A Subhashita A Day ASAD

Document Information

Text title: subhaashhita postings by Kedar Naphade
File name: subhaashhita_kedar.itx
Category: subhAshita, subhaashita, sangraha
Location: doc_z_misc_subhaashita
Author: Kedar Naphade
Transliterated by: Kedar Naphade
Proofread by: Kedar Naphade
Latest update: August 28, 2021
Send corrections to: sanskrit@cheerful.com

This text is prepared by volunteers and is to be used for personal study and research. The file is not to be copied or reposted without permission, for promotion of any website or individuals or for commercial purpose.

Please help to maintain respect for volunteer spirit.

Please note that proofreading is done using Devanagari version and other language/scripts are generated using sanscript.

January 14, 2022

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

ASAD (2)

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

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

ASAD (3)

In this third verse of ASAD, learn three things from the donkey...
(He) carries loads without rest, is not deterred by the heat or cold, is always content these three things should be learnt from the donkey

ASAD (5)

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

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

ASAD (6)

The apparent meaning: O Lotus eyed, I wish to drink water from you. If you give it to me, I do not want it, but if you dont give it, I shall drink it !!! (which obviously makes no sense..) The solution: the trick is in the word “dAsyasi” which has been interpreted above as the future tense form of the verb ’dA’ meaning to give. However it is correctly interpreted as the sandhi dAsi + asi Hence the second line actually means, if you are a
dAsi, I dont want it, but if you are not a dAsi I shall drink it. Perhaps this goes back to the times where brAhmins would not accept even water if it was touched by untouchable dAsis.

ASAD (7)

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

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

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 :

(I think many people know this verse that praises knowledge)
It cannot be stolen by thieves, cannot be taken away by the king, cannot be divided among brothers and does not cause a load. If spent, it always multiplies. The wealth of knowledge is the greatest among all wealths.

ASAD (8 1)

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

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

ASAD (9)

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

ASAD (10)

Here's another one I believe accredited to Kalidasa

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?
eyes)

**ASAD (10 1)**

One more subhashitam that starts with “kamale”

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.

Kamalāsaḥ = Brahma (seated on a lotus)
Kamalākāśaḥ = Vishnu (lotus eyed)
Kamalakārīkaḥ = Shiva? (crowned by the enemy of the lotus (moon?))
Kamalāṣṭiṇḍaḥ = the sun (lit. husband of the lotus)

कमलासाखास = praised
कमलासाखात = praised?

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

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

कमलाश्रिकिरितः

पुष्पिताḥ = to carry;
वाहः = carrier

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

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

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

This shloka was poorly transliterated. please refer the following transliteration guidelines when transliterating sanskrit into English. This will
result in others understanding your shlokas more easily .. and hence responding quicker...

ASAD (13)

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.

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

ASAD (13 1)

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

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

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

\[ \text{text} = \text{conquered. vashI+kRi} = \text{to conquer} \]

\[ \text{kShamAvashIkRite} = \text{conquered. kShamAvashIkRite loke} \text{ is a “sati saptami” usage. it is to be interpreted as} \]

\[ \text{yadA lokaH kShamAvashIkRitaH tada} \text{ (when the world is conquered by forgiveness) In the sati saptami usage, the saptami vibhaki is used to denote} \]
the temporal relationship between two successive events so basically it means, even when the world can be conquered by forgiveness, what else remains??

ASAD (14)

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.

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

Hi Padma.

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

thanks!
kedar

ASAD (13)

(fwd)

Thanks for the sholka. This shoka about Kshama and the line of thinking and other features that go with it were adopted by Gandhiji for our freedom. There was the other group (jahal) who asked questions like what should be done for the person who is determined to kill you regardless of what you
are thinking. Examples were given from the 2nd war and how a certain group of people was removed by force etc. So the jahals justified their line of thinking.

---

**ASAD (13)**

“There is no way to justify one’s line of thinking.”

---

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

Hi Padma.

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

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

---

**subhaashhita_kedar.pdf**
pardon me for touching thee with my feet.”

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

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

This concludes the Earth Day specials.

ASAD (15)

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

ASAD (16)

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

ASAD (17)

I do not know whether the following two verses were indeed like a sawAAl jawAAb, but it definitely seems so.

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.
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)

The penniless man wishes for a hundred, the ow who has hundred wants a thousand, the one with a thousand, a lakh. The one with a lakh wants to be the king, the king wants to be the emperor, and the emperor wants to be Indra (king of Gods), Indra want’s brahma’s position, brahma shiva’s and shiva viShNu’s ... who has ever been able to kill desire?
Whether the philosophers praise him or criticize, whether lākṣmiṇi 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:

कौण्डिलकः प्रजापतिः कर्षिकः नीरः अल्पम् ब्रम्हान्तः कः त्रिधर्मः
लक्ष्मीं एवं ब्रम्हान्तं रक्षति जो मन्थनः कः त्रिधर्मः।

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?

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 (21)

कौण्डिलकः प्रजापतिः कर्षिकः नीरः अल्पम् ब्रम्हान्तः कः त्रिधर्मः
लक्ष्मीं एवं ब्रम्हान्तं रक्षति जो मन्थनः कः त्रिधर्मः।

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)
O cloud, you roar, but do not give water. I, the chatak bird am thirsty.

If fatefuly the southern winds blow here, where shall you be, where shall I be and where shall it rain?

ASAD (22)

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

ASAD (24)

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)

I believe this is the first piece of verse in Sanskrit; composed by Valmiki
O niShAda, you will not come to glory till the end of eternity. for you have killed one from a pair of krauncha birds, enraptured in love.

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

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

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

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

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

ASAD (26)

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

(காலம் கடந்த இனம் என்ன ஏன் ... )

tomorrow = புத்தாண்டு
day after tomorrow = பருத்தாண்டு
2 days after tomorrow = பரபுத்தாண்டு
yesterday = பன்னாண்டு
day before yesterday = பரபூன்றாண்டு
2 days before yesterday = பரபூபுத்தாண்டு

ASAD (27)

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

ASAD (28)
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:

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

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

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

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

Rose a nurse of nintey years
Set his child upon her knee
Like summer tempest came her tears
“Sweet my child, I live for thee!”
The man without (love of) literature music or the arts is indeed an animal without a tail or horns. The fact that he survives even without eating grass is indeed a great piece of luck for the other animals.

ASAD (33)
This one is similar to ASAD(32) in meaning:

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

ASAD (34)

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

ASAD (35)

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)

ฤதிதி நமன்ம புராதிநன்ம தேவான நரத்தமிபில் ॥

புராதிநன்ம நிலைவான நாசினூரார்நாம கதைக்கு என்றில் ॥

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)

அஹநமா வரதா ஜஹஞாநதா வா ஸர்தாவாடேரம் விலாமா தீனவிளங்கித் ॥

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)

அஹநிதகி காவரம் கம்பரம் குற்றவா சிதேந்தோ பாதுமா

சதுரக்குப்பர்கள் கூலன் பகுந்தம் ॥

சீதேன்தோ பாதுமா குற்றாக்கு பர்கள் கூலன் பகுந்தம்

cதீனவிளங்கித் ॥

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

cதீனவிளங்கித் ॥
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

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)

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 .. )

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

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

ASAD (keshavaM patitaM dRiShTvA)

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

notive that ke and shava have been separated. The word “ka” means water
(among several other meanings). Hence ke means in water. pANDava also
means fish; kaurava also means crow. hence the interpretation is :
Seeing the cadaver (shava) fallen in water, the fish were overjoyed. All
the crows however started crying .. “ O the cadaver in water !!”

ASAD (46)

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

ASAD (47)

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

ASAD (49)

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

ASAD (51)

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

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

ASAD (56)

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

**ASAD (ASAD)**

- **工作** = created
- **看到** = effort
- **完成** = to be accomplished
- **工作** = work
- **愿望** = wish
- **睡眠** = asleep
- **狮子** = lion
- **enter** + **睡眠** = to enter
- **嘴巴** = mouth
- **鹿** = 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:
udayamena hi sidhyanti ....

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

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

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

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

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

In fact I am sure many of you know the famous first attempt by a quack poet:
The poet thought up these three lines:
O king, (rajendra), get up get up! (uttiShTha) mukhaM prakShAlayasva (wash your face!) The rooster cries out in the morning (prabhAte roditi kukkuTaH)

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

ASAD (59)

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

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

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

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

ASAD (61)

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

shabdArtha

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

I Thought you may like this subhashitha.

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

shabdArtha

= most superior

= famous

= father

= medium/average

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

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

Most respected wealth is the one you earn
That you inherit from your father is just OK
One you get from your mother is not good
And, the one you acquire from wife is the worst
I am not sure if that were a different version of this shubhashita.
Dhairya = Dheeratwa bhava = dhee is buddhi or intellect so in contrast to sAhasam dhairya must involve intellectual conviction. So in a way Hemali Vyas is right Raghavendra’s meaning that it is courage is also right.

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.
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 Dhairyam 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)

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

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

Will share with you someday soon.

ASAD

(See the sarcasm here)

| குளிர்கள் | goat |
| புறள் | fight |
| சாத்திய | sage |
| பட்டமிர்கள் | post death rituals |
| புராணக் | in the morning |
| குக்கு | cloud |
| நீதி | noise, thundering |
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)

Knowledge should be pursued with minute by minute efforts.
Money should be earned utilising each and every grain.
If you waste time, how can you get knowledge?
If you waste resources, how can you accumulate the wealth?
O LakShmana, even though Lanka is a golden land, it does not appeal to me. One’s mother and motherland are greater than heaven itself. (Said by Lord Rama upon viewing Lanka)
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)

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)
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.
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)

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)

शङ्क्लेलेज्ञरसक्तिप्रमाणं प्रतिविश्वसंपर्कितमेव त।
प्रयत्नसयात्मण्यवेचकाक्षायङ्गे कृत्यायामेव च कर्तव्य॥

शब्दार्थ

वश = debt
वश = remainder
अक्ष = fire
क्ष = enemy
प्रय = again
प्रय + शश = to grow fast
कर्षणमे = hence
कर्षण = protect / maintain

भावार्थ

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)

अङ्गममुखीय वशेषमर्मदिवृत्तकविकारं कृत्यायामेव त।
सङ्क्लेलेज्ञरसक्तिप्रमाणं प्रतिविश्वसंपर्कितमेव च कर्तव्य॥

शब्दार्थ


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

shabdArtha

 Industrious 
 Man 
 Lion 
 To approach 
 Destiny 
 Contemptible fellow 
 To speak
phரஹாராஹாரஸ mhஹாரவிஹாரப

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

ASAD (68)

shabdArtha

prefix

verb

meaning

force

somewhere else

to take away
phரதி = to steal

பர + மூன்றாங்கம் = to hit

ஹூ + மூன்றாங்கம் = to eat

சோம + மூன்றாங்கம் = to completely destroy

என் + மூன்றாங்கம் = to roam

பி + மூன்றாங்கம் = to abandon

bhAvArtha

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

ASAD (69)

shabdArtha

துடி = these

சூர்யபுராணம் = good man

பர = foreign / other

அந்தம் = benefit

குரு = component

கொடிகாங்கம் = one’s own purposes

பி + குரு = to sacrifice

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

Here is a marathi equivalent for the above shloka:

he to satpuruSha svakArya tyajuni anyArta hI sAdhitI
he to madhyama je nijArtha karunI anyArtha sampAditI
he to rAkShasa je svakArya viShayI anyArtha vidhva.nsitI
je kA vyartha parArthahAni kariti te koNa kI durmatI?

ASAD (70)
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

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

ASAD (71)

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

shabdArtha

golden
lotus
create
sculptor
fragrance

capable / skiled/ clever
four
face

bhAvArtha

The sculptors are there to create golden lotuses. But only the four faced one (Brahma) is clever enough to produce fragrance in them!
ASAD (72)

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:

shabdArtha

अंशक = dependent only one onself
अंशक = end
अंशक = benefit
अंशक = the creator
अंशक = covering
अंशक = ignorance
अंशक = especiAl
अंशक = one who knows everything
अंशक = society / company
अंशक = ornament, asset
अंशक = silence
अंशक = 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:

ASAD (73)
Knowledge (is acquired) by serving the teacher, or by a lot of money or by (exchange of) knowledge. A fourth (path) is not available.

shabdArtha

teacher = teacher
service = service
knowledge = knowledge
a lot = a lot
money = money
fourth = fourth
to obtain = 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.

shabdArtha

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

shabdArtha

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

kAmadhenu = the cow who can milk out anything you wish

something one has wished for

milks (from duh : to milk)

the gem that gives you anything you can think about

something one has thought about

to give

the good men

company

everything

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)

shabdArtha

truth = सत्यम्
to speak = प्रेक्षणम्
dear, nice = नीतिः
false = अनुभवम्
practice = प्रचेष
ancient = अष्ठविन्द

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)
shabdArtha

<table>
<thead>
<tr>
<th>शब्दार्थ</th>
<th>अर्थ</th>
</tr>
</thead>
<tbody>
<tr>
<td>सम्पूर्ण</td>
<td>full</td>
</tr>
<tr>
<td>पूर्ण 4</td>
<td>pot</td>
</tr>
<tr>
<td>वापस 3</td>
<td>noise</td>
</tr>
<tr>
<td>आधा 4</td>
<td>half</td>
</tr>
<tr>
<td>पूर्ण 3</td>
<td>pot</td>
</tr>
<tr>
<td>वापस 4</td>
<td>noise</td>
</tr>
<tr>
<td>जय 4 + 4</td>
<td>to go</td>
</tr>
<tr>
<td>यहीं 4</td>
<td>really</td>
</tr>
<tr>
<td>शिक्षित 3</td>
<td>learned</td>
</tr>
<tr>
<td>अचानक</td>
<td>one who is from a good family</td>
</tr>
<tr>
<td>आदर करना</td>
<td>pride</td>
</tr>
<tr>
<td>वापस 4</td>
<td>foolish person</td>
</tr>
<tr>
<td>वापस 3</td>
<td>to babble</td>
</tr>
<tr>
<td>शुक्ल 3</td>
<td>quality</td>
</tr>
<tr>
<td>वापस 2</td>
<td>bereft of</td>
</tr>
</tbody>
</table>

bhAvArtha

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

ASAD (78)
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)

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

As KEDAR S NAPHADE said:

“drishyante api”

shabdArtha

ढःचित्री = coconut
आकारा = form
ढःचित्री = to look
ढःचित्री = be seen
अपि = also
अहं = good man
अम = other
ढःचित्री = the jujube fruit (bora in marathi)
ढःचित्री: = outside
महोदय = beautiful
bhAvArtha

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

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

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

Another related shubhashita from HitopadeshaH in the related topic.
shloka 100 same chapter is:
manasya anyat vachasya anyat karyam anyat durAtmanAm
mansya ekam vachasya ekam karmaNya ekam mahAtmanAm
i.e the evil people think something else, say something else and do something else. The great (good) people think, say and do the same thing.
Reminds me of a joke I read a long time back. A reporter asked the political figure his secret of success, and the politician replied:
“Well, we think something, say something else, do something else and something else happens!! Beats me!! :))
ShashiKant Joshi

ASAD (80)

shabdArtha

परावर्तित = other’s, foreign
आन्न = food
परावर्तित + आन्न = to get, obtain
ज्ञानविज्ञान = stupid person, idiot
ज्ञानविज्ञान = life
ज्ञान = pity
कार्य = to do
ज्ञान = rare
ज्ञानविज्ञान = birth
bhAvArtha

You idiot, dont show any pity for your life if you are getting food from someone else (free food). (Go on, stufff yourself ! fall sick !)
Free food is rare , whereas as far as lives are concerned, you will get one at every birth !! (I am sure all our fellow grad students will strongly agree with
this:

ASAD (81)

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.

shabdArtha


cīhi = wicked person
tāṃdhū = good man

sa + ma = to go to

pār = many

ṭhālā = way

ṭhālā = to serve

ṣabhī = repeatedly

ṁīkā = sprayed

vaśī = milk

kāpaṇā = ghee

ghīma = neem

nirākā = tree

mahābāḥ = 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.
臂钏等物做装饰，它们并无意义。佩戴在胳膊上的臂钏
可以视为一种装饰品，但真正意义上的装饰品
是头发上的装饰，精心装饰的头发。佩戴它所
获得的不仅是装饰的外在形式，更是内
在的内涵。头发上的装饰，如花环、染
发或发饰，都是为了美化，而真正
的装饰是语言，即对言辞的精
心装饰。语言，包括其
表达的形式和内容，
才是真正的装饰。
ornament of speech is the (only) ornament (that counts).

---

ASAD (83)

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)

श्रवणस्थिति तु नाम वाक्यें वाक्यतांगोकः नामः ॥
मुद्रालोकः श्रवणकर्तव्यः कहानी देनमात्रः ॥

शब्दार्थ

श्रवणस्थिति = qualities
श्रवणकर्तव्यः = greatness
कहानी = to go
मुद्रालोकः = tall
वाक्यें = seat
मुद्रालोकः = palace
वाक्यतां = tip, peak
कहानी = crow
मुद्रालोकः = eagle

भव्यार्थ

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)

श्रवणस्थिति तु नाम वाक्यें वाक्यतांगोकः नामः ॥
मुद्रालोकः श्रवणकर्तव्यः कहानी देनमात्रः ॥

शब्दार्थ

मुद्रालोकः = qualities
कहानी = greatness
मुद्रालोकः = tall
कहानी = seat
मुद्रालोकः = palace
कहानी = crow
कहानी = eagle

शब्दार्थ
“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!

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.
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)**

<table>
<thead>
<tr>
<th>Pali</th>
<th>Sanskrit</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>कः</td>
<td>तथा कः</td>
<td>men who talk too much</td>
</tr>
<tr>
<td>कः</td>
<td>कः</td>
<td>ones who do little work</td>
</tr>
<tr>
<td>कः</td>
<td>अक्षर</td>
<td>clouds of autumn</td>
</tr>
<tr>
<td>कः</td>
<td>कः</td>
<td>really</td>
</tr>
<tr>
<td>कः</td>
<td>कः</td>
<td>only</td>
</tr>
<tr>
<td>कः</td>
<td>कः</td>
<td>give any rain</td>
</tr>
</tbody>
</table>

**shabdArtha**

अलंब = small, little
कस्तम = work
कर = one who does
नर = man
पृष्ठ = a lot
पाबित = one who talks
शरथ = autumn
ढळ = cloud
कृष्ण = really
कः = to roar
ढळमंड = only
पाबितवत्र = gone
कः = sorrow
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.

shabdArtha

किंतु = mind
प्रयास = confusion
लक्ष = liquor
पान = drinking
पाप = sin
कार्य = practise / observance
उप + ई = to approach
उक्त = misfortune
उक्त = foolish man
पथ = to go
कांस्य = hence
देस = should be drunk
प्राणाःपुक्तः ॥
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:

पञ्चपुष्काकर्मवर्गं कतिपयं व रुपं जनविवाहातिः।
कष्टुक्तवर्गं शथवा किंतु रुपं जनविवाहातिः।

पञ्चपुष्काकर्म = real, visible, directly in front
कतिपयं = poet
कर्मवर्गं = Composition/poetry/literary work
वर्गं = and
जनविवाहातिः = One who brightens the family(?) (meaning house wife?)
रुपं = Her beauty
कष्टु = family doctor’s
तुक्तवर्गं = knowledge
शथ = do they
जनविवाह = ever
वर्गं = 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.

कष्टु तुक्तवर्गं शथवा किंतु रुपं जनविवाहातिः।
अपकने उत्तमं शुद्धमं वथिकोषितं पतिः।
But liqour 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)...
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)

The wind becomes the friend of fire that burns forests. The same wind causes destruction of fire in the form of a lighted wick.
Who indeed has friends in times of weakness?

ASAD (Another clipping from India D)


In a certain house, where there were once many, there is one now;
Where there were many, at the end none remains!
With night and day as two alternating pieces of dice.
On the chessboard of the world, Time plays with living beings as pawns.”

“With the endless cycle of sunrise and sunset, life shortens;
Engrossed in mundane tasks, man fails to notice the passage of time!
Nor anxiety is felt at witnessing birth, advance of years, suffering
and finally death;
Oh, the world becomes intoxicated after drinking the wine of delusion!”

ASAD (93)

shabdArtha

\[ \text{ஃப்} = \text{if} \]
\[ \text{ஃப்} = \text{to go} \]
\[ \text{ஃகாது} \text{ஃப்} = \text{Lord KRishna} \]
If indeed does Govinda go away from Mathura, then from the eyes of rAdhA will flow the inversion of rAdhA (dhArA = streams)

ASAD (94)

shabdArtha

= precious stones
= big
= deserving
= great (those that deserve to be called great)
= to be satisfied
= god
= to take recourse (my guess is that bhejire is a past tense form from the root bhaj)
= terrible
= fear
= the nectar of immortality
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)**

(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.

**shabdArtha**

- to go
- stop
- determined, ascertained
- end, aim, objective
- to stop
- courageous, steadfast
- sesame seeds

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

- sesame seeds
May the mind be affectionate like sesame seeds, may there be
tsweetness 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 sankranti may prove to be blessed and
auspicious for you all.

pratipad Artha:

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

mahesh

shabdArtha

ASAD (96)
A famous man with good qualities is considered an asset anywhere in the country. Just as a gem looks beautiful when worn anywhere: on the head, in the neck or on the arm.

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

id AA821902673; Wed, 17 Jan 96 10:17:37 EST
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 ..

prati padAratha :

prati padAratha:

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”

shirasi dhAryate (two separate words)

shirasi dhAryate (two separate words)
prati padAratha:

prati = because of / along with
pad = close association.
Aratha = respect

prasa.ngena = because of close association

shabdaArtha:

mā = to read
vāki = to write
 Coinbase (māmā) = to see
prati-prāpta = to enquire
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)

shabdArtha

= child

= also

= sun

= foot

= to fall

= mountain

= brilliance

= born

= age

= where
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)

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)

shabdArtha

\[ \text{snake} = \text{ஸுபா} \]
\[ \text{child} = \text{பா} \]
\[ \text{moon} = \text{பா} \]
\[ \text{ashes} = \text{பா} \]
\[ \text{the ganges} = \text{மணி} \]
\[ \text{equipped with} = \text{பா} \]
\[ \text{heaven, liberation} = \text{பா} \]
\[ \text{one that bestows} = \text{சுந்தரி} \]
\[ \text{idol} = \text{சுந்தரி} \]
\[ \text{how} = \text{சுந்தரி} \]
\[ \text{may be} = \text{சுந்தரி} \]

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:

\[ \text{ Paras} \]
\[ \text{The king was walking by the shore of the ocean along with the court poet who was short. On hearing the sound of the waves, the poet addressed the ocean:} \]

subhaashhita_kedar.pdf
What fear makes you cry?

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

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

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

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

Composer V. VAsuNNi moos (kerala)

ASAD (102)

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

shabdArtha

\( \text{பார்த்தி} = \text{snake} \)

\( \text{பார்த்தி} = \text{child} \)

\( \text{சின்னி} = \text{moon} \)

\( \text{பார்த்தி} = \text{ashes} \)

\( \text{மாநுய} = \text{the ganges} \)

\( \text{புத்த} = \text{equipped with} \)

\( \text{அம்மா} = \text{heaven, liberation} \)

\( \text{பார்த்தி} \) (\( \text{மாநுய} \text{புத்த} \text{அம்மா} \)) = one that bestows

\( \text{சின்னி} = \text{idol} \)

\( \text{சின்னி} = \text{how} \)

\( \text{பார்த்தி} \) (\( \text{சின்னி} \text{சின்னி} \)) = may be

\( \text{பார்த்தி} \)

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?

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:

- dasharath’s wife, laxman’s mother
- child
- friend
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.

shabdArtha

ṇaṁṣṭो = snake
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 sense of apavarga changes to mokSha. He is known to be the bestower of mokSha; but how can he give that?

ASAD (103)
The king was walking by the shore of the ocean along with the court poet who was short. On hearing the sound of the waves, the poet addressed the ocean:

**ragni**

 dasharath’s wife, laxman’s mother

**ragni**

 child

**ragni**

 friend

**ragni**

 happiness

**ragni**

 attached

**ragni**

 (from idaM) this

**ragni**

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

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 BAnabhitta who
was known for his rather complex style of writing with sentences lasting for
pages together.

ษுतः बदिकृतं संस्कृतं पुढः प्रबोधनं संस्कृतं तथा संस्कृतं कथा कथा हैति।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

संस्कृतं बदिकृतं है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।
पुढः प्रबोधनं विद्वदपीतपत्रम् वारसी वर्गः वर्गः वर्गः है।

pañca = born, become (from jan, to be born, or created)
पुढः = a long time ago
अम + कम = to comprehend, understand
पुढः = development, depth, maturity
अम = to obtain
माय = language
म = became (from bhU, to become)

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

ASAD (107)

कृत: कृतम् संस्कृतं परं प्रसंगम् अवर्तमानं तु युगकालं।
पुढः प्रबोधनं विद्वदपीतपत्रम् कथा कथा कथा कथा कथा कथा कथा कथा।

संस्कृतं बदिकृतं है।
पुढः प्रबोधनं विद्वदपीतपत्रम् कथा कथा कथा कथा कथा।
पुढः प्रबोधनं विद्वदपीतपत्रम् कथा कथा कथा कथा कथा।

पुढः प्रबोधनं विद्वदपीतपत्रम् कथा कथा कथा कथा कथा।
पुढः प्रबोधनं विद्वदपीतपत्रम् कथा कथा कथा कथा कथा।

पुढः प्रबोधनं विद्वदपीतपत्रम् कथा कथा कथा कथा कथा।
पुढः प्रबोधनं विद्वदपीतपत्रम् कथा कथा कथा कथा कथा।

पुढः प्रबोधनं विद्वदपीतपत्रम् कथा कथा कथा कथा कथा।
पुढः प्रबोधनं विद्वदपीतपत्रम् कथा कथा कथा कथा कथा।

pañca = right side
माय = left side
जनक = king Janaka (father of Sita)
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.

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.
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.
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)

ஆமே ஐயிர்: பேராவே வாரிக்கு காண்ளாமணக் கண்கு சைகுதப்பகம் இ

பிற்று காய்வுரவு சை முருகண் குள முத்தம்யு கொண்டே இ

ஆபே ஐயிர்

ஆமே = this (man)

தீர்ச்சி = one’s own

பர = foreign, distant

குண்ணார் = consideration

குண்டு = small

சுற்று = mind

சுக்கர்க்கு = generous

சுட்டர்க்கு = nature

சுமார்க்கு = earth
“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)

अयमः परि: प्रसन्न वा प्रेमि कः तस्मान एतं न देहान् ।
हस्तान्तर्यथाय तस्मान सत्सन्ध्यात् एव अकः तस्मान् ॥

अयमः कः अयमः \(\text{मन}^2\)

अयमः = this (man)
परि: = one’s own
प्रसन्न = foreign, distant
तस्मान = consideration
एतं = small
देहान् = mind
हस्तान्तर्यथाय = generous
तस्मान = nature
सत्सन्ध्यात् = earth
अकः = family
परि: = family

“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)

अत्यपिदेशामः कामिन्याः सतश्रीराः कामाः श्रीराः वामकी ।
हे जयसे प्रसन्नांस्यते कामाः कामाः कुप्तसासनमः चतुः ॥

कामाः = family

84 sanskritdocuments.org
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.
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)

कालस्य आभासं दर्शनं कर्तव्यं किंक्रमं कर्मं एवं ाकां !
परंतु दर्शनं आभासं कर्तव्यं किंक्रमं कर्मं सत्संगमं ततः ॥

संस्कृत

कालस्य = shade
आभासं = others
कर्तव्यं = do (from kRi)
किंक्रमं = stand (from sthA)
कर्मं = themselves
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.
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.

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

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

(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/research everything before they practice, subscribe to the practice of medicine without questioning the logic.

ASAD (117)

মাথার হাতে ত কল্পনাচল যাকানি নামের বংশ দ্বারা।
কল্পনার বংশের কল্পনাচল স্মৃতি ত্যাগ হাতে দ্বারা।

বন্ধন বিরুদ্ধে
বন্ধনের বংশে ত কল্পনাচল হাতের বংশ দ্বারা।
কল্পনার বংশে কল্পনাচল স্মৃতি ত্যাগ হাতে দ্বারা।

বহু প্রাণ হাতে

হাত = hand
রাজকৃত = clap
কল্প + প্র = প্রত্য = to become
স্মৃতি = effort
কল্পনাচল = deprived of
কল্পনাচল = work
কল্প + প্রত্য = to obtain
বংশ = fruit
ফলের প্রত্য =

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

ASAD (117)

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

ASAD (124)

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

“Benefitting others leads to purification and harassing others leads to sin.”
O King, The arrival of money, incessant good health, a dear and sweet speaking wife, a son under one’s control (a son who has not strayed from the right path), and knowledge capable of earning money are the six happinesses of the mortal world.

ASAD (126)

(Dear Sanskrit Lovers)

Without harassing others, without going to the abode of evil men.
and following the path laid down by good men, whatever achieved, even if little, is indeed a lot.

ASAD (129)

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.

A friend’s test is in calamity, the test of a valiant person is on the battlefield. The test of a family is in its’ humility and the test of one’s character is in poverty.
Being a scholar and being a king are never ever comparable. A king is worshipped in his own country whereas a scholar is respected everywhere.

ASAD (133)

(Devar Sanskrit Lovers)

A couple of subhAshitas from the hard working farmers

कः सतार्कः ते ऊँ वस फरसायिनः स्वतः स्वरूपः सतितः कर्मवर्धा: ।
प्रसन्नदेह वादिमभासस्य कः: तथापि एकेन न शरणकारः अधुतः ॥

संस्कृत सूचीः

कः = to count, to consider
सतार्कः = sun
स्वतः = rain
सतितः = cold
कर्मवर्धा: = farmer
शरणकारः = to strive
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)

(Dear Sanskrit Lovers)

subhaashhita_kedar.pdf
There are five signs of a fool: Vanity, wicked conversation, anger, stubborn arguments, and a lack of respect for other people’s opinions.
Eight qualities adorn a man: Intellect, good character, self control, knowledge, valor, not talking too much, being charitable as per his (financial) strength and gratitude.

In this world who indeed wont come under control once his/her mouth is filled with food? Even the mRida.nga makes a sweet sound after its mouth is smeared.
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:

\[ \begin{align*}
\text{உதிதகு} & \text{ நதைதை} \quad \text{கார்த்திகை} \quad \text{நாள்புறம்} \\
\text{மேன்பார்கூர்லின்} & \text{நாள்புறம்} \quad \text{கார்த்திகை} \quad \text{நாள்புறம்} \\
\text{சோந்தத்தை} & \text{தைத்தை} \quad \text{நாள்புறம்} \\
\text{சோந்தத்தை} & \text{தைத்தை} \quad \text{நாள்புறம்} \\
\end{align*} \]

\[ \begin{align*}
\text{தோல்வா} & \text{ நாலாகரா} \\
\text{பொருசளீ} & \text{ பொருசளீ} \\
\text{மறைவு} & \text{ மறைவு} \\
\text{தாண்டை} & \text{தாண்டை} \\
\end{align*} \]

\[ \text{16} \]

\[ \begin{align*}
\text{ஆெதௗ} & \text{ உதேதௗ} \\
\text{வகிேத} & \text{வகிேத} \\
\text{பீலே} & \text{அப்பே} \\
\text{தீதே} & \text{உேதே} \\
\end{align*} \]

\[ \text{16} \]

\[ \begin{align*}
\text{ஆெதௗ} & \text{ உதேதௗ} \\
\text{பீலே} & \text{அப்பே} \\
\text{தீதே} & \text{உேதே} \\
\end{align*} \]

\[ \text{16} \]

\[ \begin{align*}
\text{ஆெதௗ} & \text{ உதேதௗ} \\
\text{பீலே} & \text{அப்பே} \\
\text{தீதே} & \text{உேதே} \\
\end{align*} \]

\[ \text{16} \]

\[ \begin{align*}
\text{ஆெதௗ} & \text{ உதேதௗ} \\
\text{பீலே} & \text{அப்பே} \\
\text{தீதே} & \text{உேதே} \\
\end{align*} \]

\[ \text{16} \]

\[ \begin{align*}
\text{ஆெதௗ} & \text{ உதேதௗ} \\
\text{பீலே} & \text{அப்பே} \\
\text{தீதே} & \text{உேதே} \\
\end{align*} \]

\[ \text{16} \]

\[ \begin{align*}
\text{ஆெதௗ} & \text{ உதேதௗ} \\
\text{பீலே} & \text{அப்பே} \\
\text{தீதே} & \text{உேதே} \\
\end{align*} \]
First the birth of the lord in the womb of devaki, then the growing up in the house of gopis, the stealing of life from the deceitful pUtana, the lifting up of the govardhana mountain, the cutting (beheading) of kansa, the killing of the kauravas etc. and the protection of the sons of kunti: This is the BhAgavat as told in the purANAs and which is immortal because of the legends of Shri Krishna.

ASAD (146)

\(\text{சதைந்தன் வாசந்தன் கோப்பன் மோதன் புர்ணன் பக்தன் பீட்சன் பொய்யன் போன்றன்} \quad 1
\)

\(\text{சத்கொடுமாஜோமாணத்தை பெருமாள் பல்கோட்டை போஸ்தர்} \quad 2
\)

\(\text{வாசந்தன் வாசந்தன் கோப்பன் மோதன் புர்ணன் பக்தன் பீட்சன் பொய்யன்} \quad 1
\)

\(\text{சத்கொடுமாஜோமாணத்தை பெருமாள் பல்கோட்டை போஸ்தர்} \quad 2
\)

\(\text{சதைந்தன் வாசந்தன் கோப்பன் மோதன் புர்ணன் பக்தன் பீட்சன் பொய்யன்} \quad 1
\)

\(\text{சத்கொடுமாஜோமாணத்தை பெருமாள் பல்கோட்டை போஸ்தர்} \quad 2
\)

\(\text{சதைந்தன்} = \text{preceptor}
\)

\(\text{பன்றன்} = \text{brother / kin}
\)

\(\text{அபன்னன்} = \text{one who does not have any brothers / kinmen}
\)

\(\text{கொடுமாஜோ} = \text{eye}
\)

\(\text{அல்கொடுமாஜோ} = \text{one without an eye}
\)

\(\text{பிரிக்} = \text{father}
\)

\(\text{மாதா} = \text{mother}
\)
The teacher is the brother to those who don't have any kinmen, the teacher is an eye through which the blind can see. The teacher is a father and mother to everyone who lives on the path of justice.

ASAD (149)

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

ASAD (155)
May the elephant faced one (Ganapati) whose mother is umA devi.
whose father is sha.nkara and who gives knowledge to everybody, bless us.

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

ASAD (160)

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

ASAD (161)
Advising an idiot leads to more aggravation than peace. Feeding milk to a snake only serves to increase its poison.

Nightingales and parrots are trapped because of the fault of their own mouths. However, storks are not caught. Silence is indeed the instrument that achieves all ends.
By his(its) own mouth he (it) injures (pounds) in many ways other people (a lot of grain). My salutations to the pestle and to the wicked man whose character is to fall down.

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

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

The meaning as given by Kedar lacks certain truth. Why would poet, or for that matter, anybody thank a wicked man whose character is to fall down?. In chaturvarNya scheme four classes were assigned certain duties and responsibilities. When they performed such social obligations they earned the social acceptance. On this background poet takes a case of a habitually misbehaving person patanshIla and examines his contributions to the society. Even though he lacks social acceptance due to his nature, the poet opines, his peculiar behavior, actually
contributes to the social needs.
Ancient Indians were taught to be polite to each other.
respectful to each other, friendly and forgiving to each other. These
codes of conducts brought social harmony, but created a situation where
blunt, bold actions were frowned upon. People, therefore, would get away
with murder, so to say, and nobody would criticize or check their
actions. Remember politeness rules. Our patanshIla was exception to this
rule. Therefore, when he got mad at sombody or something he would lash
out at them and separate their true selves from their alter egos. In
other words he would tear the masks of dichotomous, contradictory.
personalities. Poet, obviously is paying compliments to such a person.
However, he cannot openly come out and praise such a man or his actions.
Therefore, the poet resorts to the double talk, ambiguity.
double entendre technique. Smart person would find the true meaning
behind the obvious.
Nobody writes a couplet praising mortar and pestle, they are so
unpoetic. So the true meaning of this couplet is:
By his own mouth he, patanshIla, pounds most of the times people
hiding behind veneers and exposes their true nature, salutions to him
and his brute force 'musala'.

ASAD (170)

\[\text{contributes} \rightarrow \text{to the social needs.}\]

<table>
<thead>
<tr>
<th>கரச்சிறி</th>
<th>கேராதி</th>
<th>ப்ரந்துத்தாக்கி</th>
<th>கேராதி</th>
</tr>
</thead>
<tbody>
<tr>
<td>கரச்சிறி</td>
<td>கேராதி</td>
<td>ப்ரந்துத்தாக்கி</td>
<td>கேராதி</td>
</tr>
</tbody>
</table>

\[\text{contributes} = \text{wicked man}\]

\[\text{subhaashhita_kedar.pdf} 105\]
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)

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

ASAD (201)

The world (men of the world) intending to get its work done.

prays (to you) only until the task is not accomplished. Once you have crossed over to the other bank, what is the use of the boat?

ASAD (203)
The mind, the bee, the cloud, the drunkard, the bed bug, the wind, wealth, pride, the monkey and the fish are the ten things starting with the letter “ma” that are always unsteady.

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