A Subhashita A Day ASAD

प्रतिदिनं सुभाषितम्

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This is the 'un-edited' collection of Kedar’s postings of प्रतिदिन सुभाषितम् (pratidinM 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)

किमपि शुभकार्यं गणेशवन्दननेन अथ वा सरस्वती वन्दननेन प्रारम्भते ।
अतः एषः द्वितीयं शोकः सरस्वतिवन्दनाय समर्पयामि

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

या कुन्देन्दुतुषारङ्गधवला या शुभवस्वातुता
या वीणावरदपण्डमणितकरा या श्वेतपद्मासना ।
या ब्रह्मायज्ञुत्तश्चान्तरभृतिभिः देवैः सदा वन्दिता
सा मां पातु सरस्वतीं भगवतीं निःशेषजाण्यापहः ॥

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)

तृतीये अस्मिन्न श्रोके गर्भभात्र त्रीणि शिष्केत
In this third verse of ASAD, learn three things from the donkey...

अविध्राम वहेश्वरे शीतोष्ण च न विन्दुति ।
सस्तंबोष्टत्था नित्यं त्रीणि शिक्षेत गर्दभात ॥

(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)

पतिनाम्न सुभाषितं भविति शाशुस्तवनाय ।
सुषुकः कुलः खलु शब्दप्रयोगः अरिमन ।
पठतु

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

पिनाक फणिः बालेन्दुः भस्म मन्दकिनी युता ।
प वर्गं रचितं मूर्तिः अपवर्गं प्रज्ञास्तु 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 एषा समस्यापूर्ति: ।

(her is a riddle )

पानियं पातुमिच्छामि त्वं: कमललोचने ।
यदि दास्यसि नेच्छामि न दास्यसि पिवाम्यहम ॥

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

ASAD (7)

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

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

ASAD (8)

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

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

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

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

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

ASAD (10 1)

One more subhashitam that starts with “kamale”

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)
कमलेख्यन = Vishnu (lotus eyed)
कमलारिकरीट = Shiva? (crowned by the enemy of the lotus (moon?))
कमलबृत = 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.

कमल्मृद्दः
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!

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)

क्षमा शश्नं करे यस्य दुर्जनः कि करिष्यति ।
अतृणे पलितो वाहिः स्वयमेवोपशाम्यति ॥

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 बलमश्चनाम शक्तिनाम भूशणम क्षमा ।
क्षमा वशिक्रुते लोके क्षमया: किम् न सिद्धयति । ॥

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?

vash = conquered. vashI+kRi = to conquer

vashI+kRi = conquered.

kShamAvashIkRite loke is a “sati saptami” usage. it is to be interpreted as
tyA 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)

कराये वसते लक्ष्मीः करमघ्ये सरस्वती।
करमूले तु गोविन्दः प्रभाते करदर्शनम्॥

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

thanks!
kedar

ASAD (13)

(fwd)

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

**ASAD (13)**

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

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

करामेव वसते लक्ष्मीः . “At the top of the hand resides LakShmi.
करमध्ये सरस्वती । . In the middle of the hand resides Sarasvati.
करमूले वसेत ब्रह्मा: . At the bottom of the hand resides Brahma.
प्रभाते करदश्ये अन्त: . In the morning, the sight of the hands
. (is auspicious).”
समुद्रवसने देवी . “O goddess with the mantle of oceans.
पर्वतस्तन मण्डले . adorned with the breasts of mountains.
विष्णुपति नमस्तुभ्यं. O the consort of Vishnu, salutations to thee!
पादस्यर्थं क्षमस्वमेव. 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)
काक: कृष्ण: पिक: कृष्ण: को भेद: पिककाकयोः।
वसन्तसमये प्राते काक: काक: पिक: पिक:॥

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 यददलति कवयस्तदलीकम्।
अन्यदेहविदसत्यविरितापतुं 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 कात्यनमेकसूऽे मुग्धा निवर्जनं किमश्च चित्रम्।
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...

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:

निन्दोत वानोत सुनीतिमान्त चढो असो वा कमला गृहात ।
हो मृत्तु आजिच घडो युगान्ती समार्ग टाकोत 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 पद्मानुक्तः पुज्ञो गजाननण्डाननोः ।
दिगम्भरः कर्थ जीवेत अज्ञौणो न चेदृहे ॥

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 शाब्देऽरो नगेशः सखा धनेशाश्च सुतो गणेशः ।
तथापि भिक्षासनमेव शाम्भोः वल्लिसी केवलमीष्ठेऽच्छा ॥

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 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 !
O niShAda, you will not come to glory till the end of eternity. for you have killed one from a pair of krauncha birds, enraptured in love.

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

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

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

It was then that someone else (nArada?) appeared and told him that he had uttered the first piece of poetry and explained to him that there was a second meaning behind the shloka.
I don’t remember what the other interpretation of this shloka is except that the hunter is rAma and the krauncha(s) are rAvaNa and mandodarI, and that rAma kills rAvaNa. I don’t remember what the second interpretation of the shrApa (curse) is when applied to rAma. So this is how the shloka fits into the rAmayaNa.

ASAD (26)

न हि कश्चिद् विज्ञानति किं कस्य श्रो भविष्यति ।
अतः श्रोऽपणीयानि कुर्यादृशेष्व बुद्धिमानः॥

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

(कल्लू करै सो आज करू ...) 
tomorrow = श्रहट
day after tomorrow = परश्रहट
tomorrow = श्रहट
day before yesterday = परश्रहट
day before yesterday = परश्रहट

ASAD (27)

प्रारभ्यते न खलु विद्वभयेन नीचे:
प्रारभ्य विद्वभिधता विरमणितं मद्यः ।
विन्धः: पुनः पुनर्पि प्रतिहन्त्यमाना:
प्रारभ्यमुत्तमजना न परित्यज्यति ॥

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 वाठ तो हि चपेट मारी त्याला जो करी मत्त मोठा ।
तेजस्वी जे वृत्त ऐसीच त्यान्न्ची
तेथे काही चाँड नाही वयाची ॥

अपि अधिकम् एकम् सुभिशतम् प्रारंभवत् “यथ” शब्देन
यथ देशस्तथ भश यथ रज तथ प्रजः ।
यथ भूमिस्तथ तोयम् यथ बीजस्तथथकृः । ॥

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

न चैर्येष्व विन ऋक्षिमः न शोर्येष्व विन जयः ।
न दानेन विन मोक्षो 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 आहे जगति पुन्ना मानवाच।
दोश ना कुणाचा:
दोन ओन्दक्वानिन्च होते सागरात भेट
एक लाट ठोड दोघां पुन्हा नाहि गाठ।

ASAD (30)
कस्यचित किमपि नो हरणीयं
मर्मवाक्यमपि नोचरणीयम् ।
श्रीपते: पदयुगं स्मरणीयं
लीलया भवजतं 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.

गेहानीतेऽिवसुिवरिहते वीरिसंहे
मोहं प्रासा न च न च सर्वी कलितुं वा प्रवृत्ता ।
पशयन्देवी परिजन इदं प्राह ममाहतां तां
नो चेदु रुयातं इयमपि भवेतं प्राणहीनाचिरेण ॥

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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 विहीन: साक्षात् पत्र्यः पुष्च विषाण हीनः।
तृणं न खाद्ननिप जीवमानः तदु भागधेयं परमं पशुणाम्॥

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 विद्या न तपो न दानं
झानं न शीलं न गुणों न धर्मं।
ते मलविको भुविभावभूता:
मनुष्यस्वपेष मृगाश्चैव।

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)
अधिगतयं गुरोः झानं छाँत्रेभ्यो वितरन्ति ये।
विद्या वात्सल्य निधयं: शिक्षका भम 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)
अश्चर्यं भूषणं वेगोः मत्तं स्वातं गजभूषणम्।
चातुर्यं भूषणं नायर्यं उदयोगो नरभूषणम्॥
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.

ASAD
Need meaning of subhAshita

I believe this may be originally in some Purana; it’s in Pancha tantra as well as in UpadeSAmRita of RUpa Goswami.
“Six symptoms of affection are giving, receiving, explaining in confidence and enquiring, accepting food and feeding.”
Henry Groover (AgrAhya dAsa)

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.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 ?)
क्षते प्रहारः: निपतत्निः अभीेष्ण  
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)
खेशवम् पतितम् दुस्त्रवः पन्द्रवह हर्षा निर्भरह
रुद्धतिः कौरववह सवे, हः खेशवः हः केशव गतहः
One of the let me catch my breath shlokas?
Actually this is a fairly famous one. The “correct” interpretation :
के शवं पतितं दुस्त्रा पाण्डवा हर्षानिर्भरा:
रुद्धति कौरवः: सवे 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)**

वैद्याराज नमस्तुभ्यं यमराजसहोदर ।
यमस्तु हरति प्राणान् वैधो प्राणान् धनानि 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)**

अर्थं नैव गजं नैव व्याघ्रं नैव च नैव च ।
अजापं बलिं द्वादे 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)**

चित्तनीया हि विपदं अद्वेष्य प्रतिक्रिया ।
न कृपायेन युक्ते प्रदीपे वहिना गृहे ॥

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 एकोपि सर्वरूपं तम्यते ।
नीयते स चूँचा चेन प्रमादः सुमहानहो ॥

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.

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 emphazizer, 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:

उद्यमेन हि सिद्ध्यन्ति कार्याणि न मनोरथः १
न हि सुसर्य सिंहस्य प्रविष्णन्ति मुखं मृगः ॥

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

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

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

\textit{चिता चिन्ता समाप्तोक्ता बिन्दुमात्रं 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.

\textit{उपकारो हि नीचानां अपकरो हि जायते। पयःपानं भुजंगाणं केवलं विषवर्धनम॥}

\begin{itemize}
  \item \textit{उप + कृ} = to do a favor
  \item \textit{नीच} = lowly
  \item \textit{अप + कृ} = to harm
  \item \textit{पयस्} = milk / water
  \item \textit{भुजंग} = snake
  \item \textit{केवलं} = only
  \item \textit{विष} = posion
  \item \textit{वर्धन} = increase
\end{itemize}

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.

\textit{ASAD (61)}

\begin{itemize}
  \item uttamA AtmanA khyAtAH pituH khyAtAshcha madhyamAH.
  \item adhaMA mAtulat khyAtAH shvashurAChAdhamAdhamAH ..
\end{itemize}

\textit{सन्मित्र विग्रः: अ:}

\textit{उत्तमा: आत्मना ख्याता: पितु: ख्याता: च मध्यमा:।}

\textit{अधमा: मातुलाय ख्याता: शवशुरात च अधमाधमा:॥}

\textit{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.

shabdArtha

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

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

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

ASAD (subhAshita sangrahaH 1)

उदयमस्साहसः पैर्यं बुद्धिः क्षिप्रतः पराक्रमः ।
षडेते यत्र वर्तन्ते तत्र देवः सहायकृत ॥

उदयः = effort sAhasam = adventure
पैर्यम् = courage buddhiH = knowledge
क्षिप्रतः = strength parAkramaH = bravery
षठ् = six ete = these
यत्र = where vartante = exist
तत्र = there devaH = god
सहायकृत  = helpful

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

ASAD

आदित्यवन्द्रावनवानिलो 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 Righetousness) 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. 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.
“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

विद्यम्भ पदयतु अत्र ।

(See the sarcasm here)

अजायुद्यमुषिम्ब्राह्म प्रभाते मेघम्ब्रवर्म ।

drpmtyo: kalamadhaw pariyanmare n kithan ॥

अजः  =  goat
युद्धम  =  fight
ऋशि:  =  sage
आद्यः  =  post death rituals
प्रभाते  =  in the morning
मेघः  =  cloud
Fighting between the goats, post death rituals for the sages, the thundering of clouds in the morning and the quarrel between the couple there is no useful outcome (result) in any one of these:

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

---

Knowledge should be pursued with minute by minute efforts.
Money should be earned utilising each and every grain.
If you waste time, how can you get knowledge?
If you waste resources, how can you accumulate the wealth?
अपि स्वर्णामयी लक्ष्मण न मे लक्ष्मण रोचते।
जननी जन्मभूमिः स्वर्गाढिपि गरीयस्ति॥

अपि = and, even though
स्वर्णामयी = covered with gold, full of gold
न = no
मे = for me
रोचते = appeal
जननी = mother
जन्मभूमिः = motherland
स्वर्गाः = heaven
गरीयस्ति = 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 )

परोपकारय फलन्ति वृक्षः। परोपकारय वहन्ति नयः।
परोपकारय दृढ़न्ति गावः। परोपकाराधिमिंदशरीरम्॥

परोपकारय = assistance to others
फलन्ति = give fruits (plural)
वृक्षः = trees
वहन्ति = flow (plural)
नयः = rivers
दृढ़न्ति = give milk (plural)
गावः = cows
इदम् = this
शरीरम् = 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)

अमच्छम् अक्षरं नासित नासित मूलमनोषदम्।
अयोग्यः पुरुषो नासित योजकस्त्र हुल्लभः॥

अमच्छम् = na + mantram, non mantra (mantra = divine poem).
अक्षरम् = na + kSharam, imperishable, a letter of the alphabet
न = no
असित = is
मूलम् = root
अमोषदम् = na + auShadam, non medicine
अयोग्यः = useless
पुरुषः = person
योजकः = co ordinator (one who organizes, plans)
तः = there
हुल्लभः = 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 यत्ना विकल्पो विषमे हयाः।
आकामत्येव तेजस्वी तत्त्वाध्यक्षः नभस्तलम्॥

सन्धिविग्रह
एककः रथः यत्ना विकलेः विषमे हयाः।
आकामति एव तेजस्वी तथापि अर्कः नभस्तलम्॥

एक = 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 brilliant sun always attacks the sky !!

ASAD (subhAShita sangraha 9)
So, let me wind up this small series with a subhAshita I wrote.
Please excuse me for the mistakes.
Honey paste on a bitter neem stem, milk feeding for a poisonous snake and Ganga bath for a bad person none will change their character. The bad qualities do not vanish just by changing outer look. We had to change our inner self.

shabdArtha
- अपि = also
- वृक्ष = tree
- पुष्पित = one that has flowered
- सुगन्धिं = one that has a nice fragrance
- वासित = made fragrant
- वन = forest
- सुपुत्र = 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)

ऋणोऽशेषशेषः अशेषः शऽुशेषः तथैव।
पुनः पुनः प्रवर्धन्ते तस्माद्विषेषं न रक्षयेत। ॥

सन्ध्य विग्रहः
ऋणशेषः अशेषः च शऽुशेषः तथैव।
pun: pun: pravartantे tasmād vishēṣaṁ n rakṣayet ॥

shabdArtha

ऋण = debt
शेष = remainder
अशि = fire
शऽु = enemy
पुनः = again
प्र + वृध्द = 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 साविता रक्तो रक्तशास्तमने तथा।
साम्पत्तिक च विपत्तिः च साधुनामेकरूपता॥

सन्ध्य विग्रहः
उदये साविता रक्तो रक्तो च अस्तमने तथा।
साम्पत्तिको च विपत्तिः 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 + हन् = destroy
करु = do
पौरुष = manliness, virility, courage, effort
आत्मन् = self
शक्ति = strength
यल = effort
कृत = done
यदि = if
सिद्ध = to be accomplished
अत्र = 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 धात्वर्थं बलादन्यत्र नीयते ।
प्रहराहसंहारविहारपरिहारवत् ॥

सन्धि विग्रहः
उपसर्गं धातु अर्थः बलातु अन्यत्र नीयते ।
प्रहर आहार संहार विहार परिहार वत् ॥

shabdArtha
उपसर्गं prefix
धातु �verb
अर्थ meaning
बल = force
अन्यत्र = somewhere else
नी (नय) = to take away
ह्र (हर्ति) = to steal
प्र + ह्र = to hit
आ + ह्र = to eat
सं + ह्र = to completely destroy
वि + ह्र = to roam
परि + ह्र = 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

एते = these
सत्युरुषा = good man
पर = foreign / other
अर्थं = benefit
घटक = component
स्वार्थं = one's own purposes
परि + त्यज = to sacrifice
ये = those who
सामान्य = common
उदय = effort
भृत = one who carries
विरोध = opposition
अविरोध = no opposition
अमी = ??
मानव = man
राक्षस = demon
हित = wellbeing
नि + हन = to destroy
निरथक = needlessly
के = who
झा (जानते, जानाति) to know
bhAvArtha

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

Here is a marathi equivalent for the above shloka:
he to satpuruSha svakArya tyajuni anyArta hI sAdhitI
he to madhyama je nijArtha karunI anyArtha sampAditI
he to rAkShasa je svakArya viShayI anyArtha vidhva.nsitI
je kA vyarth a parArth a hI kariti te koNa kI durmatI?

ASAD (70)
अनुदिनमनुतापेना हं राम तसः
परस्मकहुः मोहं छिन्नि मायासमेतम्।
इद्मतिचपलं मे मानसं दुनिवारं
भवित्ति च बहु खेदस्तवं विना घाव शीघ्रम्॥
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

अनुदिनि अनुतापे तापलो रामराय
परमदिनदयाछा नीरसी मोहमाया
अचकठ मन माजे नावरे आवरीता
tuज विण शिण होतो धाव रे धाव आता!

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)

सौवण्णिनि सरोजाणि निर्माणूं सन्ति शिल्पिन्यः ।
तत्र सौरभ निर्माणे चतुरः चतुराननः ॥

shabdArtha

सौवणि  = golden
सरोज (सरस् + ज)  = lotus (one that is born in a lake)
निर्र + मा  = to create
शिल्पिन्  = sculptor
सौरभ  = fragrance
चतुरः  = capable / skilled/ clever
चतुस्  = 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!
ASAD (72)

śvāyatmamekānātahitaṁ vipaśyana vinirmiṁtāṁ ṛṣṇaṁ mahatyā. ।
vipāketāḥ: sarvaḥviddāṁ samajāṁ vinādyāṇāṁ mōnāmpaṇḍitaṁ ॥

svabhāva

śvāyatmam ekam anāt hitor vipaśyana vinirmiṁtāṁ ādhanāṁ abhā. ।
vipāketāḥ: sarvaḥviddāṁ samajāṁ vinādyāṇāṁ mōnāṁ apāṇḍitaṁ ॥

shabdArtha

śvāyatm = dependent only oneself
an = end
hīta = benefit
vipaśyana = the creator
ṛṣṇa = covering
abhā = ignorance
vaiśeṣikā = especially
sarvaḥvidd = one who knows everything
samaj = society / company
vinādyāṇa = ornament, asset
mōn = silence
apāṇḍita = someone who is not a scholar

bhAvArtha

A self-dependent 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:

vinirmiṁtē jākān atātēcē śvādīnā jē padabhēvē pūkācē ।
mūrvās jē mōnāchē fār sajē samēs tyaēnēyā bahu jāṇate jē ॥

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.
ट्यक्क = 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)

प्रिय मित्राणि ।

कल्पुमः कल्पितमेव सूत्सा कामघुकः कामितमेव दोषिध ।

चिन्तामणिधिन्तिमेव दत्ते सतां तु संगः सकल्म प्रसूते । ॥

सन्ध्य विग्रहः

कल्प दुःम: कल्पितं एव सूते सा कामघुकः कामितं एव दोषिध ।

चिन्तामणिः: चिन्तितं एव दत्ते सतां तु संगः सकलं प्रसूते ॥

shabdArtha  

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

कल्पित = imagined  

सू = to produce  

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

कामित = something one has wished for  

दोषिध = milks (from duh : to milk)  

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

चिन्तित = something one has thought about  

दा = to give  

सतः = the good men  

संग = company  

सकलः = 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 बूयात् प्रयं बूयात् न बूयात् सत्यमप्रयिम्।
प्रयं च नानूतं बूयात् एष धर्मं: सनातन: ॥

सन्धि विग्रह

सत्यं बूयात् प्रयं बूयात् न बूयात् सत्यं अप्रयिम्।
प्रयं च न अनूतं बूयात् एष: धर्मं: सनातन: ॥

shabdArtha

सत्य = truth
बू = to speak
प्रय = 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।
विद्यान कुलीनो न करोति गरवं
मूर्धास्तु जल्पनित गुणोविहिना: ॥

सन्धि विग्रह

सम्पूर्ण कुम्भ: न करोति शब्दं
अर्थं घट: घोष उपैति नूनं।
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)

नारिकेलसमाकारा दयन्तेौधपि हि सजना: ।
अन्ये बदरिकाकारा बहिरेौ मनोहरा: ॥

सन्धि विग्रह

नारिकेल समाकारा: दयन्ते अपि हि सजना: ।
अन्ये बदरिका आकारा: बहि: एव मनोहरा: ॥

shabdArtha

A full pot does not make any noise, however a half full pot really makes noise. A learned respectable person is never vain, but foolish people bereft of any good qualities babble incessantly.
The good men seem to be like coconuts. (Tough on the outside but soft inside). Others are like the jujube fruit, beautiful only on the outside (but sour inside).

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

As KEDAR S NAPHADE said:

नारिकेलसमाकारा टृष्यन्त्येपि हि सजना: ।
अन्ये बदरिकाकारावहिरेव मनोहरा: ॥

सन्धिविग्रह

नारिकेल समाकारा: टृष्यन्त्ये अपि हि सजना: ।
अन्ये बदरिका आकाराः बहि: एव मनोहरा: ॥

“drishyante api”

shabdArtha

नारिकेल = coconut
आकार = form
टृष्य = to look
द्रिश्यन्ते = be seen
अपि = also
सजन = good man
अन्य = other
बदरिका = the jujube fruit (bora in marathi)
बहि: = 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)

पराच्य प्रायः दुरुद्ध्र मा प्राणेषु दया कृः ।
दुर्दभानि पराणानि प्राणा: जन्मनि जन्मनि !

shabdArtha

पर = other's, foreign
अत्र = food
प्र + आपू = to get, obtain
दुरुद्ध्रि = stupid person, idiot
प्राण् = life
दया = pity
कृ = to do
दुर्दभभ = rare
जन्मनि = birth

bhAvArtha

You idiot, dont show any pity for your life if you are getting food from someone else (free food). (Go on, stufff yourself ! fall sick !)

Free food is rare , whereas as far as lives are concerned, you will get one at every
birth !! (I am sure all our fellow grad students will strongly agree with this : )

ASAD (81)

न दुर्जन: सजनतातमणि वह्मकाररैःपि सेवयमानः ।
भूयोपि सिल्क: पयसा घृतेन न निम्बवृक्षो मधुरत्वमेति ॥

सन्धि विग्रह

न दुर्जन: सजनतां उपैति बहु प्रकारे: अपि सेवयमान: ।
भूयः अपि सिल्क: पयसा घृतेन न निम्बवृक्ष: मधुरत्वं एति ॥

shabdArtha

दुर्जन = wicked person
सजन = good man
उप + ई = to go to
बहु = many
प्रकार = way
सेव = to serve
भूयः = repeatedly
सिल्क = sprayed
पयस = milk
घृत = ghee
निम्ब = neem
वृक्ष = 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)

क्यूरा न विभूषण्यन्ति पुरुषं हारा न चन्द्रोऽत्वमः
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).

shabdArtha
किं = what?
वासस् = apparel / clothes
वि + चर् = to think
प्राधान = important
चोर्यता = appropriateness
पीत = yellow
अम्बर = cloth
ददौ = gave (from dA : to give)
स्व = one's own
कन्या = daughter
दिक्क (दिग) = directions
वि + ईश्च् = to see
समुः = sea
bhAvArtha
One should indeed ponder upon the question, “What’s in one’s apparel ?. Apparel is indeed important for appropriateness. After looking at the one dressed in a rich yellow cloth (vishnu), the sea gave him his daughter (laxmi) and looking at the one dressed in nothing, (Shiva) the sea gave poison ! (halAhala)
One achieves greatness because of one’s qualities, not because of a high position. Even a crow is placed at the top of the palace. A crow does not become an eagle.
shabdArtha
अशन = food
वसन = dwelling
जाया = wife
मे = mine
कुवण = one who does
काल = time
बुक = wolf
पुरुष = man
अज = goat
भावार्थ
“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)

नामिषेको न संस्कार: सिंहस्त्र कियते वने ।
विकमाजिनितस्तवस्य स्वयमेव छ्येन्द्रता ॥

गरुदपुराण

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)
अल्पकार्यकराः सन्ति ये नरा बहुभाषिणः।
शरदः कालिन मेघाः नूनं गर्जन्ति केवलम्॥

सन्धि विग्रह
अल्प कार्य कराः सन्ति ये नरा: बहु भाषिणः।
शरात् कालिन मेघाः ते नूनं गर्जन्ति केवलम्॥

shabdArtha
अल्प = small, little
कार्य = work
कर = one who does
नर = man
बहु = a lot
भाषिण = one who talks
शरद = autumn
मेघ = cloud
नूनं = really
गर्जन् = to roar
केवलं = only

भावार्थ

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)

गते शोकोऽ न कर्त्त्वयो भविष्यः नैव चिन्तयेत्।
वर्त्तमानेन कालेन वर्त्त्यन्ति विचक्षणः॥

सन्धि विग्रह
गते शोकः न कर्त्त्वः भविष्यः न एव चिन्तयेत्।
वर्त्तमानेन कालेन वर्त्त्यन्ति विचक्षणः॥

shabdArtha
गत = gone
śok = sorrow  
kartvya = should be done  
śrīvya = future  
chinn = to think / to worry  
śrēmāṇ = present  
śrēy = to operate (causal from vart)  
vichkṣṇa = wise  

dharmakṣānta

Bhāavārthā  
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)  

chitē brahnīrjyotē mahāpanāt ānē chitē pāparcharmupānītā।  
pāpa kṛtva durgītāṁ yānti mūḍaṁ mūḍitaṁyaṁ nāvē pērēn n pēyam।

sūrdh vikrṣh  
chitē brahṇī: jātē mahāpanāt ānē chitē pāpa charyāṁ upānītā।  
pāpa kṛtva durgītāṁ yānti mūḍaṁ: tasmāt mardāṁ n eva pērēn n pēyam।

shabdArtha  
chit = mind  
śrṇī = confusion  
mah = liqour  
pān = drinking  
pāpa = sin  
charyā = practise / observance  
up + ē = to approach  
durgīt = misfortune  
mūḍa = foolish man  
va = to go  
tasmāt = hence  
pēy = should be drunk

subhaashhita_kedar.pdf
Drinking of liquor causes confusion of the mind. Once the mind is confused one starts practising a sinful life. After practising sin, the foolish men suffer misfortune. Hence liquor should not be drunk! should never be drunk!

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

प्रत्यक्ष कविकाव्यं च रूपं च कुलयोषितः ।
गृहवैचार्यस्य विद्या च कर्माणि चिदि रोचते ॥

प्रत्यक्ष = real, visible, directly in front
कवि = poet
काव्य = Composition/poetry/literary work
च = and
कुलयोষितः = One who brightens the family(?) (meaning house wife?)
रूपं च = Her beauty
गृहवैचार्यस्य = family doctor’s
विद्या = knowledge
यिदि = do they
कर्मेण चित = 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 स्वभावेन यथोष्च तथा स्मृतम् ॥
अयुक्तियुक्ते रोगाय युक्तियुक्ते यथा स्मृतम् ॥

सन्धि विग्रहः
किन्तु मध्य स्वभावेन यथा आौषधं तथा स्मृतम् ।
अयुक्ति युक्ति रोगाय युक्ति युक्ति यथा स्मृतम् ॥

shabdArtha
किन्तु = but
मध्य = liquor
स्वभाव = nature
आौषध = medicine
स्मृत = remembered
युक्ति = utility ; proportion
युक्ति = used
रोग = disease

भावार्थः

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

ASAD (91)

बितर वारि द्वारि द्व आतुरे
चिर पिपासित चातक पोतके ।
प्रचलिते मृति क्षणं अन्यथा
क च भवान् क पयः क च चातकः ॥

shabdArtha
वि + तृ = to distribute
वारि = water
वारिद्र = cloud (one who gives water)
द्व = water
आतुर = anxious
चिर = permanently
पिपासित = thirsty
चातक = chAtaka bird
पोतक = young one of an animal
प्रचलित = something that has started
महुः = wind
क्षणं = in a moment
क = where
पयस = 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 वहें: सखा भवति माहु: ।
स एव दीप नाषाय कृशे कस्य अरिति सोहदम् ॥

shabdArtha

वन = forest
dहत = one that burns
वहि = fire
सिखि = friend
महुः = wind
dीप = 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)

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

**ASAD (94)**

रलेः भावसहस्तुतुशुरुः देवा न भेजिरे भीमविषेण भीतिम्।
सुधां विना न प्रययुविरामं न नितिघ्नांद्विमिरमन्ति धीरा:॥

**सन्धि विश्रुः**

रलः: महा अः: तुशुः: न देवः: न भेजिरे भीमविषेण भीतिम्।
सुधां विना न प्रययु: विरामं न नितिघ्नं अर्थात् विरमन्ति धीरा:॥

shabdArtha

रल = precious stones
महा = big
अः = deserving
महर्ः = great (those that deserve to be called great)
तुशुः = to be satisfied
देव = god
भजः = to take recourse (my guess is that bhejire is a past tense form from the root bhaj)
भीम = terrible
भीति = fear
सूप्रा = the nectar of immortality
या = to go
विराम = stop
निधि = 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. 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)

अच्छा संकालित: । पठतु एतद् सुभाषितं मम गुणाणा श्री वसन्त
नानिवडन्कम्होदयेन् विचित्$

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

संपित विचारे शुभसंकल्पेन मंगलाय यशसे
कल्याणी संकल्पितस्तु वः सदामाशोः ॥

संपित विचारे

संपित विचारे शुभ संकल्पेन मंगलाय यशसे
कल्याणी संकल्पित: अस्तु वः सदा आहे आदोः ॥
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)

德拉शा स्नान सुभाषी जाता शर्करा चाश्मताम् गता ।
सुभाषित रससे दुश्चा सुधा भीता दिव्यम् गता ॥
pratipadArtha:

द्राक्षः = grapes
प्राण = sullen / dry
सुखी = (having) face (like)
जाता = went / became
शर्करा = sugar
च = and
अहताम् = stone
गत = went / became
सुभािशत = is meaning neede ??? subhAshita (good words)
रसम् = taste / power / effect
देरश्मा = having seen / seeing
लुभा = nectar / amrutA
भीता = (being) afraid (of)
दिवम् = (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)

सर्वन्त देशे गुणवानां शोभते प्रधितः नरः ।
मणि: शीर्षां गले बाह्रों यत्र कुत्र अपि शोभते ॥

shabdArtha

सर्वन्त = somewhere
देश = country
गुणवानां = a man with good qualities
शोभा = to look beautiful
प्रधित = famous, celebrated
A famous man with good qualities is considered an asset anywhere in the country. (Just as) a gem looks beautiful when worn anywhere: on the head, in the neck or on the arm.

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

priya samskruta bAndhavAh.

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

which speaks the power of association with ritious people.

guNavarjana samsargAt yAsti nIchOpi gouravam.
pushpamAlA prasa.ngena sUtram shirasidhAryate ..

prati padAratha :

- गुणवत्त् = virtuous (good) qualities
- जन = people
- संसर्गं = association
- नीच = rouge / person of poor(bad ?) quality
- गोउरवम् = respect
- पुँपमाला = garland (of flowers)
- प्रसन्गेन = because of / along with
- सूऽम् = thread
- शिरस् = head
- धार्यते = 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”

पुँपमाला प्रसंगेन सूऽम् शिरसिधार्यते ॥

shirasi dhAryate (two separate words)
सन्धि विग्रह
गुणवत् जन संसर्गः अत् य अस्ति नीच अपि गोउरवम्।
पुरुषमाला प्रसंग एन सूत्रम् शिर अति धायते॥
गुणवत् जन संसर्गात् याति निचः अपि गोरवम्।
पुष्य माला प्रसंगेन सूत्रं शिरसि धायते॥

prati padAratha:
गुणवत् = virtuous (good) qualities
जन = people
संसर्ग = association
नीच = rouge / person of poor(bad ?) quality
गोरवम् = respect
पुरुषमाला = garland (of flowers)
प्रसंगेन = because of / along with
प्रसंग = close association. prasa.ngena = because of close association
सूत्रम् = thread
शिरह् = head
(原始 noun is shiras : shirasi is the locative singular, meaning on the 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).

ASAD (116)
यः पठितमिलावति पश्चयति परिपूर्णति पण्डितान्तु उपाध्यायति।
तस्य दिवाकरकिरणः नलिनी दृश्य इव विस्तारिता बुद्धः॥

shabdArtha
पढू = 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)

बालस्वापि रवि: पादः पतन्त्युपरिभूभृताम्।
तेजसा सह जातानां वयः कुत्रोपयुज्यते॥

सन्धि विग्रह

बालस्य अपि रवि: पादः पतन्ति उपरिभूभृताम्।
तेजसा सह जातानां वयः कुत्र उपयुज्यते॥

shabdArtha

बाल = child
अपि = also
रवि = sun
पाद = foot
पत्त = to fall
भूभृत = mountain
तेजस = brilliance
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)**

पावरती फणि बालेन्द्र भरस्म मन्दाकिनी युता ।
अपवर्ग प्रदा मूर्ति: कथ्र्य स्यात् तव शंकर॥

shabdArtha

फणि = snake
बाल = child
इन्द्र = moon
भरस्म = ashes
मन्दाकिनी = the ganges
युत = equipped with
अपवर्ग = heaven, liberation
प्रदा (प्रोम प्र-दा, तो गिबे) = one that bestows
मूर्ति = idol
कथ्र्य = 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?

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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:
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 फणिर बालेन्द्र भरस्म मन्दाकिनी युता । ।
अपवर्ग प्रदा मूर्ति: कथर स्यात् तव शान्त ॥ ॥

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 आसक्तं इर्म राजानं इक्ष्य वाः ।
अथ वा मां कृशतनुं जलधे रोदिषि स्यायम् ॥ ॥

शब्दार्थः
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Composer V. VAsuNNi moos (kerala)
shabdArtha

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सुमित्रा नन्दन आसक्ते इम्र राजानं ईश्वर वा ।
अथ वा मां कृशतानु जलधे रोदिष्य स्वयम ॥

शब्दार्थ 

सुमित्रा  = 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.
Why should the ocean cry on seeing them? No, It is the king rAma, who is attached (Asakta) to lakShmaNa (sumitrAnandana) and the dwarfish person is agastya himself. The ocean mistakes the poet to be agastya.
Ocean is afraid of rAma as he once threatened to dry him up when attempting to cross over to lanka. The dwarfish sage agastya is said to have drank the ocean. Hence the cause for fear.
Composer V. VAsuNNi moos (kerala)

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ASAD (105)

जीविते यस्य जीवन्ति लोके मित्राणि वानथवः ।
सफलं जीवितं तस्य को न स्वार्थाय जीविति ॥

शब्दार्थ

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

O chataka, seeing the group of smoke clouds do not run to them thinking they are water carriers! Here there indeed shall flow from your own eyes 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.

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!
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)

दातव्य भोक्तव्य धनविषये संचयो न कर्तव्यः ।
पश्येह मधुकरीणां सचितार्थं हरन्त्यन्ये ॥

सन्धि विग्रहः

दातव्य भोक्तव्य धन विषये संचयं न कर्तव्यं ।
पश्य इह मधुकरीणां संचित अर्थं हरन्ति अन्ये ॥

शब्दार्थः

दातव्य = should be given
भोक्तव्य = should be used, enjoyed
धन = money
संचय = collection
कर्तव्य = should be done
पश्य = see (from dRish)
इह = here
मधुकरी = bee
ह्र (हरति) = to steal
अन्य = other
It should be given or enjoyed and spent. As far as money is concerned it should never be stocked up. Look here, the collected savings of the bees are stolen by others.

Friends leave the man without money, so do wives, sons and other affectionate people. They all come back after the man is again wealthy: Wealth is the only real brother of man in this world.
Air is lighter (inferior to) grass, and a beggar is inferior to air.

Why indeed can then the beggar cannot be taken by the wind? “He will beg me too!“ (says the wind) ......
“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)
अतिपरिचयाद्वारा सन्ततगमनादनादरो भवति।
मलयेमिहिषुपुरुण्णी चन्दननतकवालमित्यां कुरुते॥

शब्दार्थ
अति  =  excessive
परिचय  =  familiarity
अवमया  =  contempt
सन्तत  =  repeated
गमन  =  going
अनादर  =  disrespect
मलय  =  malaya mountain
भिल्ल  =  tribal
पुरुण्णी  =  wofe
चन्दन  =  sandal
तक  =  tree
काण्ड  =  log
इन्थन  =  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 (112)
अतिपरिचयाद्वारा सन्ततगमनादनादरो भवति।
Excessive familiarity breeds contempt, Going repeatedly (to someone else’s house) causes disrespect to you. On malaya mountain (which is very rich in sandalwood trees) the wife of a tribal uses sandalwood even for the daily fuel needs.
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/reasearch everything before they practice, subscribe to the practice of medicine without questioning the logic.

ASAD (117)

यथैकेन न हरस्तेन ताळिका सम्प्रयते ।
तत्थोधमपरित्यक्तं कर्म नोत्याद्वेत् फलम् ॥

सन्धि विग्रह

यथा एकेन न हरस्तेन ताळिका सम्प्रयते ।
तथा उद्यम परित्यक्तं कर्म न उत्याद्वेत् फलम् ॥

शब्दार्थ

हरस्तं = hand
ताळिका = clap
सम् + प्र + पद् = to become
उदाम = effort
परित्यक्त = deprived of
कर्मन् = work
उत् + पद् = to obtain
फल = fruit

भावार्थ

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

ASAD (117)

यथैकेन न हर्स्तेन तालिका सम्प्रयोगे ।
तथोद्धमपरित्यक्ते कर्मं नोत्याद्वयेत् फलम् ॥

सन्धि विग्रहः
यथा एकेन न हर्स्तेन तालिका सम्प्रयोगे ।
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भावार्थ

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

ASAD (124)
अष्टदश पुराणां सारं व्यासेन कीति:।
परोपकारं: पुणयाय पापाय पर पीडनम्॥

शब्दार्थ
अष्टदश = eighteen
सार = essence
कीति = to tell
परोपकार = benefitting others (para upakAra)
पुणय = purification acquired by virtuous deeds
पाप = sin
पर = other
पीडन = harrassment

भावार्थ

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

ASAD (125)

(Dear Sanskrit Lovers)

अर्थगमो नित्यमरोगिता च प्रिया च भायो प्रियवादिनी च।
वहयं धुनोदर्थकारी च विद्या छडू जीवलोकस्य सुखानि राजन॥

सन्धि विग्रह
अर्थ आगमः नित्यं अरोगिता च प्रिया च भायो प्रियवादिनी च।
वहयः च पुणः अर्थकारी च विद्या छडू जीव लोकस्य सुखानि राजन॥

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)
अनृ + 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.

ASAD (129)

(Deş Sanskrit Lovers)

आपदि मित्र परीक्षा शृंग परीक्षा रण अंगणे भवति ।
विनये वैशं परीक्षा शीत परीक्षा घन क्षये भवति ॥

सन्ध्य विग्रह

Apad = चलमिल्यः
mitra = प्रिपूतः
parIkJShA = तेस्तः
shUra = वत्तिअन्तः
raNa = बर्तेः
a.ngaNa = प्रिपूतः
vijaya = हुमिलित्यः
va.nsha = फमिल्यः
shIIa = चर्चतेरः
dhana = मोनेयः
kShaya = लोकस्य, वेअकेनिन्गः, र्चरिचित्यः

शब्दार्थ

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.
Dear Sanskrit Lovers

Bhavārtha

ASAD (131)

प्रियं संस्कृतप्रियां!

(Dear Sanskrit Lovers)

विद्वत्तां च नृपत्तां च न एव तुल्येन कदाचन।
स्वदेशं पूज्यते राजा विद्वानं सर्वेन्द्र पूज्यते॥

शब्दार्थ

विद्वत्ता = scholarliness
नृपत्त = The title of king
तुल्य = comparable
स्वदेश = one’s own country
पूज = to worship
राजन = king
विद्वत = scholar
सर्वेन्द्र = everywhere

भावार्थ

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)

प्रियं संस्कृतप्रियां!

(Dear Sanskrit Lovers)

A couple of subhAshitas from the hard working farmers

गणयेन्द्र न ये सूर्य हृदी शीतं च कर्षकं।
यतन्ते सत्यताभाय तै: साकं हि वसामि अहम॥

शब्दार्थ
गण = to count, to consider
सूर्य = sun
वृष्टि = rain
शीत = cold
कर्षक = farmer
यत = to strive
सस्य = grain
लाभ = acquisition
सांक = with
वस = to live

भावार्थ

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)

मूर्वस्य पंच चिद्धानि गर्वं दुर्बचनं तथा ।
कोपश् द्वद्वादश परवाक्षेष्वनादरः ॥

सन्धि विग्रह

मूर्वस्य पंच चिद्धानि गर्वं दुर्बचनं तथा ।
कोप: च द्वद्वादश: च परवाक्षेषु अनादरः ॥

शब्दार्थ

मूर्वं = fool
पंचं = five
चिद्धं = sign
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: to adorn, to grace intellect, good character. One should be self-controlled and knowledgeable.

Abhay}

अष्टो गुणा पुरुष दीप्यन्ति प्रज्ञा सुशीलत्वदूतं श्रुतं च।
पराकमथाब्धुभाषिता च दानं यथाशक्ति कृतज्ञता च॥

सन्धि विग्रह
अष्टो गुणा: पुरुष दीप्यन्ति प्रज्ञा सुशीलत्व दूमी श्रुतं च।
पराकम: च अ बदु भाषिता च दानं यथा शक्ति कृतज्ञता च॥

Shabdarth

अष्टो = eight
गुण = qualities
पुरुष = man
dीप = to adorn, to grace
प्रज्णा = intellect
सुशीलत्व = good character
dूम = 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.

एक्षरं बलं समाजस्या तद्भावे स दुर्बलः।
तस्मात् एक्षरं प्रशंसन्ति तद्र राष्ट्र हितेषिणः॥

शब्दार्थ
एक्षरं = unity
बलं = strength
समाजं = society
दुर्बलं = weak
प्र+शंस = to praise
हितेषिणः = 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 देविकदेवगभजनं गोपीगृहे वर्धनं
मायापुतनजीवितापहरणं गोक्षरोद्ग्यारणम्॥
कंसन्धेर्वार्हिनं कुत्तीतन्त्रजावलं
एतद्वा गवतं पुराणकथितं श्रीकृष्णलीलामृतम्॥ १६॥

सन्धि विग्रह
आदौ देविक देव गर्भ जननं गोपी गृहे वर्धनं
माया पुत्र जीवित अपहरणं गोक्षरोद्ग्यारणम्॥
कंस धेरकौरव आदि हननं कृत्ती तन्त्र अवनं
एतदु भागवतं 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.
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)

गर्वः परपीडा दुर्जनस्य धनं बलं ।
सुजनस्य तु दानाय रक्षणाय च ते सदा ॥

शब्दार्थ

गर्वः = vanity
पर्पीडा = harrassment of others
दुर्जनः = wicked person
धनं = money
बलं = power
सुजनः = good man
दानः = act of giving, charity
रक्षण = protection
सदा = always

भावार्थ
The wealth and power of a wicked person are for vanity and harassment 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 ।
विचार ददाति संचयं स न: पातु गजाननः ॥

शब्दार्थ

अम्बा = mother
उमा = pArvatI
जनक = father
विचार = knowledge
दा = to give
पा = to bless
gाज = 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 प्राप्तेऽदानात् न तु विच्छस्य संचयात् ।
स्थिति: उच्चः पयोदानां पयोधीनां अधः स्थिति: ॥

शब्दार्थ

गौरव = glory
प्राप्त = to obtain
dान = giving
विच्छ = 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.
उपदेश: हि मूर्वाण्य प्रकोषप न शान्त्ये ।
पव: पानं भुजंगानं केवलं विषवर्धनम् ॥

शब्दार्थ

उपदेश = advice
मूर्व = idiot
प्रकोष = aggravation
शान्ति = calmness
पयस् = milk
पान = drinking
भुजंग = snake
विष = poison
वर्धन = growth

भावार्थ

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

ASAD (163)

आत्मन: मुख दोषेण बध्यन्ते शुक सारिका: ।
बका: तत्र न बध्यन्ते मौनं सर्वार्थ साधनम् ॥

शब्दार्थ

आत्मन = self
मुख = mouth
dोष = fault
शुक = parrot
सारिका = a bird (nightingale / cuckoo?)
बक = stork
वधु = to trap, to tie down.
मौन = silence
सर्व = all
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 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)

खलः करोति दुष्कृतं नूनं फलिति 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)

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**ASAD (201)**

**कार्यार्थी भजते लोकः यावत् कार्य न सिध्धति ।
उत्सीण च परे पारे नौकायाः किं प्रयोजनम् ॥**

**शब्दार्थ**

कार्य अर्थिन = one whose inent is getting one’s work done
भज् = to pray, propitiate
लोक = the world
कार्य = work
सिध्ध् = to be accomplished
उत्सीण = crossed
पर = other
पार = bank of a river
नौका = boat
प्रयोजन = use

**भावार्थ**
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 मच्छ्यो मत्कुणो मर्हुः ।
मा मद्रो मर्क्कटो मत्स्यो मकारा दश चंचलः ॥

संविधिविग्रह

मन: मधुकर: मेघ: मच्छ्य: मत्कुण: मर्हु ।
मा मद्र: मर्क्कट: मत्स्य: मकारा: दश चंचल: ॥

शब्दार्थ

मनस् = mind
मधुकर = bee
मेघ = cloud
मच्छ्य = drunkard
मत्कुण = bed bug
मर्हु = wind
मा = the goddess of wealth, Laxmi
मद्र = pride, arrogance, conceit
मर्क्कट = monkey
मत्स्य = fish
मकारा = 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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A Subhashita A Day ASAD

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Please send corrections to sanskrit@cheerful.com