# .. A Subhashita A Day ..

## ॥ प्रतिदिनं सुभाषितं ॥

This is the 'un-edited' collection of Kedar's postings of pratidinaM subhAshitaM on the sanskrit-digest mailing group archives. If you would like to edit and format these for posting on the sanskrit documents web site, please write to sanskrit at cheerful.com.

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किमपि शुभकार्यं गणेशवन्दनेन अथ वा सरस्वती वन्दनेन प्रारभ्यते ।
अतः एषः द्वितीयः श्लोकः सरस्वतिवन्दनाय समर्पयामि

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

या कुन्देन्दुतुशारहारधवला या शुभ्रवस्त्रावृता
या वीणावरदण्डमण्डितकरा या श्वेतपद्मासना ।
या ब्रह्माच्युतशन्करप्रभृतिभिः देवैः सदा वन्दिता
सा मां पातु सरस्वती भगवती निःशेषजाड्यापहा ॥

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 ...

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तृतीये अस्मिन् श्लोके गर्दभात् त्रीणि शिक्षेत

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

अविश्रामं वहेद्भारं शीतोष्णं च न विन्दति ।
ससन्तोषस्तथा नित्यं त्रीणि शिक्षेत गर्दभात् ॥

(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

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एतस्मिन् सुभाशितं भवति शङ्करस्तवनाय । सुष्ठु कृतः खलु
शब्दप्रयोगः अस्मिन् । पठतु

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

पिनाक फणि बालेन्दु भस्म मन्दाकिनी युता ।
प वर्ग रचिता मूर्तिः अपवर्ग प्रडास्तु नः ॥

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).

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अस्ति एषा सम्स्यापुर्तिः

(here is a riddle )

पानियं पातुमिच्छामि त्वत्तः कमलल्लोचने ।
यदि दास्यसि नेच्छामि न दास्यसि पिबाम्यहम् ॥

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

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भवन्ति बहवः श्लोकाः सज्जनसङ्गतिप्रशंसिनः । तस्मिनेतत्तु
मह्यम् सर्वेभ्योऽधिकं प्रियम् ॥

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

सन्तप्तायसि संस्थितस्य पयसो नामापि न ज्ञायते
मुक्ताकारतया तदेव नलिनीपत्रस्थितं राजते ।
स्वात्यां सागरशुक्तिमध्यपतितं सन्मौक्तिकं जायते
प्रायेणोत्तममध्यमाधमदशा संसर्गतो जायते ॥

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

to the following marathi verse :

तोयाचे परि नाव ही न उरते सन्तप्त लोहावरी
ते भासे नलिनीदलावरि अह ! सन्मौक्तिकाचे परि ।
ते स्वातीस्तव अब्धिशुक्तिपुटकि मोती घडे नेतके
जाणा उत्तममध्यमाधमदशा संसर्गयोगे टिके ॥

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विद्यां प्रशंसिनं एनं श्लोकं मन्ये बहवो जानन्ति ।

(I think many people know this verse that praises knowledge)

न चोरहार्यं न च राजहार्यं न भ्रातृभाज्यम् न च भारकारी ।
व्यये कृते वर्धत एव नित्यं विद्याधनं सर्वधनप्रधानम् ॥

It cannot be stolen by thieves, cannot be taken away by the king, cannot be divided among brothers and does not cause a load. If spent, it always multiplies. The wealth of knowledge is the greatest among all wealths.

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परस्परविरोधे च वयं पन्च च ते शतं ।
अन्यैः साकं विरोधे तु वयं पन्चाधिकं शतम् ॥

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.)

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अजरामरवत्प्राज्ञो विद्यामर्थं च साधयेत् ।
गृहीत इव केशेषु मृत्युना धर्ममाचरेत् ॥

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

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अधिकमेकं मन्ये कालिदसेन रचितं

Here's another one I believe accredited to Kalidasa

कमले कमलोत्पत्तिः श्रूयते न तु दृश्यते ।
बाले तव मुखाम्भोजे कथमिन्दीवरद्वयम् ॥

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)

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One more subhashitam that starts with "kamale"

कमले कमला शेते हरषेते हिमालये ।
क्षिराब्धौ च हरिषेते मन्ये मत्कुण शन्कय। ॥

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

कमलासन = Brahma (seated on a lotus)
कमलेक्षण = Vishnu (lotus eyed)
कमलारिकिरीट = Shiva? (crowned by the enemy of the lotus (moon?))
कमलबृत् = 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.

कमल्भृद्वाह :

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 ...

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आकाशात् पतितं तोयं यथा गच्छति सागरम् ।
सर्वदेवनमस्कारः केशवं प्रतिगच्छति ॥

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

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चिन्तनीया हि विपदामादावेव प्रतिक्रिया ।
न कूपखननं युक्तं प्रदीप्ते वह्निना गृहे ॥

Reactions to calamities should be considered well in advance.

यत्कोकिलः किलमधौ मधुरम् विरोति ।
तच्चारु चाम्र कलिका णिक्रैक् हेतुः ।

किल = really
मधु = spring
मधुर = sweet
विरोत्ति = it should actually be virauti : means cries.
चारु = beautiful
चाम्र = cha + Amra (Amra = mango)
कलिका = petal
णिक्रैक = ??? (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...

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क्षमा शस्त्रं करे यस्य दुर्जनः किं करिष्यति ।
अतृणे पतितो वह्निः स्वयमेवोपशाम्यति ॥

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

क्षमा बलमशक्तानाम् शक्तानाम् भूशणम् क्षमा ।
क्षमा वशिक्रुते लोके क्षमया: किम् न सिध्यति । ॥

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 ?

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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 ??

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कराग्रे वसते लक्ष्मीः करमध्ये 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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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

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

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

कराग्रे वसते लक्ष्मीः— "At the top of the hand resides LakShmi.
करमध्ये सरस्वती — In the middle of the hand resides Sarasvati.
करमूले वसेत् ब्रह्माः — At the bottom of the hand resides Brahma.
प्रभाते करदर्स्'अनं — 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.
विष्णुपत्नी नम्स्तुभ्यं — O the consort of Vishnu, salutations to thee!
पादस्पर्शं क्षमस्वमे" — pardon me for touching thee with my feet."

Note: The above prayers are generally recited as soon as one gets up from the bed. In the first sloka, LakShmi stands for spiritual wealth, Sarasvati for spiritual knowledge and Brahma for spiritual wisdom.
According to the Hindu mythology, God Vishnu has two wives, Sri Devi (LakShmi) and Bhoomi Devi (Earth). They are supposed to be residing on His chest. For defiling the Earth with our feet and also with our body fluids, we beseech Her pardon.
This concludes the Earth Day specials.

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काकः कृष्णः पिकः कृष्णः को भेदः पिककाकयोः ।
वसन्तसमये प्राप्ते काकः काकः पिकः पिकः ॥

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

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सज्जनस्य हृदयं नवनीतं यद्वदन्ति कवयस्तदलीकम् ।
अन्यदेहविलसत्परितापात् सज्जनो 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.

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

काचं मणिं काञ्चनमेकसूत्रे मुग्धा निब्धन्ति किमत्र चित्रम् ।
विचारवान् पाणिनिरेकसूत्रे श्वानं युवानं मघवानमाह ॥
शुनेव यूना प्रसभं मघोना प्रधर्शिता गौत्मधर्मपत्नी ।
विचारवान् पाणिनिरेकसूत्रे श्वानं युवानं मघवानमाह ॥

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...

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निःस्वो वष्टि शतं शती दशशतं लक्षं सहस्राधिपः
लक्षेशः क्षितिपालतां क्षितिपतिश्चक्रेशतां वाञ्छति ।
चक्रेशः पुनरिन्द्रतां सुरपतिः ब्राह्मं पदं वाञ्छति
ब्रह्मा शैवपदं शिवो हरिपदं चाशावधिं को गतः ॥

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 ?

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निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु
लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम् ।
अद्यैव वा मरणमस्तु युगान्तरे वा
न्याय्यात्पथः प्रविचलन्ति पदं न धीराः ॥

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 चळो असो वा कमला गृहात ।
हो मृत्यु आजिच घडो युगान्ती सन्मार्ग टाकोनि भले न जाती ॥

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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 पञ्चमुखः पुत्रौ गजाननषडाननौ ।
दिगम्बरः कथं जीवेत् अन्नपूर्णा न चेद्गृहे ॥

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 ?

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स्वयं महेशः श्वश्रुरो नगेशः सखा धनेशश्च सुतो गणेशः ।
तथापि भिक्षाटनमेव शम्भोः बलीयसी केवलमीश्वरेच्छा ॥

Himself the great lord, his father in law the king of mountains, his friend the king of wealth, his and his son the lord of the gaNas. even then roaming around begging for food is shiva's destiny only god's wish is powerful ...

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गर्जसि मेघ न यच्छसि तोयं चातकपक्षी व्याकुलितोऽहम् ।
दैवादिह यदि दक्षिणवातः क्व त्वं क्वाहं क्व च जलपातः ॥

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 ?

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रे रे चातक ! सावधानमनसा मित्र क्षणं श्रूयतां
अम्भोदा बहवो वसन्ति गगने सर्वेऽपि नैकादृशाः ।
केचित् वृष्टिभिरार्द्रयन्ति धरणीं गर्जन्ति केचिद्वृथा
यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि दीनं वचः ॥

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 !

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रात्रिर्गमिष्यति भविष्यति सुप्रभातं
भास्वान् उदेश्यति हसिष्यति पङ्कजश्रीः ।
इत्थं विचिन्तयति कोषगते द्विरेफे
हा हन्त हन्त नलिनिं गज उज्जहार ॥

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 !

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मन्ये संस्कृते एतत् प्रथमं काव्यं वाल्मिकिना कृतं

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

मा निषाद प्रतिष्ठां त्वं अगमः शाश्वतीः समाः ।
यत्क्रौंचमिथुनादेकं अवधीः काममोहितम् ॥

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

मा निषाद प्रतिष्ठां त्वं अगमः शाश्वतीः समाः ।
यत्क्रौंचमिथुनादेकं अवधीः काममोहितम् ॥

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.
This was one of the first shlokas that I learned in my Sanskrit class in the 5th grade, and all the info below is based on what I learned then. most of the people on this net may already be familiar with the significance of this shloka. ever composed by Adikavi (first poet) vAlmIki. He was in a peaceful
state of mind (either meditating or taking a walk) when this niShAda (hunter) killed the male krauncha (swan?). vAlmIki got angry with the actions of the hunter and this shloka came out of his mouth. After vAlmIki emerged out of his rage, he realized that he had gone out of the state of equanimity and cursed the hunter out.
It was then that someone else (nArada?) appeared and told him that he had uttered the first piece of poetry and explained to him that there was a second meaning behind the shloka.
I don't remember what the other interpretation of this shloka is except that the hunter is rAma and the krauncha(s) are rAvaNa and mandodarI, and that rAma kills rAvaNa. I don't remember what the second interpretation of the shrApa (curse) is when applied to rAma. So this is how the shloka fits into the rAmayaNa.

---

न हि कश्चित् विजानाति किं कस्य श्वो भविष्यति ।
अतः श्वः करणीयानि कुर्याददैव बुद्धिमान् ॥

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

(कल्ह करै सो आज् कर् ॥॥)
tomorrow ८ श्वह्
day after tomorrow ८ परश्वह्
2 days after tomorrow ८ प्रपरश्वह्
yesterday ८ ह्यह्
day before yesterday ८ परह्यह्
2 days before yesterday ८ प्रपरह्यह्

---

प्रारभ्यते न खलु विघ्नभयेन नीचैः
प्रारभ्य विघ्नविहता विरमन्ति मध्याः ।
विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः
प्रारब्धमुत्तमजना न परित्यजन्ति ॥

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

---

सिंहः शिशुरपि निपतति
मद मलिन कपोल भित्तिषु गजेषु ।
प्रकृतिरियं सत्त्ववतां
तेजसां हि न वयः समीक्ष्यते ॥

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 बाल तो हि चपेट
मारी त्याला जो करी मत्त् मोठा ।
तेजस्वी जे वृत्ति ऐसीच त्यान्चि
तेथे काहि चाड नाहि वयाची ॥

अपि अधिकम् एकम् सुभशितम् प्रारब्धवत् "यथ" शब्देन
यथ देशस्तथ भश यथ रज तथ प्रजः ।
यथ भुमिस्तथ तोयम् यथ बेएजस्तथन्कुरः । ॥

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

न धैर्येण विन ळक्ष्मिः न शोउर्येण विन जयः ।
न दानेन विन मोक्षो न ग्यानेन विन यशः । ॥

---

यथा काष्ठं च काष्ठं च समेयातां महोदधौ ।
समेत्य च व्यपेयातां तद्वत् 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" :
दोन् ओन्दक्यान्चि होते सागरात भेट
एक लाट तोडि दोघां पुन्हा नाहि गाठ।

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कस्यचित् किमपि नो हरणीयं
मर्मवाक्यमपि नोच्चरणीयम् ।
श्रीपतेः 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.

---

This ASAD is a small tribute to my sanskrit teacher, Shri Vasant Nanivadekar. He resides in Bombay, and is very well versed with the sanskrit classics as well as conversational sanskrit. He is an active "kAryakartA" in many sanskrit related projects and activities in Bombay. Above all, along with my mother he is the one who has introduced me to this great world of Sanskrit verse and literature.
What follows is his translation of Tennyson's "Home they brought her warrior dead" into sanskrit verse.

गेहानीतेऽप्यसुविर्हहिते वीरहिंहे स्वनाथे
मोहं प्राप्त न च न च सखी क्रन्दितुं वा प्रवृत्ता ।
पश्यन् देवीं परिहन इदं प्राह मर्माहतां तां
नो चेद् रुद्यात् इयमपि भत् 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."

लोकैर्मन्दं विनतहृदयैः संस्तुतो वीर एवं
स्नेहस्यासीत् खलु नरवरो भाजनं श्लाघनीयम् ।
संहार्दं वा नरतनुधरं शत्रुरौदार्यमूर्तिः
नोचे किङ्चित् तदपि किल सा नाल्पमात्रं चचाल ॥

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

स्वीय स्थानात् तदनु शनकैः कापि दासी तदानीं
प्राप्ता वीरं निभृतगमना कानि गत्वा पदानि
दूरीचक्रे नरवर मुखाच्छादि वस्त्रं कराभ्यां
किङ्चिन्मात्रं न हि विचलिता नापि वा सा रुरोद

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

काचिद् वृद्धा नवतिशरदां दीर्घमायुः दधाना
क्रोडे तस्याः प्रियतमशिशुं स्थापयामास धात्री
ग्रीष्मे वृष्टिं जलद इव सा बाष्पपूरं मुमोच
जात, प्राणांस्तव खलु कृते धारयामीत्युवाच !

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 !"

---

There were two errors in the first paragraph in my earlier posting. This is the corrected version :

गेहानीतेऽप्यसुविर्हहिते वीरसिंहे स्वनाथे
मोहं प्राप्त न च न च सखी क्रन्दितुं वा प्रवृत्ता ।
पश्यन् देवीं परिहन इदं प्राह मर्माहतां तां
नो चेद् रुद्यात् इयमपि भवेत् प्राणहीनाचिरेण ॥

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साहित्य संगीत कला विहीनः साक्षात् पशुः पुछ्छ विषाण हीनः ।
तृणं न खादन्नपि जीवमानः तद् भागधेयं परमं पषूणाम् ॥

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

---

This one is similar to ASAD[32]
in meaning :

येषां न विद्या न तपो न दानं
ज्ञानं न शीलं न गुणो न धर्मः ।
ते मर्त्यलोके भुविभारभूताः
मनुष्यरूपेण मृगाश्चरन्ति ॥

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

---

अधिगत्य गुरोः ज्ञानं छात्रेभ्यो वितरन्ति ये ।
विद्या वात्सल्य निधयः शिक्षका मम दैवतम् ॥

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

---

अश्वस्य भूषणं वेगो मत्तं स्याद् गजभूषणम् ।
चातुर्यं भूषणं नार्या उद्योगो 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.

---

अहं नमामि वरदां ज्ञानदां त्वां सरस्वतीम् ।
प्रयच्छ विमलां बुद्धीं प्रसन्ना भव सर्वदा ॥

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)

---

अपारे काव्यसंसारे कविरेकः प्रजापतिः ।
यथास्मै रोचते विश्वं तथा वै परिवर्तते ॥

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

---

असितगिरिसमं स्यात् कज्जलं सिन्धु पात्रं
सुरतरुवरशाखा लेखनी पत्रमुर्वी ।
लिखति यदि गृहीत्वा शारदा सर्वकालं
तदपि तव गुणानां ईश पारं न याति ॥

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.

ददाति प्रतिगृण्हाति गुह्यमाख्याति पृच्छति ।
भुङ्क्ते भोजयते चैव षड्विधं प्रीतिलक्षणम् ॥

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.

---

Need meaning of subhAShita

ददाति प्रतिगृण्हाति गुह्यमाख्याति पृच्छति । भुङ्क्ते
भोजयते चैव षड्विधं प्रीतिलक्षणम् ॥

iiiiiiiiiiiiii
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)

ददाति प्रतिगृह्णाति

ददाति प्रतिगृण्हाति गुह्यमाख्याति पृच्छति ।
भुङ्क्ते भोजयते चैव षड्विधं प्रीतिलक्षणम् ॥

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 .. )

क्षते प्रहाराः निपतन्ति अभीक्ष्णं
धनक्षये वर्धति जाठराग्निः ।
आपत्सु वैराणि समुद्भदंति
चिद्रेषु अनर्थाः बहुलीभवंति ॥

**********
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 "samud.hbhada.nti" should be "samud.hbhava.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 प्रहाराः निपतन्ति अभीक्ष्णं

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 " ...

---

खेशवम् पतितम् द्रुस्त्व, पन्दवह हर्श् निर्भरह
रुदन्ति कौरवह सर्वे, ह खेशव् ह केशव गतह्

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

के शवं पतितं दृष्ट्वा पाण्डवा हर्शनिर्भराः
रुदन्ति कौरवाः सर्वे 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 !!"

---

वैद्यराज नमस्तुभ्यं यमराजसहोदर ।
यमस्तु हरति प्राणान् वैद्यो 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 !

---

अश्वं नैव गजं नैव व्याघ्रं नैव च नैव च ।
अजापुत्रं बलिं दद्यात् 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 ... !

---

चिन्तनीया हि विपदां अदावेव प्रतिक्रिया ।
न कूपखननं युक्तं प्रदीप्ते वह्निना गृहे ॥

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

---

आयुशः क्षण एकोऽपि सर्वरत्नैर्न लभ्यते ।
नीयते स वृथा येन प्रमादः सुमहानहो ॥

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

---

आत्मनः परितोषाय कवेः काव्यं तथापि तत् ।
स्वामिनो देहलीदीपसमं अन्योपकारकम् ॥

आत्मन् = self
परितोष = satisfaction
कवि = poet
काव्य = poetry

स्वामि = master
देहलि = doorstep
दीप = light
सम = similar
अन्य = other
उपकार = favour
The poetry of poets is always for their own satisfaction, However, like the light on the porch of the master's house, it is also beneficial to others. (light from the porch illuminates the inside as well as the outside of a house ... )

---

ईक्षणं द्विगुणं प्रोक्तां भाषणस्येति वेधसा ।
अक्षिणि द्वे मनुष्याणां जिंव्हा त्वैकेव निर्मिता ॥

ईक्षण = seeing
द्विगुण = twice
प्रोक्त (प्र च उक्त) = said
भाषण = speaking
वेधस् = brahmA
अक्षि = eye
द्वे = two
जिंव्हा = tongue
निर्मित = created
Seeing is given twice as much importance as speaking by Brahma. Man has two eyes, however, only one tongue was created.

---

उद्यमेन हि सिध्यन्ति कार्याणि न मनोरथैः ।
न हि सुप्तस्य सिंहस्य प्रविशन्ति मुखं मृगाः ॥

उद्यम = effort
सिध् = to be accomplished
कार्य = work
मनोरथ = wish
सुप्त = asleep
सिंह = lion
प्र च विश् = to enter
मुख = mouth
मृग = deer/animal
Work is accomplished by effort, not by wishing. Deer do not enter the mouth of a sleeping lion.
Vivek Khare asked me the meaning of the word "hi" in the subhAshita : udyamena hi sidhyanti ....
The word hi means nothing. Perhaps it could be interpreted here as an emphasizer, but otherwise, it means literaly 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 प्रक्षालयस्व टः ।
प्रभाते रोदिती कुक्कु च वै तु हि च वै तु हि ॥

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 coud not think of anything for the last part of the verse hence cha vai tu hi cha vai tu hi !!!

---

उत्तमो नातिवक्ता स्यात् अधमो बहुभाषते ।
न काञ्चने ध्वनिस्तादृक् यादृक् कांस्ये प्रजायते ॥

उत्तम = excellent
अति = too much
वक्तृ = speaker
अधम = inferior
भाष् = to speak
काञ्चन = gold
ध्वनि = sound
कंस्य = bronze
प्र च जा = to be born
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.

चिन्तायास्तु चितायास्तु बिन्दु मात्रम् विशेशतः ।
चिता दहति निर्जेएवम्, चिन्ता दहति जेएवितम् ॥

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

चिता चिन्ता समाप्रोक्ता 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.

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

उप च कृ = to do a favor
नीच = lowly
अप च 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.

---

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

सन्धि विग्रःअ :
उत्तमाः आत्मना ख्याताः पितुः ख्याताः च मध्यमाः ।
अधमाः मातुलात् ख्याताः शवशुरात् च अधमाधमाः ॥

shabdArtha
उत्तम = most superior
ख्यात = famous
पितृ = father
मध्यम = medium/average
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 Thought you may like this subhashitha.

अनुगंथुं सथं वत्स्मा कुत्सनं यदि नशक्यथे ।
स्वल्पमार्थनुगन्थव्यम्, मर्गस्थोव नवसेएधथि ॥

सुंदरोपि सुशेएलोपि कुलेएलोपि महढनह ।
अकुलिनोपि विद्यावान्, देवैरपि स् ाउपोओज्यथे ॥

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.

उत्तमा आत्मना ख्याताः पितुः ख्याताश्च मध्यमाः ।
अधंआ मातुलत् ख्याताः श्वशुराच्छाधमाधमाः ॥
सन्धि विग्रःअ :
उत्तमाः आत्मना ख्याताः पितुः ख्याताः च मध्यमाः ।
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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

---

उद्यमस्साहसं धैर्यं बुद्धिश्यक्तिः पराक्रमः ।
षडेते यत्र वर्तन्ते तत्र देवः सहायकृत् ॥

उद्यमः = effort sAhasam = adventure
धैर्यम् = courage buddhiH = knowledge
शक्तिः = strength parAkramaH = bravery
षट् = six ete = these
यत्र = where vartante = exist
तत्र = there devaH = god
सहायकृत् = helpful
God will help provided the six qualities effort, adventure, courage. knowledge, strength and bravery exist.

आदित्यचन्द्रावनलानिलौ च
द्यौर्भूमिरापो हृदयं यमश्च ।
अहश्च रात्रिश्च उभे च
धर्मश्च जानाति नरस्य वृत्तम् ॥

आदित्यः = Sun
चन्द्रः = Moon
अनिलः = air
अनलः = fire
द्यौः = sky
भूमिः = earth
आपः = water
हृदयम् = soul
यमः = Lord Yama
च = and
अहः = morning
रात्रिः = night
उभे = both
धर्मः = righteousness
जानति = knows
नरस्य = man's
वृत्तम् = character

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.

---

न त्वहं कामये राज्यं न स्वर्गं नापुनर्भवम् ।
कामये दुःखतप्तानां प्राणिनाम् आर्तिनाशनम् ॥

न = no
तु = Certainly
अहम् = I am
कामये = wish
राज्यम् = kingdom
स्वर्गम् = heaven
अपुनर्भवम् = na + punarbhavam = salvation
दुःखतप्तानां = for grief ridden
प्राणिनाम् = for living beings
आर्तिः = kaShTam.h, sorrow
नाशनम् = destruction, removal
"Certainly I do not wish for kingdom. I do not wish for heaven.
I do not even want salvation. My humble wish is for removal of sorrow from all the grief ridden living beings."
King Rantideva asks this wish from the God. This is considered as the one of the great shlokas representing our culture. I heard the story behing this subhAshita from Sri Krishna Shastry during the "Speak Sanskrit Classes". Will share with you someday soon.

---

विडम्भं पश्यतु अत्र !

(See the sarcasm here)

अजायुद्धमृषिश्राद्धं प्रभाते मेघडम्बरम् ।
दम्पत्योः कलहश्चैव परिणामे न किञ्चन ॥

अजः = goat
युद्धम् = fight
ऋशिः = sage
श्राद्धं = post death rituals
प्रभाते = in the morning
मेघः = cloud
डम्बरम् = noise, thundering
दम्पत्योः = of the couple
कलहः = quarrel
च = and
एव = indeed
परिणामे = in the result
न = no
किञ्चन = something

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.]

---

क्षणशः कणशश्चैव विद्यामर्थं च साधयेत् ।
क्षण त्यागे कुतो विद्या कणत्यागे कुतो धनम् ॥

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

Knowledge should be persued 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 स्वर्णमयी लङ्का न मे लक्ष्मण रोचते ।
जननी जन्मभूमिश्च स्वर्गादपि गरीयसी ॥

अपि = and, even though
स्वर्णमयी = covered with gold, full of gold
न = no

मे = for me
रोचते = appeal
जननी = mother
जन्मभूमिः = motherland
स्वर्गः = heaven
गरीयसी = 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 ]

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परोपकाराय फलन्ति वृक्षाः परोपकाराय वहन्ति नद्यः ।
परोपकाराय दुहन्ति गावः परोपकारार्थमिदं शरीरम् ॥

परोपकारः = assistance to others
फलन्ति = give fruits (plural)
वृक्षाः = trees
वहन्ति = flow (plural)
नद्यः = rivers
दुहन्ति = 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.

---

अमन्त्रम् अक्षरं नास्ति नास्ति मूलमनौषदम् ।
अयोग्यः पुरुषो नास्ति योजकस्तत्र दुर्लभः ॥

अमन्त्रम् = na + mantram.h, non mantra (mantra = divine poem).
अक्षरम् = na + kSharam.h, imperishable, a letter of the alphabet
न = no
अस्ति = is
मूलम् = root
अनौषदम् = na + auShadam.h, 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 !

---

एकचक्रो रथो यन्ता विकलो विषमे हयाः ।
आक्रामत्येव तेजस्वी तथ्याप्यर्को नभस्तलम् ॥
सन्धि विग्रह
एकचक्रः रथः यन्ता विकलः विषमे हयाः ।
आक्रामति एव तेजस्वी तथापि अर्कः नभस्तलम् ॥

एक = one
चक्र = wheel
रथ = chariot
यन्तृ = charioteer
विकल = disabled
विषम = odd (as in odd or even)
हय = horse
आ च क्रम् = to attack
एव = only
तेजस्विन् = one who has tej (brilliance)
अर्क = sun
नभस्तल = sky
the bhAvArtha
He has a chariot with one wheel, a charioteer who is disabled (it is believed that aruNa, the sun's charioteer was a cripple), and an odd number (i think it is seven) of horses to drive the chariot. Even then the briliant sun always attacks the sky !!

---

So, let me wind up this small series with a subhAshita I wrote.
Please excuse me for the mistakes.

भवदीयः।
मधुसिक्तो निम्बखन्डः दुग्धपुष्टो भुजन्गमः ।
गन्गास्नातोपि दुर्जनः स्वभावं नैव मुन्चति ॥

मधु = honey
सिक्तः = pasted with
निम्बः = neem
खन्डः = wooden piece, stem
दुग्धः = milk
पुष्टः = fed with
भुजन्गमः = snake
स्नातः = one who has taken bath
अपि = too
दुर्जनः = bad person
स्वभावः = character, quality
न = No
एव = indeed
मुन्चति = leave, discard
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.

---

एकेनापि सुवृक्षेण पुष्पितेना सुगन्धिना ।
वासितं तद् वनं सर्वं सुप्त्रेण कुलं यथा ॥
सन्धि विग्रह
एकेन अपि सुवृक्षेण पुष्पितेना सुगन्धिना ।
वासितं तद् वनं सर्वं सुप्त्रेण कुलं यथा ॥

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 fmaily is benefitted by one good son.

---

ऋणशेषोऽग्निशेषश्च शत्रुशेषस्तथैव च ।
पुनः पुनः प्रवर्धन्ते तस्माच्छेषं न रक्षयेत् ॥
सन्धि विग्रह
ऋणशेषः अग्निशेषः च शत्रुशेषः तथैव च ।
पुनः पुनः प्रवर्धन्ते तस्मात् शेषं न रक्षयेत् ॥

shabdArtha
ऋण = debt
शेष = remainder
अग्नि = fire
शत्रु = enemy
पुनः = again
प्र च वृध् = to grow fast
तस्मात् = hence
रक्ष् = 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 )

उदये सविता रक्तो रक्तश्चास्तमने तथा ।
सम्पत्तौ च विपत्तौ च साधुनामेकरूपता ॥
सन्धि विग्रह
उदये सविता रक्तः रक्तः चा अस्तमने तथा ।
सम्पत्तौ च विपत्तौ च साधुनां एकरूपता ॥

shabdArtha
उदय = rise
सवितृ = sun
रक्त = red
अस्त = fall (set)
सम्पत्ति = prosperity
विपत्ति = calamity
साधु = great man
एक = one
रूप = form
bhAvArtha
The sun is red at sunrise and red at sunset : During prosperity as well as calamity the great men have the same form.

---

उद्योगिनं पुरुषसिंहमुपैति लक्ष्मीः
दैवेन देयमिति कापुरुषा वदन्ति ।
दैवं निहत्य कुरु पौरुषमात्मशक्त्या
यत्ने कृते यदि न सिध्यति कोऽत्र दोशः ?
सन्धि विग्रह
उद्योगिनं पुरुषसिंहं उपैति लक्ष्मीः
दैवेन देयं इति कापुरुषा वदन्ति ।
दैवं निहत्य कुरु पौरुषं आत्मशक्त्या
यत्ने कृते यदि न सिध्यति कः अत्र दोशः ?

shabdArtha
उद्योगिन् = industrious
पुरुष = man
सिंह = lion
उप च ई = to approach
दैव = destiny
का पुरुष = contemptible fellow
वद् = to speak
नि च हन् = destroy
कुरु = do

पौरुष = manliness, virility, courage, effort
आत्मन् = self
शक्तिstrength
यत्न = effort
कृत = done
यदि = if
सिध् = 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 e ffort, it is not your fault )

---

उपसर्गेण धात्वर्थो बलादन्यत्र नीयते ।
प्रहाराहारसंहारविहारपरिहारवत् ॥

सन्धि विग्रह

उपसर्गेण धातु अर्थः बलात् अन्यत्र नीयते ।
प्रहार आहार संहार विहार परिहार वत् ॥

shabdArtha

उपसर्गprefix
धातुverb
अर्थmeaning
बला = force
अन्यत्र = somewhere else
नी (नय) = to take away
हृ (हरति) = to steal
प्र च हृ = to hit
आ च हृ = to eat
सं च हृ = to completely destroy
वि च हृ = to roam
परि च हृ = 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)

---

एते सत्पुरुषाः परार्थघटकाः स्वार्थान् परित्यज ये
सामान्यास्तु परार्थमुद्यमभृतः स्वार्थाविरोधेन ये ।
तेऽमी मानवराक्षसाः परहितं स्वार्थाय निघ्नन्ति ये
ये तु घ्नन्ति निरर्थकं परहितं ते के न जानीमहे ॥

सन्धि विग्रह
एते सत्पुरुषाः पर अर्थ घटकाः स्वार्थान् परित्यज ये
सामान्याः तु परार्थं उद्यम भृतः स्वार्थ अविरोधेन ये ।
ते अमी मानव राक्षसाः परहितं स्वार्थाय निघ्नन्ति ये
ये तु घ्नन्ति निरर्थकं परहितं ते के न जानीमहे ॥

shabdArtha
एते = these
सत्पुरुष = good man
पर = foreign / other
अर्थ = benefit
घटक = component
स्वार्थ = one's own purposes
परि च त्यज् = to sacrifice
ये = those who
सामान्य = common
उद्यम = effort
भृत् = one who carries
विरोध = opposition
अविरोध = no opposition
अमी = ??
मानव = man
राक्षस = demon
हित = wellbeing
नि च हन् = to destroy
निरर्थकं = needlessly
के = who
ज्ञा (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 vyartha parArthahAni kariti te koNa kI durmatI ?

---

अनुदिनमनुतापेनास्म्यहं राम तप्तः
परमकरुण मोहं छिन्धि मायासमेतम् ।
इदमतिचपलं मे मानसं दुर्निवारं
भक्ति च बहु खेदस्त्वां विना धाव शीघ्रम् ॥

सन्धि विग्रह
अनुदिनं अनुतापेन आस्मि अहं राम तप्तः
परम करुण मोहं छिन्धि माया समेतम् ।
इदं अतिचपलं मे मानसं दुर्निवारं
भवति च बहु खेदः त्वां विना धाव शीघ्रम् ॥

shabdArtha
अनु = following
अनुदिनं = daily
ताप = trouble
तप्त = troubled, frustrated
परम = highest, the utmost, most excellent
करुणा = pity, sympathy
मोह = temptation
छिद् = to cut, cutoff
माया = unreality; the illusion by virtue of which one considers the unreal
universe as really existent and distinct from the supreme spirit
समेतं = come together with
इदं = this
अति = extremely
चपल = fickle, unstable
मानस = mind
दुर्निवार = (roughly) not easy to control
बहु = too much
खेद = sorrow
विन = without
धाव् = to run
शीघ्रं = immediately
bhAvArtha
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
परमदिनदयाळा नीरसी मोहमाया
अचपळ मन माझे नावरे आवरीता
तुज विण शिण होतो धाव रे धाव आता !
न भूतपूर्वं न कदापि वार्ता हेम्नः कुरंगः न कदापि दृष्टः ।
तथापि तृष्णा 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 .. !

---

सौवर्णानि सरोजानि निर्मातुं सन्ति शिल्पिनः ।
तत्र सौरभ निर्माणे चतुरः चतुराननः ॥

shabdArtha
सौवर्ण = golden
सरोज (सरस् च ज) = lotus ( one that is born in a lake)
निर् च मा = to create
शिल्पिन् = sculptor
सौरभ = fragrance
चतुरः = capable / skiled/ clever
चतुस् = four
आनन = face
bhAvArtha
The sculptors are there to create golden lotuses. But onlythe four faced one (Brahma) is clever enough to produce fragrance in them !

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स्वायत्तमेकान्तहितं विधात्रा विनिर्मितं छादनमज्ञतायाः ।
विषेशतः सर्वविदां समाजे विन्हूषणं मौनमपण्डितानाम् ॥
सन्धि विग्रह
स्वायत्तं एक अन्त हितं विधात्रा विनिर्मितं छादनं अज्ञतायाः ।
विषेशतः सर्वविदां समाजे विन्हूषणं मौनं अपण्डितानाम् ॥

shabdArtha
स्वायत्त = dependent only one onself
अन्त = end
हित = benefit
विधातृ = the creator
छादन = covering
अज्ञता = ignorance
विशेषतः = especiAly
सर्वविद् = one who knows everything
समाज = society / company
विभूषण = ornament, asset
मौन = silence
अपण्डित = someone who is not a scholar
bhAvArtha
A selfdependent covering of ignorance has been created by the creator with the one intention of benefitting. Especially in the company of the knowledgeable silence is an asset to those who are ignorant.
And again, a marathi version :

विनिर्मिले ज्ञाकण अज्ञतेचे स्वाधीन जे पद्मभवे फुकाचे ।
मूर्खास जे मौनचि फार साजे सभेस त्यान्च्या बहु जाणते जे ॥

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गुरुशुश्रूशया विद्या पुष्कलेन धनेन वा ।
अथ वा विद्यया विद्या चतुर्थो न उपलभ्यते ॥

shabdArtha
गुरु = teacher
शुश्रूशा = service
विद्या = knowledge
पुश्कल = a lot
धन = money
चतुर्थ = fourth
उप च लभ् = 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

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चलत्येकेन पादेन तिष्ठत्येकेन पण्डितः ।
न समीक्ष्यापरं स्थानं पूर्वमायातनं त्यजेत् ॥
सन्धि विग्रह
चलति एकेन पादेन तिष्ठति एकेन पण्डितः ।
न समीक्ष्य अपरं स्थानं पूर्वं आयातनं त्यजेत् ॥

shabdArtha
चल् = to walk
स्था (तिष्ठति) = to stand
एक = one
पंण्दित = the wise man
सं च ईक्ष् = to examine
अपर = other
स्थान = place
पूर्व = previous
आयातन = abode, resting place
त्यक् = 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.

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प्रिय मित्राणि ।

कल्पद्रुमः कल्पितमेव सूत् सा कामधुक् कामितमेव दोग्धि ।
चिन्तामणिश्चिन्तितमेव दत्ते सतां तु सन्गः सकलम् प्रसूते । ॥
सन्धि विग्रह
कल्प द्रुमः कल्पितं एव सूते सा कामधुक् कामितं एव दोग्धि ।
चिन्तामणिः चिन्तितं एव दत्ते सतां तु संगः सकलं प्रसूते ॥

shabdArtha
कल्प द्रुम = kalpa vRikSha : the tree that will give you anything you can
imagine
कल्पित = imagined
सू = to produce
कामधुक् = kAmadhenu : the cow who can milk out anything you wish
कामित = something one has wished for
दोग्धि = 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
सत् = the good men
संग = company
सकल = everything
bhAvArtha
The kalpavRikSha produces only what you can imagine, The kAmadhenu milks only what you want. The chintAmaNi give you only what you have thought about. However good company produces everything. (Its benefits are not limited by your thoughts desires or imagination)

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सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् सत्यमप्रियम् ।
प्रियं च नानृतं ब्रूयात् एष धर्मः सनातनः ॥
सन्धि विग्रह
सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् सत्यं अप्रियम् ।
प्रियं च न अनृतं ब्रूयात् एषः धर्मः सनातनः ॥

shabdArtha
सत्य = truth
ब्रू = to speak
प्रिय = dear, nice
अनृत = 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

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सम्पूर्णकुम्भो न करोति शब्दं
अर्धो घटो घोषमुपैति नूनं ।
विद्वान् कुलीनो न करोति गर्वं
मूधास्तु जल्पन्ति गुणैर्विहीनाः ॥
सन्धि विग्रह
सम्पूर्ण कुम्भः न करोति शब्दं
अर्धः घटः घोषं उपैति नूनं ।
विद्वान् कुलीनः न करोति गर्वं
मूढाः तु जल्पन्ति गुणैः विहीनाः ॥

shabdArtha
सम्पूर्ण = full
कुम्भ = pot
शब्द = noise
अर्ध = half
घट = pot
घोष = noise
उप च ई = to go
नूनं = really
विद्वान् = learned
कुलीन = one who is from a good family
गर्व = pride
मूढ = foolish person
जल्प् = to babble
गुण = quality
विहीन = bereft of
bhAvArtha
A full pot does not make anynoise, 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.

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नारिकेलसमाकारा दृश्यन्तेऽपि हि सज्जनाः ।
अन्ये बदरिकाकारा बहिरेव मनोहराः ॥
सन्धि विग्रह
नरिकेल समाकाराः दृश्यन्ते अपि हि सज्जनाः ।
अन्ये बदरिका आकाराः बहिः एव मनोहराः ॥

shabdArtha
नारिकेल = coconut
आकार = form
दृश् = to look
सज्जन = good man

अन्य = other
बदरिका = the jujube fruit ("bora" in marathi)
बहिः = outside
मनोहर = beautiful
bhAvArtha
The good men seem to be like coconuts. (Tough on the outside but soft inside). Others are like the jujube fruit, beautiful only on the outside (but sour inside).

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न भूतपूर्वं न कदापि वार्ता हेम्नः कुरंगः न कदापि दृष्टः ।
तथापि तृष्णा रघुनन्दनस्य विनाशकाले विपरीतबुद्धिः ॥

shabdArtha
भूत = happened
पूर्व = previously
वार्ता = news
हेमन् = gold
कुरंग = deer
तृष्णा = desire
रघुनन्दन् = Rama
विनाश = destruction
काल = time
विपरीत = inverted, contrary to rule, wrong
बुद्धी = intellect, judgement
bhAvArtha
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 दृश्यन्तेऽपि हि सज्जनाः ।
अन्ये बदरिकाकारा बहिरेव मनोहराः ॥
सन्धि विग्रह
नरिकेल समाकाराः दृश्यन्ते अपि हि सज्जनाः ।
अन्ये बदरिका आकाराः बहिः एव मनोहराः ॥

"drishyante api"
shabdArtha
नारिकेल = coconut
आकार = form
दृश् = to look
द्रिश्यन्ते = be seen
अपि = also
सज्जन = good man
अन्य = other

बदरिका = the jujube fruit ("bora" in marathi)
बहिः = outside
मनोहर = beautiful
bhAvArtha
The good men seem to be like coconuts. (Tough on the outside but soft inside). Others are like the jujube fruit, beautiful only on the outside (but sour inside).
The phrase "drishyante api" means they (coconuts) are also seen. i.e. if you look for them hard enough, you DO find them i.e. they are scare to find. In contrast the "bera" (Hindi) or "bora" (Marathi) or berry (English) is seen a lot. i.e. good people are like coconuts, hard outside, soft inside and are scarce to find, bad people are like berries, soft outside, hard inside, and are found a lot.
This is shlok 93 in HitopadeshaH's first chapter "MitralAbh"
Another related shubhashita from HitopadeshaH in the related topic.
shloka 100 same chapter is:
manasya anyat vachasya anyat karyam anyat durAtmanAm
mansya ekam vachasya ekam karmaNya ekam mahAtmanAm
i.e the evil people think something else, say something else and do something else. The great (good) people think, say and do the same thing.
Reminds me of a joke I read a long time back. A reporter asked the political figure his secret of success, and the politician replied:
"Well, we think something, say something else, do something else and something else happens!! Beats me!!" :))
ShashiKant Joshi

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परान्नं प्राप्य दुर्बुद्धे मा प्राणेषु दयां कुरु ।
दुर्लभानि परान्नानि प्रानाः जन्मनि जन्मनि !!

shabdArtha
पर = other's, foreign
अन्न = food
प्र च आप् = to get, obtain
दुर्बुद्धि = stupid person, idiot
प्राण् = life
दया = pity
कृ = to do
दुर्लभ = rare
जन्मन् = 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 : )

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न दुर्जनः सज्जनतामुपैति बहुप्रकारैरपि सेव्यमानः ।
भूयोऽपि सिक्तः पयसा घृतेन न निम्बवृक्षो मधुरत्वमेति ॥
सन्धि विग्रह
न दुर्जनः सज्जनतां उपैति बहु प्रकारैः अपि सेव्यमानः ।
भूयः अपि सिक्तः पयसा घृतेन न निम्बवृक्षः मधुरत्वं एति ॥

shabdArtha
दुर्जन = wicked person
सज्जन = good man
उप च ई = to go to
बहु = many
प्रकार = way
सेव् = to serve
भूयः = repeatedly
सिक्त = sprayed
पयस् = 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.

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केयूरा न विभूषयन्ति पुरुषं हारा न चन्द्रोज्ज्वलाः
न स्नानं न विलेपनं न कुसुमं नालंकृता मूर्धजाः ।
वाण्येका समलंकरोति पुरुषं या संस्कृता धार्यते
क्षीयन्ते खलू भूषणानि सततं वाग्भूषणं भूषणम् ॥
सन्धि विग्रह
केयूराः न विभूषयन्ति पुरुषं हाराः न चन्द्र उज्ज्वलाः
न स्नानं न विलेपनं न कुसुमं न अलंकृताः मूर्धजाः ।
वाणी एका समलंकरोति पुरुषं या संस्कृता धार्यते
क्षीयन्ते खलू भूषणानि सततं वाग्भूषणं भूषणम् ॥

shabdArtha
केयूर = armlet (bracelet worn on upper arm)
वि च भूश् = to decorate
पुरुष = man
हार = garland
चन्द्र = moon
उज्ज्वल = radiant

स्नान = bath
विलेपन = smearing
कुसुम = flower
अलंकृत = decorated / ornamented
मूर्धन् = head
मूर्धजा = hair (from the head)
वाणी = language/ gift of speech
संस्कृत = refined
धृ (धरति; पस्सिवे धार्यते) = to hold, carry, bear.
क्षी = to dimnish
भूषण = ornament
वाक् = speech
bhAvArtha
Armlets do not (really) decorate a person, neither do garlands as radiant as the moon. Nor again, does the act of bathing or smearing, or flowers, or ornamented hair. Bearing a gift of refined speech is the only one thing that really ornaments a man. All other ornaments always diminish the ornament of speech is the (only) ornament (that counts).

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अन्द् इन् चोन्त्रस्त् तो थे प्रेविओउस् सुभाशित हेरे इस् ओने :
किं वाससेत्यत्र विचारणीयं वासः प्रधानं खलु योग्यतायै ।
पीताम्बरं वीक्ष्य ददौ स्वकनां दिगम्बरं वीक्ष्य विषं समुद्रः ॥
सन्धि विग्रह
किं वाससा इति अत्र विचारणीयं वासः प्रधानं खलु योग्यतायै ।
पीताम्बरं वीक्ष्य ददौ स्वकनां दिगम्बरं वीक्ष्य विषं समुद्रः ॥

shabdArtha
किं = what ?
वासस् = apparel / clothes
वि च चर् = to think
प्रधान = important
योग्यता = appropriateness
पीत = yellow
अम्बर = cloth
ददौ = gave (from dA : to give)
स्व = one's own
कन्या = daughter
दिक् (दिग्) = directions
वि च ईक्ष् = to see
समुद्र = sea
bhAvArtha
One should indeed ponder upon the question, "What's in one's apparel ?". Apparel is indeed important for appropriateness. After looking at the one dressed in a rich yellow cloth (vishnu), the sea gave him his daughter (laxmi) and looking at the one dressedin nothing, (Shiva) the sea

gave poison ! (halAhala)

गुणैरुत्तुंगतां याति नोत्तुंगेनासनेन वै ।
प्रासादशिखरस्थोऽपि काको न गरुडायते ॥
सन्धि विग्रह
गुणैः उत्तुंगतां याति न उत्तुंगेन आसनेन वै ।
प्रासाद शिखर स्थः अपि काकः न गरुडायते ॥

shabdArtha
गुण = qualities
उत्तंगता = greatness
या = to go
उत्तुंग = tall
आसन = seat
प्रासाद = palace
शिखर = tip, peak
काक = crow
गरुड = eagle
bhAvArtha
One achieves greatness because of one's qualities, not because of a high position. Even is placed at the top of the palace.
a crow does not become an eagle

अशनं मे वसनं मे जाया मे बन्धुवर्गो मे ।
इति मे मे कुर्वाणं कालवृको हन्ति पुरुषाजम् ॥
सन्धि विग्रह
अशनं मे वसनं मे जाया मे बन्धु वर्गः मे ।
इति मे मे कुर्वाणं कालवृकः हन्ति पुरुष अजम् ॥

shabdArtha
अशन = food
वसन = dwelling
जाया = wife
मे = mine
कुर्वाण = one who does
काल = time
वृक = 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 !)

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नाभिषेको न सम्स्कारह सिम्हस्य क्रियते वने
विक्रमार्जितसत्वस्य स्वयमेव म्रृगेन्द्रता।
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.

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अल्पकार्यकराः सन्ति ये नरा बहुभाषिणः ।
शरत्कालिनमेघास्ते नूनं गर्जन्ति केवलम् ॥
सन्धि विग्रह
अल्प कार्य कराः सन्ति ये नराः बहु भाषिणः ।
शरत् कालिन मेघाः ते नूनं गर्जन्ति केवलम् ॥

shabdArtha
अल्प = small, little
कार्य = work
कर = one who does
नर = man
बहु = a lot
भाशिन् = one who talks
शरद् = autumn
मेघ = cloud
नूनं = really
गर्ज् = 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)

गते शोको न कर्तव्यो भविष्यं नैव चिन्तयेत् ।
वर्तमानेन कालेन वर्तयन्ति विचक्षणाः ॥
सन्धि विग्रह
गते शोकः न कर्तव्यः भविष्यं न एव चिन्तयेत् ।
वर्तमानेन कालेन वर्तयन्ति विचक्षणाः ॥

shabdArtha
गत = gone
शोक = sorrow
कर्तव्य = should be done
भविष्य = future
चिन्त् = to think / to worry
वर्तमान = present
वर्तय = to operate (causal from vart.h)
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.

चित्ते भ्रान्तिर्जायते मद्यपानात् भ्रान्ते चित्ते पापचर्यामुपैति ।
पापं कृत्वा दुर्गतिं यान्ति मूधास्तस्मान्मद्यं नैव पेयं न पेयम् ॥
सन्धि विग्रह
चित्ते भ्रान्तिः जायते मद्यपानात् भ्रान्ते चित्ते पाप चर्यां उपैति ।
पापं कृत्वा दुर्गतिं यान्ति मूधाः तस्मात् मद्यं न एव पेयं न पेयम् ॥

shabdArtha
चित्त = mind
भ्रान्ति = confusion
मद्य = liqour
पान = drinking
पाप = sin
चर्या = practise / observance
उप च ई = to approach
दुर्गति = misfortune
मूध = foolish man
या = to go
तस्मात् = hence
पेय = should be drunk

भावार्थ

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

---

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

प्रत्यक्ष कविकाव्यं च रूपं च कुलयोषितः ।
गृहवैद्यस्य विद्या च कस्मैचिद्यदि रोचते ॥

प्रत्यक्ष = real, visible, directly in front
कवि = poet
काव्यं = Composition/poetry/literary work
च = and
कुलयोषितः = One who brightens the family(?) (meaning house wife?)
रूपं च = Her beauty
गृहवैद्यस्य = family doctor's
विद्या = knowledge
यदि = do they
कस्मै चित् = 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.

---

Could not resist this one after having said "tasmAt madyaM naiva peyaM na peyaM" in the previous shloka.

किन्तु मद्यं स्वभावेन यथौषधं तथा स्मृतम् ।
अयुक्तियुक्तं रोगाय युक्तियुक्तं यथा स्मृतम् ॥
सन्धि विग्रह
किन्तु मद्यं स्वभावेन यथा औषधं तथा स्मृतम् ।
अयुक्ति युक्तं रोगाय युक्ति युक्तं यथा स्मृतम् ॥

shabdArtha
किन्तु = but
मद्य = 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)...

---

वितर वारि द वारि दव आतुरे
चिर पिपासित चातक पोतके ।
प्रचलिते मरुति क्षणं अन्यथा
क्व च भवान् क्व पयः क्व च चातकः ॥

shabdArtha
वि च तॄ = 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
मरुत् = wind
क्षणं = in a moment
क्व = where
पयस् = 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 ?

---

वनानि दहतः वह्नेः सखा भवति मारुतः ।
स एव दीप नाषाय कृशे कस्य अस्ति सौहृदम् ॥

shabdArtha
वन = forest
दहत् = one that burns
वह्नि = fire
सखि = friend
मारुत = wind
दीप = lamp : here a small one wick light

नाष = destruction
कृश = weakness
सौहृद = 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 ?

---

Today's Beautiful Gem: 'The Passage of Time' by BhartRhari.

यत्रआनेकः क्वचिदपि गृहे तत्र तिष्टत्यथैको
यत्राप्येकस्तदनु बहवस्तत्र नैकोऽपि चान्ते
इत्थम् नैयौ रजनिदिवसौ लोलयन् द्वाविवाक्षौ
कालः कल्यो भुवनफलके क्रीडति प्राणिसारैः

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."

आदित्यस्य गतागतैरहरहः सङ्क्षीयते जीवितं
व्यापरैर्बहुकार्यभारगुरुभिः कालो न विज्नायते
दृष्ट्वा जन्मजराविपत्तिमरणं त्रासश्च नोत्पद्यते
पीत्वा मोहमयीं प्रमादमदिराम् उन्मत्तभूतां जगत्

"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!"

---

यदि वा याति गोविन्दः मथुरातः पुनः सखि ।
राधायाः नयन द्वन्द्वे राधा नाम विपर्ययः ॥

shabdArtha
यदि = if
या = to go
गोविन्द = Lord KRishna
मतुरा = the city of mathura
सखि = friend
राधा = rAdhA ? : )
नयन = eye

द्वन्द्व = couple
नामन् = name
विपर्यय = inversion
धारा = streams (of tears)

भावार्थ

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

---

रत्नैर्महार्हैस्तुतुशुर्न देवा न भेजिरे भीमविषेण भीतिम् ।
सुधां विना न प्रययुर्विरामं न निश्चिदार्थाद्विरमन्ति धीराः ॥
सन्धि विग्रह
रत्नैः महा अर्हैः तुतुशुः न देवाः न भेजिरे भीमविषेण भीतिम् ।
सुधां विना न प्रययुः विरामं न निश्चित् अर्थात् विरमन्ति धीराः ॥

shabdArtha
रत्न = precious stones
महा = big
अर्ह = deserving
महार्ह = great (those that deserve to be called great)
तुश् = to be satisfied
देव = god
भज् = to take recourse (my guess is that bhejire is a past tense form from the root bhaj.h)
भीम = terrible
भीति = fear
सुधा = the nectar of immortality
या = to go
विराम = stop
निश्चित = determined, ascertained
अर्थ = end, aim, objective
वि च 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.

---

अद्य संक्रान्तिः । पठतु एतद् सुभाशितं मम गुरुणा श्रि वसन्त नानिवडेकर्महोदयेन् विरचितं

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

तिलवत् स्निग्धं मनोऽस्तु वाण्यां गुडवन्माधुर्यं
तिलगुडलड्डुकवत् सम्बन्धे अस्तु सुवृत्तत्त्वम् ।
अस्तु विचारे शुभसंक्रमणं मंगलाय यशसे
कल्याणी संक्रान्तिरस्तु वः सदाहमाशंसे ॥
सन्धि विग्रह
तिलवत् स्निग्धं मनः अस्तु वाण्यां गुडवत् माधुर्यं
तिल गुड लड्डुकवत् सम्बन्धे अस्तु सुवृत्तत्त्वम् ।
अस्तु विचारे शुभ संक्रमणं मंगलाय यशसे
कल्याणी संक्रान्तिः अस्तु वः सदा अहं आशंसे ॥

shabdArtha
तिल = sesame seeds
स्निग्ध = affectionate; also oily,greasy
मनस् = mind
वाणी = language
गुड = jaggery
माधुर्य = sweetness
लड्डुक = laddoo, a sweet ball
सम्बन्ध = relation
सु वृत् तत्त्व = the principle of goodness
विचार = thought
शुभ = good, auspicious
संक्रमण = concurrence, coming together
मंगल = auspicious
यशस् = glory
कल्याण = blessedness, goodness, auspiciousness
संक्रान्ति = the festival of makara sa.nkrAnt
सदा = always
आ च शंस् = to wish, to hope, to desire

भावार्थ

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

द्राक्षा म्लान मुखी जाता शर्करा चाश्मताम् गता ।
सुभाशित रसम् द्रुश्ट्वा सुधा भीता दिवम् गता ॥

pratipadArtha:
द्राक्षा = grapes
म्लान = sullen / dry
मुखी = (having) face (like)
जाता = went / became
शर्करा = sugar
च = and
अह्मताम् = stone
गत = went / became
सुभाशित = is meaning neede ??? subhAshita (good words)
रसम् = taste / power / effect
द्रुश्ट्वा = 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

---

सर्वत्र देशे गुणवान् शोभते प्रथितः नरः ।
मणिः शीर्शे गले बाहौ यत्र कुत्र अपि शोभते ॥

shabdArtha
सर्वत्र = everwhere
देश = country
गुणवान् = a man with good qualities
शोभ् = to look beautiful
प्रथित = famous, celebrated
मणि = gem
शीर्श = head
गल = neck
बाहु = arm

भावार्थ

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..

---

येन केन प्रकारेण यस्य कस्यापि देहिनः ।
सन्तोशं जनयेत्प्राज्ञः तदेवेश्वरपूजनम् ॥
सन्धि विग्रह
येन केन प्रकारेण यस्य कस्यापि देहिनः ।
सन्तोशं जनयेत् प्राज्ञः तद् एव ईश्वर पूजनम् ॥

shabdArtha
प्रकार = way
देहिन् = man
सन्तोश = satisfaction
जन् = to to be born or produced
जनयेत् = causal form from jan meaning "should generate"
प्राज्ञ = wise man
ईश्वर = god
पूजन = worship

भावार्थ

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.
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priaya 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 prasangena sUtram shirasidhAryate ——

सन्धि विग्रह
गुणवत् जन सम्सर्ग अत् य अस्ति नीच अपि गोउरवम् ।
पुश्प माला प्रसन्ग एन सूत्रम् शिर असि धार्यते ॥

prati padAratha :
गुणवत् = virtuous (good) qualities
जन = people
सम्सर्ग = association
नीच = rouge / person of poor(bad ?) quality
गोउरवम् = respect
पुश्पमाला = garland (of flowers)
प्रसन्गेन = because of / along with
सूत्रम् = thread
शिरह् = 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"

पुश्पमाला प्रसन्गेन सूत्रम् शिरसिधार्यते ॥

shirasi dhAryate (two separate words)

सन्धि विग्रह
गुणवत् जन सम्सर्ग अत् य अस्ति नीच अपि गोउरवम् ।
पुश्पमाला प्रसन्ग एन सूत्रम् शिर असि धार्यते ॥
गुणवत् जन संसर्गात् याति निचः अपि गौरवम् ।
पुष्प माला प्रसंगेन सूत्रं शिरसि धार्यते ॥

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

---

यः पठति लिखति पश्यति परिपृच्छती पण्डितान् उपाश्रयति ।
तस्य दिवाकरकिरणैः नलिनी दलं इव विस्तारिता बुद्धिः ॥

shabdArtha
पठ् = to read
लिख् = to write

दृश् (पश्य) = to see
परिप्रच्छ् = to enquire
पण्डित = learned man
उप च आ च श्रि = to take shelter in
दिवाकर = sun
किरण = ray
नलिनी = lotus
दल = leaf
विस्तारित = expanded
बुद्धि = intellect

भावार्थ

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.

---

बालस्यापि रवेः पादाः पतन्त्युपरि भूभृताम् ।
तेजसा सह जातानां वयः कुत्रोपयुज्यते ॥
सन्धि विग्रह
बालस्य अपि रवेः पादाः पतन्ति उपरि भूभृताम् ।
तेजसा सह जातानां वयः कुत्र उपयुज्यते ॥

shabdArtha
बाल = child
अपि = also
रवि = sun
पाद = foot
पत् = to fall
भूभृत् = mountain
तेजस् = brilliance
जात = born
वय = age
कुत्र = where
उप च युज् = use

भावार्थ

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)

---

यस्य अस्ति वित्तं स वरः कुलिनः

स पण्दितः स श्रुतवान् गुणज्ञः ।
स एव वक्ता स च दर्शनीयः
सर्वे गुणाः काञ्चनं आश्रयन्ते ॥

शब्दार्थ

वित्त = money
वर = bridegroom
कुलीन = one from a good family
श्रुतवान् = knowledgeable
गुणज्ञ = one who knows qualities (one who is a patron of good qualities)
वक्तृ = orator
दर्शनीय = handsome
सर्व = all
गुण = quality
काञ्चन = gold
आ च श्रि = to take shelter

भावार्थ

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)

---

पार्वती फणि बालेन्दु भस्म मन्दाकिनी युता ।
अपवर्ग प्रदा मूर्तिः कथं स्यात् तव शङ्कर ॥

shabdArtha
फणिन् = snake
बाल = child
इन्दु = moon
भस्म = ashes
मन्दाकिनी = the ganges
युत = equipped with
अपवर्ग = heaven, liberation
प्रदा (फ्रोम् प्रचदा, तो गिवे) = one that bestows
मूर्ति = idol
कथं = how
स्यात् (फ्रोम् अस्) = 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?

---

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 इमं राजानं ईक्ष्य वा ।
अथ वा मां कृशतनुं जलधे रोदिषि स्वयम् ॥

शब्दार्थ

सुमित्रा = dasharath's wife, laxman's mother
नन्दन = child
मित्र = friend
आनन्दन = happiness
आसक्त = attached
इमं = (from idaM) this
राजन् = king
ईक्ष् = to see
कृश = weak
तनु = body
जलधि = sea/ ocean
रुद् = to cry

भावार्थ

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 बालेन्दु भस्म मन्दाकिनी युता ।
अपवर्ग प्रदा मूर्तिः कथं स्यात् तव शङ्कर ॥

shabdArtha
फणिन् = snake
बाल = child
इन्दु = moon
भस्म = ashes
मन्दाकिनी = the ganges
युत = equipped with
अपवर्ग = heaven, liberation
प्रदा (फ्रोम् प्रचदा, तो गिवे) = one that bestows
मूर्ति = idol
कथं = how
स्यात् (फ्रोम् अस्) = 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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जीविते यस्य जीवन्ति लोके मित्राणि बान्धवाः ।
सफलं जीवितं तस्य को न स्वार्थाय जीवति ॥

शब्दार्थ

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

भावार्थ

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

---

चातक धूम समूहं दृष्ट्वा मा धाव वारि धर बुद्ध्या ।
इह हि भविष्यति भवतः नयन युगादेव वारिणां पूरः ॥
शब्दार्थ

चातक = the ever thirsty chAtaka bird that lives only on raindrops
धूम = smoke
समूह = group
दृश् = to see
धाव् = to run
वारि = water
वारि धर = water carrier(cloud )
इह = here
भव् = to be
भवान् = you
नयन = eye
युग = couple
पूर = flood

भावार्थ

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

जाता शिखण्डिनी प्राक् यथा शिखण्डि तथावगच्छामि ।
प्रागल्भ्यमधिकमासुं वाणी बाणो बभूवेति ! ॥
सन्धि विग्रह
जाता शिखण्डिनी प्राक् यथा शिखण्डि तथ अवगच्छामि ।
प्रागल्भ्यं अधिकं आसुं वाणी बाणः बभूव इति ! ॥
शब्दार्थ

जात = born, become (from jan.h, to be born, or created)
प्राक् = a long time ago
अव च गम् = to comprehend, understand
प्रागल्भ्य = development, depth, maturity
आप् = to obtain
वाणी = language
बभूव = 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 !

---

दक्षिणे लक्ष्मणो यस्य वामे तु जनकात्मजा ।
पुरतो मारुतिर्यस्य तं वन्दे रघुनन्दनम् ॥
सन्धि विग्रह
दक्षिणे लक्ष्मणो यस्य वामे तु जनक आत्मजा ।
पुरतः मारुतिः यस्य तं वन्दे रघु नन्दनम् ॥
शब्दार्थ

दखिण = right side
वाम = left side
जनक = king Janaka (father of Sita)
आत्मजा = daughter
पुरतः = in front
वन्द् = to pray
नन्दन = child

भावार्थ

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.

---

दातव्यं भोक्तव्यं धनविषये संचयो न कर्तव्यः ।
पश्येह मधुकरीणां संचितार्थं हरन्त्यन्ये ॥
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पश्य इह मधुकरीणां संचित अर्थं हरन्ति अन्ये ॥
शब्दार्थ

दातव्य = shouold be given
भोक्तव्य = should be used, enjoyed
धन = money
संचय = collection
कर्तव्य = should be done
पश्य = see (from dRish.h)
इह = here
मधुकरी = bee
ह्र (हरति) = to steal

अन्य = other

भावार्थ

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

---

त्यजन्ति मित्राणि धनैर्विहीनं दाराश्च पुत्राश्च सुहृज्जनाश्च ।
तं अर्थवन्तं पुनराश्रयन्ति अर्थो हि लोके पुरुषस्य बन्धुः ॥

सन्धि विग्रह

त्यजन्ति मित्राणि धनैः विहीनं दाराः च पुत्राः च सुहृद् जनाः च ।
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शब्दार्थ

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

भावार्थ

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

---

तृणादपि लघुस्तूलस्तूलादपि च याचकः ।
वायुना किं न नीतोऽसौ मामयं प्रार्थयेदिति ॥

सन्धि विग्रह

तृणात् अपि लघुः तूलः तूलात् अपि च याचकः ।
वायुना किं न नीतः असौ मां अयं प्रार्थयेत् इति ॥

शब्दार्थ

तृण = grass

तूल = air
याचक = begger
लघु = small / inferior / light
वायु = wind
नीत = taken
असौ = him (from adas.h)
अयं = him (from idaM.h)
प्रार्थ् = to beg / pray

भावार्थ

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

---

अयं निजः परो वा इति गणना लघु चेतसाम् ।
उदार चरितानां तु वसुधा एव कुटुम्बकम् ॥
शब्दार्थ

अयं = this (man)
निज = one's own
पर = foreign, distant
गणना = consideration
लघु = small
चेतस् = mind
उदार = generous
चरित = nature
वसुधा = earth
कुटुम्बक = family

भावार्थ

"This man is mine and this one is not" is a way of thinking adopted only by the narrow minded. For those who are generous in nature, the whole world is like their own family.

---

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मलये भिल्लपुरन्ध्री चन्दनतरुकाष्ठमिन्धनं कुरुते ॥
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शब्दार्थ

अति = excessive
परिचय = familiarity
अवज्ञा = contempt
सन्तत = repeated
गमन = going
अनादर = disrespect
मलय = malaya mountain
भिल्ल = tribal
पुरन्ध्री = wofe
चन्दन = sandal
तरु = tree
काष्ठ = log
इन्धन = fuel
कुरुते = does (from kRi)

भावार्थ

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

---

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छायां अन्यस्य कुर्वन्ति तिष्ठन्ति स्वयं आतपे ।
फलानि अपि पर अर्थाय वृक्षाः सत्पुरुषा इव ॥
शब्दार्थ

छाया = shade
अन्य = others
कुर्वन्ति = do (from kRi)
तिष्ठनि = stand (from sthA)
स्वयं = themselves
आतप = heat
फल = fruit
पर = others
अर्थ = benefit
वृक्ष = tree
सत् = good

पुरुष = man

भावार्थ

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.

---

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लालयेत् पंच वर्षाणि दश वर्षाणि ताडयेत् ।
प्राप्ते तु षोडशे वर्शे पुत्रे मित्रवद् आचरेत् ॥

शब्दार्थ

लाल् = to pamper
पंच = five
वर्ष = year
दश = ten
तड् = to hit
प्राप्त् = reached
षोडश = sixteen
पुत्र = son
मित्र = friend
आचचर् = to behave, interact

भावार्थ

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

---

वैध्यराज नमस्तुभ्यम् यमराज सहोधर
यमो हरति प्राणान् वैध्यह् प्राणन् धनानि च

Salutations to you, Doctor, the brother of Yama (God of death)
Yama steals (takes away) the life; a Doctor life and wealth as well.

चिताम् प्रज्वलिताम् द्रुस्त्वा वैध्यह् विस्मयमागतह्
नाहम् गतह् न मय् भ्राता कस्येदम् हस्तलागवम्

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.

---

यथैकेन न हस्तेन तालिका सम्प्रपद्यते ।
तथोद्यमपरित्यक्तं कर्म नोत्पादयेत् फलम् ॥
सन्धि विग्रह
यथा एकेन न हस्तेन तालिका सम्प्रपद्यते ।
तथा उद्यम परित्यक्तं कर्म न उत्पादयेत् फलम् ॥
शब्दार्थ

हस्त = hand
तालिका = clap

सम् च प्र च पद् = to become
उद्यम = effort
परित्यक्त = deprived of
कर्मन् = work
उत् च 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.

---

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फल = fruit

भावार्थ

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

---

प्रियः संस्कृतप्रियाः।

(Dear Sanskrit Lovers)

अष्टादश पुराणानां सारं व्यासेन कीर्तितम् ।
परोपकारः पुण्याय पापाय पर पीडनम् ॥
शब्दार्थ

अष्टादश = eighteen

सार = essence
कीर्त् = to tell
परोपकार = benefitting others (para upakAra)
पुण्य = purification acquired by virtuous deeds
पाप = sin
पर = other
पीडन = harrasment

भावार्थ

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

---

प्रियः संस्कृतप्रियाः।

(Dear Sanskrit Lovers)

अर्थागमो नित्यमरोगिता च प्रिया च भार्या प्रियवादिनी च ।
वश्यश्च पुत्रोऽर्थकारी च विद्या षड् जीवलोकस्य सुखानि राजन् ॥
सन्धि विग्रह
अर्थ आगमः नित्यं अरोगिता च प्रिया च भार्या प्रिय वादिनी च ।
वश्यः च पुत्रः अर्थकारी च विद्या षड् जीव लोकस्य सुखानि राजन् ॥
शब्दार्थ

अर्थ = money
आगम = arrival
नित्य = always
अरोगित = diseaselessness
प्रिय = dear
वादिनी = she who speaks
वश्य = under control
पुत्र = son
विद्या = knowledge
षड् = six
जीव लोक = the mortal world
राजन् = king

भावार्थ

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.

---

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

अकृत्वा पर सन्तापं अगत्वा खल मन्दिरम् ।
साधोः मार्गं अनुसृत्य यत् स्वल्पं अपि तद् बहु॥
शब्दार्थ

अकृत्वा = without doing (from kRi)
अगत्वा = without going (from gam.h)
सन्ताप = harrasment
खल = evil person
मन्दिर = abode
साधु = good man
मार्ग = path
अनु च 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, evem if little, is indeed a lot.

---

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

आपदि मित्र परीक्षा शूर परीक्षा रण अंगणे भवति ।
विनये वंश परीक्षा शील परीक्षा धन क्षये भवति ॥
सन्धि विग्रह
Apad ८ चलमित्य्
mitra ८ फ्रिएन्द्
parIkShA ८ तेस्त्
shUra ८ वलिअन्त्
raNa ८ बत्त्ले
a.ngaNa ८ फ़िएळ्ह
vinaya ८ हुमिलित्य्
va.nsha ८ फ़मिल्य्

shIla ८ चरच्तेर्
dhana ८ मोनेय्
kShaya ८ लोस्स्, वेअकेनिन्ग्, स्चरिचित्य्
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.

भावार्थ

---

प्रियः संस्कृतप्रियाः।

(Dear Sanskrit Lovers)

विद्वत्त्वं च नृपत्वं च न एव तुल्ये कदाचन ।
स्वदेशे पूज्यते राजा विद्वान् सर्वत्र पूज्यते ॥
शब्दार्थ

विद्वत्त्व = scholarliness
नृपत्व = The title of king
तुल्य = comparable
स्वदेश = one's own country
पूज् = to worship
राजन् = king
विद्वत् = scholar
सर्वत्र = 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.

---

प्रियः संस्कृतप्रियाः।

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

गणयन्ति न ये सूर्यं वृष्टिं शीतं च कर्षकाः ।
यतन्ते सस्यलाभाय तैः साकं हि वसामि अहम् ॥

शब्दार्थ

गण् = to count, to consider
सूर्य = sun
वृष्टि = rain
शीत = cold
कर्षक = farmer
यत् = to strive
सस्य = grain
लाभ = acquirement, acquisition
साकं = with
वस् = to live

भावार्थ

The farmers do not consider the heat from the sun or rain or the cold winters but consistently strive for acwuiring grain. I (God ?) indeed live with them.
For marathi readers : nase rAuLI vA nase mandirI
jithe rAbatI hAta tethe harI .... ?

---

प्रियः संस्कृतप्रियाः।

(Dear Sanskrit Lovers)

मूर्खस्य पंच चिह्नानि गर्वो दुर्वचनं तथा ।
क्रोधश्च दृढवादश्च परवाक्येष्वनादरः ॥
सन्धि विग्रह
मूर्खस्य पंच चिह्नानि गर्वः दुर्वचनं तथा ।
क्रोधः च दृढवादः च परवाक्येषु अनादरः ॥
शब्दार्थ

मूर्ख = fool
पंच = five
चिह्न = sign
गर्व = vanity
दुर्वचन = wicked statements
क्रोध = anger
दृढ = unrelenting
वाद = argument
पर = other
वाक्य = sentence
अनादर = lack of respect

भावार्थ

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

---

प्रियः संस्कृतप्रियाः ।

(Dear Sanskrit Lovers)

अष्टौ गुणा पुरुषं दीपयन्ति प्रज्ञा सुशीलत्वदमौ श्रुतं च ।
पराक्रमश्चाबहुभाषिता च दानं यथाशक्ति कृतज्ञता च ॥
सन्धि विग्रह
अष्टौ गुणाः पुरुषं दीपयन्ति प्रज्ञा सुशीलत्व दमौ श्रुतं च ।
पराक्रमः च अ बहु भाषिता च दानं यथा शक्ति कृतज्ञता च ॥
शब्दार्थ

अष्टौ = eight
गुण = qualities
पुरुष = man
दीप् = to adorn, to grace
प्रज्ञा = intellect
सुशीलत्व = good character
दम = self control
श्रुत = knowledge
पराक्रम् = valor
बहु = too much
भाष् = to speak
दान = the act of giving
शक्ति = strength
कृतज्ञता = gratitude

भावार्थ

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.

---

कः न याति वशं लोके मुखं पीण्डेन पूरितः ।
मृदंगः मुख लेपेन करोति मधुरं ध्वनिम् ॥

sandhi vigraha
या = to go
वश = control

लोक = this world
मुख = mouth
पिण्ड = morsel of food
पूर् = to fill
मृदंग = drum
मुख = mouth
लेप = smearing
मधुर = sweet
ध्वनि = sound

शब्दार्थ

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.

ऐक्यं बलं समाजस्या तदभावे स दुर्बलः ।
तस्मात् ऐक्यं प्रशंसन्ति दृढं राश्त्र हितैषिणः ॥
शब्दार्थ

ऐक्य = unity
बल = strength
समाज = society
दुर्बल = weak
प्रशंस् = to praise
दृढं = strongly
राश्ट्र = nation
हितैषिन् = 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.

---

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

आदौ देवकिदेवगर्भजननं गोपीगृहे वर्धनम्
मायापुतनजीवितापहरणं गोवर्धनोद्धारणम् ।
कंसच्छेदनकौरवादिहननं कुन्तीतनूजावनम्
एतद्भागवतं पुराणकथितं श्रीकृष्णलीलामृतम् ॥१६॥
सन्धि विग्रह
आदौ देवकि देव गर्भ जननं गोपी गृहे वर्धनम्

माया पुतन जीवित अपहरणं गोवर्धन उद्धारणम् ।
कंस च्छेदन कौरव आदि हननं कुन्ती तनूज अवनम्
एतद् भागवतं पुराण कथितं श्री कृष्ण लीला अमृतम् ॥१६॥

शब्दार्थ

आदौ = First
गर्भ = womb
जनन = birth
गृह् = house
वर्धन = growing up
जीवित = life
अपहरण = stealing
उद्धारण = lifting up
छेदन = cutting
हनन = killing
तनूज = son
अवन = protection
कथित = told
लीला = legend (?)

भावार्थ

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.

---

गुरुर्बन्धुरबन्धूनां गुरुश्चक्षुरचक्षुषाम् ।
गुरुः पिता च माता च सर्वेषां न्यायवर्तिनाम् ॥

सन्धि विग्रह

गुरुः बन्धुः अबन्धूनां गुरुः चक्षुः अचक्षुषाम् ।
गुरुः पिता च माता च सर्वेषां न्यायवर्तिनाम् ॥

शब्दार्थ

गुरु = preceptor
बन्धु = brother / kin
अबन्धु = one who does not have any brothers / kinmen
चक्षुस् = eye
अचक्षुस् = one without an eye
पितृ = father
मातृ = mother

सर्व = everyone
न्याय = justice
वर्तिन् = one who lives / behaves

भावार्थ

The teacher is the brother to those who dont 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.

---

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

शब्दार्थ

गर्व = vanity
पर पीडा = harrasment 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 harrasment of others respectively. However with a good man they are always (used) for charity and for protection.

---

अम्बा यस्य उमादेवी जनकः यस्य शंकरः ।
विद्यां ददाति सर्वेभ्यः स नः पातु गजाननः ॥

शब्दार्थ

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

भावार्थ

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

---

गौरवं प्राप्यते दानात् न तु वित्तस्य संचयात् ।
स्थितिः उच्चैः पयोदानां पयोधीनां अधः स्थितिः ॥

शब्दार्थ

गौरव = glory
प्राप् = to obtain
दान = giving
वित्त = money
संचय = collection
स्थिति = position
उच्चैः = up
पयोद = cloud (one who gives water)
पयोधी = sea (one that stores water)
अधः = 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.

---

उद्यमः साहसं धैर्यं बुद्धिः शक्तिः पराक्रमः ।
षड् एते यत्र वर्तन्ते देवः तत्र सहायकृत् ॥

शब्दार्थ

उद्यम = industriousness
साहस = adventure
धैर्य = courage
बुद्धि = intelligence
शक्ति = strength
पराक्रम = advcenturous accomplishment
षड् = six
वृत् = to exist
देव = god
सहाय = help

भावार्थ

God provides help where these siz qualities exist : industriousness, adventure.

courage, intelligence, strength and adventuorous accomplishment.

उपदेशः हि मूर्खाणां प्रकोपाय न शान्तये ।
पयः पानं भुजंगानां केवलं विषवर्धनम् ॥

शब्दार्थ

उपदेश = advice
मूर्ख = idiot
प्रकोप = 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.

आत्मनः मुख दोषेण बध्यन्ते शुक सारिकाः ।
बकाः तत्र न बध्यन्ते मौनं सर्वार्थ साधनम् ॥

शब्दार्थ

आत्मन् = self
मुख = mouth
दोष = fault
शुक = parrot
सारिका = a bird (nightingale / cuckoo ? )
बक = stork
बध् = to trap, to tie down.
मौन = silence
सर्व = all
अर्थ = objective
साधन = instrument

भावार्थ

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.

करोति स्वमुखेनैव बहुधान्यस्य खण्दनम् ।
नमः पतनशीलाय मुसलाय खलाय च ॥
भावार्थ

By his(its) own mouth he (it) injures (pounds) in many ways other people (a lot of grain). My salutations to the pestle and to the wicked man whose character is to fall down.
(The first line is interpreted in two ways depending on how the sandhi in bahudhAnyasya is broken)
First all of you must take a sigh of relief that I am not translating this in Russian. I have a valid comment. The interpretation is just not right. The word khala has two meanings. Kedar gives only one a wicked man. The second is a mortar. Those partisans of this list who were born in cities would not know what this article and its use is/was. It is a piece of stone, preferably, granite which is carved like a mortar. Mortar and pestle are two components of a commonly used pounding mechanism used in ages all over the world. Pounding removes chaff from grain. Its use in India declined after mechanical grain brayers were made available in cities in British rule. The use continued for some time in numerous villages or inaccessible regions. My father's house and that of all my relations had at least one. My mom, auntie and sisters would wake up early in the morning and do their chores with mortar and pestle singing songs.
The meaning as given by Kedar lacks certain truth. Why would poet, or for that matter, anybody thank a wicked man whose character is to fall down?. In chaturvarNya scheme four classes were assigned certain duties and responsibilities. When they performed such social obligations they earned the social acceptance. On this background poet takes a case of a habitually misbehaving person patanshIla and examines his contributions to the society. Even though he lacks social acceptance due to his nature, the poet opines, his peculiar behavior, actually contributes to the social needs.
Ancient Indians were taught to be polite to each other. respectful to each other, friendly and forgiving to each other. These codes of conducts brought social harmony, but created a situation where blunt, bold actions were frowned upon. People, therefore, would get away with murder, so to say, and nobody would criticize or check their actions. Remember politeness rules. Our patanshIla was exception to this rule. Therefore, when he got mad at sombody or something he would lash out at them and separate their true selves from their alter egos. In other words he would tear the masks of dichotomous, contradictory. personalities. Poet, obviously is paying compliments to such a person. However, he cannot openly come out and praise such a man or his actions. Therefore, the poet resorts to the double talk, ambiguity. double entendre technique. Smart person would find the true meaning behind the obvious.
Nobody writes a couplet praising mortar and pestle, they are so

unpoetic. So the true meaning of this couplet is:
By his own mouth he, patanshIla, pounds most of the times people hiding behind veneers and exposes their true nature, salutions to him and his brute force 'musala'.

---

खलः करोति दुर्वृत्तं नूनं फलति साधुषु ।
दशाननोऽहरत् सीतां बन्धनं तु महोदधेः ॥
सन्धि विग्रह
खलः करोति दुर्वृत्तं नूनं फलति साधुषु ।
दश आननः अहरत् सीतां बन्धनं तु महा उदधेः ॥
शब्दार्थ

खल = wicked man
दुर्वृत्तं = bad deed
नूनं = really
फल् = to bear fruit
साधु = good man
दश = ten
आनन = face
हृ = to steal
बन्धन = retriction
महत् = great
उदधि = sea

भावार्थ

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 restriced ! (by Rama's bridge)

---

खलः करोति दुर्वृत्तं नूनं फलति साधुषु ।
दशाननोऽहरत् सीतां बन्धनं तु महोदधेः ॥
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भावार्थ

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 restriced ! (by Rama's bridge)

---

कार्यार्थी भजते लोकः यावत् कार्यं न सिध्यति ।
उत्तीर्णे च परे पारे नौकायाः किं प्रयोजनम् ॥

शब्दार्थ

कार्य अर्थिन् = one whose inent is getting one's work done
भज् = to pray, propitiate
लोक = the world
कार्य = work
सिध् = to be accomplished
उत्तीर्ण = 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 ?

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मनो मधुकरो मेघो मद्यपो मत्कुणो मरुत् ।
मा मदो मर्कटो मत्स्यो मकारा दश चंचलाः ॥

सन्धि विग्रह

मनः मधुकरः मेघः मद्यपः मत्कुणः मरुत् ।
मा मदः मर्कटः मत्स्यः मकाराः दश चंचलाः ॥

शब्दार्थ

मनस् = mind
मधुकर = bee

मेघ = cloud
मद्यप = drunkard
मत्कुण = bed bug
मरुत् = wind
मा = the goddess of wealth, Laxmi
मद = pride, arrogance, conceit
मर्कट = monkey
मत्स्य = fish
मकार = something starting with the letter "ma"
दश = ten
चंचल = fickle, unsteady

## भावार्थ

The mind, the bee, the cloud, the drunkard, the bed bug, the wind, wealth, pride, the monkey and the fish are the ten things starting with the letter "ma" that are always unsteady.

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These postings by Kedar have been taken from the sanskrit-digest archives.

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Please send corrections to sanskrit@cheerful.com
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