A Subhashita A Day ASAD

प्रतिदिनं सुभाषितम्

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Send corrections to : Sanskrit@cheerful.com

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August 3, 2021

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This is the 'un-edited' collection of Kedar's postings of प्रतिदिन सुभाषितम् (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.

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

अविश्राम कदेहारम शीतोष्ण च न विन्दुति ।
सससन्तोषस्तथा नित्यं श्रीणि शिखेत गदंभात ॥

(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)
पतस्मिन् सुभाषितं भवति श्राद्यरस्वतवाय ।
सुषुकः कुतः खलु शब्दप्रयोगः अस्मिन् । पततु

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

पिनाक फणिः बालेन्दु भस्म मन्दाकिनिः युता ।
प वर्गं रचिता मूर्तिः अपवर्गं प्रदास्तु न: ॥

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

ASAD (6)
अस्ति पशा समस्यापुर्वः

(here is a riddle )

पारिः पारुमिच्छामि त्वम कमलस्तोच च ।
यदि दास्यसि नेच्छामि न दास्यसि पिबाम्यहम् ॥

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

ASAD (7)
भवनति बहवः श्रोकः सजनसञ्जितप्रशोऽसिनः । तत्सिनन्ततः 
महाम् स्वेभ्योधिकेन प्रियम् ॥
(There are many verses that praise the effects of good company. However this is my favourite among them)

सन्तसायसि संस्थितस्य पयसो नामापि न ज्ञायते 
मुक्ताकारत्वा तदेव नलिनीप्रस्थितं राजते ।
स्वात्त्वा सागरशुक्लिमध्यपलिन्त सन्मौक्तिकं जायते 
प्रायेणोत्ममध्यमाध्मदशा संसर्गंतो जायते ॥

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

तोयाचे पिर नाव ही न उरते सन्तस लोहावरी 
ते भासे नलिनीदलावरी अह ! सन्मौक्तिकाचे पिरि ।
ते स्वातीस्वत अभिशुक्लिकुपटकं मोती घडे नेतके 
जाणा उत्तममध्यमाध्मदशा संसर्गायोगों टिके ॥

ASAD (8)
विचार प्रशोऽसिनं एनं श्रोकं मन्ये बहवो ज्ञानति ।
(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.

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

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

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

The birth of one lotus on another has neither been seen nor heard of. Little
girl, how is it that on your lotus face there are these two lotuses? (her eyes)

ASAD (101)
One more subhashitam that starts with “kamale”

कमले कमला शेते हरपेते हिमालये ।
क्षीराब्धों च हरिपेते मन्ये मत्कुण शन्कय। ॥

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

कमलासन = Brahma (seated on a lotus)
कमलेक्षण = Vishnu (lotus eyed)
कमलारिकरीट = Shiva? (crowned by the enemy of the lotus (moon?))
कमलबृत्त = the sun (lit. husband of the lotus)
नुत = praised
स्तुत = praised?

May Laxmi, whose lotus like feet are praised by the trinity and the sun (?) make me her lotus (ie, abode)
your interpretation of kamalArikirITa is perfect. the moon is the enemy of the lotus because when the moon rises, the lotus closes itself.

कमलभृद्धाहः :

भृद् = to carry;
वाह = carrier

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

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

however, the best part is “karotu me kamalaM”
the word ka has many meanings. one among them is “evil”. “alaM” means enough. Hence karotu me kaM alaM means may she end all my evil ...
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!
transliteration guidelines when transliterating sanskrit into English. This will result in others understanding your shlokas more easily .. and hence responding quicker...

ASAD (13)
\begin{quote}
क्षमा शश्क्र क्रे यस्य दुर्जनः किं करिष्यति ।
अतुणे पतितो वहि: स्वयमेवोपशाम्यति ॥
\end{quote}

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

क्षमा वशिक्रुते लोके क्षमया: किम् न सिध्यति ॥

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

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

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

\begin{itemize}
    \item वश = conquered. vashI+kRi = to conquer
    \item वशीकृत = conquered.
\end{itemize}

kShamAvashIkRite loke 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 forgivance, what else remains ??

ASAD (14)

करामे वसते लक्ष्मीः करमध्ये सरस्वती ।
करमूले तु गोविन्दः प्रभाते करदश्नम् ॥

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.

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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 cetrain group of people was removed by force etc. So the jahals justified their line of thinking.

ASAD (13)

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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.

करामे वसते लक्ष्मीः “At the top of the hand resides LakShmi.
करमध्येः सरस्वती । In the middle of the hand resides Sarasvati.
करमूले वसेत ब्रह्माः At the bottom of the hand resides Brahma.
प्रभाते करद्वर्षैयानं In the morning, the sight of the hands.
. (is auspicious).”

समुद्रवसने देवी “O goddess with the mantle of oceans.
पर्वतस्तन मण्ड़ले adorned with the breasts of mountains.
विष्णुपल्लि नमस्तुभ्यं . O the consort of Vishnu, salutations to thee!
पादस्पर्श्ये श्रमस्वमे . pardon me for touching thee with my feet.”

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

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

This concludes the Earth Day specials.

ASAD (15)
काकः कृष्णः पिकः कृष्णः को मेदः पिककाक्योः ।
वसन्तसमये प्राते काकः काकः पिकः पिकः ॥

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

ASAD (16)
सजनस्य हृदयं नवनीतं यददलितं कवयस्तदलीकम् ।
अन्यदेहविलसत्परितापातु सजनो द्रवति, नो नवनीतम् ॥

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

ASAD (17)
I do not know whether the following two verses were indeed like a sawAl jawAb, but it definitely seems so

काचं मणिं काँधनंकेकसृजं मुखा निद्धर्न्ति किमत्र चित्रम् ॥
The first verse: What is so strange about women tying glass, beads and gold all on one thread? Even the great thinker pAññini 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 one who has hundred wants a thousand, the one with a thousand, a lakh. The one with a lakh wants to be the king, the king wants to be the emperor, and the emperor wants to be Indra (king of Gods), Indra want’s brahma’s position, brahma shiva’s and shiva viShNu’s... who has ever been able to kill desire?

ASAD (19)
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:

निन्द्वेत बानोत सुनीतिमन्त चछो असो वा कमला ग्रृहात ।
हो मृत्यु आजिच घडो युगान्ती सत्मार्ग टाकोनि भले न जाती ॥

ASAD (20)

Hi.

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

स्वयं पदमुखः पुज्ञो गजाननषडाननो ।
दिगम्बर: कथं जीवेत अवपूणा न चेहूँदे ॥

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

ASAD (21)

स्वयं महेशः शाल्युरो नगेशा: सखा धनेश्वर सूतो गणेशा: ।
तथापै भिक्षापनेव शाम्भो: बलीयसी केवलमीखरेच्छा ॥

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 ...

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

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

The night shall go away and it shall be dawn. The sun will rise and the lotus will smile! While the bumblebee trapped in the lotus was thinking this, Alas! an elephant uprooted the lotus!
I believe this is the first piece of verse in Sanskrit; composed by Valmiki

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 rAmayaNa.

ASAD (26)

न हि कथित विज्ञानाति कि कस्य श्रो भविष्यति ।
अतः: श्र: करणीयानि कुर्यादयेव बुद्धिमान्॥

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

(कल्ह कै सो आज कर...)

tomorrow = श्रह

day after tomorrow = परश्रह

2 days after tomorrow = पपरश्रह

eyesterday = ह्रह

day before yesterday = परह्रह

2 days before yesterday = पपरह्रह

ASAD (27)

प्रारम्भते न खलु विद्भभयेन नीचे:
प्रारम्भ विद्भविहता विरमित्ति मध्यः ।
विन्द्र: पुनः पुनरिप प्रतिहन्यमाना:
प्रारम्भमुत्तमजना न परित्यजन्ति ॥

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

सिंहाचा तो बाळ तो हि चपेट
मारी त्याला जो करी मत्र मोठा ।
तेजस्वी जे वृत्ति ऐसीच त्यान्विच
tेथे काही चाड नाही वयाची ॥

अपि अधिकम् एकम् सुभिशतम् प्रारंभितम् “यथा” शब्देन
यथ देशस्तथ भश्य यथ रज तथ प्रजः ।
यथ भुमिस्तथ तोयम् यथ वीजस्तथान्तुरः । ॥

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

न चैवेयण विन भौक्षिणः न शोकाउण विन ज्ययः ।
n दानेन विन मोखो न ग्यानेन विन यशः । ॥

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

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

“पराधीन आहें जगति पुत्र मानवाचा।
दोष ना कुणाचा’ :
दोन ओळख्यानिर्णित होते सागरात भेट
एक लाट तौड दोघां पुन्हा नाहि गाठ।

ASAD (30)
कस्यचित किमपि नो हरणीयं
मर्मवाक्यमपि नोचरणीयम्।
श्रीपते: पदयुगं स्मरणीयं
लीलया भवजलं तरणीयं॥

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

ASAD (31)
This ASAD is a small tribute to my sanskrit teacher, Late Shri Vasant Nanivadekar. He used to reside in Bombay, and was very well versed with the sanskrit classics as well as conversational sanskrit. He was an active “kAryakartA” in many sanskrit related projects and activities in Bombay. Above all, along with my mother he was the one who had introduced me to this great world of Sanskrit verse and literature. (See his booklet amarasamvAadaH Sanskrit Prayer Arati Collection on the site.)

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

गेहानीतेऽसुिवरिहते वीरिसंहे
मोहं प्रासा न च न च सखी कन्दितुं वा प्रवृत्ता।
पशयन् देवीं परिजन इदं प्राह ममाहतां तां
नों चेदु रुयात् ईयमपि भवेत् प्राणाहिनाचिरेण॥

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

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

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

Rose a nurse of nintey years
Set his child upon her knee
Like summer tempest came her tears
“Sweet my child, I live for thee!”
ASAD (32)

साहित्य संगीत कला विद्वान: साक्षात् पशुः पुच्छ विषाण दीनः
तृणं न खाद्यपि जीवमान्: तदु भागधेयं परमं पषूणाम्॥

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

ASAD (33)

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

येषां न किंचित न तपो न दानं
ज्ञानं न शीतं न गुणं न धर्मं
ते मत्यंसेवके भुविभारभूतः
मनुष्यस्पेषेण मृगाश्चरणि॥

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

ASAD (34)

अधिगत्य गुरोः ज्ञानं छात्रश्च वितरति ये
विद्या वात्सल्य निधयः शिक्षका मम दैवतम्॥

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

ASAD (35)

अध्यात्म भूषणं वेगों मत्तं स्वादु गजभूषणम्
चातुर् भूषणं नायां उच्चोगो नरभूषणम्॥

subhaashhita_kedar.pdf
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.

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)

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

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.

I believe this may be originally in some Purana; it’s in Pancha tantra as well as in UpadeSamRita of Rupa Goswami.
“Six symptoms of affection are giving, receiving, explaining in confidence and enquiring, accepting food and feeding.”

Henry Groover (AgrAhya dAsa)

you are almost right. here is the accurate meaning:
gives, takes, tells and asks secrets, eats (from you) and feeds (you) are the six characteristics of love ... (friendship would perhaps be more appropriate here .. )
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.niti” 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 abhIksaNam 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)
खेशवम् पतितम् दुस्त्वा, पन्दचण्ड्य हर्षो निर्भरस्ते
रुद्दिन्ति कौरववह सवे, हा खेशव ह केशव गतहृ

One of the let me catch my breath shlokas?
Actually this is a fairly famous one. The “correct” interpretation:
के शवं पतितं दुर्गा पाण्डवा हर्षोनिर्भरस्ते:
रुद्दिन्ति कौरववा: सवेहा हा हा के शव के शव

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

ASAD (46)

वैःदराज नमस्तुभ्यं यमराजसहोदरः ॥
यमस्तु हरति प्राणान्तः वैचो प्राणान्तः धनान्ति च ॥

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

ASAD (47)

अश्रं नैव गजं नैव व्याघ्रं नैव च नैव च ॥
अजापुं बलं द्वात्स्य देवो दुर्बलघातकः ॥

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

ASAD (49)

चिन्तनीया हि विपदां अदवेव प्रतिक्रिया ॥
न दूर्घर्घनं युक्ते पदकोट वहिना गृहेः ॥

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

ASAD (51)

आयुशः क्षण एकोषी सर्वर्लेन तुम्भते ॥
नीयते स वृथा चेन प्रमादः सुमहानहो ॥

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

subhaashhita_kedar.pdf
Hence spending it without purpose is a great mistake.

ASAD (54)

आत्मनं परितोषं कवि: काव्यं तथापि तत॥
स्वामिनो देहलीदीपसं अन्योपकारकम्॥

आत्मनं = self
परितोष = satisfaction
कवि = poet
काव्य = poetry
स्वामि = master
देहलि = doorstep
दीप = light
सम = similar
अन्य = other
उपकार = favour

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

ASAD (56)

ईश्वरं द्विगुणं प्रोक्तं भाषणस्येति बेधसा॥
अक्षिणं द्वे मनुष्याणां जिन्द्या लेक्ष्यं निर्मिता॥

ईश्वरं = seeing
द्विगुणं = twice
प्रोक्त (प्र + उक्त) = said
भाषण = speaking
बेधसु = brahmA
अक्षिणं = eye
द्वे = two
Seeing is given twice as much importance as speaking by Brahma. Man has two eyes, however, only one tongue was created.

ASAD (ASAD)

उदयमेन हि सिध्यन्ति कार्याणि न मनोरथे: ।
न हि सुसत्य सिद्धस्य प्रविशान्ति मुखं मृगाः: ॥

उदयम = effort
सिध् = to be accomplished
कार्यं = work
मनोरथ = wish
सुम = asleep
सिंह = lion
प्र + विश् = to enter
मुख = mouth
मृग = deer/animal

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

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

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

उत्तिष्ठ उत्तिष्ठ राजेन्द्र मुखं प्रश्नात् यस्य: ।

subhaashhita_kedar.pdf
The poet thought up these three lines:

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

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

ASAD (59)

उत्तमो नातिवक्ता स्त्यात् अधमो बहुभाष्टे ।
न कांवने ध्वनिस्ताटेक्क यात्रे कांस्ये प्रजायते ॥

उत्तम = excellent
अति = too much
बक्र = speaker
अधम = inferior
भाष = to speak
कांवन = gold
ध्वनि = sound
कांस्य = bronze
प्र + जा = to be born

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

चिन्तायास्तु चिन्तायास्तु बिन्दु मात्रम् विशेषतः ।
चिता दृढःति निर्जीवम्, चिन्ता दृढःति जीवितम् ॥

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.

चिता चिन्ता समाप्रोक्ता विन्दुमात्रं विशेषता ।
सजीवं दहते चिन्ता निर्जीवं दहते चिता ॥

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

उपकारो हि नीचानां अपकरो हि जायते ।
पयःपानं भुजंगाणं केवलं विषवर्धनम् ॥

उप + कृ = to do a favor
नीच = lowly
अप + कृ = to harm
पयस् = milk / water
भुजंग = snake
केवलं = only
विष = posion
वर्धन = increase

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

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ASAD (61)

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

सन्धिविम्ब:अ :
उत्तम: आत्मना व्यतः: पितृ: रूपतः: च मध्यमः: ।
अधमः: मातृत्वः व्यतः: शवशुरातः च अधमाधमः: ॥

shabdArtha
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 scholor even if he is from a backword class, is recognised and respected even in the company of the people who are most beautiful.

who have great family background, and even among the gods.
मातुल = maternal uncle
शक्षुर = father in law
अधम = inferior
अधमाधम = the worst among the inferior

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

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

Most respected wealth is the one you earn
That you inherit from your father is just OK
One you get from your mother is not good
And, the one you acquire from wife is the worst
I am not sure if that were a different version of this shubhashita

ASAD (subhAshita sangrahaH 1)
उदयमसाहसं पैरपु बुद्धिश्च दशमः पराक्रमः ।
षडैते यत्र वर्तन्ते तत्र देव: सहायकृत ॥

उदय = effort sAhasam = adventure
पैरपु = courage buddhiH = knowledge
शक्ति = strength parAkramaH = bravery
षट = six ete = these
यत्र = where vartante = exist
tत्र = there devaH = god
सहायकृत = helpful

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

ASAD
आदित्यचन्द्रावनलानिनो च
Lord Sun, Lord Moon, Lord Vayu (air), Lord Agni (fire), the Sky, mother Earth. the water (Lord Varuna), the soul, Lord Yama, both the Day and the Night. and Dharma (the Righteousness) each one of these will know a man’s character. Every moment, you are being watched atleast by one of the above!
The discussion is with reference to recent Subhashitam posted by Raghavendra the one with UdyamasAhasaM .... etc..

Hemali Vyas disagreed with the meaning of the two words Dhairyam and SAhasam Ramakrishna from Tokyo disagreed with the Hemali’s comments.
Here is my opinion for whatever it is worth.
DhairyaM means Dheeratwa bhavaM dhee is buddhi or intellect so in contrast to sAhasaM dhairyam must involve intellectual conviction. So in a way Hemali
Vyas is right Raghavendra’s meaning that it is courage is also right. It should be courage born of intellectual conviction not emotional outburst. We all know what is right but many a time we do not have the guts to follow what is right we do what we feel (emotional driven) like doing. Dhairyama 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 Dhairyama sAhasaM need not involve intellectual conviction it could be based on just emotional outburst. So there is a possibility of one getting burned if it is not based on sound intellectual judgment.

Hence the subhashitaM says one needs both the DhairraM and SAhasaM

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

The truth of the matter is if I have all of them I already have the help of the Deva. Having all the six of them itself is by the grace of Deva too. In Vedanta Shastra, there is a preceding deity for each of the faculties like Indra for Bhuddi etc. Hence having these qualities is a grace of God too!

Hari Om!

Sadananda

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

ASAD (Subhashita Sangrah 3)

न तवं कामये राज्यं न स्वर्गं नापुनर्मवम्।
कामये हुःखतसानं प्राणिनाम्। आर्तिनाशनम्॥
न = no
तु = Certainly
अहम् = I am
कामयेः = wish
राज्यम् = kingdom
स्वर्गम् = heaven
अपुनभवम् = na + punarbhavam = salvation
दुःखततानां = for grief ridden
प्राणिनाम् = for living beings
आर्त: = kaShTam, sorrow
नाशनम् = destruction, removal
“Certainly I do not wish for kingdom. I do not wish for heaven. I do not even want salvation. My humble wish is for removal of sorrow from all the grief ridden living beings.”

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

Will share with you someday soon.

ASAD

विदम्भं पद्यतु अत्र !

(See the sarcasm here)

अजायुद्धमुषिण्णे प्रभातेः मेघदम्भरम् ।
द्रम्पत्योऽकतहृथ्यव परिणामे न किञ्चन ॥

अज: = goat
युः = fight
ऋषिः = sage
श्राद्धं = post death rituals
प्रभाते = in the morning
मेघ: = cloud
Fighting between the goats, post death rituals for the sages, the thundering of clouds in the morning and the quarrel between the couple there is no useful outcome (result) in any one of these:

('Sages' refers to those who have already attained salvation. Hence rituals for them are unnecessary.)

Knowledge should be pursued with minute by minute efforts.
Money should be earned utilising each and every grain.
If you waste time, how can you get knowledge?
If you waste resources, how can you accumulate the wealth?

ASAD (Subhashita Sangraha 5)

क्षणः कणशः कणशः कणशः बिद्यामथ्च साधयेत
क्षणः त्यागः कुतो बिद्या कणशः कुतो धनम्

क्षणः = minute
क्षणशः = minute by minute
कणः = grain, bit
कणशः = bit by bit
बिद्याम् = knowledge
अर्थम् = money
च = and
साधयेत = accomplish, achieve
त्यागः = abandon, renounce
कुतः = from where

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

Trees give fruits to assist others. Rivers flow to help others.
Cows produce milk to feed others. In the same way, our own human body should also be employed for the assistance of others.

ASAD (Subhashita Sangraha  8)

अमच्छ्रम   अक्षरं नारित  नारित  मूलमनोषदमः।
अयोध्यः पुरुषो नारित योजकस्तत्र दुर्लभः॥

अमच्छ्रमः = na + mantram, non mantra (mantra = divine poem).
अक्षरमः = na + kSharam, imperishable, a letter of the alphabet
न = no
अस्ति = is
मूलमः = root
अनोषदमः = na + auShadam, non medicine
अयोध्यः = useless
पुरुषः = person
योजकः = co ordinator (one who organizes, plans)
तः = there
दुर्लभः = difficult to get, scarce

There is no letter in the alphabet that cannot be used in divine poems (mantra). There exists no root which cannot be used as a medicine. Likewise, there is no useless person. The scarcity is for the one who knows how to use them!

ASAD (63)

एकचको रथो यन्त्रा विकलो विषमे हया:।
आकामत्येव तेजस्वी तथाप्रयक्तो नभस्तलम्॥

सत्यिः विग्रहः
एककः: रथः यन्त्रा विकलः विषमे हया:।
आकामति एवं तेजस्वी तथापि अर्कः नभस्तलम्॥

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

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

भवदीयः।
मधुसित्ताृ निम्मस्थचण्ड: दुग्धपुष्टो भुजंगमः।
गंगास्मातोपि दुर्जन: स्वभावं नैव मुन्त्चति॥
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)
एकेनापि सुबृक्षण पुष्पितेना सुगण्ठिणा ।
वासितं तदु वनं सर्वं सुपुष्पेण कुलं यथा ॥

सम्प्रिविग्रह
एकेन अपि सुबृक्षण पुष्पितेना सुगण्ठिणा ।
वासितं तदु वनं सर्वं सुपुष्पेण कुलं यथा ॥

shabdArtha
अपि = also
वृक्ष = tree
पुष्पित = one that has flowered
सुगण्ठिण = one that has a nice fragrance
वासित = made fragrant
वन = forest
सुपुष्प = good son
कुल = family
यथा = As

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

ASAD (65)

ऋणदेशोऽशेषोऽशेषशऽुशेष तथैव च।
पुनः पुनः प्रवर्धन्ते तस्माच्छेषेष न रक्षयेत्॥

शऽु महा अष्टशेषः तथैव च।
पुनः पुनः पुनः पुनः पुनः पुनः पुनः पुनः पुनः पुनः रक्षयेत्॥

shabdArtha

ऋण = debt
शेष = remainder
अष्ट = fire
शऽु = enemy
पुनः = again
प्र + वृघ = to grow fast
तस्मात = hence
रक्ष = protect / maintain

bhAvArtha

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

ASAD (66)

उदये सविता रक्तो रक्तश्रास्तमने तथा।
सम्पत्तोऽ च विपत्तोऽ च साधुनामेकरूपता॥

शऽु महा अष्टशेषः तथा। च अस्तमने तथा।
सम्पत्तोऽ च विपत्तोऽ च साधुनां एकरूपता॥

shabdArtha
The sun is red at sunrise and red at sunset: During prosperity as well as calamity the great men have the same form.
नि + हन्न = destroy
कृ = do
पौरुष = manliness, virility, courage, effort
आत्मन = self
शक्ति = strength
यल = effort
कृत = done
यदि = if
सिद्ध = to be accomplished
अन्त = here
दोष = fault

bhAvArtha
Laxmi goes to the industrious man like a lion. Only contemptible cowards say that destiny should give. Overcome your destiny and 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)

उपसर्गं धात्वर्थो बलाद्वयत्र नीयते ।
प्रहाराधारसंहारविहारपरिहारवत ॥

सन्धि विधाह
उपसर्गं धातु अर्थः बलात अन्यत्र नीयते ।
प्रहार आहार संहार विहार परिहार वत् ॥

shabdArtha
उपसर्ग prefix
धातु verb
अर्थ meaning
बल = force
अन्यत्र = somewhere else
नी (नय) = to take away
ह (हरति) = to steal
प्र + ह = to hit
आ + ह = to eat
सं + ह = to completely destroy
वि + ह = to roam
परिरि + ह = 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)
एते सतपुरुषः: परार्थघटकः स्वार्थन्न परित्यज ये सामान्यातु परार्थमुद्धमभूतः स्वार्थविरोधेन ये ॥
तेंमही मानवरक्षकः: परहितं स्वार्थ निन्दन्ति ये ये तु प्रन्त्नि निर्धर्मकं परहितं ते के न जानीमहे ॥

सम्भि विग्रह
एते सतपुरुषः: पर अर्थ घटकः: स्वार्थन्न परित्यज ये सामान्यः: तु परार्थ उद्यम भूतः स्वार्थ अविरोधेन ये ॥
ते अमी मानव रास्तकः: परहितं स्वार्थय निन्दन्ति ये ये तु प्रन्त्नि निर्धर्मकं परहितं ते के न जानीमहे ॥

shabdArtha
एते = these
सतपुरुष = good man
पर = foreign / other
अर्थं = benefit
घटकं = component
स्वार्थं = one’s own purposes
परिरि + त्यजः = to sacrifice
ये = 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
gle to madhyama je nijArtha karunI anyArtha sampAditI
gle 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

अनुदिनिः अनुतापे तापलो रामराय
परमदिनदयाछा नीरसी मोहमाया
अचपळ मन माजे नावरे आवरीता
तुज विण शिण होतो धाव रे धाव आता!
न भूतपूर्वं न कदापि वार्ता हेमः कुरंगः न कदापि ह्यः।
तथापि तृणा रघुनन्दनसः विनाशकाले विपरीतवुद्धि।।

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)

सौवणाचि सरोजाचि निर्मातं सन्ति शिल्पिनः।
तत्र सौरभ निर्माणे चतुरः चतुराननः॥

shabdArtha
सौवणः = golden
सरोज (सरस् + ज) = lotus (one that is born in a lake)
निर् + मा = to create
शिल्पिनः = sculptor
सौरभ = fragrance
चतुरः = capable / skiled/ clever
चतुरस् = four
आनन = face

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

विनिमये ज्ञान अज्ञाते स्वाधीन जे ज्ञातो च चुकाचे।
मूर्खासे मौन च फार साजे सभेसे पर्यावरणाय बढू जाणाते जे।
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

गुरू = teacher
शुश्रुषा = service
विद्या = knowledge
पुरुक्त = a lot
धन = money
चतुर्थ = fourth
उप + रथ = 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

चर = to walk
स्थ (तिर्थिति) = to stand
एक = one
प्रियदत्त = the wise man
सं + ईक्ष्ठ = to examine
अपर = other
स्थान = place
पूर्व = previous
आयातन = abode, resting place
śānti = to leave, sacrifice
bhAvArtha
The wise man walks with one foot and stands on one foot. (never steps onto a new place without examining it) Without examining the next place, he does not leave the previous abode.

ASAD (75)

श्रय मिन्धि।
कल्पुत्रम् कल्पितमेव सूत सा कामधुक्र कामितमेव दोगिध।
चिन्तामणिधिन्तिमेव दत्ते सतं तु संग: सकलम प्रसूते।।

सन्धि बिग्रह
कल्प दुम: कल्पितं एव सूते सा कामधुक्र कामितं एव दोगिध।
चिन्तामणि: चिन्तितं एव दत्ते सतं तु संग: सकलं प्रसूते।।

shabdArtha

कल्प दुम = kalpa vRikSha : the tree that will give you anything you can imagine
कल्पित = imagined
सू = to produce
कामधुक्र = kAmadhenu : the cow who can milk out anything you wish
कामित = something one has wished for
dोगिध = milks (from duh : to milk )
चिन्तामणि = the gem that gives you anything you can think about
चिन्तित = something one has thought about
dा = to give
सतु = the good men
संग = company
सकल = everything
bhAvArtha
The kalpavRikSha produces only what you can imagine, The kAmadhenu milks
only what you want. The chintAmaNi give you only what you have thought about. However good company produces everything. (Its benefits are not limited by your thoughts desires or imagination)

**ASAD (76)**

सत्यं बूःतः प्रियं बूःयात् न बूःयात् सत्यमप्रियम् ।
प्रियं च नानूतः बूःयात् एष धर्मः सनातनः ॥

सन्धि विग्रह
सत्यं बूःयात् प्रियं बूःयात् न बूःयात् सत्यं अप्रियम् ।
प्रियं च न अनूतं बूःयात् एषः धर्मः सनातनः ॥

shabdArtha
- सत्य = truth
- बूः = to speak
- प्रिय = dear, nice
- अनूत = false
- धर्म = practice
- सनातन = ancient

bhAvArtha

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

**ASAD (77)**

सम्पूर्णकुम्भो न करोति शब्दं
अर्थं घटो घोषमुपैति नूनं ।
विद्वान् कुलिनो न करोति गर्वं
मूलात्मु जत्यपन्ति गुणंविविहीनः ॥

सन्धि विग्रह
सम्पूर्ण कुम्भः न करोति शब्दं
अर्थं घटः घोषं उपैति नूनं ॥
विद्वान कुलीन: न करोति गर्वः
मूढः: तु जल्पन्ति गुणे: विहीनः: ॥

shabdArtha
समपूर्ण = full
कुम्भ = pot
शब्द = noise
अर्थ = half
घट = pot
घोष = noise
उप + ई = to go
नूतन = really
विद्वान = learned
कुलीन = one who is from a good family
गर्व = pride
मूढ = foolish person
जल्प = to babble
गुण = quality
विहीन = bereft of

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)
लाविकलसमाकारा दशयन्तेधिः हि सजनाः: ॥
अन्ये बदरिकाकारा बहिरेव मनोहराः: ॥

सन्धिविग्रह
लाविकल समाकारा: दशयन्ते अपि हि सजनाः: ॥
अन्ये बदरिका आकारा: बहि: प्रय मनोहराः: ॥

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

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

As KEDAR S NAPHADE said:

राणकिलसमाकारा त्रस्यन्तेअपि हि सजना: ।
अन्ये बदृकाकारा बहिरेव मनोहरा: ॥

सन्धि विग्रह

राणकिल समाकारा: त्रस्यन्ते अपि हि सजना: ।
अन्ये बदृका आकारा: बहि: एव मनोहरा: ॥

“drishyante api”

shabdArtha

राणकिल = coconut
आकार = form
दृश = to look
द्रिश्यन्ते = be seen
अपि = also
सजन = good man
अन्य = other
बदृका = the jujube fruit (bora in marathi)
बहिः = outside
मनोहर = beautiful

bhAvArtha

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

The phrase “drishyante api” means they (coconuts) are also seen. i.e. if you look for them hard enough, you DO find them i.e. they are 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)

परात्रेण प्राप्य दुर्बुध्दः मा प्राणेऽनु दयाः कुः ।
दुर्दैभानि परात्रानि प्राणा: जन्मनि जन्मनि !!

shabdArtha
पर  = other’s, foreign
अस्स = food
प्र + आप  = to get, obtain
दुर्बुध्दि = stupid person, idiot
प्राण = life
दया = pity
कृ = to do
दुर्दैभ = rare
जन्मनि = birth

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

ASAD (81)

न दुर्जनः सजनतामुपैति बहुपकाररैिप सेव्यमानः ।
भूयोधि सिफः पयसा घृतेन न निम्बवृक्षो मधुरत्वमेति ॥

सन्निप विग्रह

न दुर्जनः सजनतां उपैति बहु प्रकारः अपि सेव्यमानः ।
भूयः अपि सिफः पयसा घृतेन न निम्बवृक्षः मधुरत्वं पैति ॥

shabdArtha

दुर्जन = wicked person
सजन = good man
उप + ई = to go to
बहु = many
प्रकार = way
सेवः = to serve
भूयः = repeatedly
सिफः = sprayed
पयसः = milk
घृत = ghee
निम्ब = neem
वृक्षः = tree
मधुरत्व = sweetness

bhAvArtha

A wicked person shall never become good even if served in many ways.
A neem tree, even if repeatedly sprayed with milk and ghee shall never become sweet.

ASAD (82)

केयूरा न विमृृष्णित्व पुरुष हारा न चन्द्रोज्जवलः
न न विलेपनं न कुसुमं नालंकृता मूर्धजा:।
वाण्येका समलंकरोति पुरुषं या संस्ख्रृता धार्यंते
श्रीयन्ते खद्दू भूषणानि सततं वामभूषणं भूषणम्॥

सिद्धि विग्रहः
केयूर: न विभूषणंति पुरुषं हाराः न चंद्र उधुवलाः
न न न विलेपनं न कुसुमं न अलंकृताः मूर्धजा:।
वाणी एका समलंकरोति पुरुषं या संस्ख्रृता धार्यंते
श्रीयन्ते खद्दू भूषणानि सततं वामभूषणं भूषणम्॥

shabdArtha
केयूर = armlet (bracelet worn on upper arm)
वि + भूष = to decorate
पुरुष = man
हार = garland
चंद्र = moon
उधुवल = radiant
श्रान = bath
विलेपन = smearing
कुसुम = flower
अलंकृत = decorated / ornamented
मूर्धजा = head
मूर्धजा = hair (from the head)
वाणी = language/ gift of speech
संस्कृत = refined
ध्रु (धर्ति; परस्वे धार्यंते) = to hold, carry, bear.
श्री = to diminish
भूषण = ornament
वाक = speech

bhAvArtha
Armlents 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)

अन्द्र इन् चोन्चस्त् तो थे प्रेहिओउस सुभािषत हेरे इस् ओने :
क्रं वाससेत्यत्र विचारणीयं वासः प्रथानं खलु योग्यतायें।
Pीताम्बरं बीक्ष्य ददो स्वकनां दिगम्बरं बीक्ष्य विषं समुद्रः॥

सन्ध्य विग्रह
क्रं वाससा इति अत्र विचारणीयं वासः प्रथानं खलु योग्यतायें।
Pीताम्बरं बीक्ष्य ददो स्वकनां दिगम्बरं बीक्ष्य विषं समुद्रः॥

shabdArtha

क्रं = what?

वासस् = apparel / clothes

वि + चर् = to think

प्राणन = important

योग्यता = appropriateness

पीत = yellow

अम्बर = cloth

ददों = gave (from dA : to give)

स्व = one’s own

कन्या = daughter

दिक्कु (दिग) = directions

वि + ईश्कृ = to see

समुद्र = sea

bhAvArtha

One should indeed ponder upon the question, “What’s in one’s apparel ?. Apparel is indeed important for appropriateness. After looking at the one dressed in a rich yellow cloth (vishnu), the sea gave him his daughter (laxmi) and looking at the one dressedin nothing, (Shiva) the sea gave poison ! (halAhala)
One achieves greatness because of one’s qualities, not because of a high position. Even a crow is placed at the top of the palace. A crow does not become an eagle.
“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.
Those men who talk too much are ones who do little work. They are the clouds of autumn; they really only roar. (but do not give any rain)
One should not be sorrowful about what is past, nor should one worry too much about the future. The wise men operate by the present times.

ASAD (89)

चित्रे भ्रान्तर्जयेते मध्यानात् भ्रान्ते चित्रे पापचर्यामुपेति ।
पापं कृतवा दुर्गतिः यानि मूधाः तस्मात् मर्यं न एव पेयं न एवम् ॥

संधिविग्रह

चित्रे भ्रान्ति: जायते मध्यानात् भ्रान्ते चित्रे पाप चर्यां उपेति ।
पापं कृतवा दुर्गतिः यानि मूधाः: तस्मात् मर्यं न एव पेयं न एवम् ॥

shabdArtha

चित्र = mind
भ्रान्ति = confusion
मध्य = liqour
पान = drinking
पाप = sin
चर्यां = practise / observance
उप + ई = to approach
दुर्गति = misfortune
मूध = foolish man
या = to go
तस्मात् = hence
पेय = should be drunk
Drinking of liquor causes confusion of the mind. Once the mind is confused one starts practising a sinful life. After practising sin, the foolish men suffer misfortune. Hence liquor should not be drunk! should never be drunk!

ASAD (Sanskrit saying)
It is supposed to be said by Rajasekhara in his kavya Mimamsa:

प्रत्यक्ष कविकाव्यम् च रूपम् च कुलयोपितः ।
गृहवैचार्य विधा च कर्मचिद्यदि रोचते ॥

प्रत्यक्ष = real, visible, directly in front
कवि = poet
काव्य = Composition/poetry/literary work
च = and
कुलयोपितः = One who brightens the family(?) (meaning house wife?)
रूपम् च = Her beauty
गृहवैचार्य = family doctor’s
विधा = knowledge
यदि = do they
cरम्मै चितं = ever
रोचते = shine/please/appeal?

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

ASAD (90)
Could not resist this one after having said “tasmAt madyaM naiva peyaM na peyaM” in the previous shloka.

किन्तु मद्य र्वभावेन यथोष्यम् तथा स्मृतम् ॥
अयुक्तियुक्तरोगयुक्तियुक्तयथास्मृतम्॥
सन्धि्विग्रहः
किन्तुमच्चस्वभावेनयथाोषधयथास्मृतम्॥
अयुक्तियुक्तरोगयुक्तियुक्तयथास्मृतम्॥

shabdArtha
किन्तु = but
मच्छ = liquour
स्वभाव = nature
ोषध = medicine
स्मृत = remembered
युक्ति = utility; proportion
युक्त = used
रोग = disease

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

ASAD (91)
वितर वारि द वारि दच्च आतुरे
चिर पिपासित चातक पोतके।
प्रचलिते मुसिे क्षणेअन्यथा
क च भवान क पयः क च चातकः॥

shabdArtha
वि + तृ = to distribute
वारि = water
वारिद्र = cloud (one who gives water)
दच्छ = water
आतुर = anxious
चिर = permanently  
पिपासित = thirsty  
चातक = chAtaka bird  
पोतक = young one of an animal  
प्रचालित = something that has started  
महृत् = wind  
क्षण = in a moment  
क = where  
पयसु = water

भावार्थ

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

ASAD (92)

वनानि दहतः वहहि: सखा भवति माहुतः ।
स एव दीप नाषाय कृशो कस्य अरिति सोहदम् ॥

shabdArtha

वन = forest  
दहत् = one that burns  
बहिः = fire  
सिख = friend  
माहुत = wind  
दीप = lamp : here a small one wick light  
नाष = destruction  
कृश = weakness  
सोहद = friendship

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

ASAD (Another clipping from India D)
Today's Beautiful Gem: ‘The Passage of Time’ by BhartRhari.

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)

यदि वा याति गोविन्द: मधुरात: पुनः सखि ।
राधाया: नयन द्वन्दे राधा नाम विपर्ययः: ||

shabdArtha
यदि = if
या = to go
गोविन्द = Lord KRishna
मधुरा = the city of mathura
सखि = friend
राधा = rAdhA?
नयन = eye
द्वन्द्व = couple
नामन = name
विपर्यय = inversion
धारा = streams (of tears)

मावार्थ

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

ASAD (94)

रलमाहहस्ततुतुशुरुः देवा न भेजिरे भीमविषेण भीतिम्।
सुधां विना न प्रययुविरामं न निश्चिद्राधांविरमलति धीरा:॥

सन्मिविग्रह

रलः महा अर्द्रः तुतुशुः न देवः: न भेजिरे भीमविषेण भीतिम्।
सुधां विना न प्रययुः विरामम् न निश्चिद्रः अर्थात् विरमलति धीरा:॥

shabdArtha

रल = precious stones
महा = big
अर्द्र = deserving
महार्द = great (those that deserve to be called great)
तुशु = to be satisfied
देव = god
भज = to take recourse (my guess is that bhejire is a past tense form from the root bhaj)
भीम = terrible
भीति = fear
सुधा = the nectar of immortality
या = to go
विराम = stop
निश्चित = determined, ascertained
अर्थ = end, aim, objective
वि + रम् = to stop
धीर = courageous, steadfast

भावार्थ

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

ASAD (95)

अय संकान्ति: । पठतु पतद सुभाशितं मम गुष्णा थ्रि वसन्त
नानिवडकर्म्महोदयेन विरचित

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

संभिख्यः मनोदुः सुवर्ण गुढवन्माधुर्यं
तिलिगुडवलुक्तवत सम्बन्धे अस्तु सुवृत्तत्वम् ।
अस्तु विचारे शुभसंकर्मणं मंगलाय यशसे
कल्याणी संकान्तिरस्तु व: सदाहमाण्योऽसे ॥

संभिख्यः
तिलिगुडवलुक्तवत सम्बन्धे अस्तु सुवृत्तत्वम् ।
अस्तु विचारे शुभसंकर्मणं मंगलाय यशसे
कल्याणी संकान्तिः अस्तु व: सदा अहं आदायोऽसे ॥
shabdArtha
	तिल = sesame seeds
	स्निग्ध = affectionate; also oily, greasy
	मनसा = mind
	वाणी = language
	गुण = jaggery
	माधुर्य = sweetness
	ल्लुक = laddoo, a sweet ball
	सम्बन्ध = relation
	सु वृत्त तत्त्व = the principle of goodness
	विचार = thought
	शुभ = good, auspicious
	संकरण = concurrence, coming together
	मंगल = auspicious
	यशस् = glory
	कल्याण = blessedness, goodness, auspiciousness
	संकालित = the festival of makara sa.nkrAnt
	सदा = always
	आ + शंस = to wish, to hope, to desire

भावार्थ

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

ASAD (subhAshitam)

मुखी जाता शक्रारा चाशमताम् गता ।
सुभाषित रसम् तुश्चा सुधा भीता दिवम् गता ॥

sanskritdocuments.org
pratipadArtha:

द्राक्षा = grapes
ह्वान = sullen / dry
सुखी = (having) face (like)
जाता = went / became
शर्करा = sugar
च = and
अङ्कातम = stone
गत = went / became
सुभािशत = is meaning neede ??? subhAshita (good words)
रसम = taste / power / effect
ह्वश्त = having seen / seeing
सुधा = nectar / amrutA
भीता = (being) afraid (of)
दिवम = (to) heaven
गता = went

bhAvArthA:

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

mahesh

ASAD (96)

सर्वत्र देशे गुणवानः शोभते प्रथितः तरः ।
मणि: शीशः गले बाहोः यत्र कुन्त्र अषि शोभते ॥

shabdArtha

सर्वत्र = everywhere
देश = country
गुणवान = a man with good qualities
शोभु = to look beautiful
प्रथित = famous, celebrated
A famous man with good qualities is considered an asset anywhere in the country. (Just as) a gem looks beautiful when worn anywhere: on the head, in the neck or on the arm.

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

prati padAratha :

guNavat = virtuous (good) qualities
जन = people
संसर्ग = association
नीच = rouge / person of poor(bad ?) quality
gोउरवम = respect
पुँपमाला = garland (of flowers)
प्रसन्गेन = because of / along with
सूत्रम = thread
शिरह = head
धायते = climbs / (being)worn

bhAvArtha

Just like the thread being worn in the head (respected) along with the flowers
in a garland, a rouge will also acquire respect (for himself) with the
association of (being with) good people (sajjana).
guNavarjana samsargAt yAsti nIchOpi gouravam .
guNavajjana yAti nicho.api (transliteration)

note : yAti means “goes”

shirasi dhAryate (two separate words)
सन्धि विग्रह
गुणवत् जन संसर्ग अत्य अस्तिन नीच अथि गोरवम् ।
पुष्पमाला प्रसंग एन सूत्रम् शिर असि धायेते ॥
गुणवत् जन संसर्गात्य यात निचः अथि गोरवम् ।
पुष्प माला प्रसंगेन सूत्रम् शिरसि धायेते ॥

prati padAratha:
- गुणवत् = virtuous (good) qualities
- जन = people
- संसर्ग = association
- नीच = rouge / person of poor(bad ?) quality
- गोरवम् = respect
- पुष्पमाला = garland (of flowers)
- प्रसंगेन = because of / along with
- प्रसंग = close association. prasangena = because of close association
- सूत्रम् = thread
- शिरह् = head

(Original noun is shiras: shirasi is the locative singular, meaning on the head)
- धायेते = climbs / (being)worn

bhAvArtha

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

ASAD (116)

| य: पढ़िति दिखाति पश्यति परिपूर्ववति पण्डितानु उपाध्यवति । |
| तस्य दिवाकरकिर्णौ: नलिनी दलेन इव विस्तारिता बुद्धि: ॥ |

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

ASAD (118)

वालस्थापि रवेः पादाः पतन्त्युपरि भूभृतम्।
तेजसा सह जातानां वयः क्रोपयुज्यते॥

सन्धि विग्रहि
वालस्थ अपि रवे पादाः पतन्ति उपरि भूभृतम्।
तेजसा सह जातानां वयः कुत्र उपयुज्यते॥

shabdArtha

बालु = child
अपि = also
रवि = sun
पाद = foot
पत्तु = to fall
भूभृत = mountain
तेजस = brilliance
ब्रह्मी अस्ति बित्तं स वरः कुलिनः।
स पण्डितः स श्रुतवान् गुणजः॥
स एव वक्तः स च दर्शनीयः:
सवं गुणं: काश्चन आश्रयन्ते॥

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 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)

पावती फणि बालेन्दु भरस्म मन्दाकिनी युता ।
अपवर्ग प्रदा मूर्ति: कथर्य यात् तव शंकर ॥

shabdArtha

फणि = snake
बाल = child
इन्दु = moon
भरस्म = ashes
मन्दाकिनी = the ganges
युत = equipped with
अपवर्ग = heaven, liberation
प्रदा (प्रोम प्र+दा, तो गिबे) = one that bestows
मूर्ति = idol
कथर्य = how
स्यात (प्रोम अस) = may be

भावार्थ

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

ASAD (103)
The king was walking by the shore of the ocean along with the court poet who was short. On hearing the sound of the waves, the poet addressed the ocean:
What fear makes you cry?
Is it because seeing the king who is ever intent on pleasing his good friends (su mitrAnandana) or on seeing me the dwarf?
sumitrAnandana can also be broken up as su mitra Anandana (happiness of good friends).
Why should the ocean cry on seeing them? No, It is the king rAma, who is attached (Asakta) to lakShmaNa (sumitrAnandana) and the dwarfish person is agastya himself. The ocean mistakes the poet to be agastya.
Ocean is afraid of rAma as he once threatened to dry him up when attempting to cross over to lanka. The dwarfish sage agastya is said to have drank the ocean. Hence the cause for fear.
Composer V. VAsuNNi moos (kerala)
This is a different version of the subhAshita sent as asad(5). This was kindly provided by Shri Mahalingam.

पार्वती फणि बालेन्द्र भरस्म मन्दाकिनी चुता ।
अपवर्ग प्रदा मूर्ति: कथं स्यात् तव शांकर ॥

shabdArtha

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भावार्थ

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ASAD (103)

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

सुमित्रा नन्दन आसतं हरम राजानं ईश्वरं वा ।
अथ वा मां कृशतनु जलधे रोदिषि स्यर्मं ॥

शब्दार्थं
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
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पार्वती फणि बादल्लु भरस्म मन्दाकिनी चुला ।
अपवर्ग प्रद्र मूर्ति: कथं स्यात् तव शंकर ॥
shabdArtha

फणिः = snake
बाल = child
इन्द्र = moon
भस्म = ashes
मन्दाकिनी = the ganges
चुत = equipped with
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मूर्ति = idol
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स्यात (फ्रोम अस) = may be

भावार्थ

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

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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:

शब्दार्थ

शुभिंत्रा = dasharath’s wife, laxman’s mother
नन्दन = child
मित्र = friend
आनन्दन = happiness
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.
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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)

जीविते यस्य जीवन्ति तोऽेक् मित्राणि वान्धवंः ।
सफलं जीवितं तर्स्य को न स्वार्थ्यं जीवन्ति ॥

शब्दार्थ

जीवित = life
जीव = to live
लोक = this world
मित्र = friend
बान्धव = relative
सफल = fruitful
स्वार्थ = one’s own ends

भावार्थ

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

ASAD (104)

चातक धूम समूहं दृशा मा धाव वारि घर वुज्ञ ।
इह हि भविष्यति भवतः नयन युगादेव वारिणां पूरः ॥

शब्दार्थ

चातक = the ever thirsty chAtaka bird that lives only on raindrops
धूम = smoke
समूह = group
दृशा = to see
धाव = to run
वारि = water
वारि घर = water carrier(cloud)
इह = here
भव = to be
भवान = you
नयन = eye
युग = couple
पूर = flood

भावार्थ

O chataka, seeing the group of smoke clouds do not run to them thinking
they are water carriers! Here there indeed shall flow from your own eyes a
flood of water!
Subject: ASAD(106)
This verse is a compliment to the great sanskrit author BAnabhatta who
was known for his rather complex style of writing with sentences lasting for
pages together.

जाता शिख्रुण्डस्त्र यथा शिख्रुण्ड तथा वाच्यामित   ॥

सांभिर विश्रगिर
जाता शिख्रुण्डस्त्र यथा शिख्रुण्ड तथा तामेयामित   ॥

शब्दार्थ
जात = born, become (from jan, to be born, or created)
प्राकः = a long time ago
अव + गमः = to comprehend, understand
प्रागल्भ्य = development, depth, maturity
आपः = to obtain
वाणी = language
वभूव = became (from bhU, to become)

भावार्थ

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

ASAD (107)

दक्षिण्य तक्षमणो यस्य वामे तु जनकात्मजा ।
पुरुस्तो मारुतिर्यस्य तं वन्दे रघुनन्दनम् ॥

सांभिर विश्रगिर
दक्षिण्य तक्षमणो यस्य वामे तु जनक आत्मजा ।
पुरुस्त: मारुति: यस्य तं वन्दे रघु नन्दनम् ॥
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)

दात्वं भोक्तव्यं धनविषये संचयो न कर्त्तव्यः ॥
पश्येह मधुकरीणां संचितार्थं हरन्त्यन्ये ॥

सन्धि विग्रहः

datavam bhoktwam dhanavishayeyo sanchayo na karttvam ॥
pashyeh madhukariyanaa sanchitartham harntyanye ॥

shantrarth

datavam = should be given
bhoktwam = should be used, enjoyed
dhan = money
sanchay = collection
carttvam = should be done
pashy = see (from dRish)
h = here
madhukari = bee
h (harnti) = to steal
anvya = other
भावार्थ

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

ASAD (110)

त्यजन्ति मित्राणि घनान्तिविहीनं दारांश पुनराश्रय शुद्धजनाश्रय ।
तं अर्थवन्तं पुनराश्रयान्ति अर्थं हि लोके पुरुषस्य बन्धुः ॥

सन्धान विग्रह

त्यजन्ति मित्राणि घनानं विहीनं दारां च पुनं च सुद्ध जना: च ।
तं अर्थवन्तं पुनः आश्रयान्ति अर्थं हि लोके पुरुषस्य बन्धुः ॥

शब्दार्थ

त्यजः = to leave
मित्र = friend
धन = money
विहीन = bereft of
दारा = wife
सुःऋद् = affectionate
अर्थवान् = one with money
आ+श्रि = to take refuge in
लोक = world
पुरुष = man
बन्धु = brother

भावार्थ

Friends leave the man without money, so do wives, sons and other affectionate people. They all come back after the man is again wealthy: Wealth is the only real brother of man in this world.
शरदियं त्रायुस्तुत्स्तुल्णादिपि च याचकः।
वायुना किन न नीतोःसौ माम्यं यान्यं यायं तद्विद्य।
निद्धिविग्रह ।
तृणात्य अपि तुल्यः तूलः तूलात्य अपि च याचकः।
वायुना किन न नीतः असौ मां अयं यान्यं यायं तद्विद्य।

शब्दार्थ

tृण = grass
tूल = air
याचक = beggar
tुल्य = small / inferior / light
वायु = wind
नीत = taken
असौ = him (from adas)
अयं = him (from idaM)
प्रार्थ ् = to beg / pray

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

अयं निन्जः परो वा इति गणना नृधु चेतसाम्।
उदार चिरितानां तु वसुधा एव कुटुम्बकम्॥

शब्दार्थ

अयं = this (man)
निन्जः = one’s own
पर = foreign, distant
गणना = consideration
नृधु = small
चेतसाम् = mind
उदार = generous
चिरितानां = nature
वसुधा = earth
कुटुम्बकम् = family

भावार्थ

“This man is mine and this one is not” is a way of thinking adopted only by the narrow minded. For those who are generous in nature, the whole world is like their own family.
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.
शब्दार्थ
अति = excessive
परिचय = familiarity
अवसय = contempt
सन्तत = repeated
गमन = going
अनादर = disrespect
मलय = malaya mountain
भिलु = tribal
पुरनथी = wofe
चन्दन = sandal
tक = tree
काढ = log
इन्धन = fuel
कुरुते = does (from kRi)

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

ASAD (114)
छायां अन्यत्य कुर्वन्ति तिद्वन्ति स्वयं आतपे
फलानि आपि घर अर्थाय वृक्षः सत्युष्णा इव

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

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

ASAD (117)

यथैकेन न हर्षते तालिका सम्प्रदत्ते ।
तत्तोष्ठमोक्षित्कं कर्म नोत्याद्वैतं फलम् ॥

सत्प्रविग्रह

यथा एकेन न हर्षते तालिका सम्प्रदत्ते ।
तत्था उदयमोक्षित्कं कर्म न उत्याद्वैतं फलम् ॥

शब्दार्थे

हर्षतं = hand
तालिका = clap
सम् + प्र + पदु = to become
Just as a clap cannot happen with just one hand, similarly any work deprived of effort will not obtain fruit.

ASAD (117)

यथैकेन न हर्षेन तालिकासम्प्रचयते ।
तथोऽयमपरित्यक्तं कर्मं न उत्पाद्येत् फलम् ॥

शब्दार्थ

हर्ष = hand
तालिका = clap
सम् + प्र + पद् = to become
उद्यम = effort
परित्यक्तं = deprived of
कर्मनं = work
उत्त + पद् = to obtain
फल = fruit

शब्दार्थ

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

ASAD (124)
प्रिय: संस्कृतप्रिया:।

(Dear Sanskrit Lovers)

अष्टादश पुराणां सारं व्यासेन कीतिम्।
परोपकार: पुण्याय पापाय पर पीडनम्॥

शब्दार्थ

अष्टादश = eighteen
सार = essence
कीत्र् = to tell
परोपकार = benefitting others (para upakaRa)
पुण्य = purification acquired by virtuous deeds
पाप = sin
पर = other
पीडन = harassment

भावार्थ

The essence of the eighteen scriptures (purANas) is stated by VyAsa:
“Benefitting others leads to purification and harassing others leads to sin.

ASAD (125)

प्रिय: संस्कृतप्रिया:।

(Dear Sanskrit Lovers)

अर्थांगमो नित्यमरोगिता च प्रिया च भार्यो प्रियवादिनी च।
वशयच ध् प्रनोदर्थकारी च विद्या षड्जीवलोकस्य सुखानि राजनु्॥

सन्धि विग्रह

अर्थ आगम: नित्यं अरोगिता च प्रिया च भार्यं प्रियवादिनी च।
वशय: च पुजं: अर्थंकारी च विद्या षड्जीव लोकस्य सुखानि राजनु्॥

शब्दार्थ

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

ASAD (126)

(Dear Sanskrit Lovers)

अकृत्वा पर सन्तापं अगत्वा खल मन्दिरम्।
साधुः मार्गं अनुसृतं यत् स्वल्यं अपि तदु बहु॥

शब्दार्थ

अकृत्वा = without doing (from kRi)
अगत्वा = without going (from gam)
सन्तापं = harrasment
खलं = evil person
मन्दिरम् = abode
साधुः = good man
मार्गं = path
अन्तु + सृ = to follow
स्वत्य = little
बहु = a lot

भावार्थ

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

(A)(129)

प्रियः संस्कृतप्रियः।

(Dear Sanskrit Lovers)

आपदि मित्र परीक्षा शूर परीक्षा रण अंगणे भवति।
बिनये वंश परीक्षा शीतल परीक्षा घन क्षये भवति॥

सन्धि विग्रहः

Apad = चलनित्यः
mitra = प्रियम्
parIkShA = तेस्तः
shUra = विलिन्तः
raNa = बत्तः
a.ngaNa = प्रियम्
vinaya = हुमिलित्यः
va.nsha = फिलित्यः
shIla = चरितेरः
dhana = मोनेयः
kShaya = लोक्सः, वेअकेनिन्गः, स्वरिचित्यः

शब्दार्थः

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.

subhaashhita_kedar.pdf
(Dear Sanskrit Lovers)

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

(A couple of subhAshitas from the hard working farmers)

(ASAD)
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)

(Deear Sanskrit Lovers)

मूर्तस्य पंच चिद्वानि गर्वो दुर्वचनं तथा ।
कोपश्च दशवादश्च परवाकायनादरः ॥

सन्धि विग्रह

मूर्तस्य पंच चिद्वानि गर्वो दुर्वचनं तथा ।
कोपः च दशवादः च परवाकायेषु अनादरः ॥

शब्दार्थं

मूर्तं = fool
पंचं = five
चिद्वं = sign
गर्व = vanity
हुथचन = wicked statements
कोथ = anger
उठ = unrelenting
वाद = argument
पर = other
वाक्य = sentence
अनादर = lack of respect

भावार्थ

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

ASAD (139)

प्रियः संस्कृतप्रियः।
(Dear Sanskrit Lovers)

अष्टो गुण पुरुष दीपयति प्रजा सुशीलत्वदमः श्रुतं च।
पराकम्पशाब्दभाषिता च दानं यथासक्ति कृतज्ञता च॥

सन्धि विग्रहः
अष्टो गुणः पुरुषः दीपयति प्रजा सुशीलत्वम् दमः श्रुतं च।
पराकम्प: च अ बाद भाषिता च दानं यथा शक्ति कृतज्ञता च॥

शब्दार्थः
अष्टो = eight
गुण = qualities
पुरुष = man
दीपः = to adorn, to grace
प्रज्ञा = intellect
सुशीलत्व = good character
दम = self control
श्रुत = knowledge
Eight qualities adorn a man: Intellect, good character, self control, knowledge, valor, not talking too much, being charitable as per his (financial) strength and gratitude.

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

एक्य वर्तं समाजस्यातदं भावे स दुर्बलः।
तस्मात् एक्यं प्रशंसन्ति दर्श राङ्ग्रेज हितंषिणः॥

शब्दार्थ
एक्य = unity
वर्तं = strength
समाज = society
दुर्बल = weak
प्र+शंस्त्र = to praise
दर्श = strongly
राङ्ग्रेज = nation
हितंषिणः = one who wishes good

भावार्थ

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

ASAD (144)

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

आदौ देवकोद्वरगजननं गोपीगृहे वर्धनं
मायापुतनजीवीतापहरणं गोविशोद्वरणामः॥
कृष्णच्छेदनकौशिकवदननं कुन्तीतनूजावनं
एतद्वा गवत पुराणकथितं श्रीकृष्णलीलामृतम्॥ १६॥

सन्धि विन्यास
आदौ देवकत्रय गर्भ जननं गोपी गृहे वर्धनं
माया पुत्र जीवित अपहरणं गोविशोद्वरणामः॥
कृष्णच्छेदन कौशिक आदि हननं कुन्ती तनूज अवनं
एतदु भागवत पुराण कथितं श्री कृष्ण लीला अमृतम्॥ १६॥

शब्दार्थ
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)

शभाष्षिता केदार

भावार्थ
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)

गर्वाय परऽपीडाये दुर्जनस्य धनं बलम् ।
सुजनस्य तु दानाय रक्षणाय च ते सदा ॥

शब्दार्थ

गर्वं = vanity
परऽपीडा = harrassment of others
दुर्जन = wicked person
धनं = money
बलं = power
सुजन = good man
दानं = act of giving, charity
रक्षण = protection
सदा = always

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

ASAD (155)

अम्बा यस्य उमादेवी जनकः यस्य शंकरः ।
विद्या ददृति संवेन्यः स नः पातु गजाननः ॥

शब्दार्थ

अम्बा = mother  
उमा = PArvatI  
जनक = father  
विद्या = knowledge  
दा = to give  
पा = to bless  
गज = elephant  
आनन = mouth

भावार्थ

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

ASAD (156)

गौरवं प्राप्यं दानात न तु वित्तस्य संचयात ।
स्थिति: उच्छः पयोदानां पयोधीनाः अधः स्थिति: ॥

शब्दार्थ

गौरव = glory  
प्राप = to obtain  
दान = giving  
वित्त = money  
संचय = collection
Fame is obtained by giving money, not collecting it. Clouds (givers of water) have a high position whereas the seas (storers of water) have a low position.

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

खल: करोति दुःखतं नूनं फलति साधुषु।
The wicked man does a bad deed and really it bears fruit among the good. The ten faced one (Ravana) stole Sita, and it was the ocean that had to be restricted! (by Rama’s bridge)
The wicked man does a bad deed and really it bears fruit among the good. The ten faced one (Ravana) stole Sita, and it was the ocean that had to be restricted! (by Rama’s bridge)
The world (men of the world) intending to get its work done. prays (to you) only until the task is not accomplished. Once you have crossed over to the other bank, what is the use of the boat?

ASAD (203)

मनो मधुकरो मेघो मध्यपो मत्स्यो मरुतं।
मा मदो मर्कटो मत्स्यो मकारा दश चंचलः॥

संस्कृत विषय

मन: मधुकर: मेघ: मध्यप: मत्स्य: मरुतं।
मा मद: मर्कट: मत्स्य: मकारा: दश चंचलः॥

शब्दार्थ

मनस् = mind
मधुकर = bee
मेघ = cloud
मध्यप = drunkard
मत्स्य = bed bug
मरुतं = wind
मा = the goddess of wealth, Laxmi
मद = pride, arrogance, conceit
मर्कट = monkey
मत्स्य = fish
मकार = something starting with the letter “ma”
दश = ten
चंचल = fickle, unsteady

भावार्थ

The mind, the bee, the cloud, the drunkard, the bed bug, the wind, wealth, pride, the monkey and the fish are the ten things starting with the letter “ma” that are always unsteady.
These postings by Kedar have been taken from the older sanskrit-digest archives. Some posts are missing.

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Please send corrections to sanskrit@cheerful.com