (47)

ಅಶ್ವಂ ನೈವ ಗಜಂ ನೈವ ವ್ಯಾಘ್ರಂ ನೈವ ಚ ನೈವ ಚ .  
ಅಜಾಪುತ್ರಂ ಬಲಿಂ ದದ್ಯಾತ್ ದೇವೋ ದುರ್ಬಲಘಾತಕಃ ..

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)

ಚಿಂತನೀಯಾ ಹಿ ವಿಪದಾಂ ಅದಾವೇವ ಪ್ರತಿಕ್ರಿಯಾ .  
ನ ಕೂಪಖನನಂ ಯುಕ್ತಂ ಪ್ರದೀಪ್ತೇ ವಕ್ಷಿನಾ ಗೃಹೇ ..

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

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ASAD (51)

ಆಯುಶಃ ಕ್ಷಣ ಏಕೋಽಪಿ ಸರ್ವರತ್ನೈರ್ನ ಲಭ್ಯತೇ .  
ನೀಯತೇ ಸ ವೃಥಾ ಯೇನ ಪ್ರಮಾದಃ ಸುಮಹಾನಹೋ ..

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

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ASAD (54)

ಆತ್ಮನಃ ಪರಿತೋಷಾಯ ಕವೇಃ ಕಾವ್ಯಂ ತಥಾಪಿ ತತ್ .  
ಸ್ವಾಮಿನೋ ದೇಹಲೀದೀಪಸಮಂ ಅನ್ಯೋಪಕಾರಕಂ ..  
ಆತ್ಮನ್ = self  
ಪರಿತೋಷ = satisfaction

---

ಕವಿ = poet

ಕಾವ್ಯ = poetry

ಸ್ವಾಮಿ = master

ದೇಹಲಿ = doorstep

ದೀಪ = light

ಸಮ = similar

ಅನ್ಯ = other

ಉಪಕಾರ = 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 ... )

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ASAD (56)

ಈಕ್ಷಣಂ ದ್ವಿಗುಣಂ ಪ್ರೋಕ್ತಾಂ ಭಾಷಣಸ್ಯೇತಿ ವೇಧನಾ .

ಅಕ್ಷಿಣಿ ದ್ವೇ ಮನುಷ್ಯಾಣಾಂ ಜಿಂವ್ವಾ ತ್ವೈಕೇವ ನಿರ್ಮಿತಾ ..

ಈಕ್ಷಣ = seeing

ದ್ವಿಗುಣ = twice

ಪ್ರೋಕ್ತ (ಪ್ರ + ಉಕ್ತ) = said

ಭಾಷಣ = speaking

ವೇಧನ್ = brahmA

ಅಕ್ಷಿ = eye

ದ್ವೇ = two

ಜಿಂವ್ವಾ = tongue

ನಿರ್ಮಿತ = created

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

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ASAD (ASAD)

ಉದ್ಯಮೇನ ಹಿ ಸಿದ್ಧಂತಿ ಕಾರ್ಯಾಣಿ ನ ಮನೋರಥೈಃ .

ನ ಹಿ ಸುಪ್ತಸ್ಯ ಸಿಂಹಸ್ಯ ಪ್ರವಿಶಂತಿ ಮುಖಂ ಮೃಗಾಃ ..

ಉದ್ಯಮ = effort

ಸಿಧ್ = to be accomplished

ಕಾರ್ಯ = work

ಮನೋರಥ = wish

ಸುಪ್ತ = asleep

ಸಿಂಹ = lion

ಪ್ರ + ವಿಶ್ = to enter

ಮುಖ = mouth

ಮೃಗ = 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 :

ಉತ್ತಿಷ್ಠ ಉತ್ತಿಷ್ಠ ರಾಜೇಂದ್ರ ಮುಖಂ ಪ್ರಕ್ಷಾಲಯಸ್ವ ಟಃ .

ಪ್ರಭಾತೇ ರೋದಿತೀ ಕುಕ್ಕು ಚ ವೈ ತು ಹಿ ಚ ವೈ ತು ಹಿ ..

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 uttiShTha 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)

ಉತ್ತಮೋ ನಾತಿವಕ್ತಾ ಸ್ಯಾತ್ ಅಧಮೋ ಬಹುಭಾಷತೇ .  
ನ ಕಾಂಚನೇ ಧ್ವನಿಸ್ತಾದೃಕ್ ಯಾದೃಕ್ ಕಾಂಸ್ಯೇ ಪ್ರಜಾಯತೇ ..  
ಉತ್ತಮ = excellent

ಅತಿ = too much

ವಕ್ತೃ = speaker

ಅಧಮ = inferior

ಭಾಷ್ = to speak

ಕಾಂಚನ = gold

ಧ್ವನಿ = sound

ಕಂಸ್ಯ = bronze

ಪ್ರ + ಜಾ = 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.

ಚಿಂತಾಯಾಸ್ತು ಚಿತಾಯಾಸ್ತು ಬಿಂದು ಮಾತ್ರಂ ವಿಶೇಷತಃ .

ಚಿತಾ ದಹತಿ ನಿರ್ಜೀವಂ, ಚಿಂತಾ ದಹತಿ ಜೀವಿತಂ ..

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.

ಚಿತಾ ಚಿಂತಾ ಸಮಾಪೋಕ್ತಾ ಬಿಂದುಮಾತ್ರಂ ವಿಶೇಷತಾ .

ಸರ್ಜೀವಂ ದಹತೇ ಚಿಂತಾ ನಿರ್ಜೀವಂ ದಹತೇ ಚಿತಾ ..

The difference betn "CHINTA" and "CHITA" is just a dot.

"PYRE" burns the dead, while "WORRY" burns the living.

ಉಪಕಾರೋ ಹಿ ನೀಚಾನಾಂ ಅಪಕಾರೋ ಹಿ ಜಾಯತೇ .

ಪಯಃಪಾನಂ ಭುಜಂಗಾಣಾಂ ಕೇವಲಂ ವಿಷವರ್ಧನಂ ..

ಉಪ + ಕೃ = to do a favor

ನೀಚ = lowly

ಅಪ + ಕೃ = to harm

ಪಯಸ್ = milk / water

ಭುಜಂಗ = snake

ಕೇವಲಂ = only

ವಿಷ = posion

ವರ್ಧನ = 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 ..

ಸಂಧಿ ವಿಗ್ರಃ :

ಉತ್ತಮಾಃ ಆತ್ಮನಾ ಖ್ಯಾತಾಃ ಪಿತುಃ ಖ್ಯಾತಾಃ ಚ ಮಧ್ಯಮಾಃ .

ಅಧಮಾಃ ಮಾತುಲಾತ್ ಖ್ಯಾತಾಃ ಶವಶುರಾತ್ ಚ ಅಧಮಾಧಮಾಃ ..

shabdArtha

ಉತ್ತಮ = most superior

ಖ್ಯಾತ = famous

ಪಿತೃ = father

ಮಧ್ಯಮ = medium/average

ಮಾತುಲ = maternal uncle

ಶ್ವಶುರ = father in law

ಅಧಮ = inferior

ಅಧಮಾಧಮ = 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.

ಅನುಗಂಧುಂ ಸಥಂ ವತ್ಸಾ ಕುತ್ಸನಂ ಯದಿ ನಶಕ್ಯಥೇ .

ಸ್ವಲ್ಪಮಾರ್ಥನುಗಂಧವ್ಯಂ, ಮರ್ಗಸ್ಥೋವ ನವಸೀಧಧಿ ..

ಸುಂದರೋಽಪಿ ಸುಶೀಲೋಽಪಿ ಕುಲೀಲೋಽಪಿ ಮಹಥನಹ .

ಅಕುಲಿನೋಽಪಿ ವಿದ್ಯಾವಾನ್, ದೇವೈರಪಿ ಸ್.ಉಪೂಜ್ಯಥೇ ..

Bhavartha: A scholor 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.

ಉತ್ತಮಾ ಆತ್ಮನಾ ಖ್ಯಾತಾಃ ಪಿತುಃ ಖ್ಯಾತಾಶ್ಚ ಮಧ್ಯಮಾಃ .

ಅಧಂಽ ಮಾತುಲತ್ ಖ್ಯಾತಾಃ ಶ್ವಶುರಾಭಾಧಮಾಧಮಾಃ ..

ಸಂಧಿ ವಿಗ್ರಃಃ :

ಉತ್ತಮಾಃ ಆತ್ಮನಾ ಖ್ಯಾತಾಃ ಪಿತುಃ ಖ್ಯಾತಾಃ ಚ ಮಧ್ಯಮಾಃ .

ಅಧಮಾಃ ಮಾತುಲಾತ್ ಖ್ಯಾತಾಃ ಶ್ವಶುರಾತ್ ಚ ಅಧಮಾಧಮಾಃ ..

shabdArtha

ಉತ್ತಮ = most superior

ಖ್ಯಾತ = famous

ಪಿತೃ = father

ಮಧ್ಯಮ = medium/average

ಮಾತುಲ = maternal uncle

ಶ್ವಶುರ = father in law

ಅಧಮ = inferior

ಅಧಮಾಧಮ = 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 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)

ಉದ್ಯಮಸ್ಸಾಹಸಂ ಧೈರ್ಯಂ ಬುದ್ಧಿಶ್ಚಕ್ತಿಃ ಪರಾಕ್ರಮಃ .

ಷಡೇತೇ ಯತ್ರ ವರ್ತಂತೇ ತತ್ರ ದೇವಃ ಸಹಾಯಕೃತ್ ..

ಉದ್ಯಮಃ = effort sAhasam = adventure

ಧೈರ್ಯಂ = courage buddhiH = knowledge

ಶಕ್ತಿಃ = strength parAkramaH = bravery

ಷಟ್ = six                      ete = these  
ಯತ್ರ = where                      vartante = exist  
ತತ್ರ = there                      devaH = god  
ಸಹಾಯಕೃತ್ = helpful

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

---

ASAD

ಆದಿತ್ಯಚಂದ್ರಾವನಲಾನಿಲೌ ಚ  
ದ್ಯೌಭೂಮಿರಾಪೋ ಹೃದಯಂ ಯಮಶ್ಚ .  
ಅಹಶ್ಚ ರಾತ್ರಿಶ್ಚ ಉಭೇ ಚ  
ಧರ್ಮಶ್ಚ ಜಾನಾತಿ ನರಸ್ಯ ವೃತ್ತಂ ..

ಆದಿತ್ಯಃ = Sun  
ಚಂದ್ರಃ = Moon  
ಅನಿಲಃ = air  
ಅನಲಃ = fire  
ದ್ಯೌಃ = sky  
ಭೂಮಿಃ = earth  
ಆಪಃ = water  
ಹೃದಯಂ = soul  
ಯಮಃ = Lord Yama  
ಚ = and  
ಅಹಃ = morning  
ರಾತ್ರಿಃ = night  
ಉಭೇ = both  
ಧರ್ಮಃ = righteousness  
ಜಾನಾತಿ = knows  
ನರಸ್ಯ = man's  
ವೃತ್ತಂ = 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)

ನ ತ್ವಹಂ ಕಾಮಯೇ ರಾಜ್ಯಂ ನ ಸ್ವರ್ಗಂ ನಾಪುನರ್ಭವಂ .

ಕಾಮಯೇ ದುಃಖತಪ್ತಾನಾಂ ಪ್ರಾಣಿನಾಂ ಆರ್ತಿನಾಶನಂ ..

ನ = no

ತು = Certainly

ಅಹಂ = I am

ಕಾಮಯೇ = wish

ರಾಜ್ಯಂ = kingdom

ಸ್ವರ್ಗಂ = heaven

ಅಪುನರ್ಭವಂ = na + punarbhavam = salvation

ದುಃಖತಪ್ತಾನಾಂ = for grief ridden

ಪ್ರಾಣಿನಾಂ = for living beings

ಆರ್ತಃ = kaShTam, sorrow

ನಾಶನಂ = 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 behind this subhAshita from Sri Krishna Shastry during the “Speak Sanskrit Classes”.

Will share with you someday soon.

---

ASAD

ವಿಡಂಬಂ ಪಶ್ಯತು ಅತ್ರ !

(See the sarcasm here)

ಅಜಾಯುಧ್ಯಮೃಷಿಶ್ರಾದ್ಧಂ ಪ್ರಭಾತೇ ಮೇಘಾಡಂಬರಂ .

ದಂಪತ್ಯೋಃ ಕಲಹಶ್ಚೈವ ಪರಿಣಾಮೇ ನ ಕಿಂಚನ ..

ಅಜಃ = goat

---

ಯುದ್ಧಂ = fight

ಋಶಿಃ = sage

ಶ್ರಾದ್ಧಂ = post death rituals

ಪ್ರಭಾತೇ = in the morning

ಮೇಘಃ = cloud

ಡಂಬರಂ = noise, thundering

ದಂಪತ್ಯೋಃ = of the couple

ಕಲಹಃ = quarrel

ಚ = and

ಏವ = indeed

ಪರಿಣಾಮೇ = in the result

ನ = no

ಕಿಂಚನ = 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)

ಕ್ಷಣಶಃ ಕಣಶಶ್ಚೈವ ವಿದ್ಯಾಮರ್ಥಂ ಚ ಸಾಧಯೇತ್ .

ಕ್ಷಣ ತ್ಯಾಗೇ ಕುತೋ ವಿದ್ಯಾ ಕಣತ್ಯಾಗೇ ಕುತೋ ಧನಂ ..

ಕ್ಷಣಃ = minute

ಕ್ಷಣಶಃ = minute by minute

ಕಣಃ = grain, bit

ಕಣಶಃ = bit by bit

ವಿದ್ಯಾಂ = knowledge

ಅರ್ಥಂ = money

ಚ = and

ಸಾಧಯೇತ್ = accomplish, achieve

ತ್ಯಾಗಃ = abandon, renounce

ಕುತಃ = from where

Knowledge should be persued 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)

ಅಪಿ ಸ್ವರ್ಣಮಯೀ ಲಂಕಾ ನ ಮೇ ಲಕ್ಷ್ಮಣ ರೋಚತೇ .

ಜನನೀ ಜನ್ಮಭೂಮಿಶ್ಚ ಸ್ವರ್ಗಾದಪಿ ಗರೀಯಸೀ ..

ಅಪಿ = and, even though

ಸ್ವರ್ಣಮಯೀ = covered with gold, full of gold

ನ = no

ಮೇ = for me

ರೋಚತೇ = appeal

ಜನನೀ = mother

ಜನ್ಮಭೂಮಿಃ = motherland

ಸ್ವರ್ಗಃ = heaven

ಗರೀಯಸೀ = 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)

ಪರೋಪಕಾರಾಯ ಫಲಂತಿ ವೃಕ್ಷಾಃ ಪರೋಪಕಾರಾಯ ವಹಂತಿ ನದ್ಯಃ .

ಪರೋಪಕಾರಾಯ ದುಹಂತಿ ಗಾವಃ ಪರೋಪಕಾರಾರ್ಥಮಿದಂ ಶರೀರಂ ..

ಪರೋಪಕಾರಃ = assistance to others

ಫಲಂತಿ = give fruits (plural)

ವೃಕ್ಷಾಃ = trees

ವಹಂತಿ = flow (plural)

ನದ್ಯಃ = rivers

ದುಹಂತಿ = give milk (plural)

ಗಾವಃ = cows

ಇದಂ = this

ಶರೀರಂ = 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)

ಅಮಂತ್ರಂ ಅಕ್ಷರಂ ನಾಸ್ತಿ ನಾಸ್ತಿ ಮೂಲಮನೌಷದಂ .

ಅಯೋಗ್ಯಃ ಪುರುಷೋ ನಾಸ್ತಿ ಯೋಜಕಸ್ತತ್ರ ದುರ್ಲಭಃ ..

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

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

ನ = no

ಅಸ್ತಿ = is

ಮೂಲಂ = root

ಅನೌಷದಂ = na + auShadam, non medicine

ಅಯೋಗ್ಯಃ = useless

ಪುರುಷಃ = person

ಯೋಜಕಃ = co ordinator (one who organizes, plans)

ತತ್ರ = there

ದುರ್ಲಭಃ = 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)

ಏಕಚಕ್ರೋ ರಥೋ ಯಂತಾ ವಿಕಲೋ ವಿಷಮೇ ಹಯಾಃ .

ಆಕ್ರಾಮತ್ಯೇವ ತೇಜಸ್ವೀ ತಥ್ಯಾಪ್ಯರ್ಕೋ ನಭಸ್ತಲಂ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಏಕಚಕ್ರಃ ರಥಃ ಯಂತಾ ವಿಕಲಃ ವಿಷಮೇ ಹಯಾಃ .

ಆಕ್ರಾಮತಿ ಏವ ತೇಜಸ್ವೀ ತಥಾಪಿ ಅರ್ಕಃ ನಭಸ್ತಲಂ ..

ಏಕ = one

ಚಕ್ರ = wheel

---

ರಥ = chariot

ಯಂತ್ಯ = charioteer

ವಿಕಲ = disabled

ವಿಷಮ = odd (as in odd or even)

ಹಯ = horse

ಆ + ಕ್ರಂ = to attack

ಏವ = only

ತೇಜಸ್ವಿನ್ = one who has tej (brilliance)

ಅರ್ಕ = sun

ನಭಸ್ತಲ = 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.

ಭವದೀಯಃ.

ಮಧುಸಿಕ್ತೋ ನಿಂಬಖಂಡಃ ದುಗ್ಧಪುಷ್ಪೋ ಭುಜಂಗಮಃ .

ಗಂಗಾಸ್ನಾತೋಽಪಿ ದುರ್ಜನಃ ಸ್ವಭಾವಂ ನೈವ ಮುನ್ವತಿ ..

ಮಧು = honey

ಸಿಕ್ತಃ = pasted with

ನಿಂಬಃ = neem

ಖಂಡಃ = wooden piece, stem

ದುಗ್ಧಃ = milk

ಪುಷ್ಪಃ = fed with

ಭುಜಂಗಮಃ = snake

ಸ್ನಾತಃ = one who has taken bath

ಅಪಿ = too

ದುರ್ಜನಃ = bad person

ಸ್ವಭಾವಃ = character, quality

ನ = No

ಏವ = indeed

ಮುನ್ಶತಿ = 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)

ಏಕೇನಾಪಿ ಸುವೃಕ್ಷೇಣ ಪುಷ್ಪಿತೇನಾ ಸುಗಂಧಿನಾ .

ವಾಸಿತಂ ತದ್ ವನಂ ಸರ್ವಂ ಸುಪ್ತೇಣ ಕುಲಂ ಯಥಾ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಏಕೇನ ಅಪಿ ಸುವೃಕ್ಷೇಣ ಪುಷ್ಪಿತೇನಾ ಸುಗಂಧಿನಾ .

ವಾಸಿತಂ ತದ್ ವನಂ ಸರ್ವಂ ಸುಪ್ತೇಣ ಕುಲಂ ಯಥಾ ..

shabdArtha

ಅಪಿ = also

ವೃಕ್ಷ = tree

ಪುಷ್ಪಿತ = one that has flowered

ಸುಗಂಧಿಂ = one that has a nice fragrance

ವಾಸಿತ = made fragrant

ವನ = forest

ಸುಪುತ್ರ = good son

ಕುಲ = family

ಯಥಾ = 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)

ಖುಣಶೇಷೋಽಗ್ನಿಶೇಷಶ್ಚ ಶತ್ರುಶೇಷಸ್ತಥೈವ ಚ .

ಪುನಃ ಪುನಃ ಪ್ರವರ್ಧಂತೇ ತಸ್ಮಾಚ್ಛೇಷಂ ನ ರಕ್ಷಯೇತ್ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಋಣಶೇಷಃ ಅಗ್ನಿಶೇಷಃ ಚ ಶತ್ರುಶೇಷಃ ತಥೈವ ಚ .

ಪುನಃ ಪುನಃ ಪ್ರವರ್ಧಂತೇ ತಸ್ಮಾತ್ ಶೇಷಂ ನ ರಕ್ಷಯೇತ್ ..

shabdArtha

ಋಣ = debt

ಶೇಷ = remainder

ಅಗ್ನಿ = fire

ಶತ್ರು = enemy

ಪುನಃ = again

ಪ್ರ + ವೃಧ್ = to grow fast

ತಸ್ಮಾತ್ = hence

ರಕ್ಷ = 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)

ಉದಯೇ ಸವಿತಾ ರಕ್ತೋ ರಕ್ತಶ್ಚಾಸ್ತಮನೇ ತಥಾ .

ಸಂಪತ್ತೌ ಚ ವಿಪತ್ತೌ ಚ ಸಾಧುನಾಮೇಕರೂಪತಾ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಉದಯೇ ಸವಿತಾ ರಕ್ತಃ ರಕ್ತಃ ಚಾ ಅಸ್ತಮನೇ ತಥಾ .

ಸಂಪತ್ತೌ ಚ ವಿಪತ್ತೌ ಚ ಸಾಧುನಾಂ ಏಕರೂಪತಾ ..

shabdArtha

ಉದಯ = rise

ಸವಿತ್ಯ = sun

ರಕ್ತ = red

ಅಸ್ತ = fall (set)

ಸಂಪತ್ತಿ = prosperity

ವಿಪತ್ತಿ = calamity

ಸಾಧು = great man

ಏಕ = one

ರೂಪ = 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)

ಉದ್ಯೋಗಿನಂ ಪುರುಷಸಿಂಹಮುಪೈತಿ ಲಕ್ಷ್ಮೀಃ  
ದೈವೇನ ದೇಯಮಿತಿ ಕಾಪುರುಷಾ ವದಂತಿ .  
ದೈವಂ ನಿಹತ್ಯ ಕುರು ಪೌರುಷಮಾತ್ಮಶಕ್ತ್ಯಾ  
ಯತ್ನೇ ಕೃತೇ ಯದಿ ನ ಸಿದ್ಧತಿ ಕೋಽತ್ರ ದೋಶಃ ?  
ನಂಧಿ ವಿಗ್ರಹ

ಉದ್ಯೋಗಿನಂ ಪುರುಷಸಿಂಹಂ ಉಪೈತಿ ಲಕ್ಷ್ಮೀಃ  
ದೈವೇನ ದೇಯಂ ಇತಿ ಕಾಪುರುಷಾ ವದಂತಿ .  
ದೈವಂ ನಿಹತ್ಯ ಕುರು ಪೌರುಷಂ ಆತ್ಮಶಕ್ತ್ಯಾ  
ಯತ್ನೇ ಕೃತೇ ಯದಿ ನ ಸಿದ್ಧತಿ ಕಃ ಅತ್ರ ದೋಶಃ ?

shabdArtha

ಉದ್ಯೋಗಿನ್ = industrious

ಪುರುಷ = man

ಸಿಂಹ = lion

ಉಪ + ಈ = to approach

ದೈವ = destiny

ಕಾ ಪುರುಷ = contemptible fellow

ವದ್ = to speak

ನಿ + ಹನ್ = destroy

ಕುರು = do

ಪೌರುಷ = manliness, virility, courage, effort

ಆತ್ಮನ್ = self

ಶಕ್ತಿ strength

ಯತ್ನ = effort

ಕೃತ = done

ಯದಿ = if

ಸಿಧ್ = to be accomplished

ಅತ್ರ = here

ದೋಷ = 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)

ಉಪಸರ್ಗೇಣ ಧಾತ್ವರ್ಥೋ ಬಲಾದನ್ಯತ್ರ ನೀಯತೇ .

ಪ್ರಹಾರಾಹಾರಸಂಹಾರವಿಹಾರಪರಿಹಾರವತ್ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಉಪಸರ್ಗೇಣ ಧಾತು ಅರ್ಥಃ ಬಲಾತ್ ಅನ್ಯತ್ರ ನೀಯತೇ .

ಪ್ರಹಾರ ಆಹಾರ ಸಂಹಾರ ವಿಹಾರ ಪರಿಹಾರ ವತ್ ..

shabdArtha

ಉಪಸರ್ಗ prefix

ಧಾತು verb

ಅರ್ಥ meaning

ಬಲಾ = force

ಅನ್ಯತ್ರ = somewhere else

ನೀ (ನಯ) = to take away

ಹೃ (ಹರತಿ) = to steal

ಪ್ರ + ಹೃ = to hit

ಆ + ಹೃ = to eat

ಸಂ + ಹೃ = to completely destroy

ವಿ + ಹೃ = to roam

ಪರಿ + ಹೃ = 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)

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ASAD (69)

ಏತೇ ಸತ್ಪುರುಷಾಃ ಪರಾರ್ಥಘಟಕಾಃ ಸ್ವಾರ್ಥಾನ್ ಪರಿತ್ಯಜ ಯೇ  
ಸಾಮಾನ್ಯಾಸ್ತು ಪರಾರ್ಥಮುದ್ಯಮಭೃತಃ ಸ್ವಾರ್ಥಾವಿರೋಧೇನ ಯೇ .  
ತೇಽಮೀ ಮಾನವರಾಕ್ಷಸಾಃ ಪರಹಿತಂ ಸ್ವಾರ್ಥಾಯ ನಿಘ್ನಂತಿ ಯೇ  
ಯೇ ತು ಘ್ನಂತಿ ನಿರರ್ಥಕಂ ಪರಹಿತಂ ತೇ ಕೇ ನ ಜಾನೀಮಹೇ ..  
ಸಂಧಿ ವಿಗ್ರಹ

ಏತೇ ಸತ್ಪುರುಷಾಃ ಪರ ಅರ್ಥ ಘಟಕಾಃ ಸ್ವಾರ್ಥಾನ್ ಪರಿತ್ಯಜ ಯೇ  
ಸಾಮಾನ್ಯಾಃ ತು ಪರಾರ್ಥಂ ಉದ್ಯಮ ಭೃತಃ ಸ್ವಾರ್ಥ ಅವಿರೋಧೇನ ಯೇ .  
ತೇ ಅಮೀ ಮಾನವ ರಾಕ್ಷಸಾಃ ಪರಹಿತಂ ಸ್ವಾರ್ಥಾಯ ನಿಘ್ನಂತಿ ಯೇ  
ಯೇ ತು ಘ್ನಂತಿ ನಿರರ್ಥಕಂ ಪರಹಿತಂ ತೇ ಕೇ ನ ಜಾನೀಮಹೇ ..

shabdArtha

ಏತೇ = these

ಸತ್ಪುರುಷ = good man

ಪರ = foreign / other

ಅರ್ಥ = benefit

ಘಟಕ = component

ಸ್ವಾರ್ಥ = one's own purposes

ಪರಿ + ತ್ಯಜ್ = to sacrifice

ಯೇ = those who

ಸಾಮಾನ್ಯ = common

ಉದ್ಯಮ = effort

ಭೃತ್ = one who carries

ವಿರೋಧ = opposition

ಅವಿರೋಧ = no opposition

ಅಮೀ = ??

ಮಾನವ = man

ರಾಕ್ಷಸ = demon

ಹಿತ = wellbeing

ನಿ + ಹನ್ = to destroy

ನಿರರ್ಥಕಂ = needlessly

ಕೇ = who

ಜ್ಞಾ (ಜಾನತೇ, ಜಾನಾತಿ) 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 sAdhitiI  
he to madhyama je nijArtha karunI anyArtha sampAditiI  
he to rAkShasa je svakArya viShayi anyArtha vidhva.nsiI  
je kA vyartha parArthahAni kariti te koNa ki durmatI ?

---

ASAD (70)

ಅನುದಿನಮನುತಾಪೇನಾಸ್ಮ್ಯಹಂ ರಾಮ ತಪ್ತಃ  
ಪರಮಕರುಣ ಮೋಹಂ ಭಿಂಧಿ ಮಾಯಾಸಮೇತಂ .  
ಇದಮತಿಚಪಲಂ ಮೇ ಮಾನಸಂ ದುರ್ನಿವಾರಂ  
ಭವತಿ ಚ ಬಹು ಖೇದಸ್ತ್ವಾಂ ವಿನಾ ಧಾವ ಶೀಘ್ರಂ ..  
ಸಂಧಿ ವಿಗ್ರಹ

ಅನುದಿನಂ ಅನುತಾಪೇನ ಆಸ್ಮಿ ಅಹಂ ರಾಮ ತಪ್ತಃ  
ಪರಮ ಕರುಣ ಮೋಹಂ ಭಿಂಧಿ ಮಾಯಾ ಸಮೇತಂ .  
ಇದಂ ಅತಿಚಪಲಂ ಮೇ ಮಾನಸಂ ದುರ್ನಿವಾರಂ  
ಭವತಿ ಚ ಬಹು ಖೇದಃ ತ್ವಾಂ ವಿನಾ ಧಾವ ಶೀಘ್ರಂ ..

shabdArtha

ಅನು = following

ಅನುದಿನಂ = daily

ತಾಪ = trouble

ತಪ್ತ = troubled, frustrated

ಪರಮ = highest, the utmost, most excellent

ಕರುಣಾ = pity, sympathy

ಮೋಹ = temptation

ಭಿದ್ = to cut, cutoff

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

universe as really existent and distinct from the supreme spirit

ಸಮೇತಂ = come together with

ಇದಂ = this

ಅತಿ = extremely

ಚಪಲ = fickle, unstable

ಮಾನಸ = mind

ದುರ್ನಿವಾರ = (roughly) not easy to control

ಬಹು = too much

ಖೇದ = sorrow

ವಿನ = without

ಧಾವ್ = to run

ಶೀಘ್ರಂ = 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

ಅನುದಿನಿ ಅನುತಾಪೇ ತಾಪಲೋ ರಾಮರಾಯ

ಪರಮದಿನದಯಾಳಾ ನೀರಸೀ ಮೋಹಮಾಯಾ

ಅಚಪಳ ಮನ ಮಾಜ್ಞೇ ನಾವರೇ ಆವರೀತಾ

ತುಜ ವಿಣ ಶಿಣ ಹೋತೋ ಧಾವ ರೇ ಧಾವ ಆತಾ !

ನ ಭೂತಪೂರ್ವಂ ನ ಕದಾಪಿ ವಾರ್ತಾ ಹೇಮ್ನಃ ಕುರಂಗಃ ನ ಕದಾಪಿ ದೃಷ್ಟಃ .

ತಥಾಪಿ ತ್ವೃಷ್ಟಾ ರಘುನಂದನಸ್ಯ ವಿನಾಶಕಾಲೇ ವಿಪರೀತಬುದ್ಧಿಃ ..

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)

ಸೌವರ್ಣಾನಿ ಸರೋಜಾನಿ ನಿರ್ಮಾತುಂ ಸಂತಿ ಶಿಲ್ಪಿನಃ .

ತತ್ರ ಸೌರಭ ನಿರ್ಮಾಣೇ ಚತುರಃ ಚತುರಾನನಃ ..

shabdArtha

ಸೌವರ್ಣ = golden

ಸರೋಜ (ಸರಸ್ + ಜ) = lotus ( one that is born in a lake)

ನಿರ್ + ಮಾ = to create

ಶಿಲ್ಪಿನ್ = sculptor

ಸೌರಭ = fragrance

ಚತುರಃ = capable / skilled/ clever

ಚತುಸ್ = four

ಆನನ = face

bhAvArtha

The sculptors are there to create golden lotuses. But onlythe

four faced one (Brahma) is clever enough to produce fragrance in them !

---

ASAD (72)

ಸ್ವಾಯತ್ತಮೇಕಾಂತಹಿತಂ ವಿಧಾತ್ರಾ ವಿನಿರ್ಮಿತಂ ಭಾದನಮಜ್ಞತಾಯಾಃ .

ವಿಷೇಶತಃ ಸರ್ವವಿದಾಂ ಸಮಾಜೇ ವಿನೂಷಣಂ ಮೌನಮಪಂಡಿತಾನಾಂ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಸ್ವಾಯತ್ತಂ ಏಕ ಅಂತ ಹಿತಂ ವಿಧಾತ್ರಾ ವಿನಿರ್ಮಿತಂ ಭಾದನಂ ಅಜ್ಞತಾಯಾಃ .

ವಿಷೇಶತಃ ಸರ್ವವಿದಾಂ ಸಮಾಜೇ ವಿನೂಷಣಂ ಮೌನಂ ಅಪಂಡಿತಾನಾಂ ..

shabdArtha

ಸ್ವಾಯತ್ತ = dependent only one onself

ಅಂತ = end

ಹಿತ = benefit

ವಿಧಾತ್ಯ = the creator

ಭಾದನ = covering

ಅಜ್ಞತಾ = ignorance

ವಿಶೇಷತಃ = especiaAly

ಸರ್ವವಿದ್ = one who knows everything

---

ಸಮಾಜ = society / company

ವಿಭೂಷಣ = ornament, asset

ಮೌನ = silence

ಅಪಂಡಿತ = 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 :

ವಿನಿಮಿಲೇ ಜ್ಞಾಕಣ ಅಜ್ಞತೇಚೇ ಸ್ವಾಧೀನ ಜೇ ಪದ್ಮಭವೇ ಪುಕಾಚೇ .

ಮೂರ್ಖಾನ ಜೇ ಮೌನಚಿ ಫಾರ ಸಾಜೇ ಸಭೇನ ತ್ಯಾನ್ವ್ಯಾ ಬಹು ಜಾಣತೇ ಜೇ ..

---

ASAD (73)

ಗುರುಶುಶ್ರೂಯಾ ವಿದ್ಯಾ ಪುಷ್ಕಲೇನ ಧನೇನ ವಾ .

ಅಥ ವಾ ವಿದ್ಯಯಾ ವಿದ್ಯಾ ಚತುರ್ಥೋ ನ ಉಪಲಭ್ಯತೇ ..

shabdArtha

ಗುರು = teacher

ಶುಶ್ರೂಶಾ = service

ವಿದ್ಯಾ = knowledge

ಪುಷ್ಕಲ = a lot

ಧನ = money

ಚತುರ್ಥ = fourth

ಉಪ + ಲಭ್ = 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

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ASAD (74)

ಚಲತ್ಯೇಕೇನ ಪಾದೇನ ತಿಷ್ಠತ್ಯೇಕೇನ ಪಂಡಿತಃ .

ನ ಸಮೀಕ್ಷ್ಯಾಪರಂ ಸ್ಥಾನಂ ಪೂರ್ವಮಾಯಾತನಂ ತ್ಯಜೇತ್ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಚಲತಿ ಏಕೇನ ಪಾದೇನ ತಿಷ್ಠತಿ ಏಕೇನ ಪಂಡಿತಃ .

ನ ಸಮೀಕ್ಷ್ಯ ಅಪರಂ ಸ್ಥಾನಂ ಪೂರ್ವಂ ಆಯಾತನಂ ತ್ಯಜೇತ್ ..

shabdArtha

ಚಲ್ = to walk

ಸ್ಥಾ (ತಿಷ್ಠತಿ) = to stand

ಏಕ = one

ಪಂಡಿತ = the wise man

ಸಂ + ಈಕ್ಷ = to examine

ಅಪರ = other

ಸ್ಥಾನ = place

ಪೂರ್ವ = previous

ಆಯಾತನ = abode, resting place

ತ್ಯಜ್ = 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)

ಪ್ರಿಯ ಮಿತ್ರಾಣಿ .

ಕಲ್ಪದ್ರುಮಃ ಕಲ್ಪಿತಮೇವ ಸೂತ್ ಸಾ ಕಾಮಧುಕ್ ಕಾಮಿತಮೇವ ದೋಗ್ಧಿ .

ಚಿಂತಾಮಣಿಶ್ಚಿಂತಿತಮೇವ ದತ್ತೇ ಸತಾಂ ತು ಸಂಗಃ ಸಕಲಂ ಪ್ರಸೂತೇ ...

ಸಂಧಿ ವಿಗ್ರಹ

ಕಲ್ಪ ದ್ರುಮಃ ಕಲ್ಪಿತಂ ಏವ ಸೂತೇ ಸಾ ಕಾಮಧುಕ್ ಕಾಮಿತಂ ಏವ ದೋಗ್ಧಿ .

ಚಿಂತಾಮಣಿಃ ಚಿಂತಿತಂ ಏವ ದತ್ತೇ ಸತಾಂ ತು ಸಂಗಃ ಸಕಲಂ ಪ್ರಸೂತೇ ..

shabdArtha

ಕಲ್ಪ ದ್ರುಮ = kalpa vRikSha : the tree that will give you anything you

can

imagine

ಕಲ್ಪಿತ = imagined

ಸೂ = to produce

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

ಕಾಮಿತ = something one has wished for

ದೋಗ್ಧಿ = milks (from duh : to milk )

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

ಚಿಂತಿತ = something one has thought about

ದಾ = to give

ಸತ್ = the good men

ಸಂಗ = company

ಸಕಲ = 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)

ಸತ್ಯಂ ಬ್ರೂಯಾತ್ ಪ್ರಿಯಂ ಬ್ರೂಯಾತ್ ನ ಬ್ರೂಯಾತ್ ಸತ್ಯಮಪ್ರಿಯಂ .

ಪ್ರಿಯಂ ಚ ನಾನ್ಯತಂ ಬ್ರೂಯಾತ್ ಏಷ ಧರ್ಮಃ ಸನಾತನಃ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಸತ್ಯಂ ಬ್ರೂಯಾತ್ ಪ್ರಿಯಂ ಬ್ರೂಯಾತ್ ನ ಬ್ರೂಯಾತ್ ಸತ್ಯಂ ಅಪ್ರಿಯಂ .

ಪ್ರಿಯಂ ಚ ನ ಅನ್ಯತಂ ಬ್ರೂಯಾತ್ ಏಷಃ ಧರ್ಮಃ ಸನಾತನಃ ..

shabdArtha

ಸತ್ಯ = truth

ಬ್ರೂ = to speak

ಪ್ರಿಯ = dear, nice

ಅನ್ಯತ = false

ಧರ್ಮ = practice

ಸನಾತನ = 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)

ಸಂಪೂರ್ಣಕುಂಭೋ ನ ಕರೋತಿ ಶಬ್ದಂ  
ಅಧೋ ಘಟೋ ಘೋಷಮುಪೈತಿ ನೂನಂ .  
ವಿದ್ವಾನ್ ಕುಲೀನೋ ನ ಕರೋತಿ ಗರ್ವಂ  
ಮೂಢಾಸ್ತು ಜಲ್ಪಂತಿ ಗುಣೈರ್ವಿಹೀನಾಃ ..  
ಸಂಧಿ ವಿಗ್ರಹ  
ಸಂಪೂರ್ಣ ಕುಂಭಃ ನ ಕರೋತಿ ಶಬ್ದಂ  
ಅರ್ಧಃ ಘಟಃ ಘೋಷಂ ಉಪೈತಿ ನೂನಂ .  
ವಿದ್ವಾನ್ ಕುಲೀನಃ ನ ಕರೋತಿ ಗರ್ವಂ  
ಮೂಢಾಃ ತು ಜಲ್ಪಂತಿ ಗುಣೈಃ ವಿಹೀನಾಃ ..

shabdArtha

ಸಂಪೂರ್ಣ = full

ಕುಂಭ = pot

ಶಬ್ದ = noise

ಅರ್ಧ = half

ಘಟ = pot

ಘೋಷ = noise

ಉಪ + ಈ = to go

ನೂನಂ = really

ವಿದ್ವಾನ್ = learned

ಕುಲೀನ = one who is from a good family

ಗರ್ವ = pride

ಮೂಢ = foolish person

ಜಲ್ಪ = to babble

ಗುಣ = quality

ವಿಹೀನ = 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)

ನಾರಿಕೇಲಸಮಾಕಾರಾ ದೃಶ್ಯಂತೇಽಪಿ ಹಿ ಸಜ್ಜನಾಃ .

ಅನ್ಯೇ ಬದರಿಕಾಕಾರಾ ಬಹಿರೇವ ಮನೋಹರಾಃ ..  
ಸಂಧಿ ವಿಗ್ರಹ  
ನರಿಕೇಲ ಸಮಾಕಾರಾಃ ದೃಶ್ಯಂತೇ ಅಪಿ ಹಿ ಸಜ್ಜನಾಃ .  
ಅನ್ಯೇ ಬದರಿಕಾ ಆಕಾರಾಃ ಬಹಿಃ ಏವ ಮನೋಹರಾಃ ..

shabdArtha

ನಾರಿಕೇಲ = coconut

ಆಕಾರ = form

ದೃಶ್ = to look

ಸಜ್ಜನ = good man

ಅನ್ಯ = other

ಬದರಿಕಾ = the jujube fruit ("bora" in marathi)

ಬಹಿಃ = outside

ಮನೋಹರ = 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)

ನ ಭೂತಪೂರ್ವಂ ನ ಕದಾಪಿ ವಾರ್ತಾ ಹೇಮ್ನಃ ಕುರಂಗಃ ನ ಕದಾಪಿ ದೃಷ್ಟಃ .  
ತಥಾಪಿ ತೃಷ್ಣಾ ರಘುನಂದನಸ್ಯ ವಿನಾಶಕಾಲೇ ವಿಪರೀತಬುದ್ಧಿಃ ..

shabdArtha

ಭೂತ = happened

ಪೂರ್ವ = previously

ವಾರ್ತಾ = news

ಹೇಮನ್ = gold

ಕುರಂಗ = deer

ತೃಷ್ಣಾ = desire

ರಘುನಂದನ್ = Rama

ವಿನಾಶ = destruction

ಕಾಲ = time

ವಿಪರೀತ = inverted, contrary to rule, wrong

ಬುದ್ಧೀ = 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:

ನಾರಿಕೇಲಸಮಾಕಾರಾ ದೃಶ್ಯಂತೇಽಪಿ ಹಿ ಸಜ್ಜನಾಃ .

ಅನ್ಯೇ ಬದರಿಕಾಕಾರಾ ಬಹಿರೇವ ಮನೋಹರಾಃ ..

ಸಂಧಿ ವಿಗ್ರಹ

ನರಿಕೇಲ ಸಮಾಕಾರಾಃ ದೃಶ್ಯಂತೇ ಅಪಿ ಹಿ ಸಜ್ಜನಾಃ .

ಅನ್ಯೇ ಬದರಿಕಾ ಆಕಾರಾಃ ಬಹಿಃ ಏವ ಮನೋಹರಾಃ ..

“drishyante api”

shabdArtha

ನಾರಿಕೇಲ = coconut

ಆಕಾರ = form

ದೃಶ್ = to look

ದ್ರಿಶ್ಯಂತೇ = be seen

ಅಪಿ = also

ಸಜ್ಜನ = good man

ಅನ್ಯ = other

ಬದರಿಕಾ = the jujube fruit ("bora" in marathi)

ಬಹಿಃ = outside

ಮನೋಹರ = 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

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ASAD (80)

ಪರಾನ್ನಂ ಪ್ರಾಪ್ಯ ದುರ್ಬುದ್ಧೇ ಮಾ ಪ್ರಾಣೇಷು ದಯಾಂ ಕುರು .

ದುರ್ಲಭಾನಿ ಪರಾನ್ನಾನಿ ಪ್ರಾಣಾಃ ಜನ್ಮನಿ ಜನ್ಮನಿ !!

shabdArtha

ಪರ = other's, foreign

ಅನ್ನ = food

ಪ್ರ + ಆಪ್ = to get, obtain

ದುರ್ಬುದ್ಧಿ = stupid person, idiot

ಪ್ರಾಣ್ = life

ದಯಾ = pity

ಕೃ = to do

ದುರ್ಲಭ = rare

ಜನ್ಮನ್ = 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 : )

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ASAD (81)

ನ ದುರ್ಜನಃ ಸಜ್ಜನತಾಮುಪೈತಿ ಬಹುಪ್ರಕಾರೈರಪಿ ಸೇವ್ಯಮಾನಃ .  
ಭೂಯೋಽಪಿ ಸಿಕ್ತಃ ಪಯಸಾ ಘೃತೇನ ನ ನಿಂಬವೃಕ್ಷೋ ಮಧುರತ್ವಮೇತಿ ..  
ಸಂಧಿ ವಿಗ್ರಹ

ನ ದುರ್ಜನಃ ಸಜ್ಜನತಾಂ ಉಪೈತಿ ಬಹು ಪ್ರಕಾರೈಃ ಅಪಿ ಸೇವ್ಯಮಾನಃ .  
ಭೂಯಃ ಅಪಿ ಸಿಕ್ತಃ ಪಯಸಾ ಘೃತೇನ ನ ನಿಂಬವೃಕ್ಷಃ ಮಧುರತ್ವಂ ಏತಿ ..

shabdArtha

ದುರ್ಜನ = wicked person

ಸಜ್ಜನ = good man

ಉಪ + ಈ = to go to

ಬಹು = many

ಪ್ರಕಾರ = way

ಸೇವ್ = to serve

ಭೂಯಃ = repeatedly

ಸಿಕ್ತ = sprayed

ಪಯಸ್ = milk

ಘೃತ = ghee

ನಿಂಬ = neem

ವೃಕ್ಷ = tree

ಮಧುರತ್ವ = 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)

ಕೇಯೂರಾ ನ ವಿಭೂಷಯಂತಿ ಪುರುಷಂ ಹಾರಾ ನ ಚಂದ್ರೋಜ್ಜ್ವಲಾಃ  
ನ ಸ್ನಾನಂ ನ ವಿಲೀಪನಂ ನ ಕುಸುಮಂ ನಾಲಂಕೃತಾ ಮೂರ್ಧಜಾಃ .

ವಾಣ್ಯೇಕಾ ಸಮಲಂಕರೋತಿ ಪುರುಷಂ ಯಾ ಸಂಸ್ಕೃತಾ ಧಾರ್ಯತೇ  
ಕ್ಷೀಯಂತೇ ಖಲೂ ಭೂಷಣಾನಿ ಸತತಂ ವಾಗ್ಭೂಷಣಂ ಭೂಷಣಂ ..  
ಸಂಧಿ ವಿಗ್ರಹ

ಕೇಯೂರಾಃ ನ ವಿಭೂಷಯಂತಿ ಪುರುಷಂ ಹಾರಾಃ ನ ಚಂದ್ರ ಉಜ್ಜ್ವಲಾಃ  
ನ ಸ್ನಾನಂ ನ ವಿಲೇಪನಂ ನ ಕುಸುಮಂ ನ ಅಲಂಕೃತಾಃ ಮೂರ್ಧಜಾಃ .  
ವಾಣೀ ಏಕಾ ಸಮಲಂಕರೋತಿ ಪುರುಷಂ ಯಾ ಸಂಸ್ಕೃತಾ ಧಾರ್ಯತೇ  
ಕ್ಷೀಯಂತೇ ಖಲೂ ಭೂಷಣಾನಿ ಸತತಂ ವಾಗ್ಭೂಷಣಂ ಭೂಷಣಂ ..

shabdArtha

ಕೇಯೂರ = armlet (bracelet worn on upper arm)

ವಿ + ಭೂಶ್ = to decorate

ಪುರುಷ = man

ಹಾರ = garland

ಚಂದ್ರ = moon

ಉಜ್ಜ್ವಲ = radiant

ಸ್ನಾನ = bath

ವಿಲೇಪನ = smearing

ಕುಸುಮ = flower

ಅಲಂಕೃತ = decorated / ornamented

ಮೂರ್ಧನ್ = head

ಮೂರ್ಧಜಾ = hair (from the head)

ವಾಣೀ = language/ gift of speech

ಸಂಸ್ಕೃತ = refined

ಧೃ (ಧರತಿ; ಪಸ್ಸಿವೇ ಧಾರ್ಯತೇ) = to hold, carry, bear.

ಕ್ಷೀ = to diminish

ಭೂಷಣ = ornament

ವಾಕ್ = speech

bhAvArtha

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)

ಅಂದ್ ಇನ್ ಚೋಂತ್ರಸ್ತ ತೋ ಥೇ ಪ್ರೇವಿಒಲುಸ್ ಸುಭಾಶಿತ ಹೇರೇ ಇನ್ ಓನೇ :  
ಕಿಂ ವಾಸಸೇತ್ಯತ್ರ ವಿಚಾರಣೀಯಂ ವಾಸಃ ಪ್ರಧಾನಂ ಖಲು ಯೋಗ್ಯತಾಯೈ .  
ಪೀತಾಂಬರಂ ವೀಕ್ಷ್ಯ ದದೌ ಸ್ವಕನಾಂ ದಿಗಂಬರಂ ವೀಕ್ಷ್ಯ ವಿಷಂ ಸಮುದ್ರಃ ..  
ಸಂಧಿ ವಿಗ್ರಹ

ಕಿಂ ವಾಸಸಾ ಇತಿ ಅತ್ರ ವಿಚಾರಣೀಯಂ ವಾಸಃ ಪ್ರಧಾನಂ ಖಲು ಯೋಗ್ಯತಾಯೈ

ಪೀತಾಂಬರಂ ವೀಕ್ಷ್ಯ ದದೌ ಸ್ವಕನಾಂ ದಿಗಂಬರಂ ವೀಕ್ಷ್ಯ ವಿಷಂ ಸಮುದ್ರಃ ..

shabdArtha

ಕಿಂ = what ?

ವಾಸಸ್ = apparel / clothes

ವಿ + ಚರ್ = to think

ಪ್ರಧಾನ = important

ಯೋಗ್ಯತಾ = appropriateness

ಪೀತ = yellow

ಅಂಬರ = cloth

ದದೌ = gave (from dA : to give)

ಸ್ವ = one's own

ಕನ್ಯಾ = daughter

ದಿಕ್ (ದಿಗ್) = directions

ವಿ + ಈಕ್ಷ್ = to see

ಸಮುದ್ರ = 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)

ಗುಣೈರುತ್ತಂಗತಾಂ ಯಾತಿ ನೋತ್ತುಂಗೇನಾಸನೇನ ವೈ .

ಪ್ರಾಸಾದಶಿಖರಸ್ಥೋಽಪಿ ಕಾಕೋ ನ ಗರುಡಾಯತೇ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಗುಣೈಃ ಉತ್ತುಂಗತಾಂ ಯಾತಿ ನ ಉತ್ತುಂಗೇನ ಆಸನೇನ ವೈ .

ಪ್ರಾಸಾದ ಶಿಖರ ಸ್ಥಃ ಅಪಿ ಕಾಕಃ ನ ಗರುಡಾಯತೇ ..

shabdArtha

ಗುಣ = qualities

ಉತ್ತುಂಗತಾ = greatness

ಯಾ = to go

ಉತ್ತುಂಗ = tall

ಆಸನ = seat

ಪ್ರಾಸಾದ = palace

ಶಿಖರ = tip, peak

ಕಾಕ = crow

ಗರುಡ = 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)

ಅಶನಂ ಮೇ ವಸನಂ ಮೇ ಜಾಯಾ ಮೇ ಬಂಧುವಗೋ ಮೇ .

ಇತಿ ಮೇ ಮೇ ಕುರ್ವಾಣಂ ಕಾಲವೃತ್ತೋ ಹಂತಿ ಪುರುಷಾಜಂ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಅಶನಂ ಮೇ ವಸನಂ ಮೇ ಜಾಯಾ ಮೇ ಬಂಧು ವರ್ಗಃ ಮೇ .

ಇತಿ ಮೇ ಮೇ ಕುರ್ವಾಣಂ ಕಾಲವೃತ್ತಃ ಹಂತಿ ಪುರುಷ ಅಜಂ ..

shabdArtha

ಅಶನ = food

ವಸನ = dwelling

ಜಾಯಾ = wife

ಮೇ = mine

ಕುರ್ವಾಣ = one who does

ಕಾಲ = time

ವೃಕ = wolf

ಪುರುಷ = man

ಅಜ = goat

ಭಾವಾರ್ಥ

“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)

ನಾಭಿಷೇಕೋ ನ ಸಂಸ್ಕಾರಃ ಸಿಂಹಸ್ಯ ಕ್ರಿಯತೇ ವನೇ .

ವಿಕ್ರಮಾರ್ಜಿತಸತ್ತ್ವಸ್ಯ ಸ್ವಯಮೇವ ಮ್ಲೇಂದ್ರತಾ ..

ಗರುದಪುರಾಣ

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)

ಅಲ್ಪಕಾರ್ಯಕರಾಃ ಸಂತಿ ಯೇ ನರಾ ಬಹುಭಾಷಿಣಃ .

ಶರತ್ಕಾಲಿನಮೇಘಾಸ್ತೇ ನೂನಂ ಗರ್ಜಂತಿ ಕೇವಲಂ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಅಲ್ಪ ಕಾರ್ಯ ಕರಾಃ ಸಂತಿ ಯೇ ನರಾಃ ಬಹು ಭಾಷಿಣಃ .

ಶರತ್ ಕಾಲಿನ ಮೇಘಾಃ ತೇ ನೂನಂ ಗರ್ಜಂತಿ ಕೇವಲಂ ..

shabdArtha

ಅಲ್ಪ = small, little

ಕಾರ್ಯ = work

ಕರ = one who does

---

ನರ = man

ಬಹು = a lot

ಭಾಶಿನ್ = one who talks

ಶರದ್ = autumn

ಮೇಘ = cloud

ನೂನಂ = really

ಗರ್ಜ್ = to roar

ಕೇವಲಂ = only

ಭಾವಾರ್ಥ

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)

ಗತೇ ಶೋಕೋ ನ ಕರ್ತವ್ಯೋ ಭವಿಷ್ಯಂ ನೈವ ಚಿಂತಯೇತ್ .

ವರ್ತಮಾನೇನ ಕಾಲೇನ ವರ್ತಯಂತಿ ವಿಚಕ್ಷಣಾಃ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಗತೇ ಶೋಕಃ ನ ಕರ್ತವ್ಯಃ ಭವಿಷ್ಯಂ ನ ಏವ ಚಿಂತಯೇತ್ .

ವರ್ತಮಾನೇನ ಕಾಲೇನ ವರ್ತಯಂತಿ ವಿಚಕ್ಷಣಾಃ ..

shabdArtha

ಗತ = gone

ಶೋಕ = sorrow

ಕರ್ತವ್ಯ = should be done

ಭವಿಷ್ಯ = future

ಚಿಂತ್ = to think / to worry

ವರ್ತಮಾನ = present

ವರ್ತಯ = to operate (causal from vart)

ವಿಚಕ್ಷಣ = wise

ಭಾವಾರ್ಥ

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)

ಚಿತ್ತೇ ಭ್ರಾಂತಿರ್ಜಾಯತೇ ಮದ್ಯಪಾನಾತ್ ಭ್ರಾಂತೇ ಚಿತ್ತೇ ಪಾಪಚರ್ಯಾಮುಪೈತಿ

ಪಾಪಂ ಕೃತ್ವಾ ದುರ್ಗತಿಂ ಯಾಂತಿ ಮೂಢಾಸ್ತಸ್ಮಾನ್ನದ್ಯಂ ನೈವ ಪೇಯಂ ನ ಪೇಯಂ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಚಿತ್ತೇ ಭ್ರಾಂತಿಃ ಜಾಯತೇ ಮದ್ಯಪಾನಾತ್ ಭ್ರಾಂತೇ ಚಿತ್ತೇ ಪಾಪ ಚರ್ಯಾಂ ಉಪೈತಿ

ಪಾಪಂ ಕೃತ್ವಾ ದುರ್ಗತಿಂ ಯಾಂತಿ ಮೂಢಾಃ ತಸ್ಮಾತ್ ಮದ್ಯಂ ನ ಏವ ಪೇಯಂ ನ ಪೇಯಂ ..

shabdArtha

ಚಿತ್ತ = mind

ಭ್ರಾಂತಿ = confusion

ಮದ್ಯ = liquor

ಪಾನ = drinking

ಪಾಪ = sin

ಚರ್ಯಾ = practise / observance

ಉಪ + ಈ = to approach

ದುರ್ಗತಿ = misfortune

ಮೂಢ = foolish man

ಯಾ = to go

ತಸ್ಮಾತ್ = hence

ಪೇಯ = should be drunk

ಭಾವಾರ್ಥ

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:

ಪ್ರತ್ಯಕ್ಷ ಕವಿಕಾವ್ಯಂ ಚ ರೂಪಂ ಚ ಕುಲಯೋಷಿತಃ .

ಗೃಹವೈದ್ಯಸ್ಯ ವಿದ್ಯಾ ಚ ಕಸ್ಮೈಚಿದ್ಯದಿ ರೋಚತೇ ..

ಪ್ರತ್ಯಕ್ಷ = real, visible, directly in front

ಕವಿ = poet

ಕಾವ್ಯಂ = Composition/poetry/literary work

ಚ = and

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

ರೂಪಂ ಚ = Her beauty

ಗೃಹವೈದ್ಯಸ್ಯ = family doctor's

ವಿದ್ಯಾ = knowledge

ಯದಿ = do they

ಕಸ್ಮೈ ಚಿತ್ = ever

ರೋಚತೇ = 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.

ಕಿಂತು ಮದ್ಯಂ ಸ್ವಭಾವೇನ ಯಥೌಷಧಂ ತಥಾ ಸ್ಮೃತಂ .

ಅಯುಕ್ತಿಯುಕ್ತಂ ರೋಗಾಯ ಯುಕ್ತಿಯುಕ್ತಂ ಯಥಾ ಸ್ಮೃತಂ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಕಿಂತು ಮದ್ಯಂ ಸ್ವಭಾವೇನ ಯಥಾ ಔಷಧಂ ತಥಾ ಸ್ಮೃತಂ .

ಅಯುಕ್ತಿ ಯುಕ್ತಂ ರೋಗಾಯ ಯುಕ್ತಿ ಯುಕ್ತಂ ಯಥಾ ಸ್ಮೃತಂ ..

shabdArtha

ಕಿಂತು = but

ಮದ್ಯ = liquor

ಸ್ವಭಾವ = nature

ಔಷಧ = medicine

ಸ್ಮೃತ = remembered

ಯುಕ್ತಿ = utility ; proportion

ಯುಕ್ತ = used

ರೋಗ = disease

ಭಾವಾರ್ಥ

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)

ವಿತರ ವಾರಿ ದ ವಾರಿ ದವ ಆತುರೇ

ಚಿರ ಪಿಪಾಸಿತ ಚಾತಕ ಪೋತಕೇ .

ಪ್ರಚಲಿತೇ ಮರುತಿ ಕ್ಷಣಂ ಅನ್ಯಥಾ

ಕ್ಷ ಚ ಭವಾನ್ ಕ್ಷ ಪಯಃ ಕ್ಷ ಚ ಚಾತಕಃ ..

shabdArtha

ವಿ + ತ್ಸಾ = to distribute

ವಾರಿ = water

ವಾರಿದ = cloud (one who gives water)

ದವ = water

ಆತುರ = anxious

ಚಿರ = permanently

ಪಿಪಾಸಿತ = thirsty

ಚಾತಕ = chAtaka bird

ಪೋತಕ = young one of an animal

ಪ್ರಚಲಿತ = something that has started

ಮರುತ್ = wind

ಕ್ಷಣಂ = in a moment

ಕ್ಷ = where

ಪಯಸ್ = water

ಭಾವಾರ್ಥ

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)

ವನಾನಿ ದಹತಃ ವಹ್ನೇಃ ಸಖಾ ಭವತಿ ಮಾರುತಃ .  
ಸ ಏವ ದೀಪ ನಾಷಾಯ ಕೃಶೇ ಕಸ್ಯ ಅಸ್ತಿ ಸೌಹೃದಂ ..

shabdArtha

ವನ = forest

ದಹತ್ = one that burns

ವಹ್ನಿ = fire

ಸಖಿ = friend

ಮಾರುತ = wind

ದೀಪ = lamp : here a small one wick light

ನಾಷ = destruction

ಕೃಶ = weakness

ಸೌಹೃದ = friendship

ಭಾವಾರ್ಥ

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.

ಯತ್ರಾನೇಕಃ ಕ್ವಚಿದಪಿ ಗೃಹೇ ತತ್ರ ತಿಷ್ಠತ್ಯದೈಕೋ  
ಯತ್ರಾಪ್ಯೇಕಸ್ತದನು ಬಹವಸ್ತತ್ರ ನೈಕೋಽಪಿ ಚಾಂತೇ  
ಇತ್ಥಂ ನೈಯೌ ರಜನಿದಿವಸೌ ಲೋಲಯನ್ ದ್ವಾವಿವಾಕ್ಷೌ  
ಕಾಲಃ ಕಲ್ಯೋ ಭುವನಫಲಕೇ ಕ್ರೀಡತಿ ಪ್ರಾಣಿಸಾರೈಃ

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."

ಅದಿತ್ಯಸ್ಯ ಗತಾಗತೈರಹರಹಃ ಸಂಕ್ಷೀಯತೇ ಜೀವಿತಂ  
ವ್ಯಾಪರೈರ್ಬಹುಕಾರ್ಯಭಾರಗುರುಭಿಃ ಕಾಲೋ ನ ವಿಜ್ಞಾಯತೇ  
ದೃಷ್ಟ್ವಾ ಜನ್ಮಜರಾವಿಪತ್ತಿಮರಣಂ ತ್ರಾಸಶ್ಚ ನೋತ್ಪದ್ಯತೇ

ಪೀತ್ವಾ ಮೋಹಮಯೀಂ ಪ್ರಮಾದಮದಿರಾಂ ಉನ್ಮತ್ತಭೂತಾಂ ಜಗತ್

“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)

ಯದಿ ವಾ ಯಾತಿ ಗೋವಿಂದಃ ಮಥುರಾತಃ ಪುನಃ ಸಖಿ .

ರಾಧಾಯಾಃ ನಯನ ದ್ವಂದ್ವೇ ರಾಧಾ ನಾಮ ವಿಪರ್ಯಯಃ ..

shabdArtha

ಯದಿ = if

ಯಾ = to go

ಗೋವಿಂದ = Lord KRishna

ಮತುರಾ = the city of mathura

ಸಖಿ = friend

ರಾಧಾ = rAdhA ? : )

ನಯನ = eye

ದ್ವಂದ್ವ = couple

ನಾಮನ್ = name

ವಿಪರ್ಯಯ = inversion

ಧಾರಾ = streams (of tears)

ಭಾವಾರ್ಥ

If indeed does Govinda go away from Mathura, then from the eyes of

rAdhA will flow the inversion of rAdhA ( dhArA = streams)

---

ASAD (94)

ರತ್ನೈರ್ಮಹಾಹೈಸ್ತುತುಶುರ್ನ ದೇವಾ ನ ಭೇಜಿರೇ ಭೀಮವಿಷೇಣ ಭೀತಿಂ .

ಸುಧಾಂ ವಿನಾ ನ ಪ್ರಯಯುರ್ವಿರಾಮಂ ನ ನಿಶ್ಚಿದಾರ್ಥಾದ್ವಿರಮಂತಿ ಧೀರಾಃ ..

ಸಂಧಿ ವಿಗ್ರಹ

ರತ್ನೈಃ ಮಹಾ ಅಹೈಃ ತುತುಶುಃ ನ ದೇವಾಃ ನ ಭೇಜಿರೇ ಭೀಮವಿಷೇಣ ಭೀತಿಂ .

ಸುಧಾಂ ವಿನಾ ನ ಪ್ರಯಯುಃ ವಿರಾಮಂ ನ ನಿಶ್ಚಿತ್ ಅರ್ಥಾತ್ ವಿರಮಂತಿ ಧೀರಾಃ

..

shabdArtha

ರತ್ನ = precious stones

ಮಹಾ = big

ಅರ್ಹ = deserving

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

ತುಶ್ = to be satisfied

ದೇವ = god

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

ಭೀಮ = terrible

ಭೀತಿ = fear

ಸುಧಾ = the nectar of immortality

ಯಾ = to go

ವಿರಾಮ = stop

ನಿಶ್ಚಿತ = determined, ascertained

ಅರ್ಥ = end, aim, objective

ವಿ + ರಂ = to stop

ಧೀರ = courageous, steadfast

ಭಾವಾರ್ಥ

(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)

ಅದ್ಯ ಸಂಕ್ರಾಂತಿಃ . ಪರತು ಏತದ್ ಸುಭಾಷಿತಂ ಮಮ ಗುರುಣಾ ಶ್ರೀ ವಸಂತ  
ನಾನಿವಡೇಕರ್ಮಹೋದಯೇನ್ ವಿರಚಿತಂ

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

ತಲವತ್ ಸ್ನಿಗ್ಧಂ ಮನೋಽಸ್ತು ವಾಣ್ಯಾಂ ಗುಡವನ್ಮಾಧುರ್ಯಂ  
ತಲಗುಡಲದ್ವಕವತ್ ಸಂಬಂಧೇ ಅಸ್ತು ಸುವೃತ್ತತ್ವಂ .

ಅಸ್ತು ವಿಚಾರೇ ಶುಭಸಂಕ್ರಮಣಂ ಮಂಗಲಾಯ ಯಶಸೇ  
ಕಲ್ಯಾಣೇ ಸಂಕ್ರಾಂತಿರಸ್ತು ವಃ ಸದಾಹಮಾಶಂಸೇ ..

ಸಂಧಿ ವಿಗ್ರಹ

ತಲವತ್ ಸ್ನಿಗ್ಧಂ ಮನಃ ಅಸ್ತು ವಾಣ್ಯಾಂ ಗುಡವತ್ ಮಾಧುರ್ಯಂ  
ತಲ ಗುಡ ಲದ್ವಕವತ್ ಸಂಬಂಧೇ ಅಸ್ತು ಸುವೃತ್ತತ್ವಂ .

ಅಸ್ತು ವಿಚಾರೇ ಶುಭ ಸಂಕ್ರಮಣಂ ಮಂಗಲಾಯ ಯಶಸೇ  
ಕಲ್ಯಾಣೇ ಸಂಕ್ರಾಂತಿಃ ಅಸ್ತು ವಃ ಸದಾ ಅಹಂ ಆಶಂಸೇ ..

shabdArtha

ತಲ = sesame seeds

ಸ್ನಿಗ್ಧ = affectionate; also oily, greasy

ಮನಸ್ = mind

ವಾಣೀ = language

ಗುಡ = jaggery

ಮಾಧುರ್ಯ = sweetness

ಲದ್ವಕ = laddoo, a sweet ball

ಸಂಬಂಧ = relation

ಸು ವೃತ್ ತತ್ವ = the principle of goodness

ವಿಚಾರ = thought

ಶುಭ = good, auspicious

ಸಂಕ್ರಮಣ = concurrence, coming together

ಮಂಗಲ = auspicious

ಯಶಸ್ = glory

ಕಲ್ಯಾಣ = blessedness, goodness, auspiciousness

ಸಂಕ್ರಾಂತಿ = the festival of makara sa.nkrAnt

ಸದಾ = always

ಆ + ಶಂಸ್ = to wish, to hope, to desire

ಭಾವಾರ್ಥ

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)

ದ್ರಾಕ್ಷಾ ಮ್ಲಾನ ಮುಖೀ ಜಾತಾ ಶರ್ಕರಾ ಚಾಶ್ಮತಾಂ ಗತಾ .  
ಸುಭಾಶಿತ ರಸಂ ದ್ರಶ್ವಾ ಸುಧಾ ಭೀತಾ ದಿವಂ ಗತಾ ..

pratipadArtha:

ದ್ರಾಕ್ಷಾ = grapes

ಮ್ಲಾನ = sullen / dry

ಮುಖೀ = (having) face (like)

ಜಾತಾ = went / became

ಶರ್ಕರಾ = sugar

ಚ = and

ಅಶ್ಮತಾಂ = stone

ಗತಾ = went / became

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

ರಸಂ = taste / power / effect

ದ್ರಾಕ್ಷಾ = having seen / seeing

ಸುಧಾ = nectar / amrutA

ಭೀತಾ = (being) afraid (of)

ದಿವಂ = (to) heaven

ಗತಾ = 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)

ಸರ್ವತ್ರ ದೇಶೇ ಗುಣವಾನ್ ಶೋಭತೇ ಪ್ರಥಿತಃ ನರಃ .  
ಮಣಿಃ ಶೀರ್ಷೇ ಗಲೇ ಬಾಹೌ ಯತ್ರ ಕುತ್ರ ಅಪಿ ಶೋಭತೇ ..

---

shabdArtha

ಸರ್ವತ್ರ = everywhere

ದೇಶ = country

ಗುಣವಾನ್ = a man with good qualities

ಶೋಭ್ = to look beautiful

ಪ್ರಥಿತ = famous, celebrated

ಮಣಿ = gem

ಶೀರ್ಷ = head

ಗಲ = neck

ಬಾಹು = arm

ಭಾವಾರ್ಥ

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)

ಯೇನ ಕೇನ ಪ್ರಕಾರೇಣ ಯಸ್ಯ ಕಸ್ಯಾಪಿ ದೇಹಿನಃ .

ಸಂತೋಶಂ ಜನಯೇತ್ಪ್ರಜ್ಞಃ ತದೇವೇಶ್ವರಪೂಜನಂ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಯೇನ ಕೇನ ಪ್ರಕಾರೇಣ ಯಸ್ಯ ಕಸ್ಯಾಪಿ ದೇಹಿನಃ .

ಸಂತೋಶಂ ಜನಯೇತ್ ಪ್ರಜ್ಞಃ ತದ್ ಏವ ಈಶ್ವರ ಪೂಜನಂ ..

shabdArtha

ಪ್ರಕಾರ = way

ದೇಹಿನ್ = man

ಸಂತೋಶ = satisfaction

ಜನ್ = to to be born or produced

ಜನಯೇತ್ = causal form from jan meaning "should generate"

ಪ್ರಜ್ಞ = wise man

ಈಶ್ವರ = god

ಪೂಜನ = worship

ಭಾವಾರ್ಥ

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 bhartruhari)  
which speaks the power of association with ritious people.

guNavarjana samsargAt yAsti nIchOpi gouravam .

pushpamAlA prasa.ngena sUtram shirasidhAryate ..

ಸಂಧಿ ವಿಗ್ರಹ

ಗುಣವತ್ ಜನ ಸಂಸರ್ಗ ಅತ್ ಯ ಅಸ್ತಿ ನೀಚ ಅಪಿ ಗೋಲುರವಂ .

ಪುಶ್ಪ ಮಾಲಾ ಪ್ರಸಂಗ ಏನ ಸೂತ್ರಂ ಶಿರ ಅಸಿ ಧಾರ್ಯತೇ ..

prati padAratha :

ಗುಣವತ್ = virtuous (good) qualities

ಜನ = people

ಸಂಸರ್ಗ = association

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

ಗೋಲುರವಂ = respect

ಪುಶ್ಪಮಾಲಾ = garland (of flowers)

ಪ್ರಸಂಗೇನ = because of / along with

ಸೂತ್ರಂ = thread

ಶಿರಹ್ = head

ಧಾರ್ಯತೇ = 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”

ಪುಶ್ಪಮಾಲಾ ಪ್ರಸಂಗೇನ ಸೂತ್ರಂ ಶಿರಸಿಧಾರ್ಯತೇ ..

shirasi dhAryate (two separate words)

ಸಂಧಿ ವಿಗ್ರಹ

ಗುಣವತ್ ಜನ ಸಂಸರ್ಗ ಅತ್ ಯ ಅಸ್ತಿ ನೀಚ ಅಪಿ ಗೋಉರವಂ .

ಪುಶ್ಪಮಾಲಾ ಪ್ರಸಂಗ ಏನ ಸೂತ್ರಂ ಶಿರ ಅಸಿ ಧಾರ್ಯತೇ ..

ಗುಣವತ್ ಜನ ಸಂಸರ್ಗಾತ್ ಯಾತಿ ನಿಚಃ ಅಪಿ ಗೌರವಂ .

ಪುಷ್ಪ ಮಾಲಾ ಪ್ರಸಂಗೇನ ಸೂತ್ರಂ ಶಿರಸಿ ಧಾರ್ಯತೇ ..

prati padAratha :

ಗುಣವತ್ = virtuous (good) qualities

ಜನ = people

ಸಂಸರ್ಗ = association

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

ಗೋಉರವಂ = respect

ಪುಶ್ಪಮಾಲಾ = garland (of flowers)

ಪ್ರಸಂಗೇನ = because of / along with

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

ಸೂತ್ರಂ = thread

ಶಿರಹ್ = head

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

ಧಾರ್ಯತೇ = 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)

ಯಃ ಪಠತಿ ಲಿಖತಿ ಪಶ್ಯತಿ ಪರಿಪೃಚ್ಛತಿ ಪಂಡಿತಾನ್ ಉಪಾಶ್ರಯತಿ .

ತಸ್ಯ ದಿವಾಕರಕಿರಣೈಃ ನಲಿನೀ ದಲಂ ಇವ ವಿಸ್ತಾರಿತಾ ಬುದ್ಧಿಃ ..

shabdArtha

ಪಠ್ = to read

ಲಿಖ್ = to write

ದೃಶ್ (ಪಶ್ಯ) = to see

ಪರಿ+ಪ್ರಚ್ಛ್ = to enquire

ಪಂಡಿತ = learned man

ಉಪ + ಆ + ಶ್ರಿ = to take shelter in

ದಿವಾಕರ = sun

ಕಿರಣ = ray

ನಲಿನೀ = lotus

ದಲ = leaf

ವಿಸ್ತಾರಿತ = expanded

ಬುದ್ಧಿ = intellect

ಭಾವಾರ್ಥ

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)

ಬಾಲಸ್ಯಾಪಿ ರವೇಃ ಪಾದಾಃ ಪತಂತ್ಯುಪರಿ ಭೂಭೃತಾಂ .

ತೇಜಸಾ ಸಹ ಜಾತಾನಾಂ ವಯಃ ಕುತ್ರೋಪಯುಜ್ಯತೇ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಬಾಲಸ್ಯ ಅಪಿ ರವೇಃ ಪಾದಾಃ ಪತಂತಿ ಉಪರಿ ಭೂಭೃತಾಂ .

ತೇಜಸಾ ಸಹ ಜಾತಾನಾಂ ವಯಃ ಕುತ್ರ ಉಪಯುಜ್ಯತೇ ..

shabdArtha

ಬಾಲ = child

ಅಪಿ = also

ರವಿ = sun

ಪಾದ = foot

ಪತ್ = to fall

ಭೂಭೃತ್ = mountain

ತೇಜಸ್ = brilliance

ಜಾತ = born

ವಯ = age

ಕುತ್ರ = where

ಉಪ + ಯುಜ್ = use

ಭಾವಾರ್ಥ

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)

ಯಸ್ಯ ಅಸ್ತಿ ವಿತ್ತಂ ಸ ವರಃ ಕುಲೀನಃ  
ಸ ಪಂಡಿತಃ ಸ ಶ್ರುತವಾನ್ ಗುಣಜ್ಞಃ .  
ಸ ಏವ ವಕ್ತಾ ಸ ಚ ದರ್ಶನೀಯಃ  
ಸರ್ವೇ ಗುಣಾಃ ಕಾಂಚನಂ ಆಶ್ರಯಂತೇ ..

ಶಬ್ದಾರ್ಥ

ವಿತ್ತ = money

ವರ = bridegroom

ಕುಲೀನ = one from a good family

ಶ್ರುತವಾನ್ = knowledgeable

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

ವಕ್ತೃ = orator

ದರ್ಶನೀಯ = handsome

ಸರ್ವ = all

ಗುಣ = quality

ಕಾಂಚನ = gold

ಆ + ಶ್ರಿ = to take shelter

ಭಾವಾರ್ಥ

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)

ಪಾರ್ವತೀ ಘಣಿ ಬಾಲೇಂದು ಭಸ್ಮ ಮಂದಾಕಿನೀ ಯುತಾ .  
ಅಪವರ್ಗ ಪ್ರದಾ ಮೂರ್ತಿಃ ಕಥಂ ಸ್ಯಾತ್ ತವ ಶಂಕರ ..

shabdArtha

ಫಣಿನ್ = snake

ಬಾಲ = child

ಇಂದು = moon

ಭಸ್ಮ = ashes

ಮಂದಾಕಿನೀ = the ganges

ಯುತ = equipped with

ಅಪವರ್ಗ = heaven, liberation

ಪ್ರದಾ (ಫ್ರೋಂ ಪ್ರ+ದಾ, ತೋ ಗಿವೇ) = one that bestows

ಮೂರ್ತಿ = idol

ಕಥಂ = how

ನ್ಯಾತ್ (ಫ್ರೋಂ ಅಸ್) = may be

ಭಾವಾರ್ಥ

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:

ಸುಮಿತ್ರಾ ನಂದನ ಆಸಕ್ತಂ ಇಮಂ ರಾಜಾನಂ ಈಕ್ಷ್ಯ ವಾ .

ಅಥ ವಾ ಮಾಂ ಕೃಶತನುಂ ಜಲಧೇ ರೋದಿಷಿ ಸ್ವಯಂ ..

ಶಬ್ದಾರ್ಥ

ಸುಮಿತ್ರಾ = dasharath's wife, laxman's mother

ನಂದನ = child

ಮಿತ್ರ = friend

ಆನಂದನ = happiness

ಆಸಕ್ತ = attached

ಇಮಂ = (from idaM) this

ರಾಜನ್ = king

ಈಕ್ಷ್ = to see

ಕೃಶ = weak

ತನು = body

ಜಲಧಿ = sea/ ocean

ರುದ್ = to cry

ಭಾವಾರ್ಥ

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)

---

ASAD (102)

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

ಪಾವರ್ತೀ ಫಣಿ ಬಾಲೇಂದು ಭಸ್ಮ ಮಂದಾಕಿನೀ ಯುತಾ .

ಅಪವರ್ಗ ಪ್ರದಾ ಮೂರ್ತಿಃ ಕಥಂ ಸ್ಯಾತ್ ತವ ಶಂಕರ ..

shabdArtha

ಫಣಿನ್ = snake

ಬಾಲ = child

ಇಂದು = moon

ಭಸ್ಮ = ashes

ಮಂದಾಕಿನೀ = the ganges

ಯುತ = equipped with

ಅಪವರ್ಗ = heaven, liberation

ಪ್ರದಾ (ಫ್ರೋಂ ಪ್ರ+ದಾ, ತೋ ಗಿವೇ) = one that bestows

ಮೂರ್ತಿ = idol

ಕಥಂ = how

ಸ್ಯಾತ್ (ಫ್ರೋಂ ಅಸ್) = may be

ಭಾವಾರ್ಥ

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:

ಸುಮಿತ್ರಾ ನಂದನ ಆಸಕ್ತಂ ಇಮಂ ರಾಜಾನಂ ಈಕ್ಷ್ಯ ವಾ .

ಅಥ ವಾ ಮಾಂ ಕೃಶತನುಂ ಜಲಧೀ ರೋದಿಷಿ ಸ್ವಯಂ ..

ಶಬ್ದಾರ್ಥ

ಸುಮಿತ್ರಾ = dasharath's wife, laxman's mother

ನಂದನ = child

ಮಿತ್ರ = friend

ಆನಂದನ = happiness

ಆಸಕ್ತ = attached

ಇಮಂ = (from idaM) this

ರಾಜನ್ = king

ಈಕ್ಷ್ = to see

ಕೃಶ = weak

ತನು = body

ಜಲಧಿ = sea/ ocean

ರುದ್ = to cry

ಭಾವಾರ್ಥ

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)

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ASAD (102)

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

ಪಾರ್ವತೀ ಫಣಿ ಬಾಲೇಂದು ಭಸ್ಮ ಮಂದಾಕಿನೀ ಯುತಾ .

ಅಪವರ್ಗ ಪ್ರದಾ ಮೂರ್ತಿಃ ಕಥಂ ಸ್ಯಾತ್ ತವ ಶಂಕರ ..

shabdArtha

ಫಣಿನ್ = snake

ಬಾಲ = child

ಇಂದು = moon

ಭಸ್ಮ = ashes

ಮಂದಾಕಿನೀ = the ganges

ಯುತ = equipped with

ಅಪವರ್ಗ = heaven, liberation

ಪ್ರದಾ (ಫ್ಲೋಂ ಪ್ರ+ದಾ, ತೋ ಗಿವೇ) = one that bestows

ಮೂರ್ತಿ = idol

ಕಥಂ = how

ಸ್ಯಾತ್ (ಫ್ಲೋಂ ಅಸ್) = may be

ಭಾವಾರ್ಥ

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:

ಸುಮಿತ್ರಾ ನಂದನ ಆಸಕ್ತಂ ಇಮಂ ರಾಜಾನಂ ಈಕ್ಷ್ಯ ವಾ .

ಅಥ ವಾ ಮಾಂ ಕೃಶತನುಂ ಜಲಧೇ ರೋದಿಷಿ ಸ್ವಯಂ ..

ಶಬ್ದಾರ್ಥ

ಸುಮಿತ್ರಾ = dasharath's wife, laxman's mother

ನಂದನ = child

ಮಿತ್ರ = friend

ಆನಂದನ = happiness

ಆಸಕ್ತ = attached

ಇಮಂ = (from idaM) this

ರಾಜನ್ = king

ಈಕ್ಷ್ = to see

ಕೃಶ = weak

ತನು = body

ಜಲಧಿ = sea/ ocean

ರುದ್ = to cry

ಭಾವಾರ್ಥ

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)

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ASAD (105)

ಜೀವಿತೇ ಯಸ್ಯ ಜೀವಂತಿ ಲೋಕೇ ಮಿತ್ರಾಣಿ ಬಾಂಧವಾಃ .

ಸಫಲಂ ಜೀವಿತಂ ತಸ್ಯ ಕೋ ನ ಸ್ವಾರ್ಥಾಯ ಜೀವತಿ ..

ಶಬ್ದಾರ್ಥ

ಜೀವಿತ = life

ಜೀವ್ = to live

ಲೋಕ = this world

ಮಿತ್ರ = friend

ಬಾಂಧವ = relative

ಸಫಲ = fruitful

ಸ್ವಾರ್ಥ = one's own ends

ಭಾವಾರ್ಥ

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)

ಚಾತಕ ಧೂಮ ಸಮೂಹಂ ದೃಷ್ಟ್ವಾ ಮಾ ಧಾವ ವಾರಿ ಧರ ಬುದ್ಧ್ಯಾ .

ಇಹ ಹಿ ಭವಿಷ್ಯತಿ ಭವತಃ ನಯನ ಯುಗಾದೇವ ವಾರಿಣಾಂ ಪೂರಃ ..

ಶಬ್ದಾರ್ಥ

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

ಧೂಮ = smoke

ಸಮೂಹ = group

ದೃಶ್ = to see

ಧಾವ್ = to run

ವಾರಿ = water

ವಾರಿ ಧರ = water carrier(cloud )

ಇಹ = here

---

ಭವ್ = to be

ಭವಾನ್ = you

ನಯನ = eye

ಯುಗ = couple

ಪೂರ = flood

ಭಾವಾರ್ಥ

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.

ಜಾತಾ ಶಿಖಂಡಿನೀ ಪ್ರಾಕ್ ಯಥಾ ಶಿಖಂಡಿ ತಥಾವಗಚ್ಛಾಮಿ .

ಪ್ರಾಗಲ್ಭ್ಯಮಧಿಕಮಾಪ್ತಂ ವಾಣೀ ಬಾಣೋ ಬಭೂವೇತಿ ! ..

ಸಂಧಿ ವಿಗ್ರಹ

ಜಾತಾ ಶಿಖಂಡಿನೀ ಪ್ರಾಕ್ ಯಥಾ ಶಿಖಂಡಿ ತಥ ಅವಗಚ್ಛಾಮಿ .

ಪ್ರಾಗಲ್ಭ್ಯಂ ಅಧಿಕಂ ಆಪ್ತಂ ವಾಣೀ ಬಾಣಃ ಬಭೂವ ಇತಿ ! ..

ಶಬ್ದಾರ್ಥ

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

ಪ್ರಾಕ್ = a long time ago

ಅವ + ಗಂ = to comprehend, understand

ಪ್ರಾಗಲ್ಭ್ಯ = development, depth, maturity

ಆಪ್ = to obtain

ವಾಣೀ = language

ಬಭೂವ = became (from bhU, to become)

ಭಾವಾರ್ಥ

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 !

ದಕ್ಷಿಣೇ ಲಕ್ಷ್ಮಣೋ ಯಸ್ಯ ವಾಮೇ ತು ಜನಕಾತ್ಮಜಾ .  
ಪುರತೋ ಮಾರುತಿಯಸ್ಯ ತಂ ವಂದೇ ರಘುನಂದನಂ ..

ಸಂಧಿ ವಿಗ್ರಹ

ದಕ್ಷಿಣೇ ಲಕ್ಷ್ಮಣೋ ಯಸ್ಯ ವಾಮೇ ತು ಜನಕ ಆತ್ಮಜಾ .  
ಪುರತಃ ಮಾರುತಿಃ ಯಸ್ಯ ತಂ ವಂದೇ ರಘು ನಂದನಂ ..

ಶಬ್ದಾರ್ಥ

ದಖಿಣ = right side

ವಾಮ = left side

ಜನಕ = king Janaka (father of Sita)

ಆತ್ಮಜಾ = daughter

ಪುರತಃ = in front

ವಂದ್ = to pray

ನಂದನ = child

ಭಾವಾರ್ಥ

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)

ದಾತವ್ಯಂ ಭೋಕ್ತವ್ಯಂ ಧನವಿಷಯೇ ಸಂಚಯೋ ನ ಕರ್ತವ್ಯಃ .  
ಪಶ್ಯೇಹ ಮಧುಕರೀಣಾಂ ಸಂಚಿತಾರ್ಥಂ ಹರಂತ್ಯನೈಃ ..

ಸಂಧಿ ವಿಗ್ರಹ

ದಾತವ್ಯಂ ಭೋಕ್ತವ್ಯಂ ಧನ ವಿಷಯೇ ಸಂಚಯಃ ನ ಕರ್ತವ್ಯಃ .  
ಪಶ್ಯ ಇಹ ಮಧುಕರೀಣಾಂ ಸಂಚಿತ ಅರ್ಥಂ ಹರಂತಿ ಅನೈಃ ..

ಶಬ್ದಾರ್ಥ

ದಾತವ್ಯ = should be given

ಭೋಕ್ತವ್ಯ = should be used, enjoyed

ಧನ = money

ಸಂಚಯ = collection

ಕರ್ತವ್ಯ = should be done

ಪಶ್ಯ = see (from dRish)

ಇಹ = here

ಮಧುಕರೀ = bee

ಹೃ (ಹರತಿ) = to steal

ಅನ್ಯ = other

ಭಾವಾರ್ಥ

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)

ತ್ಯಜಂತಿ ಮಿತ್ರಾಣಿ ಧನೈರ್ವಿಹೀನಂ ದಾರಾಶ್ಚ ಪುತ್ರಾಶ್ಚ ಸುಹೃಜ್ಜನಾಶ್ಚ .

ತಂ ಅರ್ಥವಂತಂ ಪುನರಾಶ್ರಯಂತಿ ಅರ್ಥೋ ಹಿ ಲೋಕೇ ಪುರುಷಸ್ಯ ಬಂಧುಃ ..

ನಂಧಿ ವಿಗ್ರಹ

ತ್ಯಜಂತಿ ಮಿತ್ರಾಣಿ ಧನೈಃ ವಿಹೀನಂ ದಾರಾಃ ಚ ಪುತ್ರಾಃ ಚ ಸುಹೃದ್ ಜನಾಃ ಚ .

ತಂ ಅರ್ಥವಂತಂ ಪುನಃ ಆಶ್ರಯಂತಿ ಅರ್ಥಃ ಹಿ ಲೋಕೇ ಪುರುಷಸ್ಯ ಬಂಧುಃ ..

ಶಬ್ದಾರ್ಥ

ತ್ಯಜ್ = to leave

ಮಿತ್ರ = friend

ಧನ = money

ವಿಹೀನ = bereft of

ದಾರಾ = wife

ಸುಃಖದ್ = affectionate

ಅರ್ಥವಾನ್ = one with money

ಆಶ್ರಿ = to take refuge in

ಲೋಕ = world

ಪುರುಷ = man

ಬಂಧು = brother

ಭಾವಾರ್ಥ

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)

ತ್ಯಜಾದಪಿ ಲಘುಸ್ತೂಲಸ್ತೂಲಾದಪಿ ಚ ಯಾಚಕಃ .

ವಾಯುನಾ ಕಿಂ ನ ನೀತೋಽಸೌ ಮಾಮಯಂ ಪ್ರಾರ್ಥಯೇದಿತಿ ..  
ಸಂಧಿ ವಿಗ್ರಹ  
ತೃಣಾತ್ ಅಪಿ ಲಘುಃ ತೂಲಃ ತೂಲಾತ್ ಅಪಿ ಚ ಯಾಚಕಃ .  
ವಾಯುನಾ ಕಿಂ ನ ನೀತಃ ಅಸೌ ಮಾಂ ಅಯಂ ಪ್ರಾರ್ಥಯೇತ್ ಇತಿ ..  
ಶಬ್ದಾರ್ಥ

ತೃಣ = grass

ತೂಲ = air

ಯಾಚಕ = begger

ಲಘು = small / inferior / light

ವಾಯು = wind

ನೀತ = taken

ಅಸೌ = him (from adas)

ಅಯಂ = him (from idaM)

ಪ್ರಾರ್ಥ = to beg / pray

ಭಾವಾರ್ಥ

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)

ಅಯಂ ನಿಜಃ ಪರೋ ವಾ ಇತಿ ಗಣನಾ ಲಘು ಚೇತಸಾಂ .

ಉದಾರ ಚರಿತಾನಾಂ ತು ವಸುಧಾ ಏವ ಕುಟುಂಬಕಂ ..

ಶಬ್ದಾರ್ಥ

ಅಯಂ = this (man)

ನಿಜ = one's own

ಪರ = foreign, distant

ಗಣನಾ = consideration

ಲಘು = small

ಚೇತಸ್ = mind

ಉದಾರ = generous

ಚರಿತ = nature

ವಸುಧಾ = earth

ಕುಟುಂಬಕ = family

ಭಾವಾರ್ಥ

“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)

ಅಯಂ ನಿಜಃ ಪರೋ ವಾ ಇತಿ ಗಣನಾ ಲಘು ಚೇತಸಾಂ .

ಉದಾರ ಚರಿತಾನಾಂ ತು ವಸುಧಾ ಏವ ಕುಟುಂಬಕಂ ..

ಶಬ್ದಾರ್ಥ

ಅಯಂ = this (man)

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ಭಾವಾರ್ಥ

“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 (112)

ಅತಿಪರಿಚಯಾದವಜ್ಞಾ ಸಂತತಗಮನಾದನಾದರೋ ಭವತಿ .

ಮಲಯೇ ಭಿಲ್ಲಪುರಂದ್ರೀ ಚಂದನತರುಕಾಷ್ಠಮಿಂಧನಂ ಕುರುತೇ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಅತಿ ಪರಿಚಯಾಯ್ ಅವಜ್ಞಾ ಸಂತತ ಗಮನಾತ್ ಅನಾದರಃ ಭವತಿ .

ಮಲಯೇ ಭಿಲ್ಲ ಪುರಂದ್ರೀ ಚಂದನ ತರು ಕಾಷ್ಠಂ ಇಂಧನಂ ಕುರುತೇ ..

ಶಬ್ದಾರ್ಥ

ಅತಿ = excessive

ಪರಿಚಯ = familiarity

ಅವಗ್ಞಾ = contempt

ಸಂತತ = repeated

ಗಮನ = going

ಅನಾದರ = disrespect

ಮಲಯ = malaya mountain

ಭಿಲ್ಲ = tribal

ಪುರಂದ್ರೀ = wofe

ಚಂದನ = sandal

ತರು = tree

ಕಾಷ್ಠ = log

ಇಂಧನ = fuel

ಕುರುತೇ = does (from kRi)

ಭಾವಾರ್ಥ

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)

ಅತಿಪರಿಚಯಾದವಜ್ಞಾ ಸಂತತಗಮನಾದನಾದರೋ ಭವತಿ .

ಮಲಯೇ ಭಿಲ್ಲಪುರಂದ್ರೀ ಚಂದನತರುಕಾಷ್ಠಮಿಂಧನಂ ಕುರುತೇ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಅತಿ ಪರಿಚಯಾಯ್ ಅವಜ್ಞಾ ಸಂತತ ಗಮನಾತ್ ಅನಾದರಃ ಭವತಿ .

ಮಲಯೇ ಭಿಲ್ಲ ಪುರಂದ್ರೀ ಚಂದನ ತರು ಕಾಷ್ಠಂ ಇಂಧನಂ ಕುರುತೇ ..

ಶಬ್ದಾರ್ಥ

ಅತಿ = excessive

ಪರಿಚಯ = familiarity

ಅವಗ್ಞಾ = contempt

ಸಂತತ = repeated

ಗಮನ = going

ಅನಾದರ = disrespect

ಮಲಯ = malaya mountain

ಭಿಲ್ಲ = tribal

ಪುರಂದ್ರೀ = wofe

ಚಂದನ = sandal

ತರು = tree

ಕಾಷ್ಠ = log

ಇಂಧನ = fuel

ಕುರುತೇ = does (from kRi)

ಭಾವಾರ್ಥ

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)

ಭಾಯಾಂ ಅನ್ಯಸ್ಯ ಕುರ್ವಂತಿ ತಿಷ್ಠಂತಿ ಸ್ವಯಂ ಆತಪೇ .

ಫಲಾನಿ ಅಪಿ ಪರ ಅರ್ಥಾಯ ವೃಕ್ಷಾಃ ಸತ್ಪುರುಷಾ ಇವ ..

ಶಬ್ದಾರ್ಥ

ಭಾಯಾ = shade

ಅನ್ಯ = others

ಕುರ್ವಂತಿ = do (from kRi)

ತಿಷ್ಠಂತಿ = stand (from sthA)

ಸ್ವಯಂ = themselves

ಆತಪ = heat

ಫಲ = fruit

ಪರ = others

ಅರ್ಥ = benefit

ವೃಕ್ಷ = tree

ಸತ್ = good

ಪುರುಷ = man

ಭಾವಾರ್ಥ

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)

ಭಾಯಾಂ ಅನ್ಯಸ್ಯ ಕುವಂತಿ ತಿಷ್ಠಂತಿ ಸ್ವಯಂ ಆತಪೇ .  
ಫಲಾನಿ ಅಪಿ ಪರ ಅರ್ಥಾಯ ವೃಕ್ಷಾಃ ಸತ್ಪುರುಷಾ ಇವ ..

ಶಬ್ದಾರ್ಥ

ಭಾಯಾ = shade

ಅನ್ಯ = others

ಕುವಂತಿ = do (from kRi)

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ಆತಪ = heat

ಫಲ = fruit

ಪರ = others

ಅರ್ಥ = benefit

ವೃಕ್ಷ = tree

ಸತ್ = good

ಪುರುಷ = man

ಭಾವಾರ್ಥ

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)

ಲಾಲಯೇತ್ ಪಂಚ ವರ್ಷಾಣಿ ದಶ ವರ್ಷಾಣಿ ತಾಡಯೇತ್ .  
ಪ್ರಾಪ್ತೇ ತು ಷೋಡಶೇ ವರ್ಶೇ ಪುತ್ರೇ ಮಿತ್ರವದ್ ಆಚರೇತ್ ..

ಶಬ್ದಾರ್ಥ

ಲಾಲ್ = to pamper

ಪಂಚ = five

ವರ್ಷ = year

ದಶ = ten

ತಡ್ = to hit

ಪ್ರಾಪ್ತ = reached

ಷೋಡಶ = sixteen

ಪುತ್ರ = son

ಮಿತ್ರ = friend

ಆಚರ್ = to behave, interact

ಭಾವಾರ್ಥ

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))

ವೈದ್ಯರಾಜ ನಮಸ್ತುಭ್ಯಂ ಯಮರಾಜ ಸಹೋಧರ

ಯಮೋ ಹರತಿ ಪ್ರಾಣಾನ್ ವೈದ್ಯಹ ಪ್ರಾಣನ್ ಧನಾನಿ ಚ

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

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

ಚಿತಾಂ ಪ್ರಜ್ವಲಿತಾಂ ದ್ರುಸ್ತ್ವಾ ವೈದ್ಯಹ ವಿಸ್ಮಯಮಾಗತಹ್

ನಾಹಂ ಗತಹ್ ನ ಮಯ್ ಭ್ರಾತಾ ಕಸ್ತೇದಂ ಹಸ್ತಲಾಗವಂ

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)

ಯಥೈಕೇನ ನ ಹಸ್ತೇನ ತಾಲಿಕಾ ಸಂಪ್ರಪದ್ಯತೇ .  
ತಥೋದ್ಯಮಪರಿತ್ಯಕ್ತಂ ಕರ್ಮ ನೋತ್ಪಾದಯೇತ್ ಫಲಂ ..  
ಸಂಧಿ ವಿಗ್ರಹ  
ಯಥಾ ಏಕೇನ ನ ಹಸ್ತೇನ ತಾಲಿಕಾ ಸಂಪ್ರಪದ್ಯತೇ .  
ತಥಾ ಉದ್ಯಮ ಪರಿತ್ಯಕ್ತಂ ಕರ್ಮ ನ ಉತ್ಪಾದಯೇತ್ ಫಲಂ ..  
ಶಬ್ದಾರ್ಥ  
ಹಸ್ತ = hand  
ತಾಲಿಕಾ = clap  
ಸಂ + ಪ್ರ + ಪದ್ = to become  
ಉದ್ಯಮ = effort  
ಪರಿತ್ಯಕ್ತ = deprived of  
ಕರ್ಮನ್ = work  
ಉತ್ + ಪದ್ = to obtain  
ಫಲ = fruit  
ಭಾವಾರ್ಥ

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

---

ASAD (117)

ಯಥೈಕೇನ ನ ಹಸ್ತೇನ ತಾಲಿಕಾ ಸಂಪ್ರಪದ್ಯತೇ .  
ತಥೋದ್ಯಮಪರಿತ್ಯಕ್ತಂ ಕರ್ಮ ನೋತ್ಪಾದಯೇತ್ ಫಲಂ ..  
ಸಂಧಿ ವಿಗ್ರಹ  
ಯಥಾ ಏಕೇನ ನ ಹಸ್ತೇನ ತಾಲಿಕಾ ಸಂಪ್ರಪದ್ಯತೇ .  
ತಥಾ ಉದ್ಯಮ ಪರಿತ್ಯಕ್ತಂ ಕರ್ಮ ನ ಉತ್ಪಾದಯೇತ್ ಫಲಂ ..  
ಶಬ್ದಾರ್ಥ  
ಹಸ್ತ = hand  
ತಾಲಿಕಾ = clap  
ಸಂ + ಪ್ರ + ಪದ್ = to become  
ಉದ್ಯಮ = effort  
ಪರಿತ್ಯಕ್ತ = deprived of

ಕರ್ಮನ್ = work

ಉತ್ + ಪದ್ = to obtain

ಫಲ = fruit

ಭಾವಾರ್ಥ

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

---

ASAD (124)

ಪ್ರಿಯಃ ಸಂಸ್ಕೃತಪ್ರಿಯಾಃ.

(Dear Sanskrit Lovers)

ಅಷ್ಟಾದಶ ಪುರಾಣಾನಾಂ ಸಾರಂ ವ್ಯಾಸೇನ ಕೀರ್ತಿತಂ .

ಪರೋಪಕಾರಃ ಪುಣ್ಯಾಯ ಪಾಪಾಯ ಪರ ಪೀಡನಂ ..

ಶಬ್ದಾರ್ಥ

ಅಷ್ಟಾದಶ = eighteen

ಸಾರ = essence

ಕೀರ್ತ್ = to tell

ಪರೋಪಕಾರ = benefitting others (para upakAra)

ಪುಣ್ಯ = purification acquired by virtuous deeds

ಪಾಪ = sin

ಪರ = other

ಪೀಡನ = harrasment

ಭಾವಾರ್ಥ

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

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

---

ASAD (125)

ಪ್ರಿಯಃ ಸಂಸ್ಕೃತಪ್ರಿಯಾಃ.

(Dear Sanskrit Lovers)

ಅರ್ಥಾಗಮೋ ನಿತ್ಯಮರೋಗಿತಾ ಚ ಪ್ರಿಯಾ ಚ ಭಾರ್ಯಾ ಪ್ರಿಯವಾದಿನೀ ಚ .

ವಶ್ಯಶ್ಚ ಪುತ್ರೋಽರ್ಥಕಾರೀ ಚ ವಿದ್ಯಾ ಷಡ್ ಜೀವಲೋಕಸ್ಯ ಸುಖಾನಿ ರಾಜನ್ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಅರ್ಥ ಆಗಮಃ ನಿತ್ಯಂ ಅರೋಗಿತಾ ಚ ಪ್ರಿಯಾ ಚ ಭಾರ್ಯಾ ಪ್ರಿಯ ವಾದಿನೀ ಚ .

---

ವಶ್ಯಃ ಚ ಪುತ್ರಃ ಅರ್ಥಕಾರೀ ಚ ವಿದ್ಯಾ ಷಡ್ ಜೀವ ಲೋಕಸ್ಯ ಸುಖಾನಿ ರಾಜನ್ ..  
ಶಬ್ದಾರ್ಥ

ಅರ್ಥ = money

ಆಗಮ = arrival

ನಿತ್ಯ = always

ಅರೋಗಿತ = diseaselessness

ಪ್ರಿಯ = dear

ವಾದಿನೀ = she who speaks

ವಶ್ಯ = under control

ಪುತ್ರ = son

ವಿದ್ಯಾ = knowledge

ಷಡ್ = six

ಜೀವ ಲೋಕ = the mortal world

ರಾಜನ್ = king

ಭಾವಾರ್ಥ

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.

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ASAD (126)

ಪ್ರಿಯಃ ಸಂಸ್ಕೃತಪ್ರಿಯಾಃ.

(Dear Sanskrit Lovers)

ಅಕೃತ್ವಾ ಪರ ಸಂತಾಪಂ ಅಗತ್ವಾ ಖಲ ಮಂದಿರಂ .

ಸಾಧೋಃ ಮಾರ್ಗಂ ಅನುಸೃತ್ಯ ಯತ್ ಸ್ವಲ್ಪಂ ಅಪಿ ತದ್ ಬಹು..

ಶಬ್ದಾರ್ಥ

ಅಕೃತ್ವಾ = without doing (from kRi)

ಅಗತ್ವಾ = without going (from gam)

ಸಂತಾಪ = harrasment

ಖಲ = evil person

ಮಂದಿರ = abode

ಸಾಧು = good man

ಮಾರ್ಗ = path

ಅನು + ಸೃ = to follow

ಸ್ವಲ್ಪ = little

ಬಹು = a lot

ಭಾವಾರ್ಥ

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.

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ASAD (129)

ಪ್ರಿಯಃ ಸಂಸ್ಕೃತಪ್ರಿಯಾಃ.

(Dear Sanskrit Lovers)

ಆಪದಿ ಮಿತ್ರ ಪರೀಕ್ಷಾ ಶೂರ ಪರೀಕ್ಷಾ ರಣ ಅಂಗಣೇ ಭವತಿ .

ವಿನಯೇ ವಂಶ ಪರೀಕ್ಷಾ ಶೀಲ ಪರೀಕ್ಷಾ ಧನ ಕ್ಷಯೇ ಭವತಿ ..

ಸಂಧಿ ವಿಗ್ರಹ

Apad = ಚಲಮಿತ್ಯ್

mitra = ಫ್ರೀವಂದ್

parIkShA = ತೇಸ್ಟ್

shUra = ವಲಿಅಂತ್

raNa = ಬತ್ತೇ

a.ngaNa = ಫ್ರೀವಲ್ಡ್

vinaya = ಹುಮಿಲಿತ್ಯ್

va.nsha = ಫ್ಲಮಿಲ್ಯ್

shIla = ಚರಚ್ಚೇರ್

dhana = ಮೋನೇಯ್

kShaya = ಲೋಸ್ಟ್, ವೇಅಕೇನಿನ್ಸ್, ಸ್ಟರಿಚಿತ್ಯ್

ಶಬ್ದಾರ್ಥ

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.

ಭಾವಾರ್ಥ

ASAD (131)

ಪ್ರಿಯಃ ಸಂಸ್ಕೃತಪ್ರಿಯಾಃ.

(Dear Sanskrit Lovers)

ವಿದ್ವತ್ತ್ವಂ ಚ ನೃಪತ್ವಂ ಚ ನ ಏವ ತುಲ್ಯೇ ಕದಾಚನ .

ಸ್ವದೇಶೇ ಪೂಜ್ಯತೇ ರಾಜಾ ವಿದ್ವಾನ್ ಸರ್ವತ್ರ ಪೂಜ್ಯತೇ ..

ಶಬ್ದಾರ್ಥ

ವಿದ್ವತ್ತ್ವ = scholarliness

ನೃಪತ್ವ = The title of king

ತುಲ್ಯ = comparable

ಸ್ವದೇಶ = one's own country

ಪೂಜ್ = to worship

ರಾಜನ್ = king

ವಿದ್ವತ್ = scholar

ಸರ್ವತ್ರ = everywhere

ಭಾವಾರ್ಥ

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)

ಪ್ರಿಯಃ ಸಂಸ್ಕೃತಪ್ರಿಯಾಃ.

(Dear Sanskrit Lovers)

A couple of subhAshitas from the hard working farmers

ಗಣಯಂತಿ ನ ಯೇ ಸೂರ್ಯಂ ವೃಷ್ಟಿಂ ಶೀತಂ ಚ ಕರ್ಷಕಾಃ .

ಯತಂತೇ ಸಸ್ಯಲಾಭಾಯ ತೈಃ ಸಾಕಂ ಹಿ ವಸಾಮಿ ಅಹಂ ..

ಶಬ್ದಾರ್ಥ

ಗಣ್ = to count, to consider

ಸೂರ್ಯ = sun

ವೃಷ್ಟಿ = rain

ಶೀತ = cold

ಕರ್ಷಕ = farmer

ಯತ್ = to strive

ಸಸ್ಯ = grain

ಲಾಭ = acquirement, acquisition

ಸಾಕಂ = with

ವಸ್ = to live

ಭಾವಾರ್ಥ

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)

ಪ್ರಿಯಃ ಸಂಸ್ಕೃತಪ್ರಿಯಾಃ.

(Dear Sanskrit Lovers)

ಮೂರ್ಖಸ್ಯ ಪಂಚ ಚಿಹ್ನಾನಿ ಗರ್ವೋ ದುರ್ವಚನಂ ತಥಾ .

ಕ್ರೋಧಶ್ಚ ದೃಢವಾದಶ್ಚ ಪರವಾಕ್ಯೇಷ್ವನಾದರಃ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಮೂರ್ಖಸ್ಯ ಪಂಚ ಚಿಹ್ನಾನಿ ಗರ್ವಃ ದುರ್ವಚನಂ ತಥಾ .

ಕ್ರೋಧಃ ಚ ದೃಢವಾದಃ ಚ ಪರವಾಕ್ಯೇಷು ಅನಾದರಃ ..

ಶಬ್ದಾರ್ಥ

ಮೂರ್ಖ = fool

ಪಂಚ = five

ಚಿಹ್ನ = sign

ಗರ್ವ = vanity

ದುರ್ವಚನ = wicked statements

ಕ್ರೋಧ = anger

ದೃಢ = unrelenting

ವಾದ = argument

ಪರ = other

ವಾಕ್ಯ = sentence

ಅನಾದರ = lack of respect

ಭಾವಾರ್ಥ

---

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)

ಪ್ರಿಯಃ ಸಂಸ್ಕೃತಪ್ರಿಯಾಃ.

(Dear Sanskrit Lovers)

ಅಷ್ಟೈ ಗುಣಾ ಪುರುಷಂ ದೀಪಯಂತಿ ಪ್ರಜ್ಞಾ ಸುಶೀಲತ್ವದಮೌ ಶ್ರುತಂ ಚ .  
ಪರಾಕ್ರಮಶ್ಚಾಬಹುಭಾಷಿತಾ ಚ ದಾನಂ ಯಥಾಶಕ್ತಿ ಕೃತಜ್ಞತಾ ಚ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಅಷ್ಟೈ ಗುಣಾಃ ಪುರುಷಂ ದೀಪಯಂತಿ ಪ್ರಜ್ಞಾ ಸುಶೀಲತ್ವ ದಮೌ ಶ್ರುತಂ ಚ .  
ಪರಾಕ್ರಮಃ ಚ ಅ ಬಹು ಭಾಷಿತಾ ಚ ದಾನಂ ಯಥಾ ಶಕ್ತಿ ಕೃತಜ್ಞತಾ ಚ ..

ಶಬ್ದಾರ್ಥ

ಅಷ್ಟೈ = eight

ಗುಣ = qualities

ಪುರುಷ = man

ದೀಪ್ = to adorn, to grace

ಪ್ರಜ್ಞಾ = intellect

ಸುಶೀಲತ್ವ = good character

ದಮ = self control

ಶ್ರುತ = knowledge

ಪರಾಕ್ರಂ = valor

ಬಹು = too much

ಭಾಷ್ = to speak

ದಾನ = the act of giving

ಶಕ್ತಿ = strength

ಕೃತಜ್ಞತಾ = gratitude

ಭಾವಾರ್ಥ

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)

ಕಃ ನ ಯಾತಿ ವಶಂ ಲೋಕೇ ಮುಖಂ ಪಿಂಡೇನ ಪೂರಿತಃ .  
ಮೃದಂಗಃ ಮುಖ ಲೇಪೇನ ಕರೋತಿ ಮಧುರಂ ಧ್ವನಿಂ ..

sandhi vighraha

ಯಾ = to go

ವಶ = control

ಲೋಕ = this world

ಮುಖ = mouth

ಪಿಂಡ = morsel of food

ಪೂರ್ = to fill

ಮೃದಂಗ = drum

ಮುಖ = mouth

ಲೇಪ = smearing

ಮಧುರ = sweet

ಧ್ವನಿ = sound

ಶಬ್ದಾರ್ಥ

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.

ಐಕ್ಯಂ ಬಲಂ ಸಮಾಜಸ್ಯಾ ತದಭಾವೇ ಸ ದುರ್ಬಲಃ .  
ತಸ್ಮಾತ್ ಐಕ್ಯಂ ಪ್ರಶಂಸಂತಿ ದೃಢಂ ರಾಶ್ತ್ರ ಹಿತೈಷಿಣಃ ..

ಶಬ್ದಾರ್ಥ

ಐಕ್ಯ = unity

ಬಲ = strength

ಸಮಾಜ = society

ದುರ್ಬಲ = weak

ಪ್ರಶಂಸಾ = to praise

ದೃಢಂ = strongly

ರಾಶ್ತ್ರ = nation

ಹಿತೈಷಿನ್ = one who wishes good

ಭಾವಾರ್ಥ

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 :

ಆದೌ ದೇವಕಿದೇವಗರ್ಭಜನನಂ ಗೋಪೀಗೃಹೇ ವರ್ಧನಂ  
ಮಾಯಾಪುತನಜೀವಿತಾಪಹರಣಂ ಗೋವರ್ಧನೋದ್ಧಾರಣಂ .  
ಕಂಸಚ್ಛೇದನಕೌರವಾದಿಹನನಂ ಕುಂತೀತನೂಜಾವನಂ  
ಏತದ್ಭಾಗವತಂ ಪುರಾಣಕಥಿತಂ ಶ್ರೀಕೃಷ್ಣಲೀಲಾಮೃತಂ ..16..  
ಸಂಧಿ ವಿಗ್ರಹ

ಆದೌ ದೇವಕಿ ದೇವ ಗರ್ಭ ಜನನಂ ಗೋಪೀ ಗೃಹೇ ವರ್ಧನಂ  
ಮಾಯಾ ಪುತನ ಜೀವಿತ ಅಪಹರಣಂ ಗೋವರ್ಧನ ಉದ್ಧಾರಣಂ .  
ಕಂಸ ಚ್ಛೇದನ ಕೌರವ ಆದಿ ಹನನಂ ಕುಂತೀ ತನೂಜ ಅವನಂ  
ಏತದ್ ಭಾಗವತಂ ಪುರಾಣ ಕಥಿತಂ ಶ್ರೀ ಕೃಷ್ಣ ಲೀಲಾ ಅಮೃತಂ ..16..  
ಶಬ್ದಾರ್ಥ

ಆದೌ = First

ಗರ್ಭ = womb

ಜನನ = birth

ಗೃಹ = house

ವರ್ಧನ = growing up

ಜೀವಿತ = life

ಅಪಹರಣ = stealing

ಉದ್ಧಾರಣ = lifting up

ಚ್ಛೇದನ = cutting

ಹನನ = killing

ತನೂಜ = son

ಅವನ = protection

ಕಥಿತ = told

ಲೀಲಾ = legend (?)

ಭಾವಾರ್ಥ

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.

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ASAD (146)

ಗುರುಬಂಧುರಬಂಧೂನಾಂ ಗುರುಶ್ಚಕ್ಷುರಚಕ್ಷುಷಾಂ .  
ಗುರುಃ ಪಿತಾ ಚ ಮಾತಾ ಚ ಸರ್ವೇಷಾಂ ನ್ಯಾಯವರ್ತಿನಾಂ ..  
ಸಂಧಿ ವಿಗ್ರಹ  
ಗುರುಃ ಬಂಧುಃ ಅಬಂಧೂನಾಂ ಗುರುಃ ಚಕ್ಷುಃ ಅಚಕ್ಷುಷಾಂ .  
ಗುರುಃ ಪಿತಾ ಚ ಮಾತಾ ಚ ಸರ್ವೇಷಾಂ ನ್ಯಾಯವರ್ತಿನಾಂ ..  
ಶಬ್ದಾರ್ಥ

ಗುರು = preceptor

ಬಂಧು = brother / kin

ಅಬಂಧು = one who does not have any brothers / kinmen

ಚಕ್ಷುಸ್ = eye

ಅಚಕ್ಷುಸ್ = one without an eye

ಪಿತೃ = father

ಮಾತೃ = mother

ಸರ್ವ = everyone

ನ್ಯಾಯ = justice

ವರ್ತನ್ = one who lives / behaves

ಭಾವಾರ್ಥ

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.

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ASAD (149)

ಗರ್ವಾಯ ಪರಪೀಡಾಯೈ ದುರ್ಜನಸ್ಯ ಧನಂ ಬಲಂ .  
ಸುಜನಸ್ಯ ತು ದಾನಾಯ ರಕ್ಷಣಾಯ ಚ ತೇ ಸದಾ ..  
ಶಬ್ದಾರ್ಥ  
ಗರ್ವ = vanity

ಪರ ಪೀಡಾ = harrasment of others

ದುರ್ಜನ = wicked person

ಧನ = money

ಬಲ = power

ಸುಜನ = good man

ದಾನ = act of giving , charity

ರಕ್ಷಣ = protection

ನದಾ = always

ಭಾವಾರ್ಥ

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

---

ASAD (155)

ಅಂಬಾ ಯಸ್ಯ ಉಮಾದೇವೀ ಜನಕಃ ಯಸ್ಯ ಶಂಕರಃ .

ವಿದ್ಯಾಂ ದದಾತಿ ಸರ್ವೇಭ್ಯಃ ಸ ನಃ ಪಾತು ಗಜಾನನಃ ..

ಶಬ್ದಾರ್ಥ

ಅಂಬಾ = mother

ಉಮಾ = pArvatI

ಜನಕ = father

ವಿದ್ಯಾ = knowledge

ದಾ = to give

ಪಾ = to bless

ಗಜ = elephant

ಆನನ = mouth

ಭಾವಾರ್ಥ

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)

ಗೌರವಂ ಪ್ರಾಪ್ಯತೇ ದಾನಾತ್ ನ ತು ವಿತ್ತಸ್ಯ ಸಂಚಯಾತ್ .

ಸ್ಥಿತಿಃ ಉಚ್ಛ್ರೇಷ್ಠಃ ಪಯೋದಾನಾಂ ಪಯೋಧೀನಾಂ ಅಧಃ ಸ್ಥಿತಿಃ ..

ಶಬ್ದಾರ್ಥ

ಗೌರವ = glory

ಪ್ರಾಪ್ = to obtain

ದಾನ = giving

ವಿತ್ತ = money

ಸಂಚಯ = collection

ಸ್ಥಿತಿ = position

ಉಚ್ಛ್ರೇಷ್ಠಃ = up

ಪಯೋದ = cloud (one who gives water)

ಪಯೋಧೀ = sea (one that stores water)

ಅಧಃ = down

ಭಾವಾರ್ಥ

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)

ಉದ್ಯಮಃ ಸಾಹಸಂ ಧೈರ್ಯಂ ಬುದ್ಧಿಃ ಶಕ್ತಿಃ ಪರಾಕ್ರಮಃ .

ಷಡ್ ಏತೇ ಯತ್ರ ವರ್ತಂತೇ ದೇವಃ ತತ್ರ ಸಹಾಯಕೃತ್ ..

ಶಬ್ದಾರ್ಥ

ಉದ್ಯಮ = industriousness

ಸಾಹಸ = adventure

ಧೈರ್ಯ = courage

ಬುದ್ಧಿ = intelligence

ಶಕ್ತಿ = strength

ಪರಾಕ್ರಮ = adventurous accomplishment

ಷಡ್ = six

ವೃತ್ = to exist

ದೇವ = god

ಸಹಾಯ = help

ಭಾವಾರ್ಥ

God provides help where these six qualities exist : industriousness, adventure.

courage, intelligence, strength and adventurous accomplishment.

---

ASAD (161)

ಉಪದೇಶಃ ಹಿ ಮೂರ್ಖಾಣಾಂ ಪ್ರಕೋಪಾಯ ನ ಶಾಂತಯೇ .

ಪಯಃ ಪಾನಂ ಭುಜಂಗಾನಾಂ ಕೇವಲಂ ವಿಷವರ್ಧನಂ ..

ಶಬ್ದಾರ್ಥ

ಉಪದೇಶ = advice

ಮೂರ್ಖ = idiot

ಪ್ರಕೋಪ = aggravation

ಶಾಂತಿ = calmness

ಪಯಸ್ = milk

ಪಾನ = drinking

ಭುಜಂಗ = snake

ವಿಷ = poison

ವರ್ಧನ = growth

ಭಾವಾರ್ಥ

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

---

ASAD (163)

ಆತ್ಮನಃ ಮುಖ ದೋಷೇಣ ಬಧ್ಯಂತೇ ಶುಕ ಸಾರಿಕಾಃ .

ಬಕಾಃ ತತ್ರ ನ ಬಧ್ಯಂತೇ ಮೌನಂ ಸರ್ವಾರ್ಥ ಸಾಧನಂ ..

ಶಬ್ದಾರ್ಥ

ಆತ್ಮನ್ = self

ಮುಖ = mouth

ದೋಷ = fault

ಶುಕ = parrot

ಸಾರಿಕಾ = a bird (nightingale / cuckoo ? )

ಬಕ = stork

ಬಧ್ = to trap, to tie down.

ಮೌನ = silence

ಸರ್ವ = all

---

ಅರ್ಥ = objective

ಸಾಧನ = instrument

ಭಾವಾರ್ಥ

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)

ಕರೋತಿ ಸ್ವಮುಖೇನೈವ ಬಹುಧಾನ್ಯಸ್ಯ ಖಂಡನಂ .

ನಮಃ ಪತನಶೀಲಾಯ ಮುಸಲಾಯ ಖಲಾಯ ಚ ..

ಭಾವಾರ್ಥ

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, salutions to him and his brute force 'musala'.

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ASAD (170)

ಖಲಃ ಕರೋತಿ ದುರ್ವೃತ್ತಂ ನೂನಂ ಫಲತಿ ಸಾಧುಷು .  
ದಶಾನನೋಽಹರತ್ ಸೀತಾಂ ಬಂಧನಂ ತು ಮಹೋದಧೀಃ ..  
ಸಂಧಿ ವಿಗ್ರಹ  
ಖಲಃ ಕರೋತಿ ದುರ್ವೃತ್ತಂ ನೂನಂ ಫಲತಿ ಸಾಧುಷು .

ದಶ ಆನನಃ ಅಹರತ್ ಸೀತಾಂ ಬಂಧನಂ ತು ಮಹಾ ಉದಧೇಃ ..

ಶಬ್ದಾರ್ಥ

ಖಲ = wicked man

ದುವೃತ್ತಂ = bad deed

ನೂನಂ = really

ಫಲ್ = to bear fruit

ಸಾಧು = good man

ದಶ = ten

ಆನನ = face

ಹೃ = to steal

ಬಂಧನ = restriction

ಮಹತ್ = great

ಉದಧಿ = sea

ಭಾವಾರ್ಥ

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)

ಖಲಃ ಕರೋತಿ ದುವೃತ್ತಂ ನೂನಂ ಫಲತಿ ಸಾಧುಷು .

ದಶಾನನೋಽಹರತ್ ಸೀತಾಂ ಬಂಧನಂ ತು ಮಹೋದಧೇಃ ..

ಸಂಧಿ ವಿಗ್ರಹ

ಖಲಃ ಕರೋತಿ ದುವೃತ್ತಂ ನೂನಂ ಫಲತಿ ಸಾಧುಷು .

ದಶ ಆನನಃ ಅಹರತ್ ಸೀತಾಂ ಬಂಧನಂ ತು ಮಹಾ ಉದಧೇಃ ..

ಶಬ್ದಾರ್ಥ

ಖಲ = wicked man

ದುವೃತ್ತಂ = bad deed

ನೂನಂ = really

ಫಲ್ = to bear fruit

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ಆನನ = face

ಹೃ = to steal

ಬಂಧನ = restriction

ಮಹತ್ = great

ಉದಧಿ = sea

ಭಾವಾರ್ಥ

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)

ಕಾರ್ಯಾರ್ಥಿ ಭಜತೇ ಲೋಕಃ ಯಾವತ್ ಕಾರ್ಯಂ ನ ಸಿದ್ಧತಿ .

ಉತ್ತೀರ್ಣೇ ಚ ಪರೇ ಪಾರೇ ನೌಕಾಯಾಃ ಕಿಂ ಪ್ರಯೋಜನಂ ..

ಶಬ್ದಾರ್ಥ

ಕಾರ್ಯ ಅರ್ಥಿನ್ = one whose intent is getting one's work done

ಭಜ್ = to pray, propitiate

ಲೋಕ = the world

ಕಾರ್ಯ = work

ಸಿದ್ಧ್ = to be accomplished

ಉತ್ತೀರ್ಣ = crossed

ಪರ = other

ಪಾರ = bank of a river

ನೌಕಾ = boat

ಪ್ರಯೋಜನ = use

ಭಾವಾರ್ಥ

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 ?

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ASAD (203)

ಮನೋ ಮಧುಕರೋ ಮೇಘೋ ಮದ್ಯವೋ ಮತ್ಕುಣೋ ಮರುತ್ .

ಮಾ ಮದೋ ಮರ್ಕಟೋ ಮತ್ಸ್ಯೋ ಮಕಾರಾ ದಶ ಚಂಚಲಾಃ ..

ಸಂಧಿ ವಿಗ್ರಹ

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ಮನಃ ಮಧುಕರಃ ಮೇಘಃ ಮದ್ಯಪಃ ಮತ್ಸ್ಯಃ ಮರುತ್ .  
ಮಾ ಮದಃ ಮರ್ಕಟಃ ಮತ್ಸ್ಯಃ ಮಕಾರಾಃ ದಶ ಚಂಚಲಾಃ ..

ಶಬ್ದಾರ್ಥ

ಮನಸ್ = mind

ಮಧುಕರ = bee

ಮೇಘ = cloud

ಮದ್ಯಪ = drunkard

ಮತ್ಸ್ಯಃ = bed bug

ಮರುತ್ = wind

ಮಾ = the goddess of wealth, Laxmi

ಮದ = pride, arrogance, conceit

ಮರ್ಕಟ = monkey

ಮತ್ಸ್ಯ = fish

ಮಕಾರ = something starting with the letter “ma”

ದಶ = ten

ಚಂಚಲ = fickle, unsteady

ಭಾವಾರ್ಥ

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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Please send corrections to [sanskrit@cheerful.com](mailto:sanskrit@cheerful.com)

