A Subhashita A Day ASAD

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August 28, 2021

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

ASAD (2)

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

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

ASAD (3)

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

ASAD (5)

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

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

ASAD (6)

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

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You can't 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:

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(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.

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**ASAD (8.1)**

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 (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.

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**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.

<table>
<thead>
<tr>
<th>Term</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>கமலாஸந</td>
<td>Brahma (seated on a lotus)</td>
</tr>
<tr>
<td>கமேலான</td>
<td>Vishnu (lotus eyed)</td>
</tr>
<tr>
<td>கமலாகிரிள்களமா</td>
<td>Shiva? (crowned by the enemy of the lotus (moon?))</td>
</tr>
<tr>
<td>கமலாெமாலேயை</td>
<td>the sun (lit. husband of the lotus)</td>
</tr>
<tr>
<td>பாச்சா வாஹ</td>
<td>praised</td>
</tr>
<tr>
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</tr>
</tbody>
</table>

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

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

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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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 forgivance in his hands? Fire fallen on ground without any grass extinguishes by itself.

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

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

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

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

\[
\text{vashI+kRi} = \text{conquered. kShamAvashIkRite lokaH is a “sati saptami” usage. it is to be interpreted as yadA lokaH kShamAvashIkRitaH tada (when the world is conquered by forgivance) In the sati saptami usage, the saptami vibhaki is used to denote}
\]
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.

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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.

“Karamulethu Govinda”

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

“O goddess with the mantle of oceans.
adorned with the breasts of mountains.
O the consort of Vishnu, salutations to thee!”
pardon me for touching thee with my feet.”

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

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

This concludes the Earth Day specials.

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**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.

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**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.

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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
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 onw who has hundred wants a thousand, the one with a thousand , a lakh. The one with a lakh wants to be the king, the king wants to be the emperor, and the emperor wants to be Indra (king of Gods), Indra want’s brahma’s position, brahma shiva’s and shiva viShNu’s ... who has ever been able to kill desire?
Whether the philosophers praise him or criticize, whether lakShmi enters the house or goes away as she wishes, whether death is today itself or after an eon, great men never step a foot away from the path of justice.

for marathi readers:

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:

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 ...
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)

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.

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This was one of the first shlokas that I learned in my Sanskrit class in the 5th grade, and all the info below is based on what I learned then. most of the people on this net may already be familiar with the significance of this shloka. ever composed by Adikavi (first poet) vAlmIki.

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

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

I don’t remember what the other interpretation of this shloka is except that the hunter is rAma and the krauncha(s) are rAvaNa and
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 rAmaNa.

ASAD (26)

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

(கையேஸா ஆஜ் கரணீயாநி அர கரணீயாநி அர ...

tomorrow = பரபர

day after tomorrow = பரபரபர

2 days after tomorrow = பரபரபரபர

yesterday = பரபர

day before yesterday = பரபரபர

2 days before yesterday = பரபரபரபர

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:

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

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

and for the marathi people, another translation: this one from the geeta rAmAyana by madgulkar in the song

"பராதீ⁴ந ஆேஹஜகதி thரமாநவாசா ।

ASAD (29)

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"பராதீ⁴ந ஆேஹஜகதி thரமாநவாசா ।
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!”

ASAD (32)
The man without (love of) literature music or the arts is indeed an animal without a tail or horns. The fact that he survives even without eating grass is indeed a great piece of luck for the other animals.

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

Those who do not have learning, perseverance, are not charitable, do not have wisdom, character, good qualities or relegion, 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)

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)

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)

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.
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

"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 .. )

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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)
केक 2:केक पाटिते 3:कुंकुमण्डल, प्रथम 3:बध्ये तथापि त्रिलिंगेषु
प्रथम 3:कुकुंकुमण्डल कुकुंकुम, तृतीय 2:केक 3:कुकुंकुमण्डल कुकुंकुम

One of the let me catch my breath shlokas?
Actually this is a fairly famous one. The “correct” interpretation :
केक पाटिते 3:कुंकुमण्डल पाणिन्धर 3:बध्ये तथापि त्रिलिंगेषु:
प्रथम 3:कुकुंकुमण्डल कुकुंकुम, तृतीय 2:केक 3:कुकुंकुमण्डल कुकुंकुम

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

ASAD (ASAD)

\text{udyamena hi sidhyanti}...

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:

The word hi means nothing. Perhaps it could be interpreted here as an emphaziser, 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:

\text{dakshina}^2 \text{dakshina}^2 \text{garbhadakshina}^3 \text{maka}^2 \text{mukhakshamatam ∴}

\text{purnagadhi r开机^3 खक्क} । \text{सम} । \text{वै} । \text{वै} ॥
The poet thought up these three lines:
O king, (rajendra), get up get up! (uttiShTha) mukhaM prakShAlayasva (wash your face!) The rooster cries out in the morning (prabhAte roditi kukkuTaH)
the problem was after uttishThottiShTha rAjendra, mukhaM prakShAlayasva left one letter less for the eight letter anuShTubh Chanda, and prabhAte roditi kukkuTaH had one letter extra! so this grandmaster took the “TaH” from kukkuTaH and placed it at the end of the first line! And now he had three out of four parts, and he just could not think of anything for the last part of the verse hence cha vai tu hi cha vai tu hi !!!

ASAD (59)

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

Meaning:
Between 'ChintA' (worry) and 'ChitA' (pyre) the only difference
Pyre burns the dead, while worry burns the living. DON'T WORRY BE HAPPY :) Ganapthi.

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

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

ASAD (61)

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

shabdArtha
    உத்ததம் = 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 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 acquire from wife is the worst

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

ASAD (subhAshita sangrahaH 1)

God will help provided the six qualities effort, adventure, courage, knowledge, strength and bravery exist.
The discussion is with reference to recent Subhashitam posted by Raghavendra the one with UdyamaSahasam .... etc..

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

Here is my opinion for whatever it is worth.

DhairyaM means Dheeratwa bhavaM dhee is buddhi or intellect so in contrast to sAhasaM dhairyam must involve intellectual conviction. So in a way Hemali Vyas is right Raghavendra’s meaning that it is courage is also right.
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)

\[
\begin{aligned}
\text{ந வஹம் காமேய ராஜயம் ந காமேய சம்புத்தம்} & \text{ சம்புத்தம்} \\
\text{காமேய சம்புத்தத்துக்கு பாதச்சிந்தகம் கொள்கிற்குருள்} & \\
\text{த = no}
\end{aligned}
\]
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

(See the sarcasm here)
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?
ASAD (Subhashita Sangraha 7)

天使 तंगवाणमपी रामकान्त तुम तंगकान्त दिक्षुः ।
तोषे तुम्हारे बारे कंगवाणः तुम तंगकान्तः किंगकान्तः ॥

अर्थः = and, even though
tंगवाणमपी = covered with gold, full of gold
tुम = no
tुम = for me
tंगकान्त = appeal
tुम्हारे = mother
tुम्हारे बारे = motherland
tंगवाणः = heaven
tंगकान्तः = 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)

पूवतांतां बृहैं महैं जातकः पूवतांतां महैं जातकः तुमः ।
पूवतांतां जायं जायं जातकः पूवतांतां जातकः महैं जातकः ॥

पूवतांताः = assistance to others
bृहैं = give fruits (plural)
महैं = trees
जातकः = flow (plural)
जायं = rivers
tुमः = give milk (plural)
महैं = cows
tुमः = this
बृहैं = 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)

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.

| மலர்மலர்க் | = honey       |
| மலர்மலர்க் | = pasted with |
| புலம்: | = neem       |
| மலர்மலர்க்: | = wooden piece, stem |
| மலர்மலர்க்: | = milk       |
| புலம்: | = fed with   |
| புலம்: | = snake      |
| புலம்: | = one who has taken bath |
Honey paste on a bitter neem stem, milk feeding for a poisonous snake and Ganga bath for a bad person—none will change their character. The bad qualities do not vanish just by changing outer look. We had to change our inner self.

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

**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)

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)

shabdArtha

- debt
- remainder
- fire
- enemy
- again
- to grow fast
- hence
- 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)
The sun is red at sunrise and red at sunset: During prosperity as well as calamity the great men have the same form.

subhaashhita_kedar.pdf
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)

bhAvArtha

shabdArtha

ASAD (68)
phரதி (stha tweak) = to steal

ஹ + phரதி’ = to hit

ஹ + மஹாஷ்மய = to eat

நஹமா + மஹாஷ்மய = to completely destroy

ஹ + மஹாஷ்மய = to roam

பஹமா + மஹாஷ்மய = 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)

shabdArtha

ஜேத் = these

ஏேத் = good man

பராrhத = foreign / other

அவிேராேத⁴ந = benefit

கீந் = component

கையந்தரகந் = one’s own purposes

பஹமா + மஹாஷ்மய = to sacrifice

ேய = those who
There, 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!
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

<table>
<thead>
<tr>
<th>Tamil Word</th>
<th>English Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>பரதிதி</td>
<td>dependent only one onself</td>
</tr>
<tr>
<td>ஆேதேச</td>
<td>end</td>
</tr>
<tr>
<td>பாேஜ</td>
<td>benefit</td>
</tr>
<tr>
<td>பேஜபம்பயான்</td>
<td>the creator</td>
</tr>
<tr>
<td>மபம்பயான்</td>
<td>covering</td>
</tr>
<tr>
<td>காவாநாகேமே</td>
<td>ignorance</td>
</tr>
<tr>
<td>பேஜபம்பயான்</td>
<td>especiAlly</td>
</tr>
<tr>
<td>பேஜபம்பயான்</td>
<td>one who knows everything</td>
</tr>
<tr>
<td>பம்பயான்</td>
<td>society / company</td>
</tr>
<tr>
<td>பேஜபம்பயான்</td>
<td>ornament, asset</td>
</tr>
<tr>
<td>பேஜபம்பயான்</td>
<td>silence</td>
</tr>
<tr>
<td>பேஜபம்பயான்</td>
<td>someone who is not a scholar</td>
</tr>
</tbody>
</table>

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.
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.

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)**

शब्दार्थ भवं सुपवाम य बन्धवाम तु बन्धवाम कविश्वसनम ।
पविश्व स विकृत बन्धवाम तथा त्योः कविश्वस: शवमानम: ॥

शब्दार्थ = वाक्य
शब्दार्थ = सच, अच्छा
ात्मद = लाम
कार्य = प्राकृत
भावार्थ = द्रष्टा

**shabdArtha**

शब्दार्थ = वाक्य
प = सच, अच्छा
भव = वाक्य
अत्त = लाम
कार्य = प्राकृत
भावार्थ = द्रष्टा

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)**

शब्दार्थ तथा विकृतम । कविश्वसकर्मानं बन्धवां ।
आत्मद । कार्यै विकृता । तथा कविश्वसर्वम:। तथा कविश्वसर्वम:। कार्यैः भावार्थ । तथा कविश्वसर्वम:। कार्यैः भावार्थ ।

**bhAvArtha**

सच, अच्छा, लाम, प्राकृत, द्रष्टा
shabdArtha

<table>
<thead>
<tr>
<th>கூற்றல்</th>
<th>பொருள்</th>
</tr>
</thead>
<tbody>
<tr>
<td>மும்மை 4</td>
<td>pot</td>
</tr>
<tr>
<td>வாந்தை 3</td>
<td>noise</td>
</tr>
<tr>
<td>ஆண்டை 4</td>
<td>half</td>
</tr>
<tr>
<td>மும்மை 4</td>
<td>pot</td>
</tr>
<tr>
<td>வாந்தை 3</td>
<td>noise</td>
</tr>
<tr>
<td>இரண்டு + 3</td>
<td>to go</td>
</tr>
<tr>
<td>நிராஞ்ஜ 4</td>
<td>learned</td>
</tr>
<tr>
<td>சிற்றுந்தை 3</td>
<td>one who is from a good family</td>
</tr>
<tr>
<td>சுமார் 3</td>
<td>pride</td>
</tr>
<tr>
<td>மும்மை 4</td>
<td>foolish person</td>
</tr>
<tr>
<td>வாந்தை 3</td>
<td>to babble</td>
</tr>
<tr>
<td>வாந்தை 3</td>
<td>quality</td>
</tr>
<tr>
<td>சிற்றுந்தை 3</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)

subhaashhita_kedar.pdf
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

= coconut

= form

= to look

= be seen

= also

= good man

= other

= the jujube fruit (bora in marathi)

= outside

= 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

पर = other’s, foreign
आप = food
पर + अप = to get, obtain
ठप्प = stupid person, idiot
परवार = life
ठप्प = pity
कर ‘ = to do
ठप्प = rare
ठप्प = 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

= wicked person

= good man

+ = to go to

= many

= way

= to serve

= repeatedly

= sprayed

= milk

= ghee

= neem

= tree

= 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)
shabdArtha

cāndam = armlet (bracelet worn on upper arm)
dhī + ṣbā = to decorate
putrā = man
māhā = garland
śrīkṛṣṇa = moon
mānasa = radiant
kūpikā = bath
vīajasapta = smearing
vīrasaṇa = flower
āsaṃkṣipta = decorated / ornamented
ahanta = head
ahanta = hair (from the head)
māṇḍa = language/ gift of speech
palaṃkṣipeta = refined
kṛṣṇa (kṛṣṇa; mādhavikāma; kṛṣṇa) = to hold, carry, bear.
kan = to diminish
ṣaṃkṣip = ornament
māṇḍa = 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)

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)

श्रासःशिकः श्रासः शिकः
श्रासः श्रासः शिकः

शुद्धः शुद्धः शुद्धः
शुद्धः शुद्धः शुद्धः

श्रासः शिकः श्रासः
श्रासः शिकः

शुद्धः शुद्धः शुद्धः
शुद्धः शुद्धः शुद्धः

shabdArtha

श्रासः = qualities
श्रासः = greatness
श्रासः = to go
श्रासः = tall
शुद्धः = seat
शुद्धः = palace
शुद्धः = tip, peak
शुद्धः = crow
शुद्धः = 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)

श्रासः श्रासः श्रासः श्रासः श्रासः श्रासः
श्रासः श्रासः श्रासः श्रासः

श्रासः श्रासः श्रासः श्रासः
श्रासः

शुद्धः शुद्धः शुद्धः शुद्धः शुद्धः
शुद्धः शुद्धः शुद्धः

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

ASAD (SUBHASHITAM from GarudapurAna)

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

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

ASAD (86)

subhaashhita_kedar.pdf
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)

\[
\text{ASAD (87)}
\]

\[
\text{ashdArtha}
\]

\[
\text{ashdArtha}
\]
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**

- கிரிது = mind
- புருநுடி = confusion
- மக்கு = liquour
- போரி = drinking
- பெரி = sin
- காப்பியா = practise / observance
- எம் + இ = to approach
- நாய்கக்கு = misfortune
- சூரியா = foolish man
- பா = to go
- தொன்மாங்கம் = hence
- பெம் = should be drunk

**ASAD (89)**

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.
Drinking of liqour 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 liqour should not be drunk! should never be drunk!

ASAD (Sanskrit saying)

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

पञ्चामके कविकाव्यम् श्रेरम् श्रोत्यामःः
कृमिणम् वर्णम् भीषणम् श्रोत्यामःः श्रीसामार्के श्रीमानम् नात्र श्रीमानम्

पञ्चामके = real, visible, directly in front
कवि = poet
काव्यम् = Composition/poetry/literary work
श्रेरम् = and
कृमिणम्: = One who brightens the family(?) (meaning house wife?)
श्रोत्याम् श्री = Her beauty
कृमिणम् वर्णम् = family doctor’s
भीषणम् = knowledge
श्रोत्याम् = do they
कृमिणम् श्री = ever
श्रीमानम् = 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.

कृमिणम् = One who brightens the family(?) (meaning house wife?)
श्रोत्याम् = Her beauty
कृमिणम् श्री = family doctor’s
श्री = knowledge
श्री = do they
श्री = ever
But liquor is known to be medicinal by nature. If not taken in the correct proportion it leads to disease; taken in the correct proportion it leads to what is known about it. (that it is medicinal)...

**shabdArtha**
- **கி** = but
- **மத** = liqour
- **ஔஷத** = nature
- **shவபா** = medicine
- **shmh** = remembered
- **புக்கம்** = utility : proportion
- **பு** = used
- **ஔஷதம்** = disease
- **மாமரின்**

**ASAD (91)**

- **கி தொர் மதி தொர் தியா அதன்விள்**
- **புக்கம் பொருளிக் காத் மேபாதேக**
- **சிரபிப்பாத சாதகாத்களுக்கு அன்டுபுக்கிறது**

**shabdArtha**
- **தி + தொர்’** = to distribute
- **மாமில்** = water
- **மாமில்** = cloud (one who gives water)
- **மாமில்** = water
- **ஆன்டு** = anxious
- **கி** = permanently
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

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

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

shabdArtha

किदं कर्तिकं कालं गेषत । भवं गुणं यज्ञवल्क्यं कथनं विवशयते ॥

कितवं कर्तिकं कालं गेषत । भवं कश्चिं स्वाम्यं सा अस्ति शुद्धिं ॥

shabhashhita_kedar.pdf
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 sankrānt may prove to be blessed and
auspicious for you all.

ASAD (subhAsitam)

pratipadArtha:

= 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

country

a man with good qualities

to look beautiful

famous, celebrated

gem

head
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.

**shabdArtha**

- **பா வாரத** = neck
- **மா பாரத** = 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 :

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)

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)
prati padAratha:

prati = because of / along with
prasa.ngena = because of close association

shabdArtha:

ma = to read
chit = to write
kh = to read
ph = 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)

phரதிதி பாரம்பர்ய பாரம்பர்ய பாரம்பர்ய பாரம்பர்ய பாரம்பர்ய பாரம்பர்ய பாரம்பர்ய

shabdArtha

பாரம்பர்ய = snake

பாரம்பர்ய = child

பாரம்பர்ய = moon

பாரம்பர்ய = ashes

பாரம்பர்ய = the ganges

பாரம்பர்ய = equipped with

பாரம்பர்ய = heaven, liberation

பாரம்பர்ய (பாரம்பர்ய பாரம்பர்ய) = one that bestows

பாரம்பர்ய = idol

பாரம்பர்ய = how

பாரம்பர்ய (பாரம்பர்ய) = may be

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:

The king was walking by the shore of the ocean along with the court poet who was short. On hearing the sound of the waves, the poet addressed the ocean:
What fear makes you cry?
Is it because seeing the king who is ever intent on pleasing his good friends (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)
shabdArtha

\[ shabdArtha \]

\[ \text{पा}^2 \text{श्री} = \text{snake} \]
\[ \text{पा}^3 \text{श्री} = \text{child} \]
\[ \text{मित्र}^3 \text{श्री} = \text{moon} \]
\[ \text{मकर}^3 \text{श्री} = \text{ashes} \]
\[ \text{मेघ}^3 \text{श्री} = \text{the ganges} \]
\[ \text{सह} = \text{equipped with} \]
\[ \text{आपवर्ग}^3 = \text{heaven, liberation} \]
\[ \text{पावर्ग}^3 (\text{पा}^2 \text{श्री} + \text{कह}^3, \text{कह}^3 \text{श्री}) = \text{one that bestows} \]
\[ \text{शिव}^3 = \text{idol} \]
\[ \text{कह}^2 \text{श्री} = \text{how} \]
\[ \text{मन्द्विनी} (\text{पा}^2 \text{श्री} + \text{त्रित}^3) = \text{may be} \]

\[ \text{पा}^4 \text{श्री}^2 \]

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 senense 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:

\[ सहस्त्रीयस्वयं \text{श्री} = \text{dasharath’s wife, laxman’s mother} \]
\[ \text{पा}^3 \text{श्री} = \text{child} \]
\[ \text{श्री} = \text{friend} \]
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

pt\textsuperscript{2} = 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 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:

\[
\begin{align*}
\text{ஸுஹாச்சித்தாகாஸ்திரம்} & = \text{dasharath’s wife, laxman’s mother} \\
\text{நன்மாதா} & = \text{child} \\
\text{ஆந்நாதா} & = \text{friend} \\
\text{ஆஸ்கதா} & = \text{happiness} \\
\text{ஆஸ்கதா} & = \text{attached} \\
\text{இம்மா} & = \text{(from idaM) this} \\
\text{ராஜா} & = \text{king}
\end{align*}
\]
What fear makes you cry?
Is it because seeing the king who is ever intent on pleasing his good friends (su mitraAnandana) or on seeing me the dwarf?
sumitraAnandana can also be broken up as su mitra Anandana (happiness of good friends.
Why should the ocean cry on seeing them? No, It is the king rAma, who is attached (Asakta) to lakShmaNa (sumitraAnandana) and the dwarfish person is agastya himself. The ocean mistakes the poet to be agastya.
Ocean is afraid of rAma as he once threatened to dry him up when attempting to cross over to lanka. The dwarfish sage agastya is said to have drank the ocean. Hence the cause for fear.
Composer V. VAsuNNi moos (kerala)

ASAD (105)

\[ \text{ஸுபா⁴ந்ம} \text{ = to see} \]
\[ \text{ஈ⁴ந்ம} \text{ = weak} \]
\[ \text{ஜலதி⁴} \text{ = sea/ocean} \]
\[ \text{ஜலதி⁴} \text{ = to cry} \]

What fear makes you cry?
Is it because seeing the king who is ever intent on pleasing his good friends (su mitraAnandana) or on seeing me the dwarf?
sumitraAnandana can also be broken up as su mitra Anandana (happiness of good friends.
Why should the ocean cry on seeing them? No, It is the king rAma, who is attached (Asakta) to lakShmaNa (sumitraAnandana) and the dwarfish person is agastya himself. The ocean mistakes the poet to be agastya.
Ocean is afraid of rAma as he once threatened to dry him up when attempting to cross over to lanka. The dwarfish sage agastya is said to have drank the ocean. Hence the cause for fear.
Composer V. VAsuNNi moos (kerala)

ASAD (105)

\[ \text{ஸுபா⁴ந்ம} \text{ = to see} \]
\[ \text{ஈ⁴ந்ம} \text{ = weak} \]
\[ \text{ஜலதி⁴} \text{ = body} \]
\[ \text{ஜலதி⁴} \text{ = sea/ocean} \]
\[ \text{ஜலதி⁴} \text{ = to cry} \]

What fear makes you cry?
Is it because seeing the king who is ever intent on pleasing his good friends (su mitraAnandana) or on seeing me the dwarf?
sumitraAnandana can also be broken up as su mitra Anandana (happiness of good friends.
Why should the ocean cry on seeing them? No, It is the king rAma, who is attached (Asakta) to lakShmaNa (sumitraAnandana) and the dwarfish person is agastya himself. The ocean mistakes the poet to be agastya.
Ocean is afraid of rAma as he once threatened to dry him up when attempting to cross over to lanka. The dwarfish sage agastya is said to have drank the ocean. Hence the cause for fear.
Composer V. VAsuNNi moos (kerala)
In this world, Only that man, because of whom
cfriends 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 BAnabhatta who
was known for his rather complex style of writing with sentences lasting for

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pages together.

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)

Just as the right side became left, to comprehend, understand in order to acquire more maturity, the language became reincarnated as the author Janaka!
phரதிதி  = daughter
புத்தம்  = in front
ஹப்பார்த்தம்  = to pray
சுரூந்தம்  = child

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)

It should be given or enjoyed and spent. As far as money is concerned it should never be stocked up. Look here, the collected savings of the bees are stolen by others.
ASAD (110)

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

ASAD (111)
Air is lighter (inferior to) grass, and a beggar is inferior to air. Why indeed can then the beggar cannot be taken by the wind? “He will beg me too!” (says the wind) ......

ASAD (113)

= this (man)

= one’s own

= foreign, distant

= consideration

= small

= mind

= generous

= nature

= 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)

அய்வி = this (man)

நிஜ = one’s own

பர = foreign, distant

லணநா = consideration

லநா = small

தா = mind

வணநா = generous

சநந்த = nature

வஸுதா = earth

பாவா = family

பாமாரதேனூர்

“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)
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)
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)

\[ \text{jen}^2 \text{man} = \text{shade} \\
\text{aja} = \text{others} \\
\text{khara} = \text{do (from kRi)} \\
\text{sthi}^2 \text{ma} = \text{stand (from sthA)} \\
\text{tanman} = \text{themselves} \]
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.

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)

masad²சதா ந என்றாள் கரிகா கோல்பாய்க்கூட் பெறும் II
தாளராத்தம்பாய்க்கூட் கால் எண்ணத்தத்தைச் செய்துபெறும் II

மூக்கியம் விக்கத்தம்
பெறும் சதா ந என்றாள் கரிகா கோல்பாய்க்கூட் பெறும் I
தாளராத்தம்பாய்க்கூட் கால் எண்ணத்தத்தைச் செய்து பெறும் II

பெரம் கிள் கூட்²

தாண்டா = hand
கரிகா = clap
தாம் + புர + பெறும் = to become
தாம் = effort
போக்காகத் = deprived of
காலேடா = work
தா + பெறும் = to obtain
பெறும் = fruit
பாரம்பாகாக்²
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.”

ASAD (125)

(Dear Sanskrit Lovers)

Dear: கேள்வுக் பதிவுப்பாகியால்

money = தமிழ் நெய்யார்
arrival = முச்சு வாதியார்
always = குரு பார்வார்
diseaseless = குமர்க்கு வாதியார்
dear = பார்வார்
she who speaks = ஒருவர்
under control = ஒருவர்

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

ASAD (129)

(Dear Sanskrit Lovers)

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)

(Dear Sanskrit Lovers)
A couple of subhAshitas from the hard working farmers

कः तत्त्वं न देश विद्येयाचन्द्र न तिथिः सुखादेस च कर्क्षण: 
परद्रष्टा कर्मभूमिम् भवेः: तत्त्वः सत्त्वं मन्द्राक्षरिः अलमः 

कः हस्तं = to count, to consider

cः हस्तं = sun

cः हस्तं = rain

cः हस्तं = cold

cः हस्तं = farmer

cः हस्तं = 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)

fool = five
sign = vanity
wicked statements = unrelenting arguments = other
There are five signs of a fool: Vanity, wicked conversation, anger, stubborn arguments, and a lack of respect for other people’s opinions.

ASAD (139)

(Dear Sanskrit Lovers)

There are eight qualities of a man:

1. Man: to adorn, to grace
2. Intellect
3. Good character
4. Self control
5. Knowledge
6. Valor
7. Too much
8. Grace

This translation is not exact. For accurate translation, consult a professional Sanskrit translator. The translation is intended to provide a general understanding of the text.
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)

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.

sandhi vigraha

who = to go

control = control

of the world = this world

mouth = mouth

morsel of food = morsel of food

fill = to fill

drum = drum

mouth = mouth

smearing = smearing

sweet = sweet

sound = sound

strength = strength

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:

आदिलक्षणं कः कन्याकुमारं ज्ञानम् ज्ञानकारणं ज्ञानसाधनं ।
कमलं भूमिकं कुमारकं ज्ञानसाधनं ज्ञानकारणं ॥

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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)

- பீதரம்மாதாஸிரேவஷாந்யாயவ்ரதிநா ‘ = preceptor
- பார்ணாயந்த = brother / kin
- அப்டாஷா = one who does not have any brothers / kinmen
- நில்லாஸா = eye
- அசாஸா = one without an eye
- பிரியா’ = father
- மாஷா’ = 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.

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.
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 (stорers 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)

God provides advice, idiot, aggravation, and calmness.
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 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 patanshilla 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’.

ASAD (170)

क²ं: किलक्की कळ³गैले कठें(parts) कठों प²वंकी कालाधकें।
क³पाठाला सस्त्राधि कठों बळयिन्नुन कृमिभेंतकृळके॥

कळूळीङ्ग कीङ्गङ्ग गङ्गङ्ग
क²ं: किलक्की कळ³गैले कठें(parts) कठों प²वंकी कालाधकें।
क³पाठाला सस्त्राधि कृंवन्नुन कळयिन्नुन कृमिभेंतकृळके॥

बळयिन्नुन कठें
क²ं: wicked man
कळ³गैले कठें = bad deed
The wicked man does a bad deed and really it bears fruit among the good. The ten faced one (Ravana) stole Sita, and it was the ocean that had to be restricted! (by Rama’s bridge)
The wicked man does a bad deed and really it bears fruit among the good. The ten faced one (Ravana) stole Sita, and it was the ocean that had to be restricted! (by Rama’s bridge)

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