This is the 'un-edited' collection of Kedar's postings of \textit{प्रतिदिन सुभाषितम्} (pratidin\textit{म} subh\textit{स}hita\textit{M} 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.

\textbf{ASAD (2)}

\begin{quote}
किमपि शुभकार्य गणेशवन्दनेन अथ वा सरस्वती वन्दनेन प्रारम्भिते ।
अतः एषः द्वितीयः श्रोकः सरस्वतवन्दनाय समर्पयामि
\end{quote}

Any good endeavour is begun by a prayer to Ganesh or Saraswati. Hence this second subha\textit{shita} of ASAD is dedicated to Saraswati :

\begin{quote}
या कुन्देन्द्रुष्णशारद्दार्धवल्ला या शुभवस्नानवता
या वीणावर्दन्दमणिदितकरा या श्रेष्ठपद्धासना ।
या भ्राज्ञयुतशशक्रप्रभृतिभिः देवैः सदा वन्दिता
साम मां पातु सरस्वती भगवती निःशोषजाड़च्छापहा ॥
\end{quote}

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 \textit{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 ...

\textbf{ASAD (3)}

\begin{quote}
\textit{तृतीये अस्मिन् श्योके गद्भाष्ट्रीणि शिक्षेत}
\end{quote}
In this third verse of ASAD, learn three things from the donkey...

अविश्वासं वहेंद्राण्म शीतोष्णं च न विन्द्वति ।
ससन्तोषस्तथा नित्यं त्रीणि शिक्षेत गद्यमात ॥

(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)
पुष्मिनं सुभाषितं भवति शांस्रस्तवनाय ।
सुभु कृतं खलु शब्दप्रयोगं: अर्थम् । पथतु

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

पिनाक फणि वालेन्दु भस्म मन्दाकिनी युता ।
प वर्ग रचिता मूर्ति: अपवर्ग 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 एषा समस्यापूर्ति:

( here is a riddle  )

पानियं पातुमिच्छामि त्वत्: कमलस्योचने ।
यदि दास्यसि नेच्छामि न दास्यसि पिवाम्यहम् ॥

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)
भवि बहवः श्लोकः सजनसङ्गतिप्रशंसिनः । तत्सिनेनत्रु महामू सर्वभ्योपिधिकं प्रियम् ॥

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

सन्तत्सायसि संस्थितस्त सपवसो नामापि न ज्ञायते मुक्काकारत्यत तदेव नलिनीप्रस्थितं राजते ।
स्वात्यां सागरशुक्लिमध्यपलितं सन्त्मात्रवं क्वायते प्रायेनोत्समध्यममाध्मदशा संसर्गंतो ज्ञायते ॥

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 सन्तुत स्लोहावरी
ते भासे नलिनीदलग्रावरी अह ! सन्त्मात्रकाचे पिरः ।
ते स्वातीस्तव अभिशुक्लिमध्यमकं मोती घडेनेत्रेनुतेनुते
जाणा उत्तममध्यममाध्मदशा संसर्ग्योगे टिके ॥

ASAD (8)
विचार प्रशंसिनं एन श्लोकं मन्ये बह्रो जानन्ति ।

(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.

Here's another one I believe accredited to Kalidasa

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

ASAD (10 1)
One more subhashitam that starts with “kamale”

कमले कमला शेते हरपते हिमालये ।
क्षीरायों च हरेपते 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)
कमलेश्वर = Vishnu (lotus eyed)
कमलारिकिरिट = 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.

कमलभृदाहः :

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 ...
ASAD (11)

आकाशात पतितं तोयं यथा गच्छति सागरम् ।
सवेदवनमस्कार: केशवं प्रतिगच्छति ॥

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

ASAD (12)

चिन्तनीया हि विपदामादवेव प्रतिकिया ।
न कृपाखनन्तं युक्तं प्रदीपं वहिना गृहे ॥

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

ASAD (111)

यत्क्रिकः किलमथि मधुरम विरोति ।
तचाश्र चाम्र कलिका णिक्रेक हेतुः ॥

किल = really
मधु = spring
मधुर = sweet
विरोति = it should actually be virauti: means cries.
चाश्र = beautiful
चाम्र = cha + Amra (Amra = mango)
कलिका = petal
णिक्रेक = ??? (is this correctly transliterated ?)
हेतुः = intention

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

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

ASAD (13)

क्षमा शाश्वं करे यस्य दुर्जनः कि करिष्यति ।
अतृणे पतितो वाहि स्वयमेवोपशाम्यति ॥

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

क्षमा वशिष्कृते लोको शक्तिया किम् न सिद्धिति ॥

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

ASAD (131)

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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, forgivance has the power of conquering”, the words look odd ... Does “vashikrute” give this meaning?

वश = conquered. vashI+kRi = to conquer

वशीकृत = conquered.

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 लक्ष्मी: करमध्ये सरस्वती ।
करमूले तु गोविन्द: प्रमाते करदशाेणम् ॥

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 certain 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 childhood.
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 वसेते लक्ष्मीः . “At the top of the hand resides LakShmi.
करमध्ये सरस्वती . In the middle of the hand resides Sarasvati.
करमूले वसेते ब्रह्मा . At the bottom of the hand resides Brahma.
प्रभाते करदश्न अनन् . In the morning, the sight of the hands
 . (auspicious).
समुद्रवसने देवी . “O goddess with the mantle of oceans.
पर्वतस्तन मण्डले . adorned with the breasts of mountains.
O the consort of Vishnu, salutations to thee!

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.

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.

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.

I do not know whether the following two verses were indeed like a sawAl jawAb, but it definitely seems so.
The first verse: What is so strange about women tying glass, beads and gold all on one thread ? Even the great thinker Panini tied the dog, the youth and Indra on the same string .. (pun on the word sUtra)

The second verse: Gautam’s wife was forcibly molested by the youth Indra. (who acted) like a dog. the great thinker PAnini tied the dog, the youth and Indra on the same string ...

I guess I should have clarified. the three words : shvA (dog) yuvA (youth) and maghavA (indra) belong to the same grammatical class .. they are declined identically, and there is a sUtra (rule) in Panini’s grammar that ties them together. ...

hence the pun on sUtra...

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 सुनीतिमन्त चढो असो वा कमला गृहात
हो मृतु आजिच घडो युगान्ती सन्मार्ग टाको 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:

स्वर्य पञ्चमुखः पुञ्चो गजाननपदाननी
दिगम्बरः कथं जीवेत अजपूर्णो न चेहृदेः॥

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)

स्वर्य महेशः शान्तयोगेशः सखं धनेश्वर सुतो गणेशः
तथापि भिक्षातनमेव शाम्भों वल्लिधर्मीखंडच्छा॥

Himself the great lord, his father in law the king of mountains, his friend the king of wealth, his and his son the lord of the gaNas. even then roaming around begging for food is shiva’s destiny only god’s wish is powerful ...
O cloud, you roar, but do not give water. I, the chatak bird am thirsty. If fatefully the southern winds blow here, where shall you be, where shall I be and where shall it rain?

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, enamored 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.

This was the first shloka 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 किं कर्म श्रो भविष्यति ।
अतः श्रो करणियानि क्योदधेयेव वुद्दिमानः॥

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

कल्ष बो सो आज कर्ष ... )

tomorrow = श्रष
day after tomorrow = परश्रष
tomorrow = श्रष
day before yesterday = परश्रष
tomorrow = श्रष

ASAD (27)

प्रारम्भते न खलु विज्ञानेन नीचः
प्रार्था विज्ञानहता विररत्नेन मध्यः ।
विन्नेः पुनः पुनरिप्रतिष्ठत्वमा:ः
प्रार्थमुत्तमजना न परित्यज्जनः॥

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:

िसंहाचा तो बाळ तो हि चपेट 
मारी त्याळा जो करी मतु मोठा ।
तेजस्वी जे वृति ऐस्तीच त्यानिच 
तेथे काही चांड नाही वयाची ॥

अपि अधिकम् एकम् सुभिशतम् प्राप्यवत् “यथ” शब्देन 
यथ देशस्तथ भश यथ रज तथ प्रजः ।
यथ भुमिस्तथ तोयम् यथ बीजस्तथन्नुरः । ॥

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

न धेर्य्यं विन ठश्चिं: न शोउर्य्यं विन जयः ।
न दानेन विन मोक्षो न ग्यानेन विन यशः । ॥

ASAD (29)

यथा काण्डे च काण्डे च समेयातां महोदधी ।
समेत्य च व्यपेयातां तद्भद्व भूतसमागमः: ॥

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 पुत्र मानवाचा।
दोश ना कुणाचा:
दोन्होनु ओपकालन्ची होते सागरात भेट
एक लाट तोडी दोघां पुन्हा नाहि गाठ।

ASAD (30)
कस्यचित किमपि नो हरणीयं
मर्मवाकःकमपि 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 सर्वी कन्दितुं वा प्रवृत्ता ।
पशयन्देवी परिजन इदं प्राह ममाहतां तां
नो चेदु रुयातु इमपि भवेतु प्राणहीनाचिरेण ॥
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 !”
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.

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.

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.
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)

I haven’t heard this one before, so the following may be off the mark to some extent

Giving, return of courtesy, sharing secrets, asking (for one’s welfare?) eating (with one?) , feeding, these are six characteristics of love.

you are almost right. here is the accurate meaning :
gives, takes, tells and asks secrets, eats (from you) and feeds (you) are the six characteristics of love ... (friendship would perhaps be more appropriate here .. )
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 “samudbhadanti” should be “samudbhavanti”.
Basically, the SubhAshita is trying to tell us that problems crop
up only when you are devoid of the solution!
(Murphy’s law?)

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

वैधराज नमस्तुभ्यं यमराजसहोदर ।
यमस्तु हरित 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)

अश्च नेव गजं नेव व्याघ्रं नेव च नेव च ।
अजापुऽं बिलं दृशात् देवो दुर्भंगातकः ॥

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 अद्वेव प्रतिक्रिया ।
न कृपखननं युक्तं प्रदीपसं विघ्ना गूढः ॥

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 एकोद्धि सर्वर्तनेन लभ्यते ।
नीयते स वृद्धा चेन प्रमादः सुमहानहो ॥

Even a single second in life cannot be obtained by alll 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 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 प्रकाशलयस्व टः।
The poet thought up these three lines:

O king, ( rajendra), get up get up ! ( uttiShTha) mukhM prakShAlayasva
(wash your face !) The rooster cries out in the morning ( prabhAte roditi
kukkuTaH )

the problem was after uttiShThottiShTha rAjendra, mukhM 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 !!!!

AMAD (59)

उत्तमो नातिवक्ता स्वातू अधमो बहुभाषते।
न काव्यने ध्वनिस्तृत्तक्क याहेक कांस्ये प्रजायते॥

उत्तम = excellent
अति = too much
वक्ता = speaker
अधम = inferior
भाष = to speak
काव्यन = gold
ध्वनि = sound
कंस्य = 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.

Meaning:

चिन्तायास्तु चितायास्तु बिन्दु मात्रम् विशेषतः।
चिता दृहति निर्जीवम्, चिन्ता दृहति 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 :) Ganapatii.

चिता चिन्ता समाप्रोक्ता बिन्दुमात्रं विशेषता ।
सजैंव 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.

ASAD (61)

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

सन्नि विग्रः:अ :
उत्तमा: आत्मना ख्याता: पितु: ख्याता: च मध्यमा: ।
अधमा: मातुःकाश्याता: शशवशुरात् च अधमाध्यमा: ॥

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 scholar even if he is from a backword class, is recognised and respected even in the company of the people who are most beautiful. who have great family background, and even among the gods.
मातुल = maternal uncle
श्वशुर = 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)

उद्यमस्साहसं पैर्य बुद्धियस्यकति: पराक्रमः ।
षडेते यत्र वर्तन्ते तत्र देव: सहायकृत ॥

उद्यमः = effort sAhasam = adventure
पैर्यम् = courage buddhiH = knowledge
शक्ति: = strength parAkramaH = bravery
षट् = 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

आदित्यचन्द्राबनबालानित्रो 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 dheer is buddhi or intellect so in contrast
to sAhasaM dhairyam must involve intellectual conviction. So in a way Hemali
Vyas is right Raghavendra's meaning that it is courage is also right. It should be courage born of intellectual conviction not emotional outburst. We all know what is right but many a time we do not have the guts to follow what is right we do what we feel (emotional driven) like doing. Dhairyam is the courage to do what is based on right understanding.

sAhasaM I will split as sa + a + hasam (I donot have a dictionary at my computer desk this may be my imagination).

has if I remember rightly means to smile or to laugh at with a in front it means opposite to be serious that one to take things seriously not jokingly

with prefix sa it could mean samyak that is total or with seriously or daringly jumping into action there is no joking around

in that sense SAhasaM should imply serious adventurous pursuit in contrast to Dhairyam sAhasaM need not involve intellectual conviction it could be based on just emotional outburst. So there is a possibility of one getting burned if it is not based on sound intellectual judgment.

Hence the subhashitaM says one needs both the Dhairyam and SAhasaM

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

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

Hari Om!

Sadananda

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

ASAD (Subhashita Sangrah 3)

न त्वं कामये राज्यं न स्वर्गं नापुनम्भवम्।
कामये हुःखत्तानान्म प्राणिनाम् आर्तिनाशनम्॥
"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

बिद्मभं पदयतु अत्र !

(See the sarcasm here)

अजायुद्धमृगिष्ठां प्रभाते मेघदम्भरम् ।

(See death rituals in the morning)

अजः = goat

युद्धम = fight

ऋषिः = sage

आद्रं = 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.)

\[\text{क्रणस्य क्रणश्च क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रणश्चत् क्रण�र्गे कुतो विढ्या क्रणशर्गे कुतो धनम्॥
\]

Knowledge should be pursued with minute by minute efforts. Money should be earned utilising each and every grain. If you waste time, how can you get knowledge? If you waste resources, how can you accumulate the wealth?
O LakShmana, even though Lanka is a golden land, it does not appeal to me.

One’s mother and motherland are greater than heaven itself.

(Said by Lord Rama upon viewing Lanka)
Cows produce milk to feed others. In the same way, our own human body should also be employed for the assistance of others.

ASAD (Subhashita Sangraha 8)

अमन्त्रम् अक्षरं नासित नासित मूलमनीषदम्।
अयोग्यः पुरुषो नासित्योजकस्त्र दुर्लभः॥

अमन्त्रम् = na + mantram, non mantra (mantra = divine poem).
अक्षरम् = na + kSharam, imperishable, a letter of the alphabet
न = no
असित = is
मूलम् = root
अनीषदम् = na + auShadam, non medicine
अयोग्यः = useless
पुरुषः = person
योजकः = co ordinator (one who organizes, plans)
तत्र = 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)

एकचक्रो रथो यन्त्र विकलः विषमे हयः।
आकामत्येव तेजस्वी तथ्यायण्यको नभस्तलम्॥

सन्त्य विग्रहः
एकः रथः यन्त्र विकलः विषमे हयः।
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.

भवदीयः।
मधुसित्को निम्बक्षण्डः दुग्धपुषो भुजंगमः।
गंगाग्राहातोदपि दुर्जनः स्वभावं नैव मुन्त्वहि॥

मधु = honey
सित्कः = pasted with
निम्बः = neem
खण्डः = wooden piece, stem
दुग्धः = milk
पुषः = fed with
भुजंगमः = snake
दुर्जनः = one who has taken bath
अधिवृक्तम्

अधिवृक्तम्

एकनापि सुवृक्तेना पुष्पितेना सुगण्ठिता।
वासिंतं तदु वनं सर्वं सुपुऽण कुलं यथा॥

सम्भव विग्रह

एकन अधिवृक्तेना पुष्पितेना सुगण्ठिता।
वासिंतं तदु वनं सर्वं सुपुऽण कुलं यथा॥

shabdArtha

अधिवृक्त = also
चृक्ष = tree
पुष्पित = one that has flowered
सुगण्ठित = one that has a nice fragrance
वासित = made fragrant
वन = forest
सुपुऽत्र = 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)

ऋणशेषोऽग्राणशेषशऽश्रुशेषश्च
Pun: Pun: prayarsfante tasmāvchēṣaḥ n rākṣayeta

सन्धि विग्रहः

ऋणशेषः अग्राणशेषः: च शात्रुःशेषः: तथैव च
Pun: Pun: prayarsfante tasmāvāśēṣaḥ n rākṣayeta

shabdArtha

ऋण = debt
शेष = remainder
अग्नि = fire
शत्रु = enemy
पुनः = again
प्र + वृष्ठ = to grow fast
तस्मात = hence
रक्षा = 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 off and fire or enemies should be completely destroyed)

ASAD (66)

उदये सविता रक्षो: रक्षास्तमने तथा
सम्पत्तिः च विपत्तिः च सापुन्यामेककुपता

सन्धि विग्रहः

उदये सविता रक्ष: च अस्तमने तथा
सम्पत्तिः च विपत्तिः च सापुनां एककुपता

shabdArtha

The sun is red at sunrise and red at sunset: During prosperity as well as calamity the great men have the same form.
ni + han = destroy
kuru = do
paurusha = manliness, virility, courage, effort
atman = self
shakti = strength
yab = effort
krt = done
yadi = if
sishya = to be accomplished
ach = here
dosha = 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)

उपसगर्गं धात्यथां वल्लदन्ययः नीयते ।
प्रहाराहसंहारविहारपरिहारवित ॥

सन्धि विग्रहः
उपसगर्गं धातु अर्थं: वल्लातु अन्वयत्र नियते ।
प्रहार आहार संहार बिहार परिहार वतः ॥

shabdArtha

उपसगर्ग prefix
धातु verb
अर्थ meaning
बल = force
अन्यत्र = somewhere else
नी (नय) = to take away
ह्रि (हरित) = to steal
प्र + ह्रि = to hit
आ + ह्रि = to eat
सं + ह्रि = to completely destroy
वि + ह्रि = to roam
परि + ह्रि = 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 सत्पुरुषः परार्थघटकः स्वार्थविरोधेन ये सामान्याः परार्थमुद्धमकः स्वार्थविरोधेन ये ।
ते अतः मानवराष्ट्राः परहितं स्वार्थाय निद्रान्नित्ये ये तु प्रन्तिनिरन्तरे परहितः ते के न जानीमहे ॥

सम्प्द वियष्रह
एते सत्पुरुषः पर अर्थ घटकः स्वार्थोत्तरूत्तरा ये सामान्याः तु परार्थ उच्चम भूताः स्वार्थ अविरोधाः ये ।
ते अतः मानव राष्ट्राः परहितं स्वार्थाय निद्रान्नित्ये ये तु प्रन्तिनिरन्तरे परहितः ते के न जानीमहे ॥

shabdArtha
एते = these
सत्पुरुष = good man
पर = foreign / other
अर्थ = benefit
घटक = component
स्वार्थ = one’s own purposes
परि + त्यज् = 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
he to madhyama je nijArtha karunI anyArtha sampAditI
he to rAkShasa je svakArya viShayI anyArtha vidhva.nsitI
je kA vyartha parArthahAni kariti te koNa kI durmatI?
शब्दार्था
अनु = following
अनुदिनं = daily
tप = trouble
tत = troubled, frustrated
tपरम = highest, the utmost, most excellent
tकरणा = pity, sympathy
tमोह = temptation
tछिद् = to cut, cutoff
tमाया = unreality; the illusion by virtue of which one considers the unreal
universe as really existent and distinct from the supreme spirit
tसमेतं = come together with
tइदं = this
tअति = extremely
tचपल = fickle, unstable
tमानस = mind
tदुर्निवार = (roughly) not easy to control
tबहु = too much
tखेद = sorrow
tविन = without
tपाव = to run
शीघ्र = immediately

भावार्था
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 माया.
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
परमदिनदयांछ नीरसी मोहमाया।
अचपळ मन माजे नावरे आवरीता
तुज विण शिण होतो धाव रे धाव आता !
न भूतपूर्व न कदापि वार्ता हेमः कुरंगः न कदापि हटः ।
tथापि तृणा रघुनन्दनस्य विनाशकाले विपरीतबुद्धिः ॥

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)

सौवणानि सरोजानि निर्मांतुं सन्ति शिल्पिन्: ।
तत्र सौरभ निर्माणेचचतुरः चतुराननः ॥

shabdArtha

सौवणि = golden
सरोज (सरस् + ज) = lotus (one that is born in a lake)
निर + मा = to create
शिल्पिन् = sculptor
सौरभ = fragrance
चतुर् = capable / skiled/ clever
चतुराः = 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:

विनिमितेज्ञाकण अज्ञतेचे स्वाधीन जे पदभावें पुकारेचे।
मूर्खास जे मौनची फार साज भेंस त्याच्या बदु जाणतेचे जे॥

ASAD (73)
shabdArtha

गुरु = teacher
शुश्रुषा = service
विद्या = knowledge
पुरस्कर्त = a lot
धन = money
चतुर्थ = fourth
उप + रम्भ = 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

ASAD (74)

चलत्त्वेकेन पादेन तिष्ठत्त्वेकेन पणित: ।
न समीक्षापरं स्थानं पूर्वमायातनं त्यजेत॥

सनिधि विग्रह

चलति एकेन पादेन तिष्ठति एकेन पणित: ।
न समीक्ष्य अपरं स्थानं पूर्वं आयातनं त्यजेत॥

shabdArtha

चलो = to walk
स्थान (तिष्ठति) = to stand
एक = one
पणित = the wise man
सं + ईक्ष्य = to examine
अपर = other
स्थान = place
पूर्व = previous
आयातन = abode, resting place
The wise man walks with one foot and stands on one foot. (never steps onto a new place without examining it) Without examining the next place, he does not leave the previous abode.

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)

\[\text{ASAD (76)}\]

\text{सत्यं भूयात् प्रियं भूयात् न भूयात् सत्यमुप्रियम् ।}
\text{प्रियं च नानूतं भूयात् एष्ठ धर्मं: सनातनं: ॥}

\text{सन्धि विग्रह}

\text{सत्यं भूयात् प्रियं भूयात् न भूयात् सत्यं अप्रियम् ।}
\text{प्रियं च न अनूतं भूयात् एष्ठ धर्मं: सनातनं: ॥}

\text{shabdArtha}

\text{सत्य = truth}
\text{भू = to speak}
\text{प्रिय = dear, nice}
\text{अनूत = false}
\text{धर्म = practice}
\text{सनातन = ancient}

\text{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

\[\text{ASAD (77)}\]

\text{सम्पूर्णकुम्भो न करोति शब्दं}
\text{अर्थं घटो घोषमुपैति नूनं ।}
\text{विद्वान् कुलीनो न करोति गर्वं}
\text{मूःधास्तु जल्पन्ति गुणोर्विन्धीना: ॥}

\text{सन्धि विग्रह}

\text{सम्पूर्ण कुम्भं: न करोति शब्दं}
\text{अर्थं: घटं: घोषं उपैति नूनं ।}
विद्वानः कुलीनः न करोति गर्वः  
मूढः तु जल्पन्ति गुणः: विहीनः: ॥

shabdArtha

सम्पूर्ण = full
कुम्भ = pot
शब्द = noise
अर्ध = 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)

नारिकेरलसमाकारा दश्यन्तेदपि हि सजना: ॥
अन्ये बदरिकाकारा बहिरेव मनोहरा: ॥

सन्धि विग्रह

नारिकेरल समाकारा: दश्यन्ते अपि हि सजना: ॥
अन्ये बदरिका आकारा: बहि: एव मनोहरा: ॥

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:

नारिकेलसमाकारा द्रश्यन्ते: अः शि सजना: ।
अन्ये बदरिकाकारा बाहिरेव मनोहरा: ॥

सन्धिविग्रह

नारिकेल समाकारा: द्रश्यन्ते अः हि सजना: ।
अन्ये बदरिकाआकारा: बाहः: पव मनोहरा: ॥

“drishyante api”

shabdArtha

नारिकेल = coconut
आकार = form
द्रश = to look
द्रिश्यन्ते = be seen
अः = also
सजन = good man
अन्य = other
बदरिका = the jujube fruit (bora in marathi)
बाहः = 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)

परात्रे प्राण्य दुर्बुद्ध मा प्राणेषु दया कुरु।
दुर्दृष्टि न परात्रात्मि प्राणाः: जन्मनि जन्मनि !!

shabdArtha

पर = other’s, foreign
अत्र = food
प्र + आपू = to get, obtain
दुर्बुद्धि = stupid person, idiot
प्राण = life
दया = pity
कृ = to do
दुर्दृष्टि = 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: सजनतामुैिति वहुपकारेिरि सेव्यमान: ।
भूयोपि सिक्तः पयसा घृतेन न निम्बवृक्षो मधुरत्वमेति ॥

सन्ति विग्रह
न दुर्जन: सजनतां उपैिति बहु प्रकारेि: अपि सेव्यमान: ।
भूयः अपि सिक्तः पयसा घृतेन न निम्बवृक्ष: मधुरत्वं पद्य ॥

shabdArtha
- दुर्जन = wicked person
- सजन = good man
- उप + ई = to go to
- बहु = many
- प्रकार = way
- सेव = to serve
- भूय: = repeatedly
- सिक्त = sprayed
- पयसः = 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)

केयूरा न विमृष्यान्ति पुरुषं हारा न चन्द्रोज्ज्वलः:

subhaashhita_kedar.pdf
न खानं न विलेपनं न कुसुमं नालंकृतं मूर्ध्यं।
वाण्येका समलंकरोति पुरुषं या संस्कृतं धार्यं
श्रीयन्ते खट्‌ भूषणानि सततं वामभूषणं भूषणम्॥

शब्दार्थः
केयूरं = armlet (bracelet worn on upper arm)
बि + भूष = to decorate
पुरुषं = man
हारं = garland
चन्द्रं = moon
उज्ज्वलं = radiant
खानं = bath
विलेपनं = smearing
कुसुमं = flower
अलंकृतं = decorated / ornamented
मूखर्णं = head
मूर्प्वजं = hair (from the head)
वाणी = language/ gift of speech
संस्कृतं = refined
प्रू (खर्ति; परिष्वं धार्यते) = to hold, carry, bear.
श्रीं = to diminish
भूषणं = ornament
वाकं = speech

भावार्थः
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).

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ASAD (83)

अन्तः इन्हें चोच्चस्त्रों तो थे प्रेमिकों वस्तु सुभाषित होते इसु ओने :
कि वासस्तेत्यथ विचारणीय वासः प्राधान खल्दु योग्यतायः।
पीताम्बरं वीक्ष्य ददौ स्वकां दिगम्भरं वीक्ष्य विषं समुद्रः।

सत्त्व विग्रह
कित वासस्त्र इति अत्र विचारणीय वासः प्राधान खल्दु योग्यतायः।
पीताम्बरं वीक्ष्य ददौ स्वकां दिगम्भरं वीक्ष्य विषं समुद्रः।

shabdArtha

कि = what?

वासस् = apparel / clothes

विचार = to think

प्राधान = important

योग्यता = appropriateness

पीत = yellow

अम्बर = cloth

dददौ = gave (from dA : to give)

र्व = one’s own

कन्या = daughter

दिक्कु (दिग) = directions

विष्णु (दिक्कु) = 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 dressed in nothing, (Shiva) the sea gave poison! (halAhala)
ASAD (84)

गुणेऽचुंगतां याति नोचुंगेनासनेन वै ।
प्रासादः दिशवरस्थोपि काको न गरुडायते ॥

सन्याचित्र

gun = qualities
uchhanga = greatness
ya = to go
uchhun = tall
aasana = seat
prasad = palace
dishvar = tip, peak
kaaka = crow
garuda = eagle

shabdArtha

सहबः

अशनं मे वसनं मे जाया मे बन्धुवर्गों मे ।
इति मे मे कुर्वाण कालव्रको हन्ति पुरुषाजम् ॥

bhAvArtha

One achieves greatness because of one’s qualities, not because of a high position. Even is placed at the top of the palace.
a crow does not become an eagle

ASAD (85)

अशनं मे वसनं मे जाया मे बन्धुवर्गों मे ।
इति मे मे कुर्वाण कालव्रको हन्ति पुरुषाजम् ॥
"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 !

 mines! mines!

ASAD (SUBHASHITAM from GarudapurAna)

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

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

ASAD (86)
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)
शोक = sorrow
कर्तव्य = should be done
भविष्य = future
चिन्त = to think / to worry
कर्तमान = present
कर्त्य = to operate (causal from vart)
विचक्षण = wise

भावार्थ

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)

चिते आन्तिर्जायते मध्यपानात आन्ते चिते पापचयामुष्टिः।
पापं कृत्वा दुर्गतिः यान्ति मूढः तस्मात मद्य न एव पेयम्॥

सन्धि विग्रह

चिते आन्तिः जायते मध्यपानात आन्ते चिते पाप चयाः उपेतिः।
पापं कृत्वा दुर्गतिः यान्ति मूढः: तस्मात मद्य न एव पेयम्॥

shabdArtha

चित = mind
आन्तिः = confusion
मद्य = liquor
पान = drinking
पाप = sin
चयाः = practise / observance
उप + ई = to approach
dुर्गतिः = misfortune
मूढः = foolish man
या = to go
tasmātu = 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 कविकाव्यं च रूपं च कुलयोगितं।
गृहवैधस्य विख्या च कस्मैचिदिदि रोचते॥

प्रत्यक्ष = real, visible, directly in front
विख्या = poet
काव्य = Composition/poetry/literary work
च = and
कुलयोगितं = One who brightens the family(?) (meaning house wife?)
रूपं च = Her beauty
गृहवैधस्य = family doctor’s
कस्मै = knowledge
चिदि = do they
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 मद्यं स्वभावेन यथोष्यं तथा स्मृतम्॥
अयुक्तियुक्तमि रोगाय युक्तियुक्तमि यथा स्मृतमि ॥

शब्दार्थ
किन्तु = but
मय = liqour
स्वभाव = nature
औषध = medicine
स्मृत = remembered
युक्ति = utility ; proportion
युक्त = used
रोग = disease

भावार्थ

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

ASAD (91)

वितर वारिद वारिद दव आतुरे
विर पिपासित चातक पोतके ।
प्रचलिते मसूति क्षणं अन्तथा
क च भवान् क पयः क च चातक: ॥

शब्दार्था
वि + तृ = to distribute
वारि = water
वारिद = cloud (one who gives water)
दव = water
आतुर = anxious
चिर = permanently
पिपासित = thirsty
चातक = chAtaka bird
पोतक = young one of an animal
प्रचलित = something that has started
मरुत = wind
क्षण = 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 दहत: वहःः सखा भवति मारुतः।
स एव दीप नाषाय कृशे कस्य अरिति सोहदम्॥

shabdArtha

वन = forest
दहत = one that burns
वहः = fire
सखा = friend
मारुत = wind
दीप = lamp : here a small one wick light
नाष = destruction
कृशे = 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 गोविन्दः मधुरातः पुनः सखि ।
राधायाः नयन द्वन्द्वे राधा नाम विपर्ययः ॥

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)

shabdArtha

रल = precious stones
महा = big
अहर्ष = deserving
महाहर्ष = great (those that deserve to be called great)
तुश्र = 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
निधित = 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)

आद संकालितः । पठतु पत्र दुभाषितं मम गुह्रणा श्री वसन्त
नानिवडेकर्मोत्देवेन ् विरचित

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

तिलठवत् सिंध्यं मनोडस्तु वाण्यां गुडवन्माधुर्यं
तिलठगड़लुक्तवत् समवथे अस्तु सुरूत्तच्चम् ।
अस्तु विचारे शुभसंक्षमणं मंगलाय यशसे
कल्याणी संकालितस्तु व: सदाहमालोसे ॥

सम्भि विध्रह
तिलठवत् सिंध्यं मन: अस्तु वाण्यां गुडवत् माधुर्यं
तिल गुड लड़ुकटम् समवथे अस्तु सुरूत्तच्चम् ।
अस्तु विचारे शुभ संक्षमणं मंगलाय यशसे
कल्याणी संकालित: अस्तु व: सदा अह आदोसे ॥
May the mind be affectionate like sesame seeds, may there be
tsweetness in your words as in jaggery and may there be goodness in
your relations as is in the relation of sesame and jaggery in a laddoo.
May there be in your thoughts a concurrence towards auspicious glory, I
always desire that the festival of sankrant may prove to be blessed and
auspicious for you all.
pratipadArtha:
द्राक्षा = grapes
झान = sullen / dry
मुखी = (having) face (like)
जाता = went / became
शर्करा = sugar
च = and
अहाताम् = stone
गत = went / became
सुभािशत = is meaning neede ??? subhAshita (good words)
रसम् = taste / power / effect
द्रश्या = having seen / seeing
सुधा = 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)

शर्वत्र देशे गुणवान् शोभते प्रधितः नरः ।
मणि: शीशों गले बाही यत्र कुत्र अपि शोभते ॥

shabdArtha
सर्वत्र = everywhere
देश = country
गुणवान् = a man with good qualities
शोभृ = 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.
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:

- गुणवत् = virtuous (good) qualities
- जन = people
- संसर्ग = association
- नीच = rouge / person of poor (bad ?) quality
- गोउरवम् = respect
- पुँपमाला = garland (of flowers)
- प्रसन्गेन = because of / along with
- सूऽम् = thread
- शिशर् = 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 nichOpi (transliteration)

note : yAti means “goes”

Note: yAti = "goes"

- पुँपमाला प्रसंगेन सूऽम् शिशरिसधायते II

- shirasi dhAryate (two separate words)
prati padAratha:

गुणवत्त = virtuous (good) qualities
जन = people
संसर्ग = association
नीच = rouge / person of poor(bad ?) quality
गोउरवम् = respect
पुष्पमाला = garland (of flowers)
प्रसन्गेन = because of / along with
प्रसंग = close association. prasangena = because of close association
सूऽम् = thread
िशरह = head

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

घार्यते = 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).

shabdArtha

पठ् = to read

ASAD (116)
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)

बालस्यापि रवि: पादः पतन्त्युपरि भूभृताम।
तेजसा सह जातानां वयः कुऽपुषुज्यते ॥

सन्धि विग्रह

बालस्य अपि रवि: पादः पतन्ति उपरि भूभृताम।
तेजसा सह जातानां वयः कुऽ 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)

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)

पावःती फणि वालेन्दु भरस्म मन्दाकिनी युता ।
अपवर्ग प्रदा मूर्ति: कथर्य स्यात् तव शश्कर ॥

shabdArtha

फणि = snake
बाध = child
इन्दु = moon
भरस्म = ashes
मन्दाकिनी = the ganges
युत = equipped with
अपवर्ग = heaven, liberation
प्रदा (प्रोम प्र+दा, तो गिवे) = one that bestows
मूर्ति = idol
कथर्य = how
स्यात् (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 बाळन्दु भर्सम मन्दाकिनी युता ।
अपवर्ग प्रदा मूर्ति: कथ्रे स्यात् तव श्राप्र !

shabdArtha

फणि = snake
बाळु = child
इन्दु = moon
भर्सम = ashes
मन्दाकिनी = the ganges
युत = equipped with
अपवर्ग = heaven, liberation
प्रदा (फ्रौम प्र+दा, तो गिवे) = one that bestows
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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 इरम राजानं ईष्ट्य वा ।
अथ वा मां कृशतनुं जलधे रोदिष्ठि स्यायम् !

शब्दार्थः
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.
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Composer V. VAsuNNi moos (kerala)

ASAD (102)
This is a different version of the subhAshita sent as asad(5). This was kindly provided by Shri Mahalingam.

सुमित्रा = dasharath’s wife, laxman’s mother
नन्दन = child
मित्र = friend
आनन्दन = happiness
आसक = attached
इमें = (from idaM) this
राजन = king
ईश्वर = to see
कृश = weak
तनु = body
जलिधि = sea/ocean
रूद्र = to cry

भावार्थ
shabdArtha

फणिन् = snake
बाल = child
इन्दु = moon
भस्म = ashes
मन्दाकिनी = the ganges
चुत = equipped with
अपवर्ग = heaven, liberation
प्रदा (फ्रोम प्र+दा, तो गिवे) = one that bestows
मूर्ति = idol
कथ = how
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 senns 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:

शब्दार्थ

सुमित्रा नन्दन आसक्ष प्रेम राजानं ईश्वव वा ।
अथ वा मां कृषानं जलद्ये रोदिषि स्वयम् ॥

= 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?
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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)

\begin{quote}
\textbf{ASAD (105)}
\end{quote}

\begin{quote}
\textbf{जीविते यस्य जीवन्ति लोके मित्राणि बान्धवः}।
\textbf{सफलं जीवितं तस्य को न स्वार्थाय जीवितं}।
\end{quote}

\begin{quote}
\textbf{शब्दार्थ}
\end{quote}

\begin{quote}
\textbf{जीवित} = life
\textbf{जीव्} = to live
\textbf{लोक} = this world
\textbf{मित्र} = friend
\end{quote}
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.

जाता शिकवण्डनि प्रानकं यथा शिकवण्डं तथा वचनम्भचामि ।
प्रागत्यमधिकमां वाणी वाणो बभूवेति ! ॥

समय विग्रह
जाता शिकवण्डनि प्रानकं यथा शिकवण्डं तथा अवचामि ।
प्रागत्यं अथिंक आदूं वाणी वाण : वभूव इति ! ॥

शब्दार्थ
जातं = born, become (from jan, to be born, or created)
प्रानकं = a long time ago
अव + गमं = to comprehend, understand
प्रागत्यं = development, depth, maturity
आपं = 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)

देशिणी लक्ष्मणो वर्त्य वामे तु जनकात्मजा ।
पुरुषो मारुतियर्थस्य तं वन्दे रघुनन्दनम् ॥

सम्य विग्रह

deshini lakshmana varthy vame tu janakashmaja.
puruṣo maruṭīyarthisya tāṃ vanḍe rāghunandnasm. ॥
I bow down to that child of the Raghus to whose right is lakShmana.
to whose left is the daughter of Janaka and in front of whom is Maruti.
It should be given or enjoyed and spent. As far as money is concerned it should never be stocked up. Look here, the collected savings of the bees are stolen by others.

Friends leave the man without money, so do wives, sons and other affectionate people. They all come back after the man is again wealthy: Wealth is the only real brother of man in this world.
Wind 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.
Excessive familiarity breeds contempt, Going repeatedly (to someone else’s house) causes disrespect to you. On malaya mountain (which is very rich in sandalwood trees) the wife of a tribal uses sandalwood even for the daily fuel needs.
Excessive familiarity breeds contempt, Going repeatedly (to someone else’s house) causes disrespect to you. On malaya mountain (which is very rich in sandalwood trees) the wife of a tribal uses sandalwood even for the daily fuel needs.
They make shade for others and stand in the heat themselves. Even fruits are for the good of others: Trees are indeed like good men.

ASAD (114)
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 हर्तेन तालिका सम्प्रदयते ।
तथोधमपरिप्रयं कर्म नौत्पाद्यंत फलम् ॥

सन्धि विग्रह
यथा एकेन न हर्तेन तालिका सम्प्रदयते ।
तथा उदय परिप्रयं कर्म न उत्पाद्यंत फलम् ॥

शब्दसूची
हर्त = hand
तालिका = clap
सम् + प्र + पद् = to become
Just as a clap cannot happen with just one hand, similarly any work deprived of effort will not obtain fruit.
(Dear Sanskrit Lovers)

अष्टादश पुराणां सारं व्यासेन कीर्तितम् ॥
परोपकारः पुण्याय पापाय पर पीडनम् ॥

शब्दार्थ

अष्टादश = eighteen
सार = essence
कीर्ति = to tell
परोपकार = benefitting others (para upakAra)
पुण्य = 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)

अर्थागमो नित्यमरोगिता च प्रिया च भायां प्रियवादिनी च ।
वहस्यकु प्पोदर्थकारी च विद्या षड्य जीवलोकस्य सुखानि राजन् ॥

सन्धिविग्रह

अर्थ आगमः नित्यं अरोगिता च प्रिया च भायां प्रियवादिनी च ।
वहस्य: च पुनः अर्थकारी च विद्या षड्य जीव लोकस्य सुखानि राजन् ॥

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 खर्च मन्दिरम्।
साधुः मार्गं अनुसृत्य यत् स्वल्यं अष्टि तद् बद्ध।।

(Shabdadharm)

अकृत्वा = without doing (from kRi)
अगत्वा = without going (from gam)
सन्तापं = harrasment
खर्च = evil person
मन्दिरम् = abode
साधुः = good man
मार्गं = path
अनु + सृ = to follow
स्वल्प = 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)

(Devar Sanskrit Lovers)

आपदि मित्र परीक्षा शूर परीक्षा रण अंगणे भवति ।
विनये वेश परीक्षा शीघ्र परीक्षा धन क्षये भवति ॥

सन्ध्य विग्रह

Apad = चलमित्या
mitra = प्रियत्वा
parIkhA = तेस्त्
shUra = वलिअन्त्
raNa = बाँठे
anGaNa = फिपल्त्वा
vinaya = हुमिलित्या
va.nsha = फमिल्त्वा
shIla = चरस्तेऽ
dhana = मोनेय
kShaya = लोष्ण, वेअकेनिन्न, स्तुरिचित्व

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,

A couple of subhAshitas from the hard working farmers

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.
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)

मूर्द्धस्य पंच  चिन्द्रानि गर्वं दुर्बचनं तथा ।
कोघ्ष्ठ  च द्रववादश्च परवाकेणानादरः ॥

सन्धि विग्रहः

मूर्द्धस्य पंच  चिन्द्रानि गर्वं दुर्बचनं तथा ।
कोघः  च  द्रववादः  च परवाकेषु अनादरः ॥

शब्दायं

मूर्द्ध = fool
पंच = five
चिन्द्र = 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)

(£ar Sanskrit Lovers)

अष्टौ गुण नुवृं दीपथ्वति प्रञ्जा सुकृतक्लुब्दमो श्रुतं च ।
पराक्षमाबहुभाषिता च दानं यथाशक्ति कृतज्ज्ञता च ॥

सनिधि विग्रह

अष्टौ गुण: पुरुषं दीपुवन्ति प्रञ्जा सुकृतश्च दमो श्रुतं च ।
पराक्षम: च अ बहु भाषिता च दानं यथा शक्ति कृतज्ज्ञता च ॥

शब्दार्थ

अष्टौ = eight
गुण = qualities
पुरुष = man
दीप = to adorn, to grace
प्रञ्जा = intellect
सुकृतक्लुब्ध = 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 won’t come under control once his/her mouth is filled with food? Even the mRiđa.nga makes a sweet sound after
its mouth is smeared.

पुष्करण बल समाजस्य तद्भावे स दुर्वलः।
तस्मात् पुष्करण प्रशंसन्ति हर्ष राजस्व हितेषिणः॥

शब्दार्थ

पुष्करण = unity
बल = strength
समाज = society
दुर्वल = weak
प्रशंस = to praise
हर्ष = strongly
राजस्व = nation
हितेषिण = 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 देवकोस्यं जननं गोपीगृहे वर्ष्णं
मायापुतनजीवतापहरणं गोवधनोद्वारणम्।
कंसच्छेदनकौरवादिन्यनं कुन्तितनूजावनं
प्रत्यागबत्तु पुराणकथितं श्रीकृष्णलीलामृतम्॥ १६॥

सन्धि विग्रह

आदौ देवके देव गर्भ जननं गोपी गृहे वर्ष्णं
माया पुतन जीवित अपहरणं गोवर्धन उद्वारणम्।
कंसच्छेदन कौरव आदि हननं कुन्ती तनूज अवनं
प्रत्यागबत्तु 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 kunthi: 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 do not 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 परपीडाये दुर्जनस्य धनं बलम्।
सुजनस्य तु दानाय रक्षणाय च ते सदा॥

शब्दार्थ

गर्व = vanit
पर पीडा = harrassment of others
दुर्जन = wicked person
धन = money
बल = power
सुजन = good man
दान = 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 ददाति सर्वेन्यः स न: पातु गजाननः ॥

शब्दार्थ

अम्बा = mother
उमा = pArvatI
जनक = father
विद्या = knowledge
dा = 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 वित्तस्य संचयात् ।
स्थिति: उच्छे: पयोदानां पयोढीनां अध: स्थिति: ॥

शब्दार्थ

गौरव = glory
प्राप् = to obtain
dान = giving
वित्त = money
संचय = collection
स्थिति = position
उच्च = up
पयोद = cloud (one who gives water)
पयोधी = sea (one that stores water)
अध = down

भावार्थ

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

ASAD (160)

उद्यमः साहसं धैयं बुधिः शक्ति: पराक्रमः ।
षड्वृत्ते यत्र वर्तन्ते देवः तत्र सहायकृत ॥

शब्दार्थ

उद्यम = industriousness
साहस = adventure
धैयं = courage
बुधिः = intelligence
शक्ति = strength
पराक्रम = adventurous accomplishment
षड्वृत्त = six
यत्र = to exist
देव = god
सहाय = help

भावार्थ

God provides help where these six qualities exist: industriousness, adventure, courage, intelligence, strength and adventurous accomplishment.
Advising an idiot leads to more aggravation than peace. Feeding milk to a snake only serves to increase its poison.

ASAD (163)

आत्मनः मुख दोषेण बध्यन्ते शुक सारिकाः ।
बकः तत्र न बध्यन्ते मौन सर्वार्थ साधनम् ॥

शब्दार्थ

आत्मनः = self
मुख = mouth
दोष = fault
शुक = parrot
सारिका = a bird (nightingale / cuckoo ?)
बक = stork
बध = 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.

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)

खलः करोति दुःखंतं नूनं फलंति साधुशु।

subhaashhita_kedar.pdf
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 मच्छो मत्तुणो मरुतः ।
मा मद्रो मर्क्षो मत्त्यो मकारा दश चंचल: ॥

सन्धि विग्रह

मन: मधुकर: मेघः मच्छः मत्तुणः मरुतः ।
मा मदः मर्क्षः मत्त्यः मकारः दश चंचलः: ॥

शब्दार्थ

मनस् = mind
मधुकर = bee
मेघ = cloud
मच्छ = drunkard
मत्तुण = bed bug
मरुत = wind
मा = the goddess of wealth, Laxmi
मद = pride, arrogance, conceit
मर्क्ष = monkey
मत्त्य = 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