Traditional Bhajans of Bhakta Samaj

with English Translation and Transliteration
Ramkabir Bhajans
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With
English Translation and Transliteration

"To match the spiritual heights of the Saints and convert their philosophy in words is like encapsulating vast spiritual learnings in a small capsule for quicker remedy to seek relief."

-Narendrabhai Upadhyaya
Shree Guru-ne Pāye Lāguñ

[A page from Bhulabhai Haribhai’s bhajan book from 1930s]
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Acknowledgements

Many thanks and appreciation to Mr. Narendrabhai Upadhyaya for completing the invaluable task of translating our traditional bhajans into English. We would like to express our deep gratitude to Mr. Narendrabhai for doing an outstanding job with the translations which are well above the mark in conveying the message and presenting the essence related to spirituality in each bhajan.
[English translation of original article (ભજન કીર્તન)]

Bhajan Kirtan

Bhaktibhai Vallabhbhai Bhakta, Sarai
(In accordance with my belief)

In our Bhakta Samaj, we have a great tradition of singing Bhajan and Kirtan. Awareness, asceticism, faith and devotion as the means to fathom the ocean of human life have been described in the Indian culture as the most important and historical treatises, such as Upanishad, Shruti and Smriti to Ramayan, Mahabharat, Bhagwat, and Geeta which were created by the great sages and saints. All those treatises are beneficial for the learned and philosophical erudite. Since these were difficult to be understood by the common people, these saints and sages created the Bhajans. Not only in the Hindu society of India, these Bhajans are also reflected in dances, musical renditions in some form or other within the Christian and Islam or even Parsi community. Even these have found their place in the cultures of Adivasis (Aboriginal Tribes) to the highly cultured Indian societies.

However, I am inspired to just write about the distinctness of the Bhajan and Kirtan of the Bhakta Samaj. All these Bhajans and Kirtans are rendered from the sunrise to the sunrise of the following day, which were composed on the basis of rhythms and beats going with varying Raga and Ragini highlighting the significance of different times during the day and played with accompaniment of musical instruments like cymbals (Kansa), drums (Mridang), kettledrum (Nagaara or Narghan), played on varying beats such as, Trital, Chotaal, Hansadol etc. Now let us look at the Bhajan being rendered during twenty four hours of a day.

After the sunrise, up to six to 8 o'clock, Raag Todi or Bilaval, from eight to ten o'clock Nani Ashavari, from 10 to 12 o'clock Raag Moti Ashavari, from 12 to the time upto sunset Raag Sarang, Raag Kalyaan, Kaafi, Kaanado, Kaalero, Maaru, Sorath, Sohini, Bihaag and at last in the midnight, Raag Kedaar are rendered. All these Raag are rendered though the twelve months of a year. After midnight, Raag Panthida and Saameri and then at the dawn, Raag such as, Devgandhaar, Ramgari, Ramkali, bhajans of Narsinh Mehta known as Prabhaatiya etc. are rendered. This way a cycle of twenty four hours gets completed.

In addition to this, Dhol and Bhajans of Kabir, Mangal are rendered. Moreover, 28 Kirtan written by Adhyaaru Ji, which are inclusive of Vinanti, Veda Purana, Sorangi, Vahu Dhol, Prithvi, Vitvaa, Harshbhaavan etc. are also rendered. There are several Bhajans, specifically for womenfolk, which are inclusive of Tulsi Vivaah, Ekadashi, Subhadra-nu-Mosaalu, Kankotri of Rukmini, Saadla of Seeta Ji, Mandava of Janak, Aarti of Kanaiyya, etc. We have learned about the different Raag and Raagini and their timing, which have been the basis of different times of the day. Now let us learn about the seasons and months.
The six seasons are Hemant, Shishir, Vasant, Grishma, Varsha (monsoon) and Sharad. During the months of Kaartik and Maagshar during Hemant season Govardhan Raas and Raaga from Kalyaan to Kedaar - the twelve monthly Raag are rendered. During the months of Pausha and Magh, verses of Nani and Moti Vadhaamani are rendered. Nani and Moti Dhamaar, and Rang Rasiyo, Rayso, Dhanashri, Garbi of Phaag and verses known as Latkaaniya are also rendered during the months of Phagun, Chaitra, Vasant. In addition to these, verses in the worship of Rama are sung.

Different Bhajans in accordance with different seasons, months and moods are signified. Here, I feel it is necessary to mention, that, upon the death of the departed loved ones, the last in memorials are performed mostly during morning hours. It does not seem appropriate that the Aarti to be sung during the evening or verses of Godi are sung. However, at such times, rendering Raag such as, Bilaaval and Ashaavasri seem much appropriate. If one does not know how to render it, this does not take much time to learn it. Be it so.
Traditional Bhajans: Raga Guide

In the context of traditional bhajans of Bhaktas, a raga (rāg) is a melody or tune in which a bhajan is sung. The traditional bhajans of Bhaktas are sung in a variety of rāgs which consists of rāgs for a particular season or occasion and also rāgs for a particular time of day. Also, certain rāgs are reserved for special occasions.

The rāgs associated with a particular time of day are as follows:

**After Sunrise (6AM to 8AM)**
Bilāval

**8 AM – 10 AM**
Nāni Āshāvari

**10 AM – 12 Noon**
Moti Āshāvari

**12 Noon – Sunset**
Sārang

**After Sunset (till Midnight)**
Godi, Kānado, Kalyān, Kāfī, Kālero, Māru, Bihāg, Sorath, Sorath Deshi Fer

**At Midnight**
Kedāro

**After Midnight**
Panthido, Sāmeri, Pancham

**Early Morning**
Devgandhār Prabhāt, Prabhāt

For the evening bhajan sessions, there is a sequence of rāgs which are sung until midnight. These are known as bārmāsi rāgs which means rāgs for any month.

Now let’s look at the rāgs associated with a particular season or occasion.

**Spring season (Vasant, Holi, Dhuleti)**
Nirgun Vasant, Sagun Vasant, Vasant Dhanāshri, Rang Rasiyo, Rāyaso, Dhamār, Garbi
Janmāshtami
Malār, Hindolā-ni Sāmeri, Rishikesh Sāmeri, Malār Chhappe, Hindolā-ni Kāfī, Hindolā-no Kālero, Hindolā-nu Māru, Sajani, Bihāg Fer

Funeral Procession
Bilāval, Āshāvari or Sārang during the procession; after cremation, Dhol-Mangal and then Charchari

Kirtan
Nāni Āshāvari, Moti Āshāvari, Sārang

Wedding Procession
Dhol, Mangal

The rāg vasant is associated with the spring season while rāg malār (or malhār) is associated with the rainy season. Rang rasiyo, rāyaso and garbi are sung on Dhuleti (the day after Holi). For Janmāshtami, there is a sequence of hindolā rāgs which leads to the rāg bihāg fer at midnight. For the kirtan sessions which are normally held during the day, the rāg is based on time of day. In the morning, the rāg will be āshāvari while in the afternoon, the rāg will be sārang.

Here we have given just a basic raga guide. Of course, there are many more other rāgs which are sung today.
# Gujarati Alphabet

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The word "Ramkabir" was first uttered in Kabirvd by Prince Chatur Singh of Jaisalmer who was later widely known by the name of Gyaniji Maharaj.
1. Rāmkabir-Bhajan Prernā Geet || रामकबीर-भजन प्रेरणा-गीत

Rāga – Mālkauns || राग – मालकौंस

अमे “रामकबीर”- ne भजवाना, अमे भक्त धरीने रहेवाना ... टेक
ame “ramkabir”-ne bhajavā-ñā, ame bhakta tha-ii-ne rahevā-nā ... repeat

“भजन” थकी भक्तो ओजवाया, अने सार्थक करवाना ... १
“bhajan” thaki bhakto olakhāyā, ene sārthak karvā-nā ... 1

सों-रात्रि सेंगां मलिने, राज-रागिणी शिखवाना ... २
som-rātri-e bhegā mali-ne, rāg-rāgini shikhavā-nā ... 2

भक्त ज्ञातिनां नात्राः नो, सहुप्योग अमे करवाना ... ३
bhakta gnati-na nādbrahma-no, sad-upyog ame karvā-ñā ... 3

वार-तहेवारे सेंगां मलिने, भजनो-नी लहानी करवाना ... ४
vār-tahevāre bhegā mali-ne, bhajano-ni lahāni karvā-nā ... 4

“मोहन” थकी आ धरतीने, भजनो थी पावन करवाना ... ५
“mohan” thaki ā dharti-ne, bhajano thi pāvan karavā-nā ... 5

tulasi-van-nā dharma bāl-ne, bhajan-bhakti-thi tārvā-nā ... ६
Choosing very simple words and expressions, our fellow bhajanik Dharmendrabhai composed this inspirational 'Bhajan'. Dharmendrabhai has performed a yeoman service for the Bhakta Samaj in uniting the young generation.

What is most important, Dharmendrabhai has composed the wordings of this 'Bhajan' in Raga Malkauns. While we enjoy singing this Bhajan and devote prayers at the feet of God, let us try to realize why Dharmendrabhai has chosen Raga Malkauns for this Bhajan. As we look around we find people bereft of mental peace. Hindustani classical music contains several Raga, which are known to have therapeutic effect. Raga Malkauns is one such Raga.

The Hindu scriptures narrate, when Sati Parvati jumped into the Agni Kunda (sacrificial fire) being performed by Daksha Prajapati and gave up her life. Lord Shiva was outraged and performed the Rudra Tandava to express his grief and anger. When Lord Shiva was not calming down even after Tandav dance, the goddess Saraswati is believed to have created the Raga Malkauns to calm Lord Shiva. Raga Malkauns is said to have supernatural powers and can conjure up spirits, if rendered properly. The best time for this raga is late night. The effect of the raga is soothing and intoxicating.

0. We will carry on worshiping "RamKabir" and we will continue being committed worshipers.

1. On the basis of our "Bhajan" we have gracefully attained recognition, and we shall strive to make it worth meaningful, not only by singing prayers or devotional songs, by imbibing within us the virtuous teachings of Kabir Saheb.

2. We shall congregate on every Monday night. We will make efforts to learn tuneful notes and musical modes (Raga-Ragini) of singing. Basically, as we all know, singing prayers and even other songs with proper Raga, creates an atmosphere befitting the sense of what is being sung.

3. We, the members of Bhakta Samaj, are going to harness the spiritual essence of Nadbrahma for the betterment of the people at large.

4. We shall come together on auspicious days and festive occasions, and share spiritual joy of singing prayers and bhajan.

5. By the grace of "Mohan" (source of inspiration Mohanbhai), we have avowed to make this earth worth venerating.

6. And lastly, enable the disciples (Dharma Bal) of Kabir Saheb, by way of inspiring them through these prayers and bhajan.
2. O Ishvar Bhaji-e Tane ॥ ओ ईश्वर भजी-ए तने

ओ ईश्वर भजी-ए तने, मोठू छे तुज नाम
gun tārā nit gāii-e, thāy amārā kām ... १

O' God, your name is the greatest of all and we worship you always. As we sing songs in your devotion, and with the grace of our Super Entity our difficulties are resolved, our work gets accomplished.

हेत लावी कसाव तू, सदा राम तिल साख
bhula kadi kari-e ame, to prabhu kara-jo māf ... २

You appreciate the fact that you make us lovingly smile and keep hearts free from malice. O' God, should we ever err or commit a mistake, do grant us pardon.

प्रभु एटलु आपजो, ड़ुंग भोषण थाय
bhukhyā koii su-e nahiň, sadhu saňt samāy ... ३

O' God, grant as much wealth that I can take care of my kith and kin. Bless me with so much affluence that none sleeps hungry and grant us such riches that saintly and noble could be well cared for.

अतिथि आंबो नव पडे, आश्रित ना दुखाय
atithi jhāňkho nav pade, āshrit nā dubhāy
Je āve am āňgane, āshish deto āň ... ४

Bless us with as much wealth, O' God, that no guest of ours is discontented or a dependent is not offended. Whoever becomes guest of our house should leave us happily blessing us.
O' God, do grant us such nature, everyone should wish our good. O God bless us with such temperament that our enemies too would want to befriend me and a neighbor would look at us with affection.

O' God, I wish to beget love and affection of all through my thoughts, speech and action; and also wish good of all, may they be loved ones or foes.

O' God, how grateful we are that you have gifted us with eyes to see and ears to hear; and a tongue to speak. Really, you have truly graced us by your benevolence.

O' God, you are the only one, who has created this universe, and also created the Earth, water, mountains on this planet of world.

All that has been created by you looks so wonderful, and also the Sun and the Moon. We are awed by your superior powers, O' the Supreme Creator of the universe, that you have shaped all these.
It is your gratefulness that you have blessed us with knowledge and virtues. You are truly the greatest benefactor. Besides, if the sinners and creatures are able to verbalize, that’s because of your merciful benefaction.

O' God, I plead and pray you to free us of distress, quarrels and, sins and wrongdoings. Please remove our ignorance, evil-mindedness and have mercy upon us by eradicating sufferings grant us bliss.

O' God, with folded hands I bow down before you devotedly, and implore you to bless us with virtues and keep us always in happiness.

We wish to do noble deeds through our mind, speech and hands. Bless us with such intellect that, we may take care of your children.
3. Shree Guru-ne Pāye Lāguũ

Nādbrahma pada 7, Rāga: Godi

श्री गुरूने पाये लागूँ, पहला वहेला, श्री गुरूने पाये लागूँ;
कुपा करो तो कुछ सेवा करु, प्रीजु हुं काँख न मागूँ ... टेक
shree guru-ne pāye lāguũ, pahelā vahelā, shree guru-ne pāye lāguũ;
krupā karo to krishna sevā karu, bijuũ huũ kāň-ii na māguũ .. repeat

हीयो उपदेश सदा सुखकारी, जो मन निर्मल थाय;
trividho tāp mat-sar moh mamata, vikār sadhāni jāy ... १
diyo up-desh sadā sukh-kāri, jo man nir-mal thāy;
trividha tāp mat-sar moh mam-tā, vikār saghalo jāy ... १

गुरु दर्शनो महिमा मोटो, जाणे संत सुजाणः;
bāv dhari guru sevā kar she, pāme pada nir-vān ... २
guru dar-shan-no mahimā moto, jāne saňt sujān;
bhāv dhari guru sevā kar-she, pāme pada nir-vān ... २

वेद, पुराण, भागवत बोले, जने होये गुरुजनो दृढ विश्वास;
श्री गुरु नारायण तने मण्डी, कहे जन वैष्णव-दास ... ३
ved purān bhāg-vat bole, jene hoye guru-ji-no druDha vish-vāsh;
shree guru nārā-yan tene mal-she, kahe jan vaishnav-dās ... ३
0. At the outset worshiping his Guru, devout poet pleads munificence to let him be blessed with devotion to worship only Lord Krishna, and he doesn't ask for anything else.

1. Expressing his gratitude towards his spiritual teacher, for imparting him with such spiritual learning that cleanses the mind of all worldly evils and frees it from three kinds of squalors - jealousy, attachment and pertinacity, and the conscience gets liberated from all sorts of spiritual deterioration.

2. A wise spiritual seeker knows well the greater significance of bearing in mind the holy image of the Guru. Whoever would serve the Guru with utmost devotion, shall be able to attain the ultimate spiritual state of salvation.

3. Different religious and spiritual scriptures like Veda, Purana or Bhagwat have sung praises of Guru and thus, Vaishnavdas said that, whoever reposes his faith in the Guru, will be able to accomplish highest spiritual enlightenment and unification with the ultimate spiritual realm of Supreme Entity - Narayan.
4. Bahut Bhalo Hai Bhā-ii || bahut bhalo hai bhā; av-sar, bahut bhalo hai bhā-ii
manashā deh devtāko durlabh, so dehi teň pā-ii ... repeat

Nādbrahma pada 8, Rāga: Godi || नादब्रह्म पद ८, राग - गोडी

Bahut bhalo hai bhā, avasar, bahut bhalo hai bhā;
manisha tekh tevatako urle, so tehari ne pā ... tekh
bahut bhalo hai bhā-ii, av-sar, bahut bhalo hai bhā-ii
manashā deh devtāko durlabh, so dehi teň pā-ii ... repeat

taj pākhand avidyā pra-paňch, chhod gumān badā;
māt tāt svārth ke lōbhi, māya jān bandā ... 1

taj pākhand avidyā pra-paňch, chhod gumān badā-
iimāt tāt svārth ke lobhi, māya jāl bañdhā-ii ... 1

jab lag jarā nikat nahiň tere, te guru jān badā;
sānt sāngat mili bājne bāgvānt, sō hi sākhal suñdhā ... 2

jab lag jarā nikat nahiň tere, le guru gnān badā-ii
sānt sañgat mili bhajo bhag-vaňt, so hi sakhal sukh-dā-ii ... 2

kahuň pokār chet nar ardi, aṁ tan eñe gumāi;
khe kabir tehari kāchko kumpo, bin-sat ber na lā ... 3

kahuň pokār chet nar aňdhe, a tan ele gumā-ii
kahe kabir dehi kāch-ko kumpo, bin-sat ber na lā-ii ... 3
Brother, the time is highly auspicious; really brother, it’s very auspicious. You have been bestowed with the Human form, which is difficult even for the deities to get.

Give up hypocrisy, ignorance, deceit, and even arrogance and conceit; get associated with people of virtue, nobility and those who are spiritually enlightened, make one of them your spiritual teacher (Guru), which shall ultimately give you eventual happiness.

Until you aren’t confronted by old age, enhance your spiritual knowledge by taking refuge of a spiritually enlightened Guru. Bear in mind that everyone including mother, father are driven by greed and selfishness, and these worldly relations will only serve to bind you by illusion.

For enabling you to traverse across the span of life, which has been symbolized by ‘Ocean of Life’, you must chant the name of god. Let your arrogance and conceit be drowned in the fathomless waters of the ocean of life (Bhavsagar), and gradually head towards attainment of self-realization.

O blinded (by illusions) man, still you have time to wake up and realize the ultimate truth. Kabir says that human body is similar to a glass urn; it may soon get smashed and destroyed.

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1 अविद्या = Ignorance or Illusion (Maya) in Vedanta philosophy.
5. Kāhe Na Maṅgal Gāye

Nādbrahma pada 9, Rāga: Godi

काहे न मंगल गाये, जशोदा मैया, काहे न मंगल गाये;
पुराण धूल अखंड अविनाशी, सो तेरी धेनू यरावे ...

kāhe na maṅgal gāye, jashodā maiyā, kāhe na maṅgal gāye
puran dhūla akhaṇḍ avi-nāshi, so teri dhenu yaṛave ...

कोटि कोटि ब्रह्मांडना कर्ता, जप तप ध्यान न आवे;
ना जानू ये कीन पुनर्से, ताको गोद बिलावे ...

koti koti brahmāṇḍa karṭā, jap tap dhyān na āve
nā jaṇu ye kīn punarsē, tako god bilāvē ...

bhrahmatik chajalatik śaṅkar, nigam neti kari āve;
शेष सहस्र मुभे जपे निरंतर, सो ताको पार न पावे ...

brahmā-dik indrā-dik shaṅkar, nigam neti kari gāve
sesh sahastra muke jape niraṅtar, so tāko pāra na āve ...

सुंदर वदन कमल दल लोचन, गौधें दुं वे संजो आवे;
आरती करत जशोदा मैया, कबीरज दर्शन पावे ...

sundar vadan kamal dal lochan, ga-u-dhenu ke saṅge āve
ārati kara jashodā maiyā, kabir-ji dar-shan pāvē ...
0. In this verse, the sage poet Kabir wonders, why shouldn't mother Jashoda feel blissful and be in high spirits when the Supreme Incarnation of Akhand (one who is not separate or broken away from the Brahma - the creator of the universe) and Avinashi (indestructible)\(^1\) grazes her cows? How can you stop singing benedictory poems or songs?

1. The ultimate creator of the universe, whose grace cannot be attained with millions of meditations, penances and prayers; Kabir is astonished as to what sort of divine karma that Jashoda had performed that she has been blessed with the boon that enables her to fondle and play with the Supreme Divine Himself!

2. Despite the deities such as Brahma, Vishnu, Shankar, Indra and others don’t get tired singing praises of him, and the Shesh Naag incessantly chants his name devotionally through his thousand mouths, but have not been able to realize his true divine essence.

3. Having eyes like lotus petals and attractive countenance, God, drives along a herd of cows as a cowherd, and as Jashoda lovingly and ceremoniously (with an Aarti) welcomes him home; perceiving such divine moments, Kabir considers himself divinely graced and honored.

\(^1\) Avinashi or indestructible - In Bhagwad Geeta, Lord Krishna has described quality of the spiritual aspect of soul as - नैनं छिन्नन्ति शणिन्ति, नैनं दहित पावकः। न चैनं क्लेदयत्यापो न शोषयित भयंकरः।। - 2/24 - This soul is formless, bodyless and imperceptible. Hence, it cannot be destroyed by any perceptible weapon, burnt by fire, drenched by water or dried by wind.
6. Rami Rahyo Bharpur \(\parallel\) रमी रह्यो भर्पुर

Nādbrahma pada 12, Rāga: Godi \(\parallel\) नादब्रह्म पद 12, राग - गोदी

रमी रह्यो भर्पुर, रंगिलो, रमी रह्यो भर्पुर
शुद्ध विचार करो मेरे सांतो, है नयरे नहीं दूर ... १
rami rahyo bharpur, rañgilo, rami rahyo bharpur
shuddha vichār karo mere sañto, hai nayare nahi dur ... 1

वेद पुराण भागवत गीता, चामे लिखो हैं हज़ूर
tāhi छोड़ नर यहूदिस धावे, समझत नहीं नर भूल ... २
ved purān bhāgavat gitā, vāme likhīo hai hajur
tāhi chhod nar yehūdīs dhāvai, sam-jat nahi nar muDh ... 2

आतम एक अंक अनुपम, बाजत अनहद तूर
निया प्रकाश निरंतर निर्मल, ज्यों सरिताको पूर ... ३
ātam eka āṅk anūpam, bājat anahad tūr
nīya prakāś nirantar nirmal, jyoṁ saritā-ko pur ... 3

tेरा साहेब है नृज़ मांही, बिहक्त शव्वती घोर
sat-guru milī sat shawatu bhataō, nītaṁṁit bārsat nūr ... ४
terā säheb hai tuj māňhi, uthat shabda-ki ghor
sat-guru mile sat shabda batāyo, nita-nita bara-sat nur ... 4

आप जगतको रुप बन्यो है, आप जगतको मूल
कहै कबीर सोहि जनजाने, ज्ञान उदय बते सुर ... ५
āp jagat-ko rup banyo hai, āp jagat-ko mul
kahai kabir sohi jan-jāne, gnān uday bhaye sur ... 5
1. The heavenly blissful divinity that is omnipotent and omnipresent is showing us his wondrous games. My dear saintly friends, he is not very far away. He is very much around! What is needed is just contemplation on him with pure mind.

2. A method to realize his divine essence is described in the Vedas, Purana, Bhagwat Geeta, but, leaving that apart a man runs around thoughtlessly in the search of god, is nothing but foolhardiness.

This reminds us of a couplet from a poem of Akha Bhagat, an eminent Gujarati poet,

“એક ખૂરખને ગોવી ગોવ, પથ્થર ગોવલા ગોવ ગોવ;
પાણી ગોવને કરે સ્નાન, તુલસી ગોવને તોડે પાન;
તે તો અમા બહુ ઉત્પાત, ધારુણ પરમેશ્વર એ કહીની બાત?”

(A dumb believer in god worships every rock that he sees and takes a dip in every pond or river he comes across. Wherever he finds a Basil plant, he would pluck a leaf and chew. Akha exasperatedly asks, why so much restlessness? How absurd it is to talk of several gods!)

3. The soul, which incessantly flows out akin to flood waters divinely vibrates as if emanating in the form of self-originating sound heard by the yogis or mystics, is omnipotent, pure and brightly illuminated.

4. Your master is within you and his voice echoes from within you. When one has a good fortune of meeting a saintly Guru, the actual meaning of spiritual enlightenment is realized. This realization is rumbling from within. Listen to it.

5. Describing the image of the Supreme Almighty, Kabir says, he is the creator and a source of this universe. The one who has realized the divine realization understands true essence of the Supreme Almighty.
7. Sahaj Samādhi Bhali Ho || सहज समाधि बली हो

Nādbrāhma pada 13, Rāga: Godi || नाद्व्रम स्माधि पद १३, राग - गोदी

सहज समाधि बली हो, संतो, सहज समाधि बली हो;
जबसे दया लगी सहजुगुढ़ी, सुरती न अनंत याली हो ... द्वार

sahaj samādhi bhali ho, sañto, sahaj samādhi bhali ho
jabase dayā bhayi sad-guru-ki, surati na anaнт chāli hi ... repeat

जहां जहां जाए सोइ परिक्रमा, जो कुं करे सोइ पूजा;
गुरु उधान होइ सम करी सेलु, बाव भिटाई हुआ ... १

jahāň jahāň jā aʊ soii pari-kam-mā, jo kachhu karu soii pujā
gruh undyān ho-ʊn sam kari lekhu, bhāv mitā-ʊn dujā ... १

शब्द निरंतर मानव राजे, मलिन वासना त्यागी;
जगत सोवत धिकत बैठत, ऐसी तारी लागी ... २

shabda niraňtar mānav rāche, malin vās-nā tyāgi
jāgat sovat uthat baithat, a-i-sī tādi lägi ... २

आंह न मुंड कान न डिं, काया कर्ष न धारुः;
उधाय नयन से साहेब हैंपु, सुदर वदन निहाण्य ... ३

āňkh na muňdu kān na ṃuŋ, kāyā kṣuṣ na dhaṛu
ughade nayan se saheb dekhu, suṇdar vadan nihālu ... ३

कहे कबीर जो उनमुन रहेनी, जो प्रगटे कर गावुः
इः सुसासे वह परे परमपद, सोइ सदा सुबदाय ... ४

kahe kabir jo una-mun rahėni, jo pragate kar āvuru
dukha sukh-se vaha pare param-paṭa, soii sadā suka-dā-ii ... ४
0. Addressing the seekers of spiritual bliss, Kabir says, naturally evolving a state of spiritual realization only turns out to be beneficent. Since the day grace of the Guru is attained, the spiritual state of mind becomes more and more profound and gradual progress is achieved on the spiritual path.

1. This whole universe is an abode of god. Hence, whichever path we tread it is a pilgrim and a parikrama (going around a deity). Kabir explains that, holding on to a mental image of god, or considering his omnipresent state, whatever we do is a holy service. Even when we lie down to sleep, we should consider that as prostrating devotionaly before the god. Why worship anyone else outside, ignoring the divine presence of the Supreme Almighty within us?

2. Describing an individual immersed in spiritual pursuit considers whatever is uttered as chant of god’s name, whatever is heard is mental recitation of the lord's name, and whatever is consumed is an offering to the Supreme Divinity dwelling within. This way, as the sense of separation between divine and divinity is done away with, the expression of duality (દ્વૈત) becomes meaningless, whether one is within the house or outside.

3. For attaining such a state of mind, one doesn’t have to shut the eyes, plug the ears and experience a bit of strain. Everywhere around one can perceive enchanting beauty of the divine presence.

4. After discarding filthy passions, the mind can rest in spiritual pursuit and it gets so much heightened that, seeker’s mind does not deviate a bit from chanting god’s name, while doing several worldly activities.

5. Kabir says, as the mind is settled at such great height of spirituality, it sings about god being omnipresent and omni-prevalence of god. Having attained such sublime spiritual status a seeker of divine realization rises transcends beyond differences of happiness or unhappiness.
8. Vād Vade So Juthā ॥ वाद वदे सो जुठा

Nādbrahma pada 17, Rāga: Godi ॥ नाद्भ्रा से १७, राग - गोदी

vād vade so juthā, paṇḍit, vād vade so juthā
rām kahe duniyā gat pāve khāṇḍ kahe mukh mithā ... repeat

pāvak kahi-e jo pāv dājhe, jal kahe trushā bujhā-ii
bhojan kahetā jo bhukh bhāge, to duniyā gat pāve ... १

nār ke sang suvā hari bole, nām pratāp na jāne;
ek ber २ जारी जंगलमें, rām hartye na āne ... २

sāchi prit vishe māyā-shuṇ, hari Bhakta na shuṇ hānsi
kahe kabir eka prem bhakti-binā, bāṇḍhyo jam-pur jāve ... ३
0. A Pundit or a so-called saint who makes publicity of his own ideals, thoughts or opinions on religious is nothing but propagating lies or confusion. If just by uttering ‘RAM’, a name of god, if one could attain salvation, then just by uttering ‘SUGAR’, one should be able to have sweet taste in mouth.

1. If what is said was true, then the soles may get scorched just by pronouncing ‘HEAT’, thirst may get quenched by saying ‘WATER’ and hunger pangs would subside by saying ‘FOOD’. If that was so, there won’t be any grief in the world and emancipation for everyone in the world could have been possible.

2. If a parrot is taught to say, ‘RAM… RAM…’, it would do that and go on repeating it. But can the bird shall ever realize the significance of the divine realm. And by chance, if it flies away into forests, it may hardly remember god.

3. What is the use of chanting anything, any mantra, or even god’s name without ever understanding anything and just by imitating someone? If by pronouncing ‘WEALTH’ if everybody could become wealthy, there won’t be any pauper left around!

4. Kabir says, “O’ living being! O’ spiritual seeker! Your affection, attachment or devotion is towards the worldly pleasures, avarices and illusions, which have taken hold of your mind and conscience. This way, you are just making fun of god and do not achieve anything. Unless you truly devote your intellect in the worship of god, you can never attain salvation.”
In the evening, when our kids return home from schools, we affectionately greet them and at times neighboring women too, join us in fondling the kids. Finding the kids who were well groomed while going to schools in the morning, sometimes look dishevelled on return, but for mothers, they still look much adorable. Don't you find such similarity of events when the Gopis used to find young Krishna herding the cows back home with dust rising from their hooves and the gradually setting sun spreading crimson glow in the sky?

9. Ga-u-chāri Gher Āve || Gaurī chāre āve

Nādbhraṁa pada 23, Rāga – Godi || नादभ्रांम प०-२३, राग – गोडी

Gaurī chāre āve, śyāmaliyo vāhālo, Gaurī chāre āve;
Pīḍālo pariyo mohan, madhuri śī murali bajāve ... टेक
ga-u-chāri gher āve, shyāmaliyo vahālo, gauchāri gher ave
pinDhāro par-varyo mohan, madhuri śī murali bajāve .... repeat

As young Krishna, whom the Gopis fondly called Shyamaliyo returns home bringing back the cowherd from the grazing grounds, he looks much adorably lovable. For the mother Jashoda to see her son, having accomplished the task for the day is a pleasant sight. As relaxed young Krishna plays soothing tunes on his flute, the listeners are absorbed in the evolved heavenly ambience.

gale gunjā-manī-no hār manohar, mor mugat Šiṁr Šiṁh;
śyām tani Šundar-tā jo-ji-ne, vraj-nāri-nā man mohe ... १
gale gunjā-manī-no hār manohar, mor mugat Šiṁr Šiṁh
śyām tani Šundar-tā jo-ji-ne, vraj-nāri-nā man mohe ... १

Having adorned a beautiful garland of Gunjamani, and with a crown made of peacock feathers Krishna looks quite handsome. Looking at handsome and dandyish Krishna, attracts hearts of the young women of Braj.

agār chandnāna ser devadāvu, motī-na chok purāvū;
nārsai-na śvāmi māre mānīre pādhāre, sheriye Šūlāna vērāvū ... २

agār chandnāna ser devadāvu, motī-na chok purāvū
nārsai-na śvāmi māre mānīre pādhāre, sheri-e fuldā veraḥvū ... २

Let me get lines drawn with fragrant Krishna Chandan and Sandalwood powders, and make Rangoli using real pearls. Let me sprinkle flower petals and spread flowers in the street, when the Lord of Narsinh arrives at my temple.
10. Ārati Ho Dev Shiro-Mani Teri || आरती हो देव शिरोमणी तेरी

Nādbrahma pada 29 || नाच्चवे प०४-२८

आरती हो देव शिरोमणी तेरी;
अविगत विगत ज्ञात नहीं जानु, क्यों पहिचे पुढे मेरी ... टेक

ारती हो देव शिरोमणी तेरी;
अविगत विगत ज्ञात नहीं जानु, क्यों पहिचे पुढे मेरी ... टेक

O’ Supreme Divinity, I beseechingly pray to you and say that, I don’t have knowledge about several unfathomable details of these worldly affairs, I don’t know what Yoga is. Your realm is beyond my intellectual reach. I am perturbed, how can I ever realize your divinity?

निराकार निरेल निरंजन, गुरू अतीत तुम देवाः;
शान ध्यान से रहे न्याया, दिसलिंध कीजे सेवा ... १

nirā-kār nir-lep niran-jan, gun atit tum devā
gnān dhyān se rahe nyārā, kisa-bidha kije sevā ... १

O’ Supreme Divine, you are formless and undefiled. As you are above the three constituent spiritual qualities (Sattvik, Rajas and Tamas) or have transcended them, you are unsullied. You cannot be realized through knowledge through spiritual discourses or books and through meditation. Then how can I worship you?

निगम नेति ब्रह्मादिक भोज, शेष पार नहीं पावे;
शंकर ध्यान घरे नीशी बासर, सो भी अगम बतावे ... २

nigam neti brahmā-dik khoje, shesh pār nahi pāve
shaṅkar dhyān dhare nishi bāsar, so bhi agam batāve ... २

All the religious scriptures, Brahma, Vishnu and Mahesh have proclaimed all spiritual knowledge, time and again, as “Not enough, not enough – नेति, नेति”. Even Shesh Bhagwan has not been able to fathom your existence. Even after contemplating upon you day and night, Lord Shankar has to consider you inconceivable.

सब गाये अनुमान आपणे, तम गति लसीचे न जावे;
कहे कसीर कुप्पा करी जन पर, ज्यो है त्यों समजावे ... ३

sab gāye anu-mān ā-pane, tama gati laski-chê n jāve
kahe kabir krupā kari jan par, jyoṃ ha-ii tyoṃ sam-jāve ... ३

Everyone in the universe worships you singing in your praise but as a matter of fact, none can narrate a path to reach unto you. “Therefore,” Kabir says, “have mercy up on me and enable me to perceive you and understand you as you are.”
11. Ārati Kije Narsiñh Prabhu-Ki || आरती कीजे नरसिंह प्रभुकी

Nādbrahma pada 30 || नादब्रह्म पद ३०

Let us worship God having an image of a man and lion - Narsinh, whose devotional prayers are even sung by the Vedas.

With the first prayer of the greatest devout, Prahlad, Hiranya Kashyapu's stomach was torn apart by God in the form of a man whose head is that of a lion.

With the second prayer offered to Vaaman, the fifth incarnation of Vishnu, God himself stood at the doorstep of his disciple, King Bali.

With the third prayer offered to God Dattatreya, Brahma, the creator of the Universe was appeased and he enabled Sahasra Bahu Arjun with all the prosperity he had lost.

With the fourth prayer of Lord Ram, the demons were destroyed and the devoted follower of Ram, Vibhishan was coroneted as the king of Lanka.

Singing in the praise of Lord Krishna, Kabir says, a garland made of Basil (Tulsi) leaves hanging in the neck of God looks as precious as that made of precious jewels and diamonds.
12. Shri Padma-nābh Pari-brahma

Nādbrahma pada 39

Shri Padma-nābh Pari-brahma purushotam pedhe nahi re,
Hari avi-gat Govind saňt-ji re, sahāy karo shri-pati dhadle re,

Shri Padma-nābh pari-brahma purushotam peDhe nahi re,
hari avigat govid santh ji re, sahay karo shripati dhalo re,

The Supreme Divine, Omniscient Brahma is not something that could be bought off the shelf. The Supreme Divinity, whom we call Vishnu or Govind, is indistinct and invisible, Omniscient and saintly being, and the Master of Lakshmi, is implored by the devout poet for help to fathom the ocean of life.

Hari chatrubhuj shyamal varna, sāraṅg-dhar sohā-mano re,
hari ruṇva-delvo vai-kunţ nāth-ji re, dukrit haran dāmo-dar re,

Envisioning image of God, as Chaturbhuj (four handed) of ash-blue complexion (Shyamal Varna), Sarangdhar (holding a mighty bow named Sarang) devout saintly poet is enthralled. The master of spiritual realm (Vaikunth), Damodar is eradicator of all sorrows.

Hari niraňjan nirā-kār, nishka-laňk purushe arā-dhiye re,
hari nirañjan nirā-kār, nishka-laňk purushe arā-dhiye re,

Let us worship unstained, formless, purest form of the Supreme Divinity, let us sing in praise of Dwarikanath whose ash-blue complexion is enchanting.

Hari sevyo samarth sār, pār te aňo ko Văn na nav lade re,
hari sevyo samarth sār, pār te aňo ko Văn na nav lade re,

Nobody can fathom the essence of the grace bestowed upon someone by the Supreme Divine. The gracefully appearing immortal and eternal God only can provide us a place in his eternal abode (Vaikunth).
Addressing and praying graceful God by different names like Hari, Madhav, Mukund, Morar, Mahadev devout says that, God is merciful to grant us the boon of devotion and ultimate liberation and such Narayan is the purest entity.

What is there to think about, when Sarangdhar or Kanaiyo can lift our soul to a state of salvation? Our faith in you has strengthened, for whose grace the entities of all the three worlds, viz. heaven, earth and the lower region are pining.

The soul is engrossed in worldly affairs, and when it has been calmed down, it cannot breathe without the help of God, since Sarangdhar (Lord Krishna) has always been a source of breath.

Mind and body of Vishnav (devotee of Vishnu) always remains blissful and joyful. Welcoming Brahma who has come to grant ultimate freedom from the cycle of death and birth, the devout says, that he has attained ultimate deliverance.
हरिनो वत्यो जय जयकार, सार बोलोनी हवे साखा धनीनो रे,
हरिनो आख्याति जयारे मन विश्वास त्यारे, पास घट्टवा यार भाजना रे,

hari-no vartyo jaya jaya-kār, sār bolo-ni have sāchā dhani-no re,
hari-no āvyo jyāre man vish-vas tyāre, pās chhutyā chār khān-nā re,

Inspired by divine characteristics, cheering God's name lets us all sing in his honor of our true Divine Master. And now, when our faith is affirmed on God, all our bonds of four quarters (i.e. Paradise (Swarg), the heavens, earth and a very deep abyss of the earth (Paatal).

हरि घेर घेर वैकुण्ठ वास, दास तुम्हारो बिनवे रे,
भले आख्याति परिव्राजक, समथ घाणी संते सेव्ये रे.

hari gher gher vai-kūṁth vās, dās tum-hāro vinave re,
bhale āvyā pari-brahma-rāy, samarth dhani saňte sevyo re,

Your devout disciple pleads with you, O' God, to grant shelter in the heavenly abode. Since, the true disciple has always remained attached to the Ultimate Divinity; he has no reservations of receiving Brahma who has come to take him to the ultimate heavens.

होहरो (doharo)

ādi anādi eka tuñ, sthāvar jaṅgam tāru nām.
tuñ amar ne tāru nām, sakal vaishnav-ne pranām.

Couplet
You are the most primordial, eternal, omni-present; omni-mobile is your name. You and your name, both are immortal and thus all those who worship Vishnu are proffered obeisance.
13. Mere Piyu To Base Re Agam-puri || मेरे पियु तो बसे रे अगमपुरी

Nādbrahma pada 41 || नादब्रह्म पद ४१

Mere piyu to base re agam-puri, mila-nā ka-i-se hoy ... repeat
My dear one, my beloved god, stays in an unknown land, Oh' how can I meet him.

Hāṇji DhuṇDhat DhuṇDhat meṇ jār-jārya, khevāt māt bāl
vreh rupi nadi-o vāhe, kīsa-bidha utaru pār ...
I spent life searching in forests, but O' Boatsman, stop burning my heart;
Several rivers separating us gush around, how to cross over them.

Hāṇji patti-yā lakhi lakhi bhejati, ko-ii na kahe re saṇdesh;
use nagari-mēṅ bālam base, kon kahā e desh ...
Lovelorn letters were sent, but his message remained distant dream,
Where is the place, where my dear dwells, where is that realm.

Pāp punya do-ūṇ vāṇi, vishayā lagi re bajār;
ketek soḍa kar gaye, ketek āvanhār ...
All those talks of good and evil, seems like wordy business futile,
What a deal you've made, that I yearn to see you come around.

Khe kabir suṇo sādhu-o, sab mile karo vichār;
pahle parche guru malyā, duje sarajan hār ...
Uttering wisdom Kabir says, come on sacred ones, think of holy divine;
First I met my Guru Supreme, and then the Supreme Creator Divine.
Kabir’s devotional verses have always imparted inspirational teachings on ways to live life that takes one from virtuous living to spiritual enlightenment.

14. Jone Vichāri Tuṇ Jivadā || Jone Vichāri Tuṇ Jivadā

Nādbrahma pada 44 || 44-44

Jone Vichāri Tuṇ Jivadā, shā sukh-meň mohi rahyo-ji ... Tek

jone vichāri tuṇ jivadā, shā sukh-meň mohi rahyo-ji ... repeat

Addressing the soul of a man, Kabir asks to think about the life and one's pursuit of illusionary happiness.

Ayvo tyāre tuṇ ekalo, jātā ekalo jāvu-ji
vach-meň sambañdh shā kām-nā, māyā jāl-meň bañdhā-yo-ji ... 1

āvyo tyāre tuṇ ekalo, jātā ekalo jāvu-ji
vach-meň sambañdh shā kām-nā, māyā jāl-meň bañdhā-yo-ji ... 1

You have come to life just alone, and ultimately, you would depart from this world alone. Then why have you engulfed yourself in this web of worldly relations, which are not going to last beyond this world? Why have you blinded and bounded yourself with illusions?

Māru māru shuň kari rahyo, nahi male tāru tana-ji
juthā re putra ne premadā, jutho bhav-no bhandāra-ji ... 2

Māru māru shuň kari rahyo, nahi male tāru tana-ji
juthā re putra ne premadā, jutho bhav-no bhandāra-ji ... 2

Why are crazily repeating "this is my; that is my", whereas, when the time to leave this life arrives, you will not be able to take your body, that you adore and love so much, along with you. All so called relations of son or wife are mere illusions and temporal and thus the entire worldly bonds are nothing but falsity that has blinded our conscience.

Dhan re malyā-no dharma e ja chhe, je kāň-ii hāthe vap-rāy-ji
aňt same sahu mEli jāshe, pal-meň thanšē parāyo-ji ... 3

dhan re malyā-no dharma e ja chhe, je kāň-ii hāthe vap-rāy-ji
aňt same sahu mEli jāshe, pal-meň thanšē parāyo-ji ... 3

The basic of tenet of creation of wealth is to spend it, instead of amassing and accumulating it. Advising on virtue of charity and spending on noble causes, Kabir says, you will have to leave all your wealth and properties behind you, which will be owned by some other, the moment you shut your eyes for last.
जम रे जोरावर लक्ष जशि, मेलसे योराशीमें ठेलीज़;
दारुन दु:ष्ट जन्म मरणमुँ, त्यां कों तारसे बेलीज़ ... ४

jam re jorā-var la-ii jashe, mElashe chorāshi-meň theli-ji
dārun dukh janma maran-nu, tyāň kon tāro beli-ji ... ४
When the mighty death gods drags you away from this world, and hurl you into the cycle of
eighty-four lakhs lives that a soul has to endure, who would be your savior or who could
alleviate from the pangs of birth and deaths, life after life?

साचु सागपण हरिगुरु संतन, जवने जलमेथी क्षेतज़;
सुम रे आपनी हु:ष डूर करे, परिब्रह्मने बेटावेज़ ... ५
sāchu sag-pan hari-guru saňt-nu, jiv-nejāl-meň-thi kāDhe-ji
sukh re āpi-ne dukh dur kare, pari-brahma-ne bhetāve-ji ... ५
Having described how worldly bonds are deceptive and illusory, Kabir kindly offers an
ultimate solution. The worthy relation is that of a saintly spiritual teacher, who only can
extricate the soul from the web of worldly attachments. True Guru provides sublime happiness
and frees the soul from angst and tormenting sorrows borne out of mundane worldly relations,
and thus leads it on the spiritual path of attaining ultimate salvation.

मानी शके तो मानः, लेवो मनषानो (हावेज़);
दास कबीर साचु खेज़, कुरे नहीं मणे आयो दावः ... ६
māni shake to mān-je, levo manashā-no lahāvo-ji
dās kabir sāchu kahe, fari nahiĩ male āvo dāv-ji ... ६
Subservient to God, saint Kabir says, if you can believe on these words of wisdom, do follow
them, and make the best of your life as a human being, else, you will never ever get such a
golden opportunity to realize the ultimate truth and attain deliverance.
15. Māru Man Mānyu Ramatā Rām Shuň

Nādbrahma pada 45

Māru man mānyu ramatā rām shuň, bhajilo-ni sarjan-hār-ji ... repeat

Detached from the worldly passions, when one devotes attention at Ram and worshiping the Supreme Creator, there shall be no hindrance on the spiritual path and one can fathom the distance to spiritual attainment with sublime joy.

Aradh uradh-ne chotare, tyāň čhe santno mukāmaju;
Chatur chatur nar sodā kare, tyāň nahi murakh-nu kām-ji ... 1

Half way through the path of sacred path of spiritual abode lie a place where saintly beings dwell. Here, enlightened knowledgeable beings transact spiritual learning, and certainly, that is not what infatuated minds can do.

Chaňdā suraj do-u sam-varyā, takhta triveni-ne ghāt-ji
Aňtar ajavālā ho-ii rahyā, vighna vyāpe nā aňg-ji ... 2

On the bank of confluence of three rivers - (e.g. Ganga, Jamuna and Sarswati) the Moon and the Sun chose each other for marriage. Through this symbolic reference to the meeting of soul (Sun) and mind (Moon) on the confluence rivers (i.e. a group of the three tubular vessels - Ida, Pingla and Sushumna) Kabir explains that, when soul and mind are unified within the human body consisting of these three tubular vessels, divine light shines within and no obstacle is caused in spiritual pursuit.

Kshar akshar-ni upare, hāns pahoňch-yā tyāň jāy-ji
Karma bharam vyāpe nahiň, sukh-meň rahyo samāy-ji ... 3

Having attained self-realization, when the soul (symbolized by a Swan) rises above discrimination of perishable and nonperishable realm significance of Karma - good or bad actions become nonexistent and the soul dwells in sublime bliss and joy.
And as the soul and mind of spiritual seeker have become one, seeker is spiritually elevated to
that realm where emanates just one self-originating sound heard by the yogis or mystics. With
such ultimate attainment, Saint Kabir feels himself liberated of all fears and finds himself in
steady meditation of the Supreme Divine.

�રસપરસ એમ હોઈ રહાં, બાજે અનહદ તૂભ;
દાસ કબીર નિરભય ભયા, લાગી અલખ શુંલ લયા ... ૪
aras-paras em ho-ii rahi, bāje ana-had tur-ji
dās kabir nir-bhay bhayā, lāgi alakh shuň laya-ji ... 4
16. Bhulyo Man Bhamarā Tuň Kyāň Bhamyo || Bhulyo man bhamarā tuň kyāň bhamyo

Nādbrahma pada 50 || Na2345

bhulyo man bhamarā tuň kyāň bhamyo, divas ne rāta-ji
māyā-no bāţdhyo prāni-o, samajyo nahi shud-dha vāt-ji ... repeat

Why is your mind hovering about day and night, like a wasp? For no reason you have surrounded yourself in a cobweb of attachment and illusionary affections. It is unfortunate that you have not understood this simple issue.

kumbh kācho ne kāyā jāvaru, jo-ii-ne karo re jatan-ji
vana-saňtā vār lāge nahi, rākhe rudu re man ... 1

Remember that your body is as fragile as an earthen pot and also very much perishable. Do take good care of it. It will not take long to get it decayed. Keep your mind good.

konā chhoru ne konā vāchharu, konā mā ne bāp-ji
aňt kāle jāvu ekalo, sāthe punyā pāp-ji ... 2

Why are you lost in thoughts of relations - as to whom the children or who owns the calves, or who is whose father or mother; at last, when the time arrives for leaving this life behind, there shall be none to accompany on a path beyond this life. Ultimately, only the merits of your righteous and meritorious deeds or evil Karma shall count.

je gher nobat vājati, rudā chha-trish rāg-ji
khaňder tha-ii khāli padyā, kālā ude re kāg-ji ... 3

Considering how with turn of time-cycle life changes, we have come to witness the palaces devastated to dust. At one point of time, where drums of joy and waves of happier tunes played all the time, have turned to ruins with change of time and presently crows are reining over those ruins.
How futile it is to nurture wish to live a long life! Just with a kick of death, several bigwigs have left this world and million affluent have succumbed to death.

As one reaches the end of life, it is believed that one reaches a line dividing life and death, demarcated by a legendary river - Vaitarni. One has to cross over this river and transcend on to the path beyond the life. Not even water to satiate your thirst will be available, hence take along, whatever you will need to reach the divine abode.

What are all those things that one needs to take along on the journey beyond life? Kabir Saheb's list is simple. Take along enough stock of virtuous and righteous deeds or Karma along, and also take along with you remembrance of God. And when you have so much with you on the ultimate path, Kabir Ji says, the Supreme Saheb will grant you a place in his spiritual realm.
17. Je kul-meň Ko-ii Bhakta Na Kahāve || जे कुलमें कोि भक्त न कहावे

Nādbrahma pada 51 || नादब्रह्म पद ५१

जे कुलमें कोि भक्त न कहावे, कुलको कहां लजावे;
गार्ल सहित येनी माता क्यों न मर गावे, येहा बेटा न आवे ... टेक

je kul-meň ko-ii bhakta na kahāve, kul-ko kahāņ lajāve
garbha sahit eni mātā kyoň na mar āve, aisā betā na āve ... repeat

It will be pity if a single individual of a family is not devoted to spirituality or does not believe in the Supreme Divine. It will be a matter of terrible shame and disgrace for the entire family. Instead of giving birth to such an agnostic son in the family, it would have been amply good if only her mother had died in pregnancy, as such a son couldn't have been borne.

जो लड़का सबे मिलिने, मायामें लपटाये;
पाणी वलोवतां माखन नही आवे, तत्त् कहांसे पावे ... १

joru ladakā sabe mili-ne, māyā-meň lap-tāye
pāṇi valov-tā mākhan nahi āve, tatva kahāň-se pāye ... १

Entire family comprising of wife, son and all others are blinded by illusion (Maya). It is simple fact that none gets butter by churning plain water, so how could one attain spiritual realization without spiritual devotion.

बाहर उजला भीतर मेला, घणा स्वाद् गावे आवे;
प्रीत बिना पानो नही आवे, वली वली वाच्छ घावे ... २

bāhar ujalā bhitar melā, ghanā svāde gāve
prīt vinā pāno nahi āve, vali vali vāchharu dhāve ... २

We see around us several people with dual standards - outwardly noble, but inwardly immoral. With changing attitude they always sing different tunes. How would milk flow from udder or fill the breast of mother without love for her little one. Even if a calf suckle udder of loveless cow, it can never get a drop of milk.

चिठ्ठी पत्री बहुत चलावे, कोटी धज्ज कहावे;
जे दीपकमें जले पतंगा, येहे आप जलावे ... ३

chith-thi patri bahut chalaave, kotī dhaj-ja kahāve
jo dipak-meň jale pataṅgā, aise āp jalāve ... ३

One may strive to spread one's fame and name by writing and publishing letters and mailers, as well as through hoisting flags of being a celebrity. But all these are methods on a spiritual path. Divine grace of the Supreme Almighty is never obtained, unless one is willing to perform penance like a butterfly getting burnt in a flame of lamp.
How can one expect salvation, when no attempt was made for spending time with saints and sages? Such careless people are just tugged away by god of death. Kabir says such people are thus ultimately destined to go once again through cycle of birth and death of eighty-four hundred thousand species of living beings.
Shri Yogeshvarji says, when Mother destiny smiles on a man, Guru appears before his disciple, and if luck favors than the Guru could be recognized, gain benefit, and receive ordainment and ultimately attain emancipation of soul.

18. Ānand Mangal Karu Shubh Ārati || आनंद मंगल करु शुभ आरति

Nādbrhma pada 55 || नाद्ब्रह्म पद - ५५

आनंद मंगल करु शुभ आरति, हरि गुरु संतनी सेवा;
प्रेम घरी मारे मंडिरे पधरावुं, सुंदर सुखडा लेवा ... टेक

ānand mangal karu shubh ārati, hari guru sant-ni sevā
prem dhari māre mandire padh-rāvu, sundar sukhadā leva ... repeat

Having received an honor of welcoming Guru, joyous disciples ritually perform Aarti. For the disciple their Guru is Hari - God incarnate. Then the place even if an ordinary house, which is graced by the Guru, turns into a temple. Human mind is such that, when one is graced by happier times by the grace of God, one wants to make the most of it. So do the disciples too, want to make the most of divine presence of the Guru.

कोटि तीर्थ संतन के चरणे, गंगा जमना रेवा;
त्रिभोवन तारण जगत उद्धारण, मूर्ति अकल अबेवा ... १

koti tirth santan ke charane, gangā jamanā revā
tribhovan tāran jagat uddhāran, murti akal abeva ... 1

It is believed wherever the Saints dwell, wherever they go, those places become pilgrimages. You need not go from one pilgrimage to another to find ultimate realization. Just seek out grace of enlightened Guru, at whose feet where auspiciousness of millions of pilgrimages and the riverbanks of Ganga, Jamuna and Reva. Doubtlessly absolutely enlightened Guru is truly an incarnate of Lord who is the savior of all the three worlds.

रत्नको भवन बाहर बितर, आनंद उपी रेवा;
कहे प्रीतम ओलाम अनुसारा, हरिजन ते हरि जेवा ... २

ratna-ko bhavan bāhar bhitar, ānand rupī evā
kahe pritam oligam anusāra, harijan te hari jēvā ... 2

An abode of enlightened Guru is like a gloriously embellished palace, a decorated temple. We might be simply delighted by the outer beauty of such forms, but true, ultimate is pleasure, a divine joy is experienced when you enter within. Here, "within" refers to the depths of our soul. By God's grace you will be able to envision other disciples as forms of divinity.
The worldly calamities do not shake or shatter a virtuously inclined person even when the world around him is full of chaos and when most of the people strive to seek momentary psychological relief by resorting to religious acts like visiting temples, adorning garlands of Rudraksha or Tulsi, performing Yajna (holy fire) or abstaining from taking foods. Great enlightened sages have observed such actions as futile attempt to seek grace of the Supreme Divine and remedy for the adversities and calamities, which are actually engineered by the man itself.

As a matter of fact, the root cause of our worldly problems lies within us, deeper within our conscience. Only those who are spiritually devoted or ensure their Karmas are righteous manage to keep their neck out of the troubled waters. The actual cause of manmade maladies lie within the man, as a cause of physical illness is known to be within the human body, which could be cured by proper diagnosis and treatment.

There are times when an individual, bewildered by adversities and calamities holds up hands beseeching divine intervention as a remedy for his worldly problems. When someone falls sick, a physician holds his or her wrist to check pulse and diagnose the extent of illness. When a realizations down on an individual engulfed by worldly problems, most of which are self-created, wise devout individual pray the God to absolve them from their misery. In the initial stage of spiritual practice, at times a seeker is filled with self-doubts, and pleads God to hold his hand and check his spiritual pulse, so as proper remedy could be found for his anguish.

19. Māri Nād Tamāre Hāth

Māri nād tamāre hāth hari sambhālajo re!
Mujne potanō jāni-ne, prabhu-pad pālajo re! ... tek

The Bhajan begins with such a plea by an individual on the spiritual path, yet confused by worldly torments pleading God to hold his hand. He prays God to consider him to be his own essence and elevate him from the quagmire of worldly murkiness, and ultimately grant a place in His spiritual realm.

Pathyāpathya nathi samjātuñ, dukh sadaiv rahe ubhrātuñ,
Mane hashe shuñ thātuñ nāth nihālajo re! ... 1

Indecisive about avoidable and unavoidable ways in his quest to seek divine mercy the devout lost amidst different theories and ways of attaining spiritual calm complains of ever floodinganguishing thoughts pulsating within his heart. Unable to put his finger on actual cause of his confusion, the devout plead God to find cause of his anxiousness!
Traditional Bhajans of Bhakta Samaj

Since time immemorial you have been the true medic - the spiritual healer - who has the remedy of all ailments inflicting the humanity at large. None in this world is sure of longevity. Saint Kabirdas Ji has reflected –

कहा भरोसा देह, बिनैसी जाय छिन मांहि ।
सांस सांस सुमिरन करो और जतन कछु नाहिं ।।

What is the certainty about this body? Any time, it may get destroyed, which means, none is certain what may happen in a fraction of second. Ponder over this thought and meditate upon the teachings of the Satguru. That is the only recourse to connect the soul with the Supreme Soul!

The poet says, not much time is left, hence, pleads with God to make the most of the time, whatever is left to live.

विश्वेश्वर शुं हज वियारो, भाज हाथ छतां कां हारो ?
मह भूप रो मारो, नटवर टालजो रे ! ... 3

vishveshvar shuň haji vichāro, bāji hāth chhatā kaň hāro ?
mahā muňjhāro māro, natvar tālajo re ! ... 3

The devout poet has been worshiping God for a long time. Yet, he feels the ray of divine grace still seems to eluding him. Desperately he can't stop asking, "O' the Lord of the Universe! I have come to you seeking your benevolence. What are you still thinking?" The poet seems to be asking himself, when the game is in your favor, why should you be losing it?

That's the thought baffling me, but My Lord! Natvar, relieve of my anxiety.

केशव हरि मारु शुं थाशे ? धांप वल्यो शुं गढ घेराशे !
लाज तमारी जाशे, बूढ़र भाजलो रे ! ... 4

keshav hari māruň shuň thāshe ? ghān valyo shuň gaDh gherāshe !
lāj tamāri jāshe, bhudhar bhālajo re ! ... 4

The poet is perplexed and wonders what would happen to him? Pondering over the swarming thoughts of setback and miseries enveloping his conscience, the poet is worried of its devastation in face of the adversities on the spiritual path. Sounding a admonitory note, the poet says, God, if I lose my fight against the worldly anomalies, your reputation as a savior will be lost and tarnished. The poet implores, "O' God, the Lord of this Universe, please ensure to take care of me till my last breath!
20. Man Tohe Kehi Vidh Kar Sam-jhā-uň

Nādbrahma pada 65 || नादब्राह्म पद-६५

मन ! तोहे केहि विध कर समझाैँ
man tohe kehi vidh kar sam-jhā-uň

सोना होय तो सुहाग मंगाँ|, बांकनाल रस लाँ|; ज्ञान शब्द-कुंकु अलाँ|, पानी कर पिघलाँ| ...
sonā hoy to suhāg maṅgā-uň, baṅk-nāl ras lā-uň gyān shabda-ki fuṅk chalā-uň, pānī kar pigh-lā-uň ...

घोडा होय तो लगाम लगाँ|, ऊपर जन कसाँ|; घोडा होय तो लगाम लगाँ|, ऊपर जन कसाँ|; घोडा होय तो लगाम लगाँ|, ऊपर जन कसाँ| ...
ghodā hoy to lagām lagā|, upar jin kasā| hoy savār tere par bai-thu|, chābuk deke chalā-uň ...

घाथी होय तो घाथी घाथाँ|, यारे पैर बंधाँ|; घाथी होय तो घाथी घाथाँ|, यारे पैर बंधाँ|; घाथी होय तो घाथी घाथाँ|, यारे पैर बंधाँ| ...
hāthi hoy to jhaň-jhir chaDhā-uň, chāro pair baṅdhā-uň hoy mahāvat tere par bai-thu|, aṅkush leke chalā-u

लोहा होय तो लोहा लोहाँ|, ऊपर धुवान धुवाँ|; घुवनचं घनघोर मयाँ|, जंतर तार बियाँ| ...
lohā hoy to eran maṅgā-uň, upar dhuvan dhuva-uň dhuvan-ki ghān-ghor machā-uň, jantar tār khichā-u ...

ज्ञानी होय तो ज्ञान शिखाँ|, सत्यकी राह चलाँ|; ज्ञानी होय तो ज्ञान शिखाँ|, सत्यकी राह चलाँ|; ज्ञानी होय तो ज्ञान शिखाँ|, सत्यकी राह चलाँ| ...
gyāni hoy to gnān shikhā-uň, satya-ki rāh chalā-uň kahet kabir suno bhā-ii sādhhu, amarā-pur pahun-chā-uň ...

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The mind is crowded with the thoughts of limitless samsara—affairs and happenings in the outside world. Concentration of the mind is impossible until all those thoughts are put out.

Finding the mind in such a state, Kabir Saheb asks...

How could I explain you, my mind?

1. Were you like gold, I could have asked for Suhaga (Borax) and placed you in it and blowing through a curved (Vanknali) tube, melted you like water, and then I could give a desired shape.

2. And my mind, were you like a stallion. I could have bridled you, and tightened saddle on your back, and then riding on your back restraining you with a whip, I could have made you tread on the desired spiritual path.

3. And were you like an elephant, I might have chained you and even shackled your legs. Then sitting astride you like a Mahout (elephant driver), I might have made you run on preferred path using an elephant goad (Ankush).

4. Were you, my mind, a piece of iron, I could have turned you flaming red hot. Then I could have asked for an anvil to be brought and hammered you to turned you into a thin wire.

5. In case you were intelligent (Jnani), I could impart spiritual knowledge to you and guide you on path of truth. Kabir Saheb, at last says, and by treading the spiritual path to acquire spiritual enlightenment, taking recourse to the path of Truth, you could be made to reach the ultimate state of immortality.
21. Sab-se Uńchi Prem Sagā-ii || Sabse қeяи қeм Сагаā

Nādbrahma pada 69 || 64-65

Sabse қeяи қeм Сагаā;

Duryo-dhanko mevā tyāgo, sāg vidur ghar pā-ii ... ٹेक

sab-se uńchi prem sagā-ii
duryo-dhan-ko mevā tyāgo, sāg vidur ghar pā-ii ... repeat

Juthe fal sabrike khāye, bahu-vidhi prem lagā-ii
prem-ke bas nrup-sevā kinhī, āpa bane hari nāyi ... 1

Rājsu-yagnā yudhish-thar kino, tāmeň juth uthā-ii
prem-ke bas arjun rath haňkyo, bhul gaye thaku-rāyi ... 2

Aisi priti baDhi vrundā-van, gopin nācha lagā-ii
sur krur isa lāyak nāhiň, kahā lage karauň badā-ii ... 3
0. This is a bhajan sung by Surdas. Singing in praise of pure unadulterated love, Surdas says bonds of love are strongest in the world. In fact, god is never pleased by mock offerings of fruits, flowers or variety of eatables. What the Supreme Soul expects from his disciple, is true unadulterated love.

Before the great battle of Mahabharat, Shri Krishna went to Duryodhan as mediator to develop amity between Kaurav and Pandav brothers. When Duryodhan invited Shri Krishna to be his guest and join him for royal dinner, Krishna declined the invitation, as there was no love in Duryodhan's gesture. On the other hand, he accepted to stay at humble and pious Vidur's hut and eat plain vegetables and khichdi.

1. Driven by devout love of old lady Shabari, Ram ate already tasted ber fruits offered to them, during their 14-years stay in forests. Although, Shri Krishna was a ruler of Dwarika, driven by love, he didn't hesitate to serve his loved ones and bestowed divinity on the one, who loved him.

2. During the Rajsuya Yajna performed by Yudhishtir, Shri Krishna voluntarily picked up patal (plates made from leaves) after the saints and guests finished their meals. And driven by love for his disciple and friend, Arjun, he accepted to be his charioteer and forgot that he was a ruler of Dwarika.

3. He showered such love on cowherd men and women (Gopi) of in Vrindavan that they used to dance to the lilting tunes of his flute. Concluding the last stanza, Surdas considering himself a nasty man, says, I can go on singing in praise of Shri Krishna, the incarnation of love.
22. Baňgalā Ajab Banâyā Re || Bângâla Aţkab Bânaâya Re

Nādubrahma pada 72 || नादुभ्राम ७२

बांगला अज्जब बनाया रे, जिसमें नारायण बोले;

बांगला अजजब बनाया रे, jisa-meň nārāyan bole

पांछ तत्वक बांगला बनाया, तीन गुनका डिया गारा;

पांच तवका बंगला बनाया, तीन गुनका डिया गारा;

रोम रोम की छांया छांगी, बोलनहारा न्यारा ... टेक

रोम रोम की छांया छांगी, बोलनहारा न्यारा ... टेक

पांच तत्वक बांगला बनायाह, तिन गुनका डिया गारा;

पांच तत्वक बांगला बनायाह, तिन गुनका डिया गारा;

बंगला अजजब बनाया रे, जिसमें नारायण बोले;

बंगला अजजब बनाया रे, जिसमें नारायण बोले;

इस बंगलो का दस दरवाज़ा, बीच पवन का थंघ़;

इस बंगलो का दस दरवाज़ा, बीच पवन का थंघ़;

आश्वत ज्वल तोष नव हेमे, अधी का अत्यंबा ... १

आश्वत ज्वल तोष नव हेमे, अधी का अत्यंबा ... १

isa bangale kā das dar-vâjā, bich pavan kā thambh

isi bangale kā das dar-vâjā, bich pavan kā thambh

āvat jāvat ko-ii nav dekhe, ehi badā achambā ... १

āvat jāvat ko-ii nav dekhe, ehi badā achambā ... १

पांच पश्चिम शूं पातर नीचे, मनवा ताल बजाएँ;

पांच पश्चिम शूं पातर नीचे, मनवा ताल बजाएँ;

सुरत नुरत का मृदंग बाज़ें, चात्रीश रागाली गावे ... २

सुरत नुरत का मृदंग बाज़ें, चात्रीश रागाली गावे ... २

पांच पश्चिम शूं पातर नीचे, मनवा ताल बजाएँ;

पांच पश्चिम शूं पातर नीचे, मनवा ताल बजाएँ;

कहेत कबीरा सुनो भाई साधु, बंगला भूष संवारा;

कहेत कबीरा सुनो भाई साधु, बंगला भूष संवारा;

कहेत कबीरा सुनो भाई साधु, बंगला भूष संवारा;

कहेत कबीरा सुनो भाई साधु, बंगला भूष संवारा;

कहेत कबीरा सुनो भाई साधु, बंगला भूष संवारा;

कहेत कबीरा सुनो भाई साधु, बंगला भूष संवारा;

कहेत कबीरा सुनो भाई साधु, बंगला भूष संवारा;

कहेत कबीरा सुनो भाई साधु, बंगला भूष संवारा;
Wondering at the marvel of God, Saint Kabir sings,

0. Coalescing five elements¹ & Fortified with three qualities²,
Grand bungalow is made, resounding with sounds divine;
Soft bristling shading this is the home of Supreme Divine.

1. A wondrous edifice of ten doors with hollow airy pole within,
How amazing is that traversing thin air out & in, keeps it alive.

2. Several³ volitions dance like lasses on the rhythmic waves of mind,
Soul & Spirit⁴ throb like drums, on moving melodies, thirty-six⁵ in all.

3. Kabir says, O' man, you've beautified your bungalow, own self,
Divinity dwells within it, who has always been your creator divine.

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¹ Five Elements - Air, Water, Earth, Fire & Sky
² Three qualities - Sattva, Tamas & Rajas
³ Several - Five to twenty-five
⁴ સુરત સુરત(લતલત) = Soul & Spirit
⁵ છત્રીશ રાગણી = Music has six basic Ragas and each raga has six sub-ragas or wives, referred to as Ragani (રાગણી). But here, Raga refers to basic six passions of a living being (Spirit) each with six sub-passions.
23. Ghuňghat-kā Pat Khol Re II घुंघटका पट कोल रे

Nādbrhma pada 74 || \n
घुंघटका पट कोल रे, तोके पीव मिलें, घुंघटका पट कोल
घट घटमें वह सांख्य रमता, कटक वयन मत कोल रे ... टेक

ghuňghat-kā pat khol re, toko piva mileṇge, ghuňghat-kā pat khol
ghat ghat-meṇ vah sāň-ii ramatā, katuk vachan mat bol re ... repeat

Lift veil off your face and, you'll meet your lover divine; lift off your veil...
Your Sai dwells in every being, don't utter bitter words.

धन जोबनको गर्व न किने, जूला पयरंग योल रे;

Shun pride of your wealth, youthful health, your body of five elements is mortal,

Light up a lamp in dark desolated palace, don't move off your seat.

ज्ञान जुगतसों रंग माहलमें, पिया पायो अनमोल रे;

Wake-up from trickery of pleasure-house, now that you've found your lover divine,

Kabir says, joy of enlightenment is attained, sounds of drumming soul are heard.

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पयरंग योल (pach-raňg chol) = our body made of five elements
सुन बहल (su-n-na mahal) = soul filled with ignorance
अनहद ठोल (ana-had Dhol) = voice of soul that reverberates without striking
जुगत (jugat) = trickery
रंग महल (raňg mahal) = pleasure-house, worldly pleasures
24. Guru Binā Ka-u-n Batāve Bāt || गुरु बिना कौन बतावे बात

Nādbbrahma pada 75 || नादभ्राम भाषा ७५-७५

गुरु बिना कौन बतावे बात, बड़ा विकट यमघाट ... टेक

Path of spiritual pursuit is full of difficulties. Who else can show us the correct path? Certainly, life on the brink of death (yam-ghāṭ) is treacherous.

bhrānti ki pahādi nadiyā bichamoň, ahaňkār-ki lāt ... १

The spiritual path is full of illusions symbolized by mountains and hills, and in between a span of egotism lies.

kām krodh do parvat ghadhe, lobh chor sanghat ... २

Two great mountains of passion and anger are on the way. And added to that is greed as a thief lurking on the path.

mad matsar-kā meh barasat, māyā pavan bahe dāt ... ३

Arrogance and jealousy are showering like incessant rains, while nasty winds of delusion (Maya) are blowing mightily.

kahat kabir suno bhā-ii sādho, kyoň taranā yah ghāṭ ... ४

Kabir calling upon the seekers of spiritual enlightenment to seek Guru's refuge, else the turning points on this path are difficult to surmount.
The great mystic poet and saint, Kabir was a weaver. In his poems, fondly referred to as Bhajans, he used to weave tenets of philosophy and spiritualism, which could be easily understood by laymen singing his Bhajans. One such great and popular Bhajan is "Jhini Jhini Bini Chadariya".

25. Jhini Jhini Bini, Chadariya

Nādbraco Nāma pada 76

Jhini jhini bini, chadariyā, jhini jhini bini;
jhini jhini bini, chadariyā, jhini jhini bini
A fine wrap-cloth is woven. (Here the wrap-cloth refers to the physical form surrounding the soul within.)

kāhe kē tānā, kāhe kē bharani, kriṇ tārse bini;
kāhe kē tānā, kāhe kē bharani, kriṇ tārse bini ... 1

It is a mystery by which warp and woof it is woven,

Inglā - Pinglā are the Wars and Sushumna is Woof

āth kaṅval dal charakhā dole, pāṅch tattva gun tini
āth kaṅval dal charakhā dole, pāṅch tattva gun tini ... 2

Mingled with three gunas as the pattern

Assiduously the Lord took ten months to weave

This body of eight-petal lotus & five tattvas

so chādar sur nar muni oDhi, oDhi ke meli kīni;
so chādar sur nar muni oDhi, oDhi ke meli kīni;
dās kabīr jatan-se oDhi, jyoṁ-ki tyoṁ dhari dini ... 3

Such a wrap-cloth when used by common men and saints alike, but some of them dirtied it, while Kabir used it caringly and left it as it was, unblemished.

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Eight-petal lotus = Eight virtues (1. compassion, 2. forgiveness, 2. absence of envy, 4. purity, 5. absence of exertion, 6. auspiciousness, 7. absence of meanness and 8. absence of covetousness)

Three Gunas = Sattva, Rajas and Tamas

Five Tattva = Five objects of sense - mind, intellect, ego, prakriti and purusha (soul)
26. Eka Ja De Chin-gāri Mahā-nal ! || एक ज दे चिनगारी महानल !

Nādbrahma pada 76 || नादब्रह्मा पद ७६

एक ज दे चिनगारी महानल ! एक ज दे चिनगारी;

eka ja de chin-gāri mahā-nal ! eka ja de chin-gāri
Just give me one spark of your divine light, O' holy source of fire!

चकमक लौह घसतां घसतां, अरथी जिंदगी सारी;

chak-mak loDhuň ghasatā ghasatā, kharachi jiňdagi sāri
My entire life is spent in rubbing iron and flint stone, but

जमगरीमां तरुभो न पडयो, न क्षण महेनत मारी ... १

jāmagari-māň tanakho na padyo, na fali mahenat māri ... १
My spark fell on the squib, and all my efforts are wasted.

मांडो सजयो सूरज सजयो, सजगी आक अटारी;

chāňdo salagyo, suraj salagyo, salagi ābh atāri
Moon and Sun are glowing bright, and entire skyline fiery bright,

ना सजगी एक सागडी मारी, वात विपतनी लारी ... २

nā salagi eka sagadi māri, vāt vipat-ni bhāri ... २
but my fire-pan couldn't get ignited, thus I'm engulfed with torments.

ठंदीमां मुख काया थारे, भूटी धीरज मारी;

thaňdi-māň muj kāyā thathare, khuti dhiraj māri
Cold ignorance shakes me, as I've lost my patience;

विश्वानल ! हुं अधिक न मागु, मागु एक चिनगारी ... ३

vishvānal huň adhik na māgu, māgu eka chin-gāri ... ३
O' Divine source of fire, I don't want anything, but just a spark.

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महानल = मोटे अनल-अजिने; परमात्मा

विश्वानल = विश्वाधार अनल के अजिनर्य परमात्मा

चिनगारी (chin-gāri) = spark of spiritual enlightenment

जमगरी (jāmagari) = soul
27. Junu To Thayu Re Deval || जूनू तो थायू रे देवल

Nādbrahma pada 88 || नादब्रह्म पद 88

जूनू तो थायू रे देवल जूनू तो थायू,
मारो हंसलो नानो ने देवल जूनू तो थायू ... रूक

junu to thayu re deval junu to thayu,
māro haṁsalo nāno ne deval junu to thayu ... repeat

Now this temple has become old and dilapidated. The soul within is still young, but the temples has become old. In fact, spiritual treatise says that, only the body gets older, but the soul remains unchanged and unaffected.

आ रे काया रे हंसा, दोलवाने लागी रे,
padi गया हांत, मांयली रेणु तो रहुं ... 1

ā re kāyā re haṁsā, dolavā-ne lāgi re,
padi gayā dāṁt, māyali rekhu to rahyu ... 1

The body has become so old that, it has begun to tremble. The teeth too, have fallen and what has remained is just blank cavity of toothless gums.

tāre ने मारे हंसा, प्रीत्युं बंधाणी रे,
उड़ी गयो हंस, पिंजर पड़ी रे रहुं ... 2

tāre ne māre haṁsa, prityu baṁdhāni re,
udi gayo haṁsa, pīñjar padi re rahyu ... 2

Saint Meera, explaining futility of worldly relations says, a bond of love between an individual and soul has been strengthened. But an individual does not know that such bond is transitory. And when the soul leaves the body or escapes, what remains behind is cage-like body.

बाह मीरा कहे प्रशु, गिरिधरना गुण,
प्रेमनी प्यालो तम्बे पाठ ने पीयुं ... 3

bā-ii mirā kahe prabhu, giri-dhar-nā gun,
prem-no pyālo tam-ne pa-ūṅ ne pivu ... 3

Singing in praise of Bhagwan Giridhar, Saint Meera says, only true spiritual accomplishment lies in worshiping the Supreme divinity with absolute love.
28. Bol Mā, Bol Mā, Bol Mā Re

Nādbrahma pada 89

bol mā, bol mā, bol mā re, rādhā krishnā vinā biju bol mā re
Chant not anything else, O' soul, except Radha - Krishna!

sākar sherdi-no svād taji-ne, kadavo te limado ghol mā re
Shun not nectar of sugary sugarcane; mix not bitterly Nimba;

hirā, mānek, jhaver taji-ne, kathir saṅgāthe mani tol mā re
Throwing away jewels and diamonds, equalize not zinc with gold;
Stability of human form is in for worship, says Meerabai, the saint.
29. Nahi Re Visāru Hari || नहि रे विसारु हरि

Nādbrahma pada 91 || नादब्रह्मा पद ९१

नहि रे विसारु हरि, अंतरमाधी नहि रे विसारु हरि.

nahi re visāru hari, antar-ma-thi nahi re visāru hari
Pious devotional singer and saint Meerabai avows not forget Hari - her ardently loved Shri Krishna from her mind.

जल जमुनानं पाणì रे जातं, शिर पर मटकì धरì,
आवतं ने जातं मारग वारो, अमूलख वस्तु जडì ... १
jal jamunā-nā pāṇi re jātā, shir par mataki dhari
āvta ne jātā mārag vachche, amulakh vastu jadi ... 1
Frequenting the river bank of River Jamuna to fetch water with an earthen pot placed on her head, she is said to have found the most valuable thing. What is that precious thing she found? Incessant chant of the name of God, proves futile, unless it is uttered with utmost love and devotion combined with virtuous deeds. If the God decides to shower grace on his devotee, it may come as something precious, unexpectedly found while treading the path of life!

आवतं ने जातं वृंदं रे वनमं, शरीं तमाभं परी,
पींतं पितांबर जरकì जामì, केरì आकं करì ... २
āvta ne jātā vrundā re van-mā, charan tamāre padi
pilā pitāmbar jarkashi jāmā, kesar ād kari ... 2
While passing through the forest of Vrunda (Tulsi - Basil) Meera used to visualize the presence of Lord Krishna in the forest as she fervently falls to the visualized image of the Lord attired in yellow dress woven with gold threads, with saffron Tilak on forehead.

मोरमुगं ने काने रे कुंदल, मुख पर मोरली धरी
आकं मीरं के प्रकुं पिरंधरं गुणं, विकं वरं वरं वरी ... ३
mor-mugat ne kāne re kundal, mukh par morali dhari
bāi mirā kahe prabhu girdhar-na gun, viththal var-ne vari ... 3
Visualizing the image of Lord Krishna, Saint and poet Meerabai describes, splendorous charm of Krishna adorned with a throne embellished with Peacock feather, earring on the ears (even in modern times, Hindu males customarily and ritualistically adorn earrings) and with flute placed over his lips. Singing the virtues of Lord Krishna alias Vitthal or Girdhar, Meerabai, declares she is married to her beloved deity, Lord Krishna.
30. Maňgal Maňdir Kholo ॥ मंगल मंदिर खोलो

Nādbrahma pada 95 ॥ नादब्रह्म पद ९५

Māṇgal māṇdir bholo eyāmey, Māṇgal māṇdir bholo ... Œék
maŋgal maŋdir kholo dayā-may, maŋgal maŋdir kholo ... repeat

At one point of time in spiritual pursuit, a devotee senses that he has reached the pinnacle of accessing divine grace. But as a saintly being rises to greater heights on the spiritual path, he does not demand reward for his efforts. Rather he requests the Supreme Almighty to kindly open the doors of the heavenly realm and let him in.

Jīvan van ati vege vatāvyu, dvār ubho shishu bholo ... १
jivan van ati vege vatāvyu, dvār ubho shishu bholo ... 1

Although we all wade through our social or worldly affairs with befitting prowess and maturity, but at the end of the spiritual journey, the soul is as naive as a child.

Timir gayu ne jyotī prakāshyo, shishu-ne urmāṁ lyo lyo ... २
timir gayu ne jyoti prakāshyo, shishu-ne urmāṁ lyo lyo ... 2

In the second stanza the poet describes entire life spent on pursuing worldly pleasures as the darkest nights of ignorance. At last, when the soul realizes futility of the life spent on worldly pursuits, a divine light is perceived within. In the divine light the seeker realizes his smallness that is akin to a child before divine greatness.

Nām madhur tam ratyo niraňtar, shishu sah preme bholo ... ३
nām madhur tam ratyo niraňtar, shishu sah preme bholo ... 3

As the devout seeker realizes true essence of Supreme Divinity and begins chanting God's name incessantly with utmost love for god, attainment of realization of supreme divinity becomes possible and a place in the spiritual realm is assured.

Divya trushā-tur āvyo bālak, prem amīras dholo ... ४
divyā trushā-tur āvyo bālak, prem amīras dholo ... 4

At last, the poet pleading God says, I have come to your doorstep of divine realm and I am thirsty for the elixir of your grace. Please pour the divine elixir in my extended palms, drinking which I may attain emancipation.
31. Ātalo Sañdesho Mārā ॥ Ātalo Sañdesho Mārā sad-guru-ne kahejo

आतलो संदेशो मारा सद्गुरुने कहेहो,

सेवकाना हितियांमां रहेहो ... संदेशो मारा सद्गुरुने कहेहो

ātalo sañdesho mārā sad-guru-ne kahejo

sevak-nā rudiyā-mān rahejo ... sañdesho mārā sad-guru-ne kahejo

काया पद-शी-ने हाँसा क्याँ जाह समाशे,

ते घर बत-लावी अभाने देघे ... संदेशो मारा सद्गुरुने कहेहो

kāyā pad-she-ne haňsā kyāň ja-ii samāshe,

teno bharoso am-ne dejo ... sañdesho mārā sad-guru-ne kahejo

ब्रह्म स्वारुप मारे नजरे ना आवे,

तेना ते दर्शन अभाने देघे ... संदेशो मारा सद्गुरुने कहेहो

brahma sva-rup māri najare nā āve,

tenā te darshan am-ne dejo ... sañdesho mārā sad-guru-ne kahejo

जनमो जनम मारे हितियांमां रहेहो,

अंधी ते वृति अभाने देघे ... संदेशो मारा सद्गुरुने कहेहो

janmo janam mārā rudiyā-mān rahejo,

evi te vrut-ti am-ne dejo ... sañdesho mārā sad-guru-ne kahejo

धर्मदासनी अर्जु सुखो रे गोसाड,

भक्तिने मुक्ति अभाने देघे ... संदेशो मारा सद्गुरुने कहेहो

dharma-dās-ni arjū sukhō re gosādē,

bhakti-ne mukti am-ne dejo ... sañdesho mārā sad-guru-ne kahejo
An ardent devotee always remains engaged in seeking ways and means of attaining the grace of the Supreme Divine.

0. Dharmadas Ji, the poet, pleads for conveying just a small message to the spiritually enlightened Guru to remain within his heart and soul. In fact, an enlightened Guru is just an image of the Supreme Divinity.

1. This body, which is your temple, seems very frail. Poet pleads for keeping his faith intact until the time comes for relinquishing this mortal life. The devout just wants, this small message be conveyed to the enlightened Guru.

2. And after the soul leave this body, kindly let me know, in which realm it shall dwell. The devout seeker wants just this message to be conveyed to his enlightened Guru.

3. I cannot perceive your spiritual image. Do enable me to perceive and realize your spiritual image. Just convey this message to the Supreme Divinity, through my saintly Guru.

4. Please bless our soul that you dwell within my heart through birth after birth. Bless me with such attitude that I always hold your divine image within my soul. This message is to be conveyed to my saintly Guru.

5. Dharmadas Ji beseeches, O' God, please listen to my pleas for eternal devotion and ultimate emancipation or freedom from the shackles of the chain of life after death and then again death. Just convey this message to my Guru.
32. Hari-nām Hirā Kañchan Prem Jadyo Hai

Hari-nām Hirā Kañchan Prem Jadyo Hai
Satguru shabda shravane sunakar, dudh kar kaviye banaye dharyo hai ... Repeate
Chashmā gnān vivek ja raheni, chit-ta chañdan choňtyo na talyo hai
As-pās pratit pirojā, buddhi chuni le pāt pado hai ... 1
Jaňgam ghāt hari-nām jarāno, dekhi chor a-gnān talyo hai
Kahe kabir e nigam ago-char, bhakta het rasanā-e u-charyo hai ... 2
Having realized chanting the name of Supreme Almighty as much valuable as a wealth comprising of valuables like gold, diamonds, a devotee discovers true love in devotion for the Supreme Divinity. Ever since the divine words uttered by the holy Guru have been heard and entered within, those have been firmly embedded within the heart.

Supremely delightful mix of knowledge and conscientiousness has been smeared on the forehead that does not fade at all. This means, when realization and awareness about essence of the Supreme Divinity sets within our consciousness, it does not get obliterated. As the presence of the Supreme Divinity is realized all around us, the intellect does not approve of anything else.

Having realized the significance of meditating over divine presence remaining within the worldly affairs, a devotee comes to realize its fickle and mortal nature. Such realization not only wipes out deep dark clouds of ignorance, but also inspires a devotee to chant the name of god with great reverence and that's how Kabir says, although, god is beyond physical comprehension and perception, nevertheless, the love for god, borne out of divine realization makes our tongue chant god's name.
For attainment of spiritual realization, Kabir shows a very simple and easy to follow method. Just chant the name of Rama.

33. Rām-nām Jab Liyo Man Teṁ || रामनाम जब लीयो मन तें ||

Nādbrahma pada 144, Rāga: Kānado || नादब्रह्म पद १४४, राग - कानडो

रामनाम जब लीयो मन तें;
योग यज्ञ जप तप व्रत तीर्थ, सकल समर्पण डियो मन तें ... टेक

rām-nām jab liyo man teṁ;
yog yagna jap tap vrat tirth, sakal samarpan kiyo man teṁ ... repeat

Simplifying spiritual attainment process, Kabir says to his mind, if you are chanting Rama... Rama... it suffices your purpose of performing Yoga, Yajna, Chanting Mantra, performing penance, observing fast, visiting pilgrimages, or make sacrificial offerings.

Jivan Janma Sāfaltāko, Jene Hari Drudhā Vrat Liyo Man Teṁ;
Nirbhay Bhayo Param-Pada Pāyo, Amī Māhāras Pīyo Man Teṁ ... 1

jivan janma safal-tāko, jene hari druDha vrat liyo man teṁ;
nirbhay bhayo param-pada pāyo, amī mahā-ras piyo man teṁ ... 1

Life of such devout seeker is successful, who has firmly embedded the essence of the Supreme Divinity within his heart or mind. Only such spiritual seeker can find a place in the spiritual realm and he only can taste the divine elixir - the gift from the Supreme Divinity.

Pivat Ambar Bhaye Sanakā-dik, Shānkar Pivat Liyo Man Teṁ;
Khe Kabir Krūpā Kari Moṇ Pe, Dinā-nāth Diyo Man Teṁ ... 2

pivat amar bhaye sanakā-dik, shaňkar pivat liyo man teṁ;
kahe kabir krupā kari moň pe, dinā-nāth diyo man teṁ ... 2

Drinking such divine elixir of Spiritual Realization, Sage Shaunak and other seekers became immortal and even Shankar instituted spirituality within his mind. Conveying his gratitude, Kabir says, God has been utmost generous that he has been blessed with a mind, that holds the divine image of the Supreme Almighty.

** Jivan Janma Sākāl Taṅkī Ḍane Hari Drudh Vrat Liyo Man Teṁ;
Every spiritual teacher and saint advise the devotees to leave their worries in the care of God and devote once attention towards performing one’s responsibilities and offer prayers.

34. Kahāṁ Kami Jāko Rām-ji Dhani Ho || Kahāṁ Kami Jāko Rām-ji Dhani Ho

Nādbrahma pada 147, Rāga: Kānado || नाद्ब्रह्म पद १४७, राग - कानडो

कहां कमी जकौ राम-जी धनी हो;
मनषा नाथ मनोरथ पूरे, सुख निधान की बात घनी है ... टेक

kahāṁ kami jāko rām-ji dhani ho;
manashā nāth mano-rath pure, sukh nidhān ki bāt dhani hai ... repeat

Voicing this wisdom we are assured that, a devotee who has devoted oneself at worshiping Bhagwan Ram, does not have to worry for meeting his mundane needs. The God takes care of his disciples and provides him all comforts by which he can live his life.

कौँ काम कल्पत की माया, करत ड़ीरत अपनी अपनी है;
आँ ज न गहां अथौचे न जायुं, ज्ञान लोरिंग शिर मणी रहेत है ... १

ka-u-n kām kalpit ki māyā, karat firat apani apani hai;
ka-ii na shakyo kharchi-e na jānyu, jyāṁ bhoring shir mani rahet hai ... १

However contrary to the above we all chase illusions and imaginative desires in futility and follow our mindless whims. Neither we ate well, nor learnt how to spend our wealth. And in doing so, we remain oblivious to the fact that, a precious jewel rests on the head of deadly dangerous snake, a symbolic representation of lowly passions. Only if we can avoid pitfalls on the spiritual path, we can possess that precious jewel, which represents realization of the Supreme Divinity.

शिव विरंची जा जौ पार न पावे, मोहे अपरे की कहां गएवा है;
जा की प्रीत निरंतर हरि श्रुं, कहे रोहिदास वाकी सदा बनी है ... २

shiv virańchi jā ko pār na pāve, mohe āparē kī kahāṁ gāvā hāi;
ja ki prīt nirańtar hari shruṁ, kahe rohī-dās vāki sadā bani hāi ... २

Saint Rohidas says that the process to attain ultimate salvation is full of complexities and great of Tantrik (followers of Shiv-Tantra) cannot fathom the path of pure spirituality. Saint Rohidas rightly says that he is not concerned with counting beads of a rosary. Rather, he points out at the end that, only those with pure thoughts and absolute love for god can fathom the spiritual path and attain a place in the Divine Realm.
35. *Sañt Samā-gam Kije Re Bhā-ii* ॥ संत समागम किजे रे भाई ॥

Nādbrahma pada 156, Rāga: Kalyān ॥ नादब्रह्म राग कल्याण ॥

**Santh Samagam Kije Re Bhai, Santh Samagam Kije Re Bhai;**

जाए अजाए युवे पारसकी, पलट लोहा कंचन हो जाए ... टेक

sañt samā-gam kije re bhā-ii, sañt samā-gam kije re bhā-ii
jān ajān chuve pāras-ko, palat lohā kañchan ho jā-ii ... repeat

Expounding on the need to be in company of virtuous beings, the poet says, Brother, develop companionship or association with people of spiritual and saintly disposition. Who knows, whether knowingly or unknowingly, you get associated with an individual, who may enable you to attain spiritual realm? It is something like a piece of iron that turns into a chunk of gold by mere touch of a magical stone, called Parasmani.

**Bhāt Bhāt Banāi Jō Kahiye, Bījā Sarīz Na Koi Nam Gharāh;**

चंदन के जा को बास लगत है, चंदन हांत बेर न लाई ... १

bhāt bhāt ban-rāii jo kahi-e, bhin-na bhin-na vā ko nām dharā-ii
chaňdan ke jā ko bās lagat hai, chaňdan hāňt ber na lā-ii ... १

As we look at different forms of growth of vegetation, we name them differently as garden, forest, woods, backyard and so forth. But, only a tree that exudes sweet aroma of sandalwood is different from all. A tree of sandalwood cannot give Ber (fruit of jujube tree).

**Naûkā Rūp Kahiye San Tāngat, Vāme Jē Koi Bhīthā Ache;**

और उपाय नहीं तरवे खो, सुंदर काही राम दुहाई ... २

na-u-kā rup kahi-e sat saňgat, vāme je koii bai-the ā-ii
a-u-r u-pāy nahi tarave ko, suñdar kāDhi rām duhā-ii ... २

Association of saints is like a boat ride to fathom the ocean of life. One does not have to take risk of swimming across, if such a boat is available. Just chanting Ram’s name and being in a company of pious saint is enough to attain salvation.
36. Hari-ko Bhajan Kar Ho Man Pyāre ુહરી કો ભજન કર હો મન પ્યારે

Nādbrahma pada 159, Rāga: Kalyān

हरि को भजन कर हो मन प्यारे, प्रभु को भजन कर हो मन प्यारे;
अंक रसना तुम क्यों अलसाने, शेष सहस्र सुमिरनी निहाले ... टैक

hari-ko bhajan kar ho man pyāre, prabhu-ko bhajan kar ho man pyāre
eka ras-nā tum kyoñ alasā-ne, shesh sahastra sumira-ni nihāle ... repeat

O’ my dear mind, sing in worship of god. When you have one tongue to chant the god’s name, why should you lazy off in spiritual pursuit? There is no need to move thousands of rosaries to appease Supreme Divine.

जा के शरण पति गत पामे, गुणका कुबज व्याध उठारे;
अधम तारे अधिकार मजनसे, हरि सुमरापा सध्या अध जाये ... १

jā ke sharan patit gat pāme, gunakā kubjā vyādh ud-dhāre
adham tāre adhi-kār bhajan-se, hari sumaran saghalā agha jāye ... १

Why should not you chant god’s name, which has been instrumental in spiritual alleviation of fallen or sinful being? Chanting devotionally god’s name, evil individuals like Gunka, Kubja and Vyadh could attain eventual deliverance. Only through devotional singing and chanting of god’s name, spiritually fallen can righteously fathom across worldly ocean of passion and each one can attain by singing in praise of Supreme Divine.

अजमिल सुत नाम उठारे, जल दुबत गजग्रह उठारे;
परशुराम अैसे समर्थ हादोर, अनन्तर वील पुतना तारे ... २

ajā-ml sut nām ud-dhāre, jal dubat gaj-grāha ugāre
parasu-rām ai-so samarth thākor, banayar bhil putanā tāre ... २

Ajamil, a Brahmin attained salvation by uttering the name of his son, Narayan, and when a massive crocodile, clutching a leg of an elephant, was to kill it, the elephant ardently remembered god and prayed to save his life. Lord Krishna, the incarnation of the Supreme Divinity, had made it possible for Putna and Banyar Bhil (Adivasi) to attain Nirvana, as they all uttered god’s name with true devotion in the ultimate moments of their lives.
37. Tum Kir Nāv La-ī Āv Re || tum kir nāv la-ī āv re
Nādbrahma pada 160, Rāga: Kalyān || Nādbrahma पद १६०, राग - कल्याण
tum kir nāv la-ī āv re, tum kir nāv la-ī āv re
tum ko bolāve raghu-nāth gosā-ī, tum par kīnī lāvā re ... १
tum kir nāv la-ī āv re, tum kir nāv la-ī āv re
tum ko bolāve raghu-nāth gosā-ī, tum par kīnī lāvā re ... २
tum kir nāv la-ī āv re, tum kir nāv la-ī āv re
tum ko bolāve raghu-nāth gosā-ī, tum par kīnī lāvā re ... ३
tum kir nāv la-ī āv re, tum kir nāv la-ī āv re
tum ko bolāve raghu-nāth gosā-ī, tum par kīnī lāvā re ... ४
tum kir nāv la-ī āv re, tum kir nāv la-ī āv re
tum ko bolāve raghu-nāth gosā-ī, tum par kīnī lāvā re ... ५
Inspired by an event narrated in the Hindu Epic Ramayana, devout poet Raghunath Goswami has woven it in this enlightening verse on the recourse of Bhakti. When Kevat (boatman) belonging to the Harivansh Keer community enabled Rama, Sita and Lakshman in his boat, to cross over the Ganges at the time of exile. Before Lord Rama could board the boat, the Kevat pleaded to allow Lord Rama to wash his feet.

He argued that, what if a stone could turn into a woman merely with the touch of the dust from the feet of Lord Rama, if his boat too was turned into a woman, how he could sustain his poor family with his wife and kids. When Lord Rama insisted on paying for his services, the Kevat, an ardent devotee of Lord Rama, refused the payment saying, the people of the same profession do not charge each other for their services. Amused by his reply, Lord Rama asked, how come they both had the same profession?

To this, the Kevat replied, "Lord, both of us do the same work. I ferry people from this shore of the Ganges to the other. You ferry people across the ocean of Samsaara through the journey of life. How can I accept payment from you? Prabhu! I don't want anything. But please, as I have made you cross this river today, when my time comes, take me across Sansaar Saagar (the ocean of material existence). That would be your return to me!"

0. The poet Raghunath pleads the Lord, addressing Him as 'Keer or Kevat' to bring the boat. Here, the usage of word 'Keer' denotes the Lord as the Captain of the Ship to enable us to fathom over the 'Ocean of Life'. With ardent love and devotion, Raghunath calls out the Lord.

1. Your boat makes several trips of this Ocean of the Universe. Bhagwan, help me cross over this span of the river. Though the Kevat was poor illiterate, but he was not foolish. Grumpily, the disciple says, you are showing mercy upon me, but forget it. Don't try to play with my devotional emotions. Portraying such kind gesture of the Lord, the poet Raghunath considering it as a bad trick to befool him, ask the Lord not to resort to such a trickery to mislead him.

2. Now, with a sense of utmost devotion and sense of faith on the Lord, the poet reflects that, truly the God has taken great mercy upon him. With a sense of devotional faith in the heart, the poet says, "Lord, you have taken mercy upon me, an individual from the lower strata of the society. Pleased by his sense of devotion, the God blesses him and makes it convenient for him to take himself as well as his entire family in a boat to cross over the rains.

3. We all beseech God for material elements and transitory physical pleasures. This is just like asking a penny to a benevolent who has ability to give us whole world. How foolish are we, who run after the worldly pleasures leaving the loving Supreme Soul! The Merciful Lord comes Himself or sends His saintly devotees like Kabirdas Ji, Meerabai, Narsinh Mehta, Raghunath Goswami etc to guide us the right path of attaining emancipation.
38. Pag Dho-uँ Nāv Padhāro ॥ Pag धोउँ नाव पधारो

Nādbrāhma pada 161, Rāga: Kalyāṇ ॥ नादब्रह्म पद-१६१, राग - कल्याण

Pag dho-uँ nāv padhāro, rām-jī, pag dho-uँ nāv padhāro;
uda ga-ii shalyā kāshtha ki kheti, tum hī mānmen vīchāro ... २

Let me first wash your feet, Rama. After I wash your feet, you may board my boat. This is because, just as your foot touched a rock, the rock was transformed as Ahilya. Now, if my boat, which is made of wood and is the only source of my livelihood is turned a woman, how can I survive. Just think of it.

Kati lo re nīr tīr ati nā, aṅge kēsh uvāro; **
Vīśva jīvan-ke jīvikā mohe, mohe raṅk kāṁ māro ... १

Lord Rama asks the boatman, "The opposite bank of this river. What is the way out of reaching there?" The boatman replies, "The expanse of this river is similar to that of life and this boat is my source of income. If I lose this, how could a poor man like me can survive?"

Hai kashuṅ tatva e hi pad-raj-meṇ, nāhi n diṣṭa tumhāro;
Agra-dāṣ utarāy ja dino, na-u-kā sahit kul tāryo ... २

He further cleverly asks, there is nothing wrong with you, but there is something in the dust of your feet that, if it touches anything, that turns into a woman. At last, agreeing to the pleas of the boatman, by divine grace of Rama, not only the boatman, but his entire clan elevated to the divine realm.

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** Kati lo nīr tīr hai nedo, kōsā-ii kahe upāy;
** kati lo nir tir hai nedo, kosā-ii kahe upāy;
39. Bhulyo Man Sam-Jāve ॥ बूल्यो मन समजावे

Naḍdrbrahma pada 165, Rāga: Kalyān ॥ नादब्रह्म पद १६५, राग - कल्याण

Realizing fickleness of mind, a devout spiritual seeker calls out for some enlightened being to placate the mind and guide it on the path of spiritual pursuit. The spiritual seeker does realize that the mind is as fickle as a greedy thief. Once it goes out of control, it is difficult restraining it.

Driven by such a mind, a man goes on hoarding wealth all through the life and goes on burying it away from prying eyes, from where none can get it. But one on one of the morrows as death holds a man by neck, and stares down in eyes, futility of would be realized.

Man revels in thoughts of possession of worthless wealth, and goes on happily evaluating worldly possessions. Having planted a Bamboo, one desire to have mango; same way, lured by worldly joys, how can one ever relish heavenly taste of the fruit of divine grace?

Lastly, realizing true worth of being in association with a Spiritual Teacher or a saintly being, one may expect to beget a desired fruit of self-realization. Seeing a seeker attaining the divine grace, Weaver Kabir says, everyone rejoice and sing in praise of Almighty.
40. Nirakh Parakh Guru Karanā Avadhu ॥ नीरख घरक गुरु करना आवधु

Nādbrahma pada 167, Rāga: Kalyān ॥ नाद्वृह्म धर्म १६७, राग - कल्याण

नीरख घरक गुरु करना आवधु, नीरख घरक गुरु करना;
तन मनसे कछ पर्य्य नाही, काहे का पर्य्य मरना ... १

Kāl na mite jaṅgal na chhute, tapasvi bhayā nahi shurā;
kul-ko nāsh karo mat ko-ii, guru malyā nahi purā ... १

सप्त धातुका पिंजर बनाया, उपर गिरा ही शोभा;
सतगुरु मिले तो कालश्री बघे, नहीं तो प्रलय होये ... २

Sapta dhātu-kā piñjar banāyā, upar girad ki shobhā;
sat-guru mile to kāl-thi bache, nahi to pralay hoye ... २

कढ़ुप ठेही काचे कुपो, मिथ्या कहाँ उलेचे;
कहे कबीर सुनो लाह साधु, अमृत के रस सीयो ... ३

Ka-drup dehi kāch-ke kupo, mithyā kahaṅ uleche;
kahe kabir suno bhā-ii sādhū, amrut ke ras sicho ... ३
Addressing a wandering ascetic, Kabir advises that one should select a spiritual teacher with due diligence and care. If we cannot get nothing at all from a Guru, which may nourish our body or mind, then what is the use of wasting time in pursuing such individual.

1. In case, truly enlightened Guru cannot be found, one cannot attain ultimate liberation or salvation, and one cannot conquer over the evils like a chivalrous man. Don’t stay back in the security and safety of your home, but set out in search of a Guru who is complete in all spiritual aspects.

2. The human form is akin to a cage made up of eight metals or elements and within that a parrot in the form of living element resides. Only if one gets in touch with truly virtuous Guru can one would be saved, else one would be totally destroyed.

3. Why should we indulge in futile efforts to take so much care of this wonderful human form symbolizing grace of god of passions (Kamdev)? Kabir asks exasperatedly, “O’ guile-less ignorant being, why don’t you understand that the castor oil that you are collecting so assiduously is, in fact, not an elixir.
41. Sādhu Ki Saňgat Pā-ii Re || साधु की संगत पाहे रे

Nādabrahma pada 178, Rāga: Kāfi || नादब्रह्म पद - १७८, राग - काफी

साधु की संगत पाहे रे, जी की सुकल कमाह;  
साधु की संगत मक्ति हरिकी, भवत भवत बढ़ जाह ... टैक

sādhu ki saňgat pā-ii re, jā ki sufal kamā-ii;  
sādhu ki saňgat bhakti hari-ki, baDhat baDhat baDha jā-ii ... repeat

Kabir truly says, being in company of saintly being is in fact a fruitful earning. This earning is unique in a sense that it goes on growing leaps and bounds in the form of god’s grace attained through saintly company.

धुव प्रहलाद अंबरीष विभिषण, नारद छे ऋषिराय;  
पीपा धना सेना रोहिदास, पांचमी मीराबाई ... १
dhruv prah-lād amb-rish vibhi-shan, nārad chhe rushi-rā-ii;  
pipā dhanā senā rohi-dās, pāñchami mirā-bā-ii ... १

Dhruv, Prahlad, Ambarish, Vibhishan, and Narad attained place in spiritual realm. And so do Pipa, Dhana Bhagat and the cobbler Rohidas, while Meerabai too, found a place in divine realm.

नरसिंह जयदेव और सुरदास, सजना जत कसाह;  
रंका वंका कालू केवल कुबा, करमा की भीयाड़ी पाह ... २

nar-siňh jay-dev a-u-ra sur-dās, sajanā jāt kasā-ii;  
raňkā vaňkā kālu keval kubā, karamā ki khichadī pā-ii ... २

Saints like Narsinh, Jaidev and Surdas, also the butcher Sajana were poor, physically handicapped, ugly looking and lived in dilapidated huts. Yet God driven by true dedication and devout love ate Khichadi at the place of Karma Bhagat.

दत्तात्रेय गुरु गोरख योगी, गगन मंडल मक छाह;  
कहेत कबीर सुनो भाह साधु, ज्योतेंज भजोत मिलाह ... ३
dat-tā-trey guru gorakh yogi, gagan maňdal math chhā-ii;  
kahet kabir suno bhā-ii sādhu, jyot-meň jyot milā-ii ... ३

Lastly, Kabir calls upon all of us and exhorts that, all the saints and sages from Dattatreya, Guru Gorakhnath have made it to the heavenly realm and at the same time Kabir says that all these have strived to keep burning the flame of spiritual pursuit.
42. Kyoñ Hari-nām Visārā || क्यों हरि-नाम विसारा

Nādbrahma pada 181, Rāga: Kāfi || नादब्रह्म पदा १८१, राग - काफी

क्यों हरि-नाम विसारा, मन मूढ गवार;
kyoñ hari-nām visārā, man muDh gañvār;
A spiritual seeker who has just been awakened from worldly passions laments saying, why God's name was forgotten by stupid and dim-wit mind?

chal-nā dur aba kyoñ thāke, pañth khāňde ki dhār ... १
chal-nā dur aba kyoñ thāke, pañth khāňde ki dhār ... १
Now, when the seeker has set out on a long arduous path of spiritual realization, how can it afford to get tired? As the path of attainment of place in divine realm is like treading on the sharp edge of a sword.

āja huň chet kahaň bhayo gāfel, abha kachhu kar le sār ... २
āja huň chet kahaň bhayo gāfel, abha kachhu kar le sār ... २
Even now it is not too late to get awakened from delusions and realize where you have been negligent. It's not late still; even now you can improve your life.

vishay vād-se bāj na āye, mārā mārā jam hār ... ३
vishay vād-se bāj na āye, mārā mārā jam hār ... ३
O' mind you did not get tired of worldly passions and lust and went on pursuing wealth and conceit like a lost gambler.

chhaňd kutil-ta bhaji-le rām-nām, yo hi mat amārā ... ४
chhaňd kutil-ta bhaji-le rām-nām, yo hi mat amārā ... ४
Now, leave aside crookedness and worship god's name, as it is of no use indulging in pettiness of passions.

kahet kabir sevo sādhu-jan, to utare bhavpār ... ५
kahet kabir sevo sādhu-jan, to utare bhavpār ... ५
Kabir says, following teachings of pious saints, one can fathom the ocean of life and reach ultimate divine realm.
43. Sādhu-jan-no Saṅg Re || साधुजननो संग रे

Nādbrāhma pada 183, Rāga: Kāfi || नादब्रह्म पद १८३, राग - काफी

साधुजननो संग रे, बाह मने भाग्य मल्यो है;
sādhu-jan-no saṅg re, bā-ii mane bhāgya malyo hai
It is with great divine grace I have the company of holy saints.

आदसठ तीर्थ मारा संतने यरघे, कोटी काशी ने कोटी गंगा रे ... १
ada-sath tirth mārā saňt-ne charane, koti kāshi ne koti gaňgā re ... 1
Sanctity of eighty-six pilgrimages is attainable at my holy divine, and holiness of visiting millions of Kashi and taking holy dips in millions of river Ganges.

दुर्जन हौय ते तो दूर ज रहेशे, पाडे भजनमां संग रे ... २
durjan hoy te to dur ja raheshe, pāde bhajan-māṁ bhaṅg re ... 2
The wicked will remain away from worships, and they will hinder in prayers, too.

निंदा करे ते नरके जाशे, थाशे अंध अपंग रे ... ३
nińdā kare te narake jāshe, thāshe aňdh apańg re ... 3
The slanderous ones will befall in the hell, and will live the life like blinds and disabled.

बाह मीरा कहे प्रभु गिरिधरना गुण, मारे तो भेनी संग रे ... ४
bā-ii mirā kahe prabhu giri-dhar-nā gun, māre to eni saṅg re ... 4
Saint Meerabai says, as I am wedded to the holy virtues of Giridhar, I will live in spiritual joy by the grace of Supreme Divine.
44. Prabhu-ji Vishe Lāgyo Mane Sneh Re || प्रभु जी विशे लाग्यो मने स्नेह रे

Nādbrahma pada 184, Rāga: Kāfi || नादभ्राम पदा - १८४, राग - काफी

प्रभु जी विशे लाग्यो मने स्नेह रे, बीज़न मने कांड न गमे रे;

prabhu-ji vishe lāgyo mane sneh re, biju mane kāṇ-īi na game re

I have fallen in love of holy divine, and without him, nothing is liked by me.

पहेली पूजा अजेय तमारी, ते थाकी सह मारी देह रे ... १

paheli pujā aja-dev tamāri, te thaki rahe māri deh re ... 1

Firstly, I worship god of my faith. By whose worship my life is sustained.

हार ने चीर हुं तो नहि पहें राजा, तुलसीनी माला मारे देह रे ... २

hār ne chir huň to nahi paheru rānā, tulasi-nī mālā māre deh re ... 2

Meera tells her husband, "Rana, I will not wear royal costumes and jewel-studded garlands. Since I have taken recourse of godly worship, only a garland made of Tulsi (Basil twigs) is worth for me.

बाहे मीरां कहे प्रभु गिरिधरना गुण, हरियंचे चित लेवुं रे ... ३

bā-ī mirā kahe prabhu giri-dhar-nā gun, hari-charane chit-t levu re ... 3

Saint Meerabai says, I behold divine traits and virtues of Giridhar, and if one wishes for attaining divine realm, one must devolve oneself at the feet of the Supreme Divinity.
45. साद्हु-जन-नो सांग रे ॥ साधुजनो संग रे

साधुजनो संग रे, बाह मने भाग्य मलयो है;

Saints used to symbolically explain and narrate essence of spirituality. In this Bhajan Saint Meerabai rejoices at attainment of exalted spiritual state and says, it is with great luck I have got the company of the saintly individuals.

On the spiritual path, soul of a seeker is like dry and empty earthen pot, in which she makes curds (essence of spiritual realization) and treads on the spiritual path akin to a milkmaid.

And, when a spiritual seeker rises above the worldly attachments, for him or her, only saffron colored clothes symbolizing asceticism hold ultimate significance. In this line, Meera says, on the ultimate state of spiritual attainment, heart of a seeker seeks non-attachment with worldly pleasures like a hermit.

Lastly, Saint Meerabai says, beholding divine virtues of Girdhar in my heart I strive to unify the light of my soul with that of the Supreme Divine source of light.

Nādbrāhma pada 186, Rāga: Kāfi ॥ नादब्रह्म पाद १८६, राग - काफी
46. Darad Na Jāne Māru Ko-ii Re || दरद न जाने मारु को-ii रे रे

Nādbrāhma pada 188, Rāga: Kāfi || नाद्ब्रह्म पद 188, राग - काफी

दरद न जाने मारु को-ii रे, रामा में तो दरद दिवानी;
darad na jāne māru ko-ii re, rāmā meň to darad divāni;

धायल की गत धायल जाने, जने वीती होते ते जाने रे ... १
ghāyal ki gat ghāyal jāne, jene viti hoye te jāne re ... 1

सुडी उपर सेज अभारी, दिसंभिय रहुं में सोइ रे ... २
sudi upar sej amāri, kisa-bidh rahuň meň so-ii re ... 2

मीरा ने कहे द.अ जब ही मिटे हो, वैद्य श्यामलो होइ रे ... ३
mirā kahe dukh jab hi mite ho, vaidya shyāmalō ho-ii re ... 3

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अे री में तो, प्रेमहिवानी, मेरो दरर ना जने होय,
O' my friend, I am lovelorn, none understands my glumness.

सूडी उपर सेज हमारी, सोनो दिस विध होय,
When my bed is on gibbet, how can I sleep,

गगनमंडल पे सेज पिड़ा की, मिलना दिस विध होय,
While my lover's bed is on the heavenly skies, how can we meet,

अे री में तो, प्रेमहिवानी, मेरो दरर ना जने होय ... १
O' my friend, I am lovelorn, none understands my glumness.

धायल की गत धायल जाने, और न जने होय,
Only a wounded would know pain of a wounded, none can understand it,

मीरा के प्रछु पिर मिटे, जब वैद सांवरिया होय,
Meera says that such anguish can only be relieved, when Krishna becomes a therapist,

अे री में तो, प्रेमहिवानी, मेरो दरर ना जने होय ... २
O' my friend, I am lovelorn, none understands my glumness.
47. Kon Kare Jaňjāl Re ॥ कौन करे जंगल रे ॥

Nādbrahma pada 192, Rāga: Kāfi ॥ नादब्रह्म पदा १९२, राग - काफी ॥

कौन करे जंगल रे, जगमें ज्वन थोड़ा;
मातापिताये जन्म दियो है, कर्म दियो डिरतार ... ४

kon kare jaňjāl re, jug-men jivan thodā
mātā-pitā-e janma diyo hai, karma diyo kiratār ... repeat

Why should you bother about everything in the world? You have been given just a small life, then why should you at all bother? You have been born by your parents, and when you are born, what you have to do in this world, has been destined the Supreme Almighty.

माती युन युन महल बनाया, अंध कहे घर मेरा;
नहीं घर तेरा नहीं घर मेरा, सता जंगल का डेरा ... १

māti chun chun mahal banāyā, añdh khae ghar merā
nahi ghar terā nahi ghar merā, jātā jaňgal kā derā ... १

You have created a palace collecting all things, which are just as much worth as mud. And blinded by worldly passions, you call that your own house. In fact, it is neither your house nor mine; but it is like a makeshift shelter in a forest, which you are not destined to enjoy indefinitely.

कौन तो जशे दूस वीश वरसां, कौन तो जशे बालपन ... २

ko-ii to jashe dash vish varas-māń, ko-ii to jashe bāl-pan ... २

Some will have to go in their twenties or thirties or even in childhood.

कौं तिरे रत-नागर सागर, कौं तिरे भवपार ... ३

ko-ii u-tare rat-nāgar sāgar, ko-ii to u-tare bhav-pār ... ३

And after that, some may go deep down the depths of oceans, whereas, some others can fathom across the ocean of this life and find a place in divine realm.

कहे कबीर सुनो भाग साध, जूठा टेरा का प्याल ... ४

kahe kabir suno bhā-ii sādhu, juthā deh kā khyāl ... ४

Saint Kabir rightly explains, O' gentle being, paying attention to physical comforts or discomforts and possessiveness is all in vain, as these are going to remain behind when you leave this mortal life.
48. Vaishnav Jan To Tene Kahi-e ॥ 

Nādbrahma pada 196, Rāga: Kālero ॥ 

He is the true Vaishnava who knows and feels another's woes as his own;
While serving others in suffering and pain, doesn't entertain pride in one’s mind.

He respects everyone in the world around, and not denounces anybody;
Blessed is his mother, who keeps his speech, deeds and thoughts pure.

Viewing all equally, he rids himself of covetousness; reveres every woman as his mother.

Material attachments do not occupy his mind, it being deeply rooted in renunciation.
Who recites name of Rama, dwells in spiritual realm, all pilgrimages dwell within him.

One who has conquered greed and guileless, deceit, lust and anger;
Says Narasinh, sight of such a Vaishnava alleviates one’s seventy-one generations.
49. Bhutal Bhakti Padā-rath Motuň || Bhutal Bhakti Padā-rath Motuň

Nādbrahma pada 197, Rāga: Kālero || Nādbrahma pada 197, Rāga: Kālero

Bhutal Bhakti Padā-rath Motuň, Brahmā-lok-māň nahi re;
Pujya kari Amrā-purī pāmā, ānte Chorāshi māňhi re ... repeat

Bhutal Bhakti Padā-rath Motuň, Brahmā-lok-māň nahi re;
Pujya kari Amrā-purī pāmā, ānte Chorāshi māňhi re ... repeat

Devotion is the supreme element on earth, but that’s not in divine realm;
Heaven was realized by holy deeds, but lastly solace is in Chorasi1.

Hari-nā jan to Mukti na māge, āṁmo āṁmo āṁmār āvātār re;
Nīt sevā Nīt Kīrtan Och-chhav, Nīrakhavā Nānd-kumār re ... 1

Hari-nā jan to mukti na māge, janmo janam avatār re;
Nīt sevā Nīt Kīrtan Och-chhav, Nīrakhavā Nānd-kumār re ... 1

Devout won’t seek eternal freedom, and want birth after birth for ever.
That would give a chance to worship, and perceive son of Nand, Krishna.

Bharat-khaňd Bhutal māň janami, āṁṣe Goviṇdā gun gāyā re;
Dhan Dhan re āṁsā Māṭpitaṁne, Saktā kari āṁsā Kāyā re ... 2

Bharat-khaňd Bhutal-māň janami, Jene Govind-nā gun gāyā re;
Dhan Dhan re āṁśā Māṭ-pitā ne, Saka kari āṁśā Kāyā re ... 2

Having been born on earth of Bharat, whoever has sung to pray Govind,
Fortunate are one’s parents, who being holy, made worthy human life.

Dhan Vrindāvan Dhan āe līla, Dhan āe Vrajaṁ āvasī re;
Aṣṭ Mahā-siddhi aṅgāniye ādalā, Mukti ċhe āmānī ādāsī re ... 3

Dhan Vrindāvan Dhan āe līla, Dhan āe Vrajaṁ āvasī re;
Aṣṭ Mahā-siddhi aṅgāniye ādalā, Mukti ċhe āmānī ādāsī re ... 3

Worthy is Vrindavan so do is devotion for Krishna, and so do are folks of Vraj,
Where settled are eight modes of emancipation and freedom to attain Moksha.

1 Chorasi – Cycle of eighty-four births
Only Lord Shankar or a Yogi called Shuk can realize taste of eternal nectar; And who knows this deep devotion, are Gopis of Vraj, Says devotee Narasinha.
50. Nārāyan-nu Nām Ja Letā || नारायण-नु नाम ज लेतां

Nādbrahma pada 198, Rāga: Kālero || नादब्रह्म पद १९८, राग - कालेरो

नारायण-नु नाम ज लेतां, वारे तेने तज्जो रे;
मनवा वाचा करूणा करूने, लक्ष्मीवरने मजूरे रे ... टेक

nārāyan-nu nām ja letā, vāre tene taji-e re
manashā vāchā karōna kari-ne, lakshmi-var-ne bhaji-e re ... repeat

As we utter the name of Narayan, we renounce relations with those who ask us not to do;
We begin worshiping Lakshmi's husband, Narayan with mind, speech and action.

कुलने तज्जो कुटुंबने तज्जो, तज्जो माने बाप रे;
भाजनी सुत दाराने तज्जो, सम तज्जं कंचुकी साप रे ... १

kul-ne taji-e kutumb-ne taji-e, taji-e mā-ne bāp re
bhağini suta dārā-ne taji-e, jem taje kañ-chuki sāp re ... 1

We give up kinfolks and family, also, we give up relations with our parents;
We give up our relations with sister, son and wife, as a snake sheds off its skin.

प्रथम पिता पहलाचे तज्जो, नव तज्जं हरिमुळं नाम रे;
भारत शत्रु-घने तज जेणेता, नव तज्जा श्री राम रे ... २

pratham pitā prah-lade taji-ā, nav taji-yu hari-nu nām re
bharat shatru-ghane taji jane-tā, nav taji-ā shri rām re ... 2

Formerly Prahlad left his parents, but he did not give up uttering god's name;
Bharat and Shatrughna also left their mothers, but didn't lose devotion for Shri Ram.

ऋषिपत्नीं श्रीहरि काजे, तज्जा निज बस्थार रे;
तेमां तेनुं कंचीं न गयुं, पामी पदारथ यार रे ... ३

rushi-patni-e, shri-hari kāje, taji-ā nij bhar-thār re
temā tenu kañ-ii-e na gayu, pāmi padā-rath chār re ... 3

Wife of a sage left her husband, for the sake of divine grace of god,
And if fact, she didn’t lose anything but, ultimately she attained salvation.

व्रजवनिता विकलने काजे, सर्व तज्जने याली रे;
भाँधे नरसेनों वुनावनमां, मोहन साथे महाली रे ... ४

vraj-vanitā with-thal-ne kāje, sarva taji-ne chāli re
bhane nar-sai-yo vrundā-van-māñ, mohan sāthe mahāli re ... 4

Womenfolk of Vraj gave up everything, just to be with their beloved Vitthal,
Singing in worship of Lord, all the devotee dwelt in holy ecstasy with Krishna.
There was no place for anyone else except Krishna in the devotional universe of Gopi (cowherd women of Vrindavan). Giving words to the feelings of the Gopis, several psalms, poems and songs have been written by Krishna lovers.

Three words reigned in Gokul - Beauty, Melodiousness, companionship. Standing under drizzling rains in Shravan, it is worth asking ourselves, "Is there anything that has rained in our life that has fascinated us by its sheer spiritual beauty?"

In this bhajan Saint Narsinh Mehta has intricately woven devotional love of Gopi for Krishna and natural beauty abounding Gokul during monsoon. Let us taste the elixir of divine love!

51. Mehulo Re Gāje-ne Mādhav Nāche

Mehulo re gāje-ne mādhav nāche, rum-jhum vāje ghughhari re
tāl pakhāvaj bajāve gopi, krishna vagāde vānsaladi re ... ¹

With the beats of thunderous rains Madhav dances jingling cymbals so sweetly; Gopis roll out beats of Pakhawaj, flute of Krishna stirs up lilting cosmic symphony.

Paheryā charan ne chir chuṇḍadi, oDhi a-i-si patoli re
dādur mor ba-paiyā bole, madhurīshi bole koyal re ... ¹

Donning embroidered shoes and lovely Chunddi and Patoli Gopis are singing; Frogs, Peacock and Jacobin Cuckoo singing in unison with Koel sweetly cooing.

Dhan bañshi-bat dhan yamunā tat, dhan vrundāvan avatār re
dhan nar-sai-ya-ni jibhaladi-ne, jene gāyo rāg mālar re ... ²

Blessed are banyan tree and riverbank of Yamuna, so is descent deity of Vrindavan; Blessed is tongue of Narsinh that sang Raga Malhar in praise of Krishna, the Almighty.
There is a legend about Bhakt Narsinh Mehta. Narsinh Mehta did penance to please Lord Shiva seven days at Indreshwar Mahadeva near Girnar Mountain at Junagadh, Gujarat. Appeased Lord Shiva appeared before Narsinh and asked him to request for a boon. Narsinh expressed his desire that he wanted to see Leela of Shri Krishna. Lord Shiva took him to Vaikuntha to witness Shri Krishna's Leela. Shiva handed Narsinh a burning torch (mashaal) while he watched Krishna's dance. While watching Krishna dancing, Narsinh lost all awareness of self. The wooden torch burnt all the way down to his arm, but Narsinh was oblivious of his burning arm. Shri Krishna saw this and came running to his rescue and restored his arm. Narsinh pleaded with Krishna to come to him whenever he needed him. Shri Krishna agreed and thus Krishna came to do his household work whenever Narsinh went out for bhajan and arrange for his monetary needs.

This bhajan portrays the scenario that Narsinh perceived in the heaven or his Bhav Jagat.

52. Āja Vrundā-van Ānañd Sāgar ॥ आज वृन्दावन आनंद सागर ॥

Nādbrahma pada 204, Rāga: Kālero ॥ नादब्रह्म पद २०४, राग - कालरो

आज वृन्दावन आनंद सागर, शामलियो संगे रास रमे;
नाटवर वेश बंती बजावे, गोपीयो ने मन गोविंद गमे ... टे क

आज वृन्दावन आनंद सागर, शामलियो संगे रास रमे;
नाटवर वेश बंती बजावे, गोपीयो ने मन गोविंद गमे ... टे क

솔라 락의 연기 스타는 상자, 경두고는 승리의 왕, 물이 지나운 땅, 힘든 탄로 타고 ... 1

sol kalā-ni shashi shir u-par, udu-gan sahit vimān bhame
nir gam-bhīr sthir yamunā tat, trividha tan-nā tāp shame ... 1

The full moon has climbed high in the sky as if a plane carrying all deities to watch heavenly dance of Govind. Even the waters of river Jamuna have stilled and river banks have turned silent and the entire scenario watching dancing Krishna is relieving all three sorts of discomforts (mental, maladies and worldly difficulties) that torment humans.
All Gopis adorning graceful jewellery and garments (sixteen adornments) rushing to watch holy Krishna as crowds of people have gathered to heartily watch him dancing.

Krishna is playing such gracefully that, each Gopi feels as if Krishna is dancing with her holding and clapping with each one in circular formation (called Ras). Krishna and Gopis are dancing with playful beats of drums and lilting tuneful songs.

The eyes of men and deities alike feel graced by watching such a divine event as they shower flower petals on Lord Krishna and bow down seeking his blessings. Delighted Bhakt Narsinh says, the Gopis of Vruj are so lucky that, to get such a birth, ascetics and devout perform severe penance, are not as lucky as the Gopis were.
53. Sāmbhal Re Shyā-maliyā Vahālā || सांभल रे श्यामलिया रे वाला

Nādbrahma pada 205, Rāga: Kālero || नादब्रह्मा पद २०५, राग - कालेरो

Saṁbhala re Shyā-maliyā Vahālā, tāre māre ghani māyā re; jo mahetā-ji jamavā na āve, ṭat-kshana taju mārī kāyā re ... टेク

Sāmbhal re shyā-maliyā vahālā, tāre māre ghani māyā re jo mahetā-ji jamavā na āve, tat-kshan taju mari kaya re ... repeat

Listen O' Shyam my dear, how strong is bond of love; I'd give up my body, if Mehta Ji won't come for lunch.

Kapata nahi kāānī mahetānā manma, hēte hariña guṇā āavā re; vēṣāvēṣānē kero vēṣa ṭespīne, mahetā ne māḍīr āvā re ... १

Kapat nahi kāññi mahetā-nā man-māññ, hete hari-nā gun āvu re vaishnav-jan kero vesh dekhi-ne, mahetā ne maṇḍir āvā re ... १

Mehta nurtures no ill-will in heart, heartily sings prayers; Seeing Vaishnavite attire, I wish visiting Mehta's temple.

Vishvambhar viṇānti māri māno, prīt pūrīnī rānō re; amō abalā ko ādārā tamāro, bhakta ud-dhāran rākho re ... २

Vishvambhar, accept my request, love me as before; I, the helpless have your support, be my Emancipator.

Nāgar sarvē jambha āāvā, hāthmaṁ āvārī līdhā re; antāyāṁīṁē tatkṣha jāyāṁ, nāṭmaṁ ādāṅī dhēṅā re ... ३

Nāgar sarvē jamavā chālyā, hāth-māñ chambu lidhā re aṅtar-yāṁī-ṁē tat-kshana jānyu, nyāt-māñ Dhēṅā kidhā re ... ३

All Nagar went for lunch holding vessel in hands; Soon Antaryami learning this did cleaning in caste.
धर धर नागर धुजवा लाया, क्यों डेम करीजुं रे;
महेटाजने न्यात बहार पाया, आपने सवे पडीजुं रे ... ४

thar thar nāgar dhrujavā lāgyā, kaho kem kari-shuñ re
mahetā-ji-ne nyāt bahār pādatā, āpan sarve padi-shuñ re ... ४
Nagars trembling worrying curse, what shall we do now;
Casting Mehta Ji out of caste, we'll be cast out alive.

मान मूकी मनाववा याल्या, महेटाज शरं राज्यो रे;
महत तशों छ मोटी महिमा, नित नित दर्शन आपो रे ... ५

mān muki manāv-vā chālyā, mahetā-ji sharane rākho re
bhakti tano chhe moto mahimā, nīta nīta darashan āpo re ... ५
Leaving ego aside, they went to placate Mehta Ji;
Merit of devotion is greater, let's ever see your sight.

कपट नहीं कांह-कक्तनावा मनमां, महेटाज जमवा आल्या रे;
मानबाईना स्वामी श्यामलियां, न्यातमां ढेडा समाव्या रे ... ६

kapat nahi kāň-ii bhakta-nā man-māṅ, mahetā-ji jamavā āvyā re
māṅ-bāii-nā svāmi shyāmaliyā, nyāt-māṅ Dhedā samāvyā re ... ६
With no ill-will in mind of devout, Mehta came for lunch;
Graced by Manbai's lord Shyam, Dheds're involved in caste.

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विश्वंभर (Vishwambhar) = One who pervades or sustains the whole world. Bhagwan Vishnu.

अंतर्यामी (Añtaryāmi) = The Supreme Soul dwelling in heart of every living being, Evident Soul (Vedānt)

ढेडा (Dhedā) = Members of untouchable caste, sweepers, etc.
54. *Pote Potā-nu Ghar Jānavu Jo-ii-e***

Nādbrahma pada 209, Rāga: Kālero || नाद्ब्रह्म पद 209, राग - कालेरो

पोते पोतानु घर जानवू जो-ई, जास्या विना कहे कवं जंधे;
आपं ओलाए ओशियां सुखने, परघेर ग्लिमा नव रहींये ते॥

pote potā-nu ghar jānavu jo-ii-e, janyā vinā kaho kyaṁ ja-ii-e
ana olakhye oshi-yālā tha-ii-ne, par-gher ubhā nav rahi-e ... repeat

We ought to know about our home; else where'll we go;
We can't go to other's home as desolate and unknown.

परंयो परंयो पियु नजरे न बालवो, सास्रियावं सुख नव दीइं;
अमृतपे अति लागे मीइं, नाम धारीनु रुड़े र ... १

paranyo paranyo piyu na bhālyo, sāsariyā-nu sukh nav dithu
amrut-pe atī lāge mithu, nām dhani-nu rudu re ... 1

Though married, haven't seen my married one, nor had bliss of in-laws;
Name of my dearest one is so lovely, it sounds like nectar of life.

कोई कालनू जव भमे चे, हरी नहि बेढो हाम रे;
आलवो प्रादू लहावो ज लेवा, लेहु विना लटकावो रे ... २

ko-i kāl-no jiv bhamē chhe, thari nahi betho tham re
āvyo prāni lahāvo ja levā, bhedu vinā bhat-kāyo re ... 2

My soul wanders for over ages now, no place to find for ultimate rest;
It arrived in world for joy, but is lost in wilderness of life without a guide.

मार्ग मेली कुमार आलवो, नहि जयं गाम ने धाम रे;
र्पाणोत्ना स्वामी सुंदीरवर, घेर घेर लटकावो रे ... ३

mārag mE(h)li ku-mārge chālyo, nahi jadyu gām ne dhām re
ran-chhod-nā svāmī suṇdīr-var, gher gher bhat-kāno re ... 3

Leaving path of virtue, took a sinful path, couldn't find either your home or place;
O' Graceful great Ranchhod, though I wandered home to home to earn your grace.
55. Huň Tane Puchhuň Māri Veran Nidrā ॥ हुं तने पुछ हृ मारी वेरन निद्रा ॥

Nādbhraṇma pada 210, Rāga: Kālero ॥ नादब्रह्म पद २१०, राग - कालेरो

हुं तने पुछ हृ मारी वेरन निद्रा, तुं छे नार धुतारी रे;
नथी धुतारी हुं तो नथी कगारी, हुं छुं कोमल नारी रे ... टेक

I ask you, my revengeful sleep, you surely are rogue;
No, I'm neither rogue nor cheat, but a female delicate.

प्राणीमात्रने विश्राम आपूं, दु:खसुख मेअं विसारी रे;
नाटक चेटक भांड भवाई, त्यां तो हुं नव जाउं रे ... १

I offer all creatures respite, let them forget good-bad times;
You won't find me at shows of vulgar theatricals.

कथा किर्तन धोल मंगल, त्यां जर पावन थाउं रे;
भाले मल्या महेता नरसेयाणा स्वामी, निद्रामां सुपे पोढया रे ... २

I rejoice at the places where psalms and prayers are sung;
So be it Narsinh Mehta met his lord, sleeping in bliss.
When our dear ones arrive at home, our joy knows no bounds. In this Bhajan, giving words to the feelings of a lovelorn Gopi, Bhakta Narsinh Mehta says, as my lover has arrived home, I feel as if sun of gold has risen today. Busied with welcoming endearing Mohan, she cannot concentrate on household work.

Gopi further says, my mind is full of joy as I spread carpets in home. Sprinkling mix of musk and sandal, I am adding fragrance in air.

Let me draw propitious figures and fill them with colors reflecting my shades of love. For reception of my endearing Krishna, let me tie a string of flowers and leaves on doorpost. As I in worship of my life, my Krishna waving glittering lamps sprinkling pearls.

When my beloved Krishna walks around, his streamlets are jingling, bedecked with gold jewellery, and armlets on arms, the Lord of Three Worlds (Tribhuvan) looks grandiosely handsome.
rum-jhum rum-jhum huñ to chālu, durjan loko hase
bhale malyā mahetā nar-sañi-nā svāmi, niṁda-nārā hāth ghase ... 4
And when I walk bewitchingly, wicked persons laugh leeringly. It's my good luck, says Narsinh Mehta, I met my lord and those who criticized me, seethe with jealousy.
In this poetic imagination of a quarrel between Radha feigning anger against Krishna on various issues makes very interesting reading.

57. Juththā Bolā Jādav Tāro || जुध्थ बोला जादव तारो ||

Rāga: Kālerā-nu Tān || राग कालरानु तन

Juththā bolā jādav tāro, bhed na jāne ko-ii
bhed na jāne ko-ii tāro, pār na jāne ko-ii

Chiding Krishna, Radha says, Jadav, you are such a liar, none can understand your secrets. None can think through your secrets, and none can understand your inner significance.

Swarga-bhuvan-thī lāvyā nārad, pāri-jāti-nu ful
pāñkhadi eka na mokali (alyā), tame kidhā hamārā mul ... Juththā bolā
dsage Narad brought a Parijat flower from the heaven, but you didn't send me just one petal. Is this the way you value me and my devotional love?

Pārijatāni kiñcane khañcē, hindonā bahāṅvā (2)
save savī mālī hīṅcha (alyā), māṁhi girādhar gopāl ... Juththā bolā
apari-jāti-nī dāle vahāle, hīндolā bāṇḍhāvyā
sarve sakhi mali hīñcha-ke (alyā), māṁhi gira-dhar gopāl ... Juththā bolā
You got tied swings on the branches of Praijat tree. Without ever calling me, O' Giridhar Gopal, you have been enjoying swinging with your other female friends (Gopis).

Bāli-rājā-ne bārne āvi, māṁgyā tran vachan (2)
vāman-rupe chhetariyo (alyā), tame vadhi gaya gagan ... Juththā bolā
evīna Rasānae bāre kiñcē, aṁjāya ānum vachan (2)
vaṁan-rūpe chetariyo (alyā), tame vadhi gayā gagan ... juththā bolā
Even you have cheated King Bali. Out of pleasure, when Bali promised you to ask for three boons, he was sheerly cheated by your tiny form of Vaaman as you grew up tall reaching the sky.
The King of Dev, Indra too fell to your gimmicry. When tornado blew over Vrindavan, Indra was defeated by you as, you lifted up Govardhan mountain on your little finger and thus protected the lives of the inhabitants of Gokul. You are such strong and powerful.

Danava clan was destroyed and you became saviour of your devotees. Now that, as Narsinh has met his Lord, he sings joyfully as he is assured of attaining salvation.

But, for Radha and other Gopis he has always been a liar, who never returned to Gokul despite promises.
58. Shyām-ne Kahejo Re, Sañdesho // Shyāmne khēcho re sāndesho

Nadbrahma pada 220, Rāga: Māru // नाद्ब्रह्म पद २२०, राग – मारु

Shyāmne khēcho re, sāndesho, Shyāmne khēcho;
Khya hīy tāṁ suḍhi re, vārikāṁ khēcho re ... ṭēk
shyām-ne kahejo re, sañdesho, shyām-ne kahejo;
ich-chhā hoy tyaṁ sudhi re, dvārikā-māṁ rahejo re ... repeat

Akrūr sāthe avāya re, rāth besī bhēre vēr;
Bārī sāhāmē purāṁ re, drēpāṁ dēra vēr ... १
akarur sāthe āvya re, rath besi ban-ne vira;
bhāρi sābhā-meṁ puryā re, dra-u-padi kera chir ... १

Jāli jāt jādv-tani re, jene kidhā be bāp re;
Māmo potāno mārō re, tene nārī khedāṇuṁ ṭāṁ pāp ... २
jāni jāt jādav-tani re, jene kidhā be bāp re;
māmo potā-no māryo re, tene nāri hanyā-nu shuṇ pāp ... २

Parōṁ dhār n āṁsē re, pādōshī n bāṁgo bēlpī re;
Vītā vīnā nāv jāliōre, pēm pētiāni prīt ... ३
parone ghar na vāse re, padoshi na bhāṅge bhid re;
vītyā vinā nav jāni-e re, prem priyā-ni prit ... ३

Gūḍhēnu ḍaṁs ugaṁ nahi re, bhāṯkā n pīṁe śēr;
Shyām vīnāṁ sūnu gokulīnuṁ, sūna māth yamunā tīr ... ४
gau-dhe-nu ghaṁ chugé nahi re, bachhu-ā na pi-e kshīr;
shyāṁ vinā-nu sunu gokuliyu, sunā math yamunā tir ... ४

Uttāndhi āmāṇa tāṁ re, kēsav dharagō kāṁ;
Be-u kar-jodi vīnāvūre, tāru dhare nar-sai-yo dhyān ... ५
ul-laṅdhi abalā tanā re, keshav dharago kahān;
be-u kar-jodi vinavu re, tāru dhare nar-sai-yo dhyān ... ५
0. Thinking that their darling Krishna alias Shyam is not going to return soon, dejected Gopis convey a message to tell Shyam that, he may continue to live in Dwarika, till his heart pleases.

1. Riding on a chariot with Akrur both the valiant youngsters, Balaram and Krishna departed for Mathura. And when Dushasan began pulling saree of Draupadi, listening to the prayers Krishna miraculously supplied lengths of wraps, thus saved Draupadi's Honor.

2. Now that we know how the man of Yadav clan act who had two fathers. One of them killed his own maternal uncle. Why should he worry of committing sin of letting a lady like me die pining for him?

3. A home is not made up guests and neighbors won't be of use to relieve our pangs. One cannot learn without suffering, and that is true in case of love for one's lover.

4. Since Shyam has left Gokul herds of cows have stopped grazing grass and calves have stopped sucking milk. Entire Gokul is desolated without Shyam and the river banks of Yamuna too, are deserted.

5. At last, voicing haplessness of Gopi, listen to the prayers of your miserable devout, I pray thee with folded hands, Narsinh has always held you in contemplation.
59. Āvyā Re Āsha Bharyā ॥ आव्या रे आश भर्या ॥

Nādbrāhma pada 225, Rāga: Māru ॥ नाद्व्राम्भ पद २२५, राग - मारु ॥

आव्या रे आश भर्या, भालाज अमो, आव्या रे आश भर्या;
वीधाया मन नहि वलो पाण्ड, तारी मोरलामे पाण्ड हर्या ... टेर

āvyā re āsha bharyā, vahāla-ji amo, āvyā re āsha bharyā;
vīndhāyā man nahi vale pāchhā, tāri morlal-e prān haryā ... repeat

Here I've come with hopes in our hearts, our darling Krishna;
Hearts pierced by your arrows of love, lilting flute leaves me breathless.

सुतने मेली अमो पतिने मेल्यां, मेली कुल मर्यादा;
भाल ताल विसारां मोक्षसु, श्याम तमारे काज ... १

sut-ne mEli amo pati-ne mElyā, mEli kul maryādā;
māt tāt visāryā mohan-ji, shyāma tamāre kāj ... १

In your love I left behind my husband asleep, breaching all customs;
And Mohan, my mother-father are forgotten, just for you, O' Shyam.

अवां अवां वचन सुनी हरि हसीणा, आपणे रमिशुं रास;
मोटा कुलना तमो मोहनजु, पुरो मारा मनकणी आश ... २

evā evā vachan suni hari hasi-ā, āpane rami-shunē rās;
motā kul-nā tamo mohan-ji, puro māra manadā-ni āsha ... २

Listening to this Hari chuckled, well then let's together play Raas;
You hail from a family of repute, you must accomplish my hopes.

सुंदर रात शरद पुनमनी, सुंदर आसो मास;
नरसोयाना स्वामी संगे रमता, रजनी थ्रेष षट मास ... ३

suṇdar rāt sharad punam-ni, suṇdar āso mās;
nar-sai-yā-nā svāmi saṅge ramatā, rajani tha-ii shat mās ... ३

Enchanting full moon night of Sharad, wonderful Aaso month;
Dancing with lord of Narsinh, the night turns as long as six months.
60. Chal-nā Re Mere Bhā-ii || Chalnā re mera bhāa

Nādbrhma pada 235, Rāga: Bihāg || Nādbrhma 56-235, Rāga - Bihāg

chal-nā re mere bhā-ii, mārag, chal-nā re mere bhā-ii
din dash āge din dash pichhe, mat ko-ii karo re badā-ii ... repeat

chal-nā re mere bhā-ii, mārag, chal-nā re mere bhā-ii
din dash āge din dash pichhe, mat ko-ii karo re badā-ii ... repeat

chal-nā re mere bhā-ii, mārag, chal-nā re mere bhā-ii
din dash āge din dash pichhe, mat ko-ii karo re badā-ii ... repeat
Chalna ra mere laaj, maara chalna ra mere laaj
Din dsa aache, din dsa peche, mat kio do ro ra bahl - tek

My brother, we have to go on this path. Some of us may have to start walking a day earlier or some other may have to walk a day later. But it is invariable, that we all have to go from this life. Therefore, don't ever be arrogant.

Kabir dhara paang doss par, Kabir dsa vihs
Santu dhara nijpurimanga, ramanam jughal - 1

Some of us may have to walk about five miles, while some other may have ten miles to walk to reach our ultimate destination. Isn't it said in Gujarati, that, our home is the end of the world? Until we reach home, we cannot relax. Drawing such simile, Kabir says, one who is engrossed in the spiritual contemplation and chants god's name, don't have to go very far. Their abode is within their soul or conscience as they are in the spiritual proximity of the Supreme Divinity.

Aa hatvare sohe aayo, Kabir teke teke tekaayho
Toota bhoola sohi aano, jenere ke hat lagayo - 2

In this verse, simile is drawn between the worldly affairs and a market place. You have come to this market with an intention of buying something 'useful'. Instead you are lost in the illusionary realm. In fact, the Supreme Being, who has set out this market, very well knows all your dealings that you do here!

Tera sir par jham che vedi, abhut samaj mere laaj
Khe kabir soh jhan dugarho, jenere samtho rughal - 3

At least, now you must understand that, death in the form of your enemy is looming large over you. Kabir cautions that, only those who have taken recourse to god and ever remembers to utter god's name shall emerge a savior and attain salvation!
61. Ghar Kar Dariyā Māňhe ॥ घर कर दरिया मांहे

Nādbrahma pada 236, Rāga: Bihāg ॥ नादब्रह्म पद २३६, राग - बिहाग

घर कर दरिया मांहे, मच्छ, घर कर दरिया मांहे;
शीलर तोरा हो टिन बासा, अंतकाल कहां जाशी ... टेक
ghar kar dariyā māňhe, mach-chhi, ghar kar dariyā māňhe
shilar torā do din bāsā, aṁt-kāl kahāṁ jāshī ... repeat

जहां नहीं जात जहां नहीं ढिमर, जहां नहीं बंशी बजाय;
अमर लोक जहां मरण न पावे, उपत्यक पतल नहीं ... १
jahāṁ nahi jāt jahāṁ nahi Dhimar, jahāṁ nahi baṁshi bajāy
amar lok jahāṁ maran na päve, ut-pat-ti pralay nahi ... १

सबसे बड़े सब डीके तेरे, सब के हैं आं मांही;
sab-se bade sab dike tere, sab-ke hai-yā māňhi

कहें जैसी सुनो बाहे साधु, ग्रहे शब्द द्रि बांध ... २
kahe jāsī suno bhaṁśi sādhu, grahe shabda ki bāṁy ... २
Considering a man similar to a fish, the saint says, a great ocean of divine happiness is swarming within you. Make that your permanent abode and don't venture in outer world in a search of happiness. You are in this world for just a few days. Just ponder over where you will go ultimately!

The ocean that swarming within you has neither any fisherman, nor fishing nets! Even illusionary musical sounds too, are not playing, which may leave you waylaid. In the ocean within you, there are not either births or deaths! Neither there is creation nor is there any devastations! That's why it's called an abode of immortality!

O' living being, your creator, your divine guide resides within you. Hence, take his recourse, contemplate upon him and thus on the basis of divine guidance, ultimately attain spiritual emancipation.
This bhajan, written by Saint Tulsidas Ji, depicts the scenario, when Bharat insisted on accompanying Bhagwan Shri Ram, who was asked to spend fourteen years in the forests giving up the throne of Ayodhya.

62. Tum Ghar Jā-o Mere Vir ॥ तुम घर जाओ मेरे वीर

Nādbrahma pada 240, Rāga: Bihāg ॥ नादब्रह्म पद २४०, राग - बिहाग

提姆 घर जाओ मेरे वीर, भरतज, तुम घर जाओ मेरे वीर;

提ǔन करे वीरलाल मैया, जरहे घरालो धीर ... ट्रेिक

提ल घर जाओ वीर, भरतज, तुम घर जाओ वीर;

提રून करे मैया मैया, जरहे घरालो धीर ... ट्रेिक
tum ghar jā-o mere vir, bharat-ji, tum ghar jā-o mere vir;
rudan kare ka-u-shalyā mai-yā, ja-ii-ne dharāvo dhir ... repeat

Persuading Bharat, Bhagwan Ram says, "My gallant brother Bharat, go back to home. Mother Kaushalya must be weeping. Go and console her."

भूषणों को खुश सोजन ठीके, नाम ठी पट ठीर;

हृदय पर भाजन की तो, नाम ठी पट ठीर ... १
bhukho ko kachhu bhojan dije, nagna ko pat chir;
avadh-puri ko rāj karoge, nahājo sarayu nir ... १
Further advising him, "Provide food to hungry and clothes to the wretched; rule over the state of Ayodhya, and have ablutions at holy river Sarayu."

सीता सरभी सती जती संगाते, आती है समुजके तीर;

तूलसीदास श्रीशल्या के सूत, मिल मिल विनवे वीर ... २
sitā sarakhi sati jati saṅgāte, chāli hai samudra-ke tīr;
tulasi-dās ka-u-shalyā-ke sut, mil mil vinave vir ... २
Tulsidas Ji says, "Kaushalya's brave son, Ram was trying to persuade his brother Bharat again and again to go back home, saying a virtuous lady like, Sita was accompanying him, walking towards the sea shores."
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63. Giri-dhar Pri-tam Pyāro

Giri-dhar Pri-tam Pyāro, rānā-ji māre, giri-dhar Pri-tam Pyāro;
Hai ghat-bhitar ghat-huṇ se nyāro, sab-ko sarjan-hāro re ... repeat

Dhanā bhagat kē kṣetra nip-jāv-yo, nām ko chhāp chhavāyo;
Kabirā ke ghar poth ja lāye, āpa bhayo van-jāro ... 1

Vish re fedi ne vahāle vishayā kidhi, bhakta chaṇḍra-hās u-gāryo;
Gou-tām nārī ahalyā tāri, kīr kūṭāṁ sab tāyro ... 2

Gaj ke kārane prabhu pedal dhāya, dra-u-padi-ko chir baDhāyo;
Hiranā-kaṇs ko udar vidāryo, jan prah-lād ugāryo ... 3

Mīrā kahe prabhu guru dhārā-ā gun, sab sañtan-ko pyāro;
Jnamo janam ki dāsi tumhāri, kaho rānā kon vichāro ... 4
Queen of Medta, Meera ardently loved Shri Krishna. Her love for Shri Krishna was so much profound that she thought of herself as wedded to him and her marriage with the King of Medta was false.

0. Addressing the king she says, "Rana Ji, Giridhar Krishna is my darling lover. He is unique inside-out and he is the Supreme Creator of all.

1. Krishna managed to grow mulberry tree at the house of Dhana Bhagat, and spread his glory true to his name. Krishna also, arranged to get double packsacks of domestic essentials, and Krishna himself acted as merchant (Vanjaaro) carrying goods to different places on bullocks.

2. Inspired My loved one, Lord Krishna, daughter of minister Ghrishtabuddhi, changed the word Vish (poison) into Vishaya (her own name) and got her married to him, and in this manner she managed to save life of Chandrahaas. He also helped Sage Gautam's wife attain emancipation and also ensured Nirvana of Keer family.

3. And when Airawat* was caught by a crocodile, Bhagwan Vishnu ran barefoot to save his life, and supplied lengths of wraps to Draupadi to protect her honour. Incarnated as Bhagwan Narsinh, he also saved life of his devout Prahlad and also ensured his emancipation by tearing of stomach of Hiranyakashyap and thus killing him.

4. Singing in praise of Prabhu Giridhar Meera says, he is dearest to all saintly beings. As she has always considered herself maid-servant of Krishna, why she should think of being a wife of Rana?

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*Airawat = As per ancient legends, the elephant of Indra that was obtained during Samudra Manthan as the fourteenth precious thing.
In ancient times, Chandrahaas was born as a prince of Angad kingdom result of a boon granted by Mahadev. But by six months of his age, his parents were assassinated. A maid-servant escaped taking him along to another kingdom of King Kuntal. When Chandrahaas was five, the maid-servant died. Young boy used to do errands and worship Lord Vishnu. When some Brahmins were invited for luncheon, the King Kuntal, taking pity on the devout child he asked him to come for luncheon. When his minister Ghrishtabuddhi discarded Chandrahaas during preferring worships to Brahmins, Sage Galav predicted, "Ghrishtabuddhi, the child whom you have discarded will, one day, become your son-in-law." Ghrishtabuddhi asked contract killers to kill the child, but they let the child live and they cheated the minister providing false evidences of his death.

Later, a childless King Kulind adopted Chandrahaas as his son. Ghrishtabuddhi saw that Chandrahaas was the adopted son of King Kulind. Thinking of a plan, he requested the King Kulind to spare prince Chandrahaas to send a message to his son, Madan. Ghrishtabuddhi handed a sealed envelope to the prince with a following message:

"स्वस्ति श्री कुंतलपुर स्थान मदनकुवर भवावंत, 
अहि चंद्रहासने मोक्तवो छे ते पत्र लेखे गुणवंत, 
पुष्य ज्ञोशो, रंग ज्ञोशो, न पुष्यशी घरसूत्र, 
मृदूत घटी कोने न पुष्यशी अने विष देजोली, पुत्र।"

In short, he asked his son Madan to put Chandrahaas to death by poisoning him. On the other hand, where Chandrahaas was having afternoon siesta, the garden turned exotically green and full of flowers. Vishayaa, the daughter of Grishtabuddhi saw the young prince and fell in love with him at first sight. She found the envelope and read the message. Quickly thinking she changed the word Vish (विष) to Vishayaa (विषया). Now, the message read - "अने विषया देजोली, पुत्र" - give him Vishayaa, meaning get the daughter immediately married to the Prince. Isn't it truly said, 'Man proposes, God disposes'? 
64. Khele Rāt Aṇḍhāri

Nādbrahma pada 248, Rāga: Sorath ॥ नादब्रह्म पद २४८, राग - सोरथ

Khele rāt aṇḍhāri, tāro jan, khele rāt aṇḍhāri
das pāñch mil-kar vaishnav āye, ju-o man vichāri ... repeat

Basketful of wheat was poured and a plate placed on it,
Listen good lady, those who came to your doorstep were pushed away.

Basketful of wheat was poured and a plate placed on it,
Listen good lady, those who came to your doorstep were pushed away.

Basketful of wheat was poured and a plate placed on it,
Listen good lady, those who came to your doorstep were pushed away.

Basketful of wheat was poured and a plate placed on it,
Listen good lady, those who came to your doorstep were pushed away.

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Basketful of wheat was poured and a plate placed on it,
Listen good lady, those who came to your doorstep were pushed away.

Basketful of wheat was poured and a plate placed on it,
Listen good lady, those who came to your doorstep were pushed away.

Basketful of wheat was poured and a plate placed on it,
Listen good lady, those who came to your doorstep were pushed away.

Basketful of wheat was poured and a plate placed on it,
Listen good lady, those who came to your doorstep were pushed away.
**घाटमदास (ghātam-dās)**

[In trying to trace the legend narrated on Saint Ghatamdas, in the above bhajan, I found a different legend on Ghatam Das, which is narrated below for the interest of the readers.]

A dreaded dacoit called Ghaatam lived near Jodhpur. He was Mina by caste. Once he visited a village called Ghodi, near Jaipur. On his way back, he saw a religious congregation. Out of curiosity and wanting to take rest, Ghatam mingled with the group of devout villagers.

He was fascinated by the speech being delivered by a hermit. As the meeting ended, Ghatam went into the hermit’s hut and bowed before him. The hermit asked him, "Who are you, my son?" Ghatam replied, "Baba, I am Ghatam."

The hermit was astonished; he said "But Ghaatam is a great dacoit, a famous thief."

Ghaatam replied, "Well, that's me."

The hermit was about to preach him when Ghaatam said, "Don’t ask me to give up my work as a dacoit, as I will not give it up. You may ask me to do something else."

"Will you promise me to do whatever I say?" The hermit asked.

"Yes, I promise that I will do."

"Very well, if I ask you to give up all evil deeds, you may not give up those. But, you may just adhere to four points – 1. Tell truth. Never tell a lie. 2. If you meet saints or hermits, serve them devotionally. 3. Before you begin to you eat food, always offer first morsel to go god and pray, "Whatever I eat, I proffer that to you. 4. Lastly, wherever saints are worshipping, stop there and join in worshiping. Just adhere to follow these four dictate." Ghatam thought, it is very easy to follow those dictates.

After a few days, Ghatam came to know of a merchant had brought a very powerful black mare to sell to the king of Jaipur. He heard that the mare ran at a lightning speed. He decided to steal it from the merchant. The mare was very costly. He visited the encampment of the merchant in the darkness of early morning. The merchant was asleep, but his sentry was awake.

Seeing a moving silhouette of man the sentry called out, "Who is that?"

The dacoit replied, "I am Ghatam."

The sentry thought this as a joke. How could Ghatam come at such time?
He called out, "Come on, move on, go on your way."

Ghatam untied the rope of the mare, jumped astride and galloped away. Somewhere around dawn, as Ghatam drew closer to his hideout, he saw prayers being offered in a wayside temple. He stopped and tied the mare to a tree nearby and entered the temple and sat down in the prayer meet.

Immediately, the sentry realized something was wrong. He alerted the merchant. During the day, he reported the matter to the king. The King ordered his soldiers to trace the dacoit. It was easy to trace the footsteps of mare. They located the mare tied to a tree-trunk near a temple. They also saw traces of two human feet were leading into the temple. They approached Ghatam and asked if he had brought the mare. He replied truthfully. The soldiers arrested him and took him to the king.

The king was impressed by Ghatam’s adherence to his promise made to the hermit. He knew that, Ghatam was very brave and could fight well. Having thought that, Ghatam was an honest man turned dacoit, he made him a lieutenant in his army.

However, Ghatam was moved by spirituality and gave up the services of the king and became a hermit. Lately, he came to be known as Ghatam Das.
65. Nahi Āvyā Re Nahi Āvyā ॥ Nahi Āvyā Re Nahi Āvyā ॥

Nādbrahma pada 253, Rāga: Deshi Fer Sorath (Sorathi)

Nahi āvyā re nahi āvyā, nāth-ji, nahi āvyā
mali mathurā-meñ mohini nār, gokuliyu kem bhāve

आगल हता गोवालिया, थथा मधुराना राय;
कहो भाई गोकुल-में कैम रहेवाये, निन निन दोहवी पडे गया ... १

āgal hatā govāliyā, thayā mathurā-nā rāy
kaho bhā-ii gokul-meñ kem rahevāye, nin nin dohavi pade gaya ... 1

मधुराने हरी शाल दुशाला, नाना विधना वाग़ा;
गोकुलियु मेलीने वहलो नाशी गयो, काली कामली ओढवाने धागा ... २

mathurā-meñ hari shāla dushālā, nānā vidhanā vāgā
gokuliyu mEli-ne vahālo nāshi gayo, kāli kāmali o-Dha-vāne dhāgā ... 2

कंसरायनी दासी कुब्रा, पुंधी ने वली ओड़ी;
काली कुब्रा ने काली कहान्ज, सरचे सरची जोडी ... ३

kaňs-rāy-ni dāsi kubajā, khuṇdhī ne vali khodi
kāli kubajā ne kālo kahān-ji, sarakhe sarakhi jodi ... 3

वृन्दावनी कुंज गलिने, हरिये रमायो रास;
नरसेयाने स्वामी अमने मेली गयो, करी ने गया निराश ... ४

vruňdā-van-ni kuṇj galin-meñ, hari-e ramādyo rās
nar-sai-yā-no svāmi am-ne mEli gayo, kari ne gayā nirāsh ... 4
When nothing helps bring a lover back, dejected lover resorts to taunting. Similar feelings of a Gopi of Vrindavan have been vividly narrated by Bhakt Narsinh.

0. Lamenting she says, my lord has not come, he has not returned. Looks like he met some charming woman in Mathura, so why would he like this small village of Gokul?

1. Until now he was a shepherd of Gokul, but now that he has become a king of Mathura. How can he come and stay in rustic Gokul and milch a cow daily?

2. In Mathura he will have lovely dresses and daily new attire. My dear one has escaped from Gokul and what I have is a black threadbare blanket that is black.

3. Sneeringly a Gopi goes to the extent remarking, it would be a good match of dark complexioned Krishna with the hunchback and limping maid-servant of Emperor Kans, Kubja, who is equally dark.

4. Our god made us dance in the narrow path passing through a bower of creepers or and flowery bushes of Vrindavan. But alas! Lord of Narsinh left us despairing and forlorn.
66. Dekhi Dekhi Shri Rām-ji-ko Rup

Nādbrahma pada 254, Rāga: Deshi Fer Sorath (Sorathi)

देखी देखी श्री राम-जी-को रूप, जनकराज मोही रहा;

dekhi dekhi shri rām-ji-ko rup, janak-rājā mohi rahyā

राज पुछे सुनो ऋषिराय, अे ही बालक कोना;

राज पुछे सुनो ऋषिराय, अे ही बालक कोना;

desh desh ke rājā āye, a-ur duniyā bhupālā

ब्रह्मा बैठा ने महादेव बैठा, धनुष उठायो कीन जाय ... २

brahmā bai thā ne mahādev bai thā, dhanush uthāyo kīn jāya ... २

जब रघुनाथे धनुष उठायो, समा रही मुरचाह;

जब रघुनाथे धनुष उठायो, समा रही मुरचाह;

jab raghu-nāthe dhanush uthāyo, sabhā rahi mur-jhā-ii

gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... ३
gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... ३
gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... ३
gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... ३
gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... ३
gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... ३
gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... ३
gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... ३
gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... ३
gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... ३

dhan dash-rath dhan ka-u-shalyā maiyā, jene hari god khelaiyā
dhan dash-rath dhan ka-u-shalyā maiyā, jene hari god khelaiyā
tulasi-dās prabhu rup nihālu, janamo janam yash gā-uň ... ४
tulasi-dās prabhu rup nihālu, janamo janam yash gā-uň ... ४

tulasi-dās prabhu rup nihālu, janamo janam yash gā-uň ... ४

tulasi-dās prabhu rup nihālu, janamo janam yash gā-uň ... ४
Looking at handsome Ram, King Janak was fascinated.

0. He probed with saints around, who those two lads were;  
Which is the place and in which royal lineage they were born.

1. One of the sage told unto the king, they hail from Ayodhya;  
Born as sons of King Dasharath they are true divine incarnations.

2. Assemblage of mighty royals from world over gathered in Mithila;  
Seated amidst were Brahma and Mahadev, bow was lifted by none.

3. But when Raghunath picked it up, soon the assembly fell silent;  
Fair lass Sita lifted her deer-like eyes and soon garlanded Ram.

4. Blessed are Dasharath and Kaushalya, who fondled God in their laps;  
Tulsi wishes he could sing in praise of his lord, age after age beholding holy image.
67. Mane Kān-ji Joyā-nā Kod ॥ मने कान्ज जोधाना कोड

Nādbrahma pada 259, Rāga: Deshi Fer Sorath (Sorathi)  

मने कानज जोधाना कोड, सैयर चालो-नी;

mane kān-ji joyā-nā kod, saiyar chālo-ni;

इहेरे इहेरे दीवा कुई, हु धूँ शंकर शिव;

इहेरे इहेरे दीवा कुई, हु धूँ शंकर शिव;

श्यामलिया वर पामवा, हु कुई शंभु-नी सेव ...

dahere dahere divā karu, huṇ pujuṇ shańkar shiv  

shyāmaliyā var pām-vā, huṇ karu shambhu-ni sev ...

यंजनबरी तलावरी रे, मोतीचे बांधी पाण;

यंजन धुऱे इका धोतियां रे, राधा पाणी लङ्कने हार ... १

chaňdan-bhari talāv-di re, moti-e bāndhi pāl  

kān-ji dhu-e rudā dhotiyā re, rādhā pāni la-ii-ne hāra ... १

साहु अमारी जशोमती, ससरा श्री नंदलाल;

साहु अमारी जशो-मती, ससरा श्री नंदलाल;

कानज कोडिलो मारो कानज रे, मारु सासुरे गोकुल गाम ... २

sāsu amāri jasho-mati, sasarā shri naňda-lāl  

kāṅth kodilo māro kān-ji re, māru sāsaru gokul gām ... २

गाइ शीखे ने सांभले रे, हरि राधानो रास;

गाइ शीखे ने सांभले रे, हरि राधानो रास;

ते नर वैंकुंध पामधे रे, गुण गाये नरसेंयो दास ... ३

ते नर वैंकुंध पामधे रे, गुण गाये नरसेंयो दास ... ३

gā-ii shikhe ne sāmbhale re, hari rādhā-no rāś  

te nar vai-kuńth pām-she re, gun gāye nar-sai-yo dās ... ३
Any young woman would want to have husband like Shri Krishna.

Nurturing such wishful thinking, a young woman asks her friend to accompany her as she has a desire to see Kanji (Krishna).

0. In order to get Krishna as her husband, she would want to light lamps in every big and small temple. As it is believed that worshiping Lord Shiva and his consort Parvati, the young woman decides to worship Lord Shiva.

1. Imagining herself on the bathing-ghat of a sandalwood fragrant pond and bank made of pearls, Kanji is washing his lovely dhotis with Radha pouring water to help Kanji.

2. So much enthralled she is that she make believes that Jashumati (Yashoda) is her mother-in-law, and Nandalal is my father-in-law, while Krishna is my loving husband, Gokul is a town of my in-laws.

3. Bhakta Narsinh singing in praise of lord says, whoever sings, learns and listens to the songs of dances of Krishna and Radha in raas; such an individual will attain emancipation.
68. Dhan Dhan Re Gokuliyu Gām \| धन धन रे गोकुलियु गाम

Nādbrāhma pada 265, Rāga: Kedāro \| नादभ्रम पद २६५, राग - केदार

धन धन रे गोकुलियु गाम, धन आ घरतीने;
मारे चाले कीनो विश्राम, धन आ घरतीने ... तेक

dhan dhan re gokuliyu gām, dhan ā dharati-ne
māre vahāle kino visharām, dhan ā dharati-ne ... repeat
Blessed is Gokul town, blessed is this planet ground;
My dear one chose to rest here, blessed is this ground.

धन रे कहीँे पेला आँ कदमने, आँ तेने वेठा संगवान;
आँ आँ वहैं जुमी रहां रे, पसुंजने करे पृणाम ... १

dhan re kahi-e pelā jhād kadam-ne, jhād tale bethā bhag-vān
jhājhā jhādavā jhumi rahiā re, prabhu-ji-ne kare pranām ... १
Blessed is that tree of Kadamb, under which god sat for rest;
So many trees swung together, proffering respects to god.

धन रे कहीँे पेला नीर यमुनाने, त्यँ बेसी हरी कायां;
धन रे कहीँे पेली वाँसलादीने, पवुजना मुख पर वागे ... २

dhan re kahi-e pelā nir yamunā-ne, tyāň besi hari nahāyā

dhan re kahi-e peli vāňsaladi-ne , prabhu-ji-nā mukh par vāge ... २
Blessed are those waters of Yamuna, where god chose to bathe;
Blessed is that lilting flute, playing sweetly on my god's lips.

धन रे कहीँे पेला मोर पींच्छने, मोहन मुगत बिराजे;
धन रे महेता नरसैँकी जिबहलादी, हेते हरिगुण गायां ... ३

dhan re kahi-e pelā mor pińchh-ne, mohan mugat birāje

dhan re mahetā nar-sai-ni jibhaladi, hete hari-gun gāyā ... ३
Blessed are those feathers of peacock, graced on diadem of Mohan;
And Blessed is Mehta Narsinh's tongue, that sang lovely songs of god.
69. Ārogo Narśīnḥ Mahā-prabhu

Nādbrahma pada 274, Rāga: Dhanāshri

आरोगो नर्सिह महाप्रभु, आरोगो नर्सिह
छप्पन योग छत्रीसे लोकन, नानाविध के रंग ... टेक

ārogo narsiňh mahā-prabhu, ārogo narsiňh
chop-pan bhog chha-trise bhojan, nānā-vidh ke raṅg ... repeat
Delightedly dine, O’ Narasinh my lord, dine delightfully;
Colorful array of varied delicacies and foods is served.

लक्ष्मीलोकजन आप संलायो, मनमें धायो उमंग;
पत्तवाण नारदमुनि तायो, जलबार ताये गंग ... १
lakshmi-lokajon āpa sambhāryo, manmeň dhāryo umāng
patvāṇa nārad-muni täyo, jalbār täye gang ... १

Goddess Lakshmi joyfully cooked the feast;
Narada brought leaf plate, while Ganga served holy water.

भावप्रीत कर लोकन कीजे, तुम मेरे प्राण आधार;
अंतर की गत अंतर्यामी, सब विध जननहार ... २
bhāv-prit kar lokan kījē, tum mere prān ādhar
āntar ki gat āntar-yāmī, sab vidh jānan-hār ... २

May you eat joyfully - you are the sole support of my soul;
You are knower of happenings in heart, and knower of mind.

आरतीसाज छन लछ आये, दूर डियो पट गीर;
सनक सुनन्दन चमर ढोलैवे, गाये दास शबीर ... ३
ārati-sāje indra la-ii āye, dur diyo pāt geer
sanak su-suṅdan chamar Dholače, gāye ās kabir ... ३

Indra is performing Aarti, as the curtain of ignorance is unveiled;
Saintly Shounak – Sunanandan wave fans as Kabir sings in your praise.
70. Ārogo Raghu-vir Mahā-prabhu // આરોગો રાઘુવીર મહાપ્રભુ

Nādbrahma pada 275, Rāga: Dhanāshri // નાદબ્રહ્મ પદ 275, રાગ - ધનાશ્રી

आरोगो रघुवीर महाप्रभु, आरोगो रघुवीर;
प्रफुल्लित होये पीरसे जनुनी, होलत शीतल समीर ... टेक
ārogo raghu-vir mahā-prabhu, ārogo raghu-vir
praful-lit hoye januni, Dholat shital samir ... repeat
Enjoy partaking fine feast, O’ Raghuvir Rama,
Mother delightedly serves and fans cool breeze.

कंचनथाल जडीत कडोरा, मेवा मीठा अरुणीर;
छप्पन बोग छत्रीसे लोजन, नानाविध ढे रंग ... १
kañchan-thāl jadit katorā, mevā mithā-ii aru-khir
chhap-pan bhog chha-trise bhojan, nānā-vidha ke raṅg ... 1
Gold plates and bowls of dry-fruits, sweets & Kheer,
Varieties of delectable of varying tastes & colors.

राम ही लक्ष्मण भरत शत्रु-घन, राज्त वीर वीर;
जनकसुता अरी लह आये, सरयुको नीर ... २
rām hi lakshman bharat shatru-ghan, rājit chāre vir
janak-sutā jhāri la-ii āye, sarayu-ko nir ... 2
Rama, Lakshman, Bharat & Shatrughna look so graceful,
Daughter of Janak, Sita is coming with a pitcher water of Sarayu.

चूवांचंदन और अगर जी, अर्यत श्याम शरीर;
आधमन करों बीडां लीज़े, गावे दास कबीर ... ३
chuvā-chaṇḍan a-u-r agar jā, archat shyām sharir
ācha-man kara-ke bidā lije, gāve dās kabir ... 3
Applying sandal paste with fragrant ingredients on dark body,
Have some water & enjoy a betel leaf, as Kabir sings in praise of Thee.
71. *Hari Tārā Bānā-ni Pat Rākh* \(\text{II hari tārā bānā-} \text{ni pat rākh}\)

Nādbrahma pada 283, Rāga: Dhanāshri \(\text{II nādbrahma pâ} \text{d-283, rāg-} \text{dhanaśri}\)

हरि तारा बानानी पत राख, हरि तारा बानानी पत राख;
बाना रे माटे जो दु:ख तेश, क्रूः जये तारो जय ... तेक

\text{hari tārā bānā-} \text{ni pat rākh, hari tārā bānā-} \text{ni pat rākh}
bānā re māte jo dukh desho, kon jape tāro jāp ... repeat

रोहीदासनी तमे पजानी बीनी, नव जोठ जतने सात;
तेली माटे समुख रहीने, नाथी कहेवाया नाथ ... १

\text{rohi-dās-ni tame patrāli bini, nav jo-} \text{ii jāt-ne bhāt}
senā māte sanmukh rahi-ne, nāyi kahevāyā nāth ... १

पललनी तमे प्रतिज्ञा पालीने, संभमा पूर्या वास;
ताती कहा तमे शीतल कीधी, सुधन्या ने काज ... २

\text{paulāni tame pratignā pāli-ne, stambha-} \text{mā} \text{ṇ puryo vās}
tāti kaDhā tame shital kidhi, sudhanvā ne kāj ... २

पंचालीना तमे पटकुल पूर्या, राणी सलामां लाज;
सागरमाथी बुधतो राध्यो, राम कहेतां गजराज ... ३

\text{paňcāli-nā tame pata-kul puryā, rākhi sabhā-} \text{mā} \text{ṇ lāj}
sāgar-māňthi dub-to rākhyo, rām kahetā gaj-rāj ... ३

जेरना तमे अमृत कीधां, आच्छा मीराने हाथ;
महेताने मांडलीक मारवा आच्छो, केदारो लाव्या मधराज ... ४

\text{jher-nā tame amrut kidhā, āpyā mirā-} \text{ne hāth}
mahetā-ne māndā-lik mārvā āvyo, kedāro lāvyā madh-rāt ... ४

बकरीना तमे संकट काशा, त्यारे आच्छो विधास;
तुलसीना स्वामीने कुं कर जोडी, पूरो मारा मन्नी आश ... ५

\text{bhakto-nā tame sankat kāsha, tyāre ācch} \text{o vish-vās}
tulasi-nā svāmi-ne kahun kar jodi, puro mārā man-ni āsha ... ५
0. O’ Almighty, please honor your words of assurance. It is my plea; Should you cause pain and trouble, who would ever worship thee?

1. Without consideration of caste or creed, you picked up soiled leaf plates of Rohidas; Represent as a barber for Sena Nayi, and you were rightly called the Lord of Nayi.

2. You facilitated Prahlad fulfill his pledge, and stayed put yourself in an iron pillar; And to alleviate Sudhanwa of dangers, you cooled down intensely hot pane.

3. It was you, by providing Panchali lengths of drapes, protected her honor in royal court; And when mighty elephant uttered 'Rama', you only saved it from drowning in ocean.

4. As Meera was handed a glass of poison, you changed poisonous juice to divine nectar; And when Ra' Mandlik challenged life of Mehta, you enabled him sing Raaga Kedar.

5. Our faith on you was firmed up, when you alleviated your devout worshipers; With folded hands I pray the Lord of Tulsi, may you accomplish my inner desire.
72. Meli Nav Jāsho Re Māv-ji ॥ मेली नव जाशो रे माभा मावज ॥

Nādbrāhma pada 287, Rāga: Sāmeri ॥ नादभ्रम पद २८७, राग - सामेरी

मेली नव जाशो रे माभा मावज, तमने क्षुं क्षुं वारंवार;
Alagā nav rahesho re eka ardha ghadi, huň to vinavu vāram-vār ... टेक
mEli nav jāsho re mithadā māv-ji, tam-ne kahuň chhuň vāram-vār;
alagā nav rahesho re eka ardha ghadi, huň to vinavu vāram-vār ... repeat
O' my heartthrob Mavji, I beseech you ever again, not to leave me;
Don’t you be away even for a half a second, I plead you once again.

चुप करीने रे अरे अम नव यातीये, माशो थोड़ी थोड़ी ज्व थाय;
Chupa kari-ne re are ema nav chāli-e, māro thodo thodo jīva thāy;
kem kari rahi-e re hari ame ekala, sunu mandira khāvā dhāy ... १
You can’t leave just so wordlessly, my heart sinks in an ocean of pain;
How can I remain forlorn, this empty temple seems to hound me evilly.

सगांने स्नेहों रे व्हालु मने कोई नहि, तमो मारा अंतर्यामी छो नाथ;
sagā-ne snehi-o re vahālu mane ko-ii nahi, tamo mārā aṁtar-yāmi chho nāth;
prabhu tamo vinā re prān amo chhāndi-shuň, jāne māri bāla-panā-ni vāt ... २
None of my near one seems dearer to me, you, just rule over my heart;
O’ God, devoid of you, I’ll give up life; as I loved you since I was a child.

अक्वार आवो रे आणी आवी प्रितिती, तमो मारा आन्तराना आधार;
eka-vār āvo re āni āvi pritadi, tamo mārā ātmā-nā ādhār;
dās jena rasilā re rasilā nāthaj, vahāla tamo vinā kēm rahe-vāy ... ३
Come back once, bring back my love, you are the support of my heart;
Das devoutly pines for you, O’ God, how I could ever remain without you.
73. Juvāni-ne Dahāде Re \| \(\text{જુવાનીને દહાડે રે}\)

Nādbrahma pada 290, Rāga: Sāmeri \| \(\text{નાદબ્રહ્મ પદ - ૨૯૦, રાગ - સામેરી}\)

(juvāni-ne dahāde re hari-ne bhajyā nahi, mohyu par-dārā par man; vali kāñ-ii khoyu re kām-ni kalpanā, māyā shuň bāndhyu re man ... \(\text{�}\))

In prime youth God was not worshiped, but mind dwelt on other women;
And know not what you lost in imagining, as your mind was blinded by Maya.

(pach-chis ne pachās re te pra-pańche gayā, āvyā sāth varsh-nā din; sit-ter sudhi re kāñ-ii samaj-yo nahi, have shuň sādhavā chālyo van ... \(\text{�}\))

Age of twenty-five or fifty was lost in illusion and that you have turned sixty;
Haven’t realized futility of all nothings, what will you achieve by going to woods?

(nayane nahi sujhe re gale bahu nāsikā, sukaśī shithil thayu tāru tan; hāntne reṇu re muḥmā nīse nahi, to ye pāpi uṇḍar māṇe antruth ... \(\text{�}\))

Your vision has weakened and nose drips heavily, energies are sapped in fragile body;
While your mouth has turned toothless, still your wicked belly craves for food.

(bhāgya-hino re av-sar olakhyo nahi, jāne pelo hari-nā jan; nar-sai-ya-nā svāmi re sukh-māṇ sambhār-jo, vahālo māro puran premā-naňda ... \(\text{�}\))

O’ unlucky, you haven’t realized the time, that is known to that God’s devout,
Pray the lord of Narsinh in your happiness, my dear lord grants me absolute joy.
74. **Rudi Ne Rasāli Re**

Nādbrahma pada 296, Rāga: Sāmeri

Rudi ne rasāli re vahāla tāri vāṃsaldi re, te māre maṇḍiri-ye sambh-lāy
sonā ne rupā-nu re hari māru bedalu re, oDhani-e ratna jadāvu amulya ... repeat

pānī-lā-ne kārane beni jovā nisari, bedalu mukyu sarovar pāl
o-Dhani-ne to bheravi āmbā-keri dāl re, jiv to ā-kul vyā-kul thāy ... 1

kān-ji kodilo re chhedalo grahi rahyo re, mElo mElo pātalīyā bhag-vān
sāsu amāri re amo par khij-she re, nanaṅd sāheli deshe gāl ... 2

eka-ne añ-dhāri re biji māri veran re, jāgyā tyāre āṅgāro ambār;
ghān dhivāsani re guṅj sī ṭōne māli re, ḍhawre māre karavī shāmālīyānō sāth ... 3

raṅg-nā bhinā re ramavā āva-jo re, vahāle māre am-ne ramādyā rās;
nar-sai-yā-nā svāmi re bā-ii mane tyaṅ malyā re, vahāle māre utāyān bhavār ... 4
In fact, ardent lovers of God have expressed their feelings in many ways. Sometimes for a devout, Krishna is a friend, brother, Guru or father and at times, many religiously dedicated pious poets like Meera and Narsinh Mehta have expressed their love for Krishna as if he was their lover or husband in the spiritual world.

This bhajan of Lord Krishna reflects vivid feelings of a lovelorn married woman, who is moved by her devotion and considers all worldly relations as hindrance on her path of devotion.

0. Lilting tunes of your flute are heard in my home, which is like a temple for me. I have a pair of vessels made of gold and silver and a drape (Odhani) studded with valuable gems.

1. On the pretext of fetching water from the lake she leaves her home to meet her lover and reaching the lake, she kept the pots on the bank of lake. Hanging her drape on a branch of a mango tree, she restlessly awaits her lover.

2. Passionate Kanji (Krishna) teases and catches my saree. Leave it O' my lovely god. If we are seen by my mother-in-law she would get wild and my sister-in-law, yet a friend would rebuke me.

3. On one hand there is dark night engulfing me, and on the other hand, my sleep is lost. And I woke up to the tinkling of the sounds of cymbals. For several days now, all womenfolk have gathered to gossip; hence, I have no recourse but to accompany Shamalia (Krishna).

4. O' my colorful god darling, my dear one made me dance lovingly. O' the lord of Narsinh, as you have met me, and you have enabled me to attain ultimate liberation.
75. Dvārika-nā Vāsi Re ॥ dvārikaṇa vāsi re ॥

Nādbrahma pada 298, Rāga: Sāmeri ॥ नाद्भ्राम पद २९८, राग - सांमेरी

dvārikaṇa vāsi re av-sare āvajo, tamo rāni ruki-manī kerā kaṅth;

dushta duryo-dhan re pāpi lāgyo pidavā, cha-u-dish nihālu tāro paṅth ... repeat

sod vāli-ne re shuň suto shyāmalā, ālas taji-ne u-tho āja;

lakshmi-ji talāshe re prabhu tārā pāv-māṁ, vahālā tamo maher karo mahā-rāj ... 1

Grāh mukh-māṁ-thi re gaj-ne mukāvyo, kiḍhi em sudhan-vā-ni sahāy;

grāh mukh-māṁ-thi re gaj-ne mukāvyo, kiḍhi em sudhan-vā-ni sahāy;

sod vāli-ne re shuň suto shyāmalā, ālas taji-ne u-tho āja;

lakshmi-ji talāshe re prabhu tārā pāv-māṁ, vahālā tamo maher karo mahā-rāj ... 1

छप्पन कोटि रे यादव तारा रे, संजो बलिकार सरणा भ्रात;

chhap-pan koti re yādav tārā re, saṅge bali-bhadra sarakhā bhrāt;

कथिनाग नाथ्यो रे जरासंध जयो, ते बल कहाँ गयं महाराज ... 3

dhruv-ne prah-lāde re garbh-māṁ tap kidhā, tene vahāle āpyā avi-chal rāj;

sāt varsh-māṁ re hari-e gover-dhan kar dharyo, puryā vraj-vanitā-nā lād ... 4

वसमी वेलाये रे कहारे यहजे बिखला, धाजे तमे छत्रपति महाराज;

vasamī velā-e re vhāre chaDh-jo vith-thalā, dhājo tame chhatra-pati mahā-rāj;

अस्वारी कर्षो रे व्हाला मारा गुडनी, नरसेयो बिनो वारंवार ... 5

vasamī velā-e re vhāre chaDh-jo vith-thalā, dhājo tame chhatra-pati mahā-rāj;

asa-vāri kar-jo re vahālā mārā garud-ni, nar-sai-yo vinave vāram-vār ... 5
0. O’ lord Krishna, the King of Dwarika and husband of Rukmini, please come; Wicked Duryodhan has begun to torment; I am looking around for you to come.

1. What makes you sleep O’ Shyam, shake off your laziness and get prepared now; Goddess Lakshmi caresses your feet, have mercy and grace me with compassion.

2. Got elephant king released from a croc, and helped Sudhanwa the devout; For defending devout Prahlad, you slay Hiranyakashyap appearing as Narsinh.

3. Where is your Yadav clan of fifty-six crore, and mighty brother Balram; O’ conqueror of Kalinaag and Jarasandh alike, where’ve you lost your power?

4. Dhruv & Prahlad prayed in womb, & you placed them state eternal; By age seven you lifted Govardhan and let women of Vraj love thy.

5. Rush to hold me in my difficult time, be my savior O’ Lord Krishna; Come astride your pet eagle, pleads Narsinh Mehta over and again.
76. રાતલાડી રમી-ને રે

Nādbrhma pada 300, Rāga: Paňcham ॥ નાદબ્રહ્મ ૩૦૦, રાગ - પન્ચામ

રાતલાડી રમી-ને રે કાં થાકી આવયા રે, ધરાવતી બારણુ મા ઠેલ રે;
તમો પદાર્થો રે મંદિર નારને રે, જાણ તમે કિંમતી રંગની રેલ રે ... ટેક

રાતલાડી રમી-ને રે ક્યાં થાકી આવ્યા રે, બાળ-વાનત બારણુ મા ઠેલ રે
તમો પદાર્થો રે મંદિર નારને રે, જાણ તમે કિંમતી રંગની રેલ રે ... ૨

રાતા રાતા નવાં રે અત્િ નવા લાચે, રાતી દીસે અધર બીબની રેખ;
મોલદાને છૂત્રા રે કેશ વિસ્તાર ગયા રે, ધરતી ધૂતારો તાં વેશ રે ... ૧

રાતા રાતા નવાં રે અત્િ નવા લાચે, રાતી દીસે અધર બીબની રેખ
મોલદાને છૂત્રા રે કેશ વિસ્તાર ગયા રે, ધરતી ધૂતારો તાં વેશ રે ... ૧

પહેરા પીતામ્બર કાં ચૂકુ પલટવાં રે, પારકી પટૌલી પાછી આપ રે;
તમો તેખાયા રે મંદિર શોકને રે, અમ ઘર આવયા રે કાલ ... ૨

પહેરા પીતામ્બર કાં ચૂકુ પલટવાં રે, પારકી પટૌલી પાછી આપ રે;
તમો તેખાયા રે મંદિર શોકને રે, અમ ઘર આવયા રે કાલ ... ૨

પંચમ ઓળખ્યો રે પંભીયો સ્વર પુર્તી, વહાલા મારા પ્રગત થયો પ્રભાત રે;
નરસયાના સ્વામી રે વહાલે ઘરે આવયા રે, વ્રહ ધારો ને શોરી રાત રે ... ૩

પંચમ ઓળખ્યો રે પંભીયો સ્વર પુર્તી, વહાલા મારા પ્રગત થયો પ્રભાત રે;
નરસયાના સ્વામી રે વહાલે ઘરે આવયા રે, વ્રહ ધારો ને શોરી રાત રે ... ૩
The devout worship Krishna differently. Some worship Krishna as a friend, while some may consider him guide, while for several women folks, he is either a friend, a lover or even divine husband with whom they have a relation running through several ages.

In the following devotional song, devout poet Narsinh Mehta has given words to the love-pangs of a woman ardently in love with Krishna. The whole song is a form of loving rebuke. Let us try to enjoy how a devout lover of Krishna complains and how she rebukes.

0. Dancing and playing overnight, Balwant, you are so tired; now don’t knock at my door. Go to the temple of that woman, where you spent your colorful night and had so much fun.

1. Your bloodshot eyes cause acute sleepiness, and lines of your lips have pinkish tinge; And your small turban covering hair is disheveled, your appearance look like a base rogue.

2. Usually donning yellow Pitambari, O’ Lord, you are changed, go and return someone's Patoli; Now that you are accustomed to the house of mistress, come to my house tomorrow.

3. Other birds joined in chorus when a cuckoo called, my dear, it is dawn after a dark night; Lord of Narsinh returned home, but separation seemed long, though shorter was night.
77. Manashā Deh-nu Tānu Re || मनाशा देह-नु तानु रे

Nādbrahma pada 305, Rāga: Pańcham || नादभ्राम वाद-305, राग - सामेरी

मनाशा देह-नु तानु रे काले तारु मंत्र जहे, योराशीमां घरशी बहु अवतार;
आ अवसर रे कुरी कुरी नही मले, हेरिकुल गाजे नसने नार ... टेिँ

manashā deh-nu tānu re kāle tāru mati alashe, chorāshi-māṁ dhar-sho bahu ava-tār
ā av-sar re fari fari nahi male, hari-gun gājo re nar-ne när ... repeat

गाहळ थाचने रे गाहळोंमां सकळ, सांज पड़े ईमार न ते संबलऽ;
उंचा दाँहीने रे बुंडळा बुंडळा, शिर पर धरशे बसलोलो बार ... १

gardabh tha-ii-ne re gali-o-māṁ bhatak-she, sāñja pade kumbhār na le sambhāl
ukarde chaDhi-ne re bhuñkan bhun-k-sho, shir par dhar-she van-tolyo bhār ... 1

जृसूत थाचने रे बोलो बहु अवशा, नाही आवे पंथीकाने पार;
आंचे अंधारी रे धालीमां धालो, उपर बेसी मुरञ्ज देशे आर ... २

ga-u-sut tha-ii-ne re bojo bahu kheňch-sho, nahiṅ āve paňthidā-no pār
āṅkhe aṅdārīri re ghāni-māṁ ghāl-she re, upar besi murakh deshe āra re ... 2

बीट थाचने रे बहु बोलो उडळवले, भावो पड़े आकलने इंधर;
हाथीने हड़सते रे घरने लीलादशे, उपर अंड़कु रेरा मार ... ३

uňta tha-ii-ne re bahu bojo uthāv-sho, khāvo pad-she ākul-ne kaṅthār
hāthi-ne had-sele re ghār-ne bhilād-she, upar aṅkush kerā mār ... 3

वागोल थाचने रे ऊंघे मसटने घुलले, भाषो लिज़ लिज़ वनकूत;
काले पंबी रे मेला धालशे, काया पर पड़े धाव ... ४

vāgol tha-ii-ne re ŭndhe mastake jhul-sho, khāsho bhin-na bhin-na van-fal
dałe paňkhi re melā ghāl-she, kāyā par pad-she re ghāv ... 4

नरसौयो कहे के रे जुड़ी विनाटि, उर कोक घरहो नसने नार;
थींक कलं घांं रे घांं करी मानघो, काया मायाजता न तालो वार ... ५

nar-sai-yo kahe chhe re rudi vinañnti, ura ko-ii dhar-jo nar-ne när;
thodu kahyu ghanu re ghanu kari mān-jo, kāyā māyā jatā na lāge vār ... 5
0. Your time of human form will end tomorrow, and then you would re-born in Chorashi\textsuperscript{1}
You will not get this time again, O' men & women, sing in praise of your god.

1. Being born as a donkey wondering through streets, and potter will take no care;
Climbing atop a rubbish-heap you would bray, as undue weight is loaded on you.

2. Or as a son of a cow, you would pull carts, and roads would never end;
Blinding your eyes, thrusting you in oil-press, sitting atop a stupid will spike you.

3. Born as a camel, you will lift heavy loads, and eat Akul\textsuperscript{2} and Kanthar\textsuperscript{3};
Born as an elephant if you push a house, you would be goaded by a hook.

4. Being born as a bat, you will hang upside-down on trees and eat forest fruits;
And when birds throng the branches, your body would bear the blows.

5. Narsinh nicely appeals men & women to take his advice to their hearts;
Consider it weighty what is said in short, in no time body and riches will go.

\textbf{--------}

\textsuperscript{1}Chorashi – A cycle of births through eighty four million species that a soul has to pass.

\textsuperscript{2}Akul = Shrubs

\textsuperscript{3}Kanthar = kind of prickly plant, Capparis sepiaria.
78. Ghadi Re U-par Ghadi-yārā Vāge ॥ घडी रे उ-पर घडीयारा वागे ॥

Nādbrhma pada 317, Rāga: Charchari ॥ नाद्ब्रह्म पद ३१७, राग - चर्चरी

With every gong in a clock, age lessens in numbers to live; 
It is time to worship almighty, how could we remain asleep.

Mother prays for us to be happy, grew us from young age; 
None knows about death that may strike unexpectedly.

Energetic youthful swells are drumming up joyful life; 
And when ultimate end comes, none would be warned.

Death swallowed up entire world, at this last moment of grief; 
Yama's angels will stare blankly, at ultimate release in god's name.
Praying God, we shall sail across like god, bowing before idol of God; Let's entrust our tasks & repute to Lord of Lakshmi, and play as he pleases.

Let's forget all else and pray God, Illusion is greatest trough; Taking dips mimicking others, world is devastated in passions.

Here's the time to worship, just think my dear friend; You may lose game won, should you forget the Creator.

Some burnt while some other buried a dead body; You would be lost to winds, or get mixed with dust.

Vedas, Puranas hold Lord of Narsaiyya, Krishna truly God; You'll reach heaven sooner, stomping on the head of Yama.
79. Joba-Niyā-ne Jore Tuň To || જોબનીયાને જોરે તું તો

Nādbrahma pada 318, Rāga: Charchari || નાદ્બ્રહ્મ પદ 318, રાગ - ચરચરી

જોબનીયાને જોરે તું તો, ગોવીને ગુજુ ન ગાવે;
આજકાલ કરતાંલ આંગરીમા, હાં આંગીની આવે ... ટેક

joba-niyā-ne jore tuň to, goviê gun na gâve
āja-kâl kar-tâl jhân-jhârî-â, kâla o-chînîto áve ... repeat

સાજ ઘાટે સાધન નવ કીધાં, ધામ ઘૃમમે કરાયો;
મંદિર મેં પાવક પૃણભા, કુલ આલેખદી તાલં ... ૧

sâj ghatê sâdhan nav kidhâ, dhâm dhum meñ fasâyo
maâdir meñ pávak prajâlyo, kup khanâv-vâ lâgyo ... ૧

સંસાર સધાનો તું સભ્ય આત્મો, જ્વા તું જ્વા ન ચેલ્યો;
ઘટમે ધ્રુવ પક્ષભા, મુરામ મન પસ્તાય ... ૨

saânsâr saghalo tuñ bhâmi ávyo, jiv tuñ haji-e na chetyo
ghat-meñ ghâv padyo gâd-gâdîyo, murakh man pastây ... ૨

શ્યામ સરોવર જિલવા પેઠા, વિષયા પાર ન પાયે;
બુકતી જતેરી વલાંના ભાઈ, તરવા તુમદાં વાયે ... ૩

shyâm sarovar jhil-vâ pethâ, vishayâ pâr na päve
budato jivado valakhâ märe, taravâ tumdâ vâve ... ૩

સાજ સરોવર પાર ન બાંધી, હૂરી મજ મલો ન કહાયો;
માચો નરસ્તી જચારે બોમ ઘરી તયારે, મૂલે રામ ન આવ્યો ... ૪

sâje sarovar pâr na bâňdhi, hari bhaji bhalo na kahâvyo
bhane nar-sai-yo jyâre bhom dhari, tyâre mukhe râm na âvyo ... ૪
0. With arrogance and strength of youth, you are not worshiping Lord Govind; 
Sounding cymbals the death may strike suddenly, either today or tomorrow.

1. You have never cut down the frills and never performed noble deeds; and have entrapped 
yourself in hustle & bustle of life. And when purifying Yajna is lit up in the temple, you have 
begun to dig up a well.

2. O’soul, you have gone around entire world, but still you are not cautioned. Your life is like 
an earthen pot, which may fall apart suddenly struck by a rolling stone and then stupidly repent 
over the life.

3. You have dipped in murky pond to find pleasure, but that pond is as murky as a lustful 
woman. Your condition is like a being, which is struggling to save from drowning and growing 
pumpkins to sail.

4. When the lake was in good shape, bund was not built around it, and you did not acquire 
nobility by worshiping God. Devout saint Narasaiya says, when you fell to ground struck by 
death, name of Ram did not come on your lips.
80. Sañsār Rupi Pāranu || संसार रुपी पारणु

Nādbrahma pada 322, Rāga: Hāleru || नाद्ब्रह्म पद ३२२, राग - हालेरु

संसार रुपी पारणु, सुत छलेरु रे;
तामें जुले बहु जव, काला हालेरु रे ... टेक

sañsār rupi pāranu, sutā hāleru re
tāmeṇ jhule bahu jiv, kālā hāleru re ... repeat

In this cradle-like world, son listen this lullaby;
Several have slept, it’s the song of time.

लक्ष चोराशी जुला जुल्यो, सुत छलेरु रे;
ओलख्या नहिं पियु, काला हालेरु रे ... १

laksha chorāshi jhulā jhulyo, sutā hāleru re
olakhyā nahi piyu, kālā hāleru re ... 1

Swinging in Laksh Chorashi1 cradles, son listen this lullaby;
You could not recognize the divinity; it’s the song of time.

बोल ते सर्वे बोगव्या, सुत छलेरु रे;
तेनो गजतां न आवे पार, काला हालेरु रे ... २

bhog teň sarve bhogav-yā, sutā hāleru re
tenō ganatā na āve pār, kālā hāleru re ... 2

You had all enjoyments, son listen this lullaby;
None can count them; it’s the song of time.

कामना जे जे मनतंती, सुत छलेरु रे;
ते सर्वे मिथ्या जति, काला हालेरु रे ... ३

kām-nā je je man-tani, sutā hāleru re
te sarve mithyā jān, kālā hāleru re ... 3

All desires you craved for, son listen this lullaby;
Those were all futile; it’s the song of time.

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1Laksh Chorashi cradles

According to Hindu philosophy of birth & death, a soul has to pass through 8.4 million species (here, it is meant as cradles or wombs). The poet says that, if you perform your ordained actions (Karma) well, your soul can attain ultimate liberation from necessity to be born again in some form of specie.
vishay vishay-vat tyāg-yā, suta hāleru re
krupā kare kiratār, kālā hāleru re ... 4
Renounce passion passionately, son listen this lullaby;
The God will have mercy on you; it’s the song of time.

tan man dhan te chor chhe, suta hāleru re
te kar-she jiv-ni hāni, kālā hāleru re ... 5
Body, mind and wealth are thieves, son listen this lullaby;
They will hurt your soul; it’s the song of time.

kām krodh ne moh chhe, suta hāleru re
e trane narak-nā dvār, kālā hāleru re ... 6
Passion, anger and attachment, son listen this lullaby;
These are the doors of hell; it’s the song of time.

chiṅtā rupi sarpani re, suta hāleru re
ene khāyo sarve saṅsār, kālā hāleru re ... 7
Worrying is akin to a snake, son listen this lullaby;
It has eaten up entire worldly life; it’s the song of time.

māyā mithi mohini re, suta hāleru re
te nāňkhe moh-ni jāl, kālā hāleru re ... 8
Delusion has intoxicating sweet spell, son listen this lullaby;
It spreads dragnet of ignorance; it’s the song of time.
जन्म भरण तो तेह तांजे रे, सुत हालेरु रे;
टो नही कोई जलन, क्षाला हालेरु रे ... ८

janma maran to teh tanu re, suta hāleru re
tale nahi ko-ii kāl, kālā hāleru re ... 9
What is born has death awaiting, son listen this lullaby;
Strive as much it cannot be avoided; it’s the song of time.

उंधे मस्तक जुल्यो रे, सुत हालेरु रे;
ते कियो गल मे वास, क्षाला हालेरु रे ... १०

uṇḍhe mastak jhulyo re, suta hāleru re
tēn karyo garbh meň vās, kālā hāleru re ... 10
You swayed up-side-down, son listen this lullaby;
You had to reside in womb; it’s the song of time.

पार नही पीडी ताणी रे, सुत हालेरु रे;
त्यो थयो ज्ञानो नाश, क्षाला हालेरु रे ... ११

pār nahi pidā tani re, suta hāleru re
tene thayo gnān-no nāsh, kālā hāleru re ... 11
What limitless suffering you had, son listen this lullaby;
It destroyed divine knowledge; it’s the song of time.

दुर्लभ देही देवने रे, सुत हालेरु रे;
ते पाम्यो निर्धार, क्षाला हालेरु रे ... १२

durlabh dehi dev-ne re, suta hāleru re
tē pāmyo nira-dhār, kālā hāleru re ... 12
Human form that's difficult for gods, son listen this lullaby;
You are blessed being born a man; it’s the song of time.

भजन करो भगवाननु रे, सुत हालेरु रे;
समय न आवे वारंवार, क्षाला हालेरु रे ... १३

bhajan karo bhag-van-nu re, suta hāleru re
samay na āve vāram-vār, kālā hāleru re ... 13
Worship God almighty today, son listen this lullaby;
Such a time may not come again; it’s the song of time.
There is none relative or kinsman, son listen this lullaby; It's all futile like illusionary dream; it’s the song of time.

They may shower love and restrain, son listen this lullaby; It is better now worship Shri Mukund; it’s the song of time.

Greedily all would be your relatives, son listen this lullaby; Without selfishness they may leave; it’s the song of time.

All your deeds – good or evil, son listen this lullaby; Fated Karma would go with you; it’s the song of time.

Go and stay in forest away from world, son listen this lullaby; Then Supreme Realm would be realized; it’s the song of time.
bhakti-e bhiňje bhudharo re, suta hāleru re
e ja ved-no marma, kālā hāleru re ... 19
Universe bearer is drenched by devotion, son listen this lullaby;
That's the essence of the Vedas; it’s the song of time.

bhog te sarve rog chhe re, suta hāleru re
jene kari jiv-ni hāni, kālā hāleru re ... 20
Sensual pleasures is root of all illness, son listen this lullaby;
That has blemished the character and soul; it’s the song of time.

mātā madālashā em bhane re, suta hāleru re
putra kahuň satya vāt, kālā hāleru re ... 21
Mother Madalasa says thus, my son listen this lullaby;
My son, I am telling you ultimate truth; it’s the song of time.
81. Jāgiye Raghu-nāth-kuñvar! || Jāgiye Raghunathkuñvar!

Nādbrahma pada 324, Rāga: Prabhāt || Nādbrahma 324, Rāga: Prabhāt

Jāgiye Raghunathkuñvar! Pāñchī van bole;
Jāgiye raghu-nāth-kuñvar! Pañchhi van bole
Awake now, O' Raghunathkunwar! Birds are chirping in jungle;

Chandirāj shītal bhāj, pakhṣī piyu Milan gāgh;
Trividh māṇḍ chalat pavan, palav drum dole ... 1
Moonlight has cooled, the sparrow flew away to meet her beloved;
Winds in three are blowing, luxuriant foliage are swinging on trees.

Prātāhā bāṇu pukhta bhayo, Ṣaṅkarī tīmīr gāyo;
Bhruṇg karat guṇj gān, kamal dal bole ... 2
Sun has come up with dawn, darkness of night is washed away;
Black bees are humming, opening lotus buds flying around.

Brahma-dīk dharat dhyān, sur nar muni karat gān;
Jāgan-ki ber bha-ii, nayan-palak khole ... 3
With awakening of whole universe, saintly beings chant in worship;
Now, it's time to wake up, open up your lotus eyes, O' my dear.

Tulasi-dās ati ānañḍ, nirakhi ke mūخارविंड;
Dānan-ki ḍhat darān, bhūṣhaḥ bahu bole ... 4
Looking at your lotus like face, Tulsidas is filled with pleasure,
Out of joy he gives away in donations, jewelries worth much valuable.
82. Jashodā! Tārā Kānudā-ne ॥ जशोदा! तारा कानुदाने ॥

Nādbrahma pada 330, Rāga: Prabhāt ॥ नादब्रह्म पद 330, राग - प्रभात ॥

जशोदा! तारा कानुदाने साद करीने वार;
आवदी धुम मयावे व्रजमा डोह नहि पुछइहार;

jashodā! tārā kānudā-ne sād kari-ne vār
āvadi dhum machāve vraj-mān ko-īi nahi puchhan-hār
Jashoda! Why don't you call and restrain your son, Kanuda;
In Vraj he creates so much nuisance, as if there is none to ask.

शीखू सोडूं गोरस होळूं, उधारीने भार;
मांण्या आधुं डोली नाण्युं, जन क्रियुं आ वार ... १

shiku todyu goras Dholyu, ughādi-ne bahār
mākhan khādhu Dholi nāmkhyu, jānn kidhuň ā vār ... १

Opening doors, he broke sling to hang up things, spilled milk & curds;
He ate up butter and spilled out some, and made so much of a mess.

आंबांबोलां करता हीठ, बीचे नहि लागार;
माझी मधवानी गोजी क्रोडी, आ शां कहीवे लाड ... २

khākhā-kholā karatā hiṅde, bi-e nahiṅ lagār
mahiṅ mathavā-ni goli fodi, ā shāň kahi-e lād ... २

He goes on snooping around, and is never afraid of anyone;
He breaks mud-pots for churning buttermilk; can we call it fondling?

वारे वारे क्रूं छुं रमने हवे न रामुं भार;
नित बिहीने अे क्रम सहीये, वसी नगर मोजार ... ३

vāre vāre kahuň chhuň tam-ne have na rākhu bhār
nit uthi-ne e kayam sahi-e, vasi nagar mojhār ... ३

Time and again we complain, but henceforth, I won’t keep your respect;
While we live within this city, why should we bear this every day?

आडी-आवली वात तभारी, हुं नahi सांभजनार;
काही डमरो लाकडी भारे, कही न येम कर्नार ... ४

āDi-avali vāt tamāri, huň nahi sambhal-nār
dahyo damaro lādako māro, kadi na em kar-nār ... ४

We are not going to listen to all your talks of beating around the bush;
Stop telling us, your dear docile son is wise, and plays no such pranks.
Traditional Bhajans of Bhakta Samaj

My son Kanji is asleep in home, where have you seen him out;
Pots full of milk and curds are in home, why should he taste elsewhere.

Why these ten-twelve ganged up women have come joined;
Lord of Narasaiyya is truthful, but women Vraj are all liars.
83. Jāg-ne Jādavā Krishna Govāliyā

Nādbrahma pada 342, Rāga: Prabhātiyu

じゃなじゅん じゅん こんな ゴバドリヤ

Wake up Krishna Govaliya₁, who would go take the cows for grazing without you; Three hundred & sixty cowherds have gathered, who would be a leading cowherd?

jāg-ne jādavā krishna govaliyā, tuja vinā dhen-māṁ kon jāshe?
tran-se ne sāth govāl tole malyā, vado re govāliyo kon thāshe? ... repeat

Who would have Dahithara², Ghebra³ cooked in ghee and boiled & thickened milk? Saved the elephant, defeated black snake being god, who else would relieve Earth?

dahiň-tanā dahiň-tharā, ghi tanā ghebra rā, kaDhiyelā dudh te kon pishe?
hari tāryo hāthiyo, kāli nāg nāthiyo, bhumi-no bhār te kon leshe? ... 1

Taking cows to graze on Jamuna bank, who would play lilting tunes on flute? Singing in your praise Narasinh says, who else other would ultimately liberate⁴?

jamunā-ne tire ga-u-dhan chārav-tā, madhuri shi morali kon vahāshe?
bhane nar-sai-yo tārā gun gā-ii rijhi-e, budatā bāñyadi kon sahāshe? ... 2

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1Govaliya = Cowherd

2Dahithara = Kind of thick soft puri or cake cooked mixed with curd.

3Ghebra = Kind of sweetmeat made using good amount of ghee and sugary syrup, also known as Ghevar.

4Who else other would ultimately liberate? = budatā bāñyadi kon sahāshe? – meaning, who would hold hand while I am sinking?
84. Gheli Kidhi Raghu-nāthe \(\text{ઘેલી કીઢી રાઘુ-નાથે}\)

Nādabrahma pada 375, Rāga: Devgandhār Prabhāt

चेली कीढी रघुनाथे बाछ मने, चेली कीढी रघुनाथे रे;

Raghunath has crazed me, O' friend; Raghunath has crazed me;

नीर जमुनाना भरवाने जती, घडुलो यादवो हरिये हाथे रे ... ।

God himself helped me lift my pitcher, when I went to fetch water from Jamuna.

शेरी-े-े- फुलदा-े वेरावु, मोरली बजवी हरिये हाथे रे ... १

God played his flute, let me rejoice by scattering flowers across lanes and roads.

तोड़ले तोड़ले तोरण बंधावु, मंगल गवड़ावु सारी रात रे ... २

Let me hang arcades on every door, and sing devotionally over entire night.

वृंदावननि-ि- गलिनमें, पालव गुलो हरिये हाथे रे ... ३

In the lanes of Vrindavan, God mischievously pulled the end of my saree.

बाछ मीरा-े कहे प्रभु गिरि-धार-ना गुन, प्रगत भयो प्रभाते रे ... ४

Devotionaly singing Saint Meerabai says, with daybreak I attained enlightenment.
85. Sitā Kone Hari || सीता कोणे हरी

Nādbrahma pada 376, Rāga: Devgandhār Prabhāt

नादाब्रह्म पद 376, राग - देवगंधार प्रभात

सीता कोणे हरी लोणा लक्ष्मण, सीता कोणे हरी;  
sitā kone hari bholā lakṣman, sitā kone hari  
Who abducted Sita, O' artless Lakshaman, who made off with Sita?

सूनी मदलीमां जुँये रघुनंदन, शत्या सूनी पड़ी ... टक  
suni maDhuli-māň ju-e raghu-naändan, shayyā suni padi ... repeat  
Surveying desolated hut, Raghuunandan, the bed lay empty.

नहि जानु हिरण्या कंस हणी गयो, न जानु भूमिये गणी ... १  
nahi jānu hiranyā kaňs hani gayo, na jānu bhumi-e gali ... 1  
No idea, if Hiranya Kansa made off with her or Earth swallowed her.

वनवगदामें रहे अंक जोगी, बेही छे ध्यान घरी ... २  
van-vagadā-meň rahe ek jogi, betho chhe dhyān dhari ... 2  
A man looking like an ascetic is meditating, sitting in the jungle.

जोगीने वेशि रावण आव्यो, छेतरी सीता हरी ... ३  
jogi-ne veshe rāvan āvyo, chhetari sitā hari ... 3  
Ravan arrived disguised as an ascetic, and connived to abduct Sita.

लायो धनुश लक्ष्मण मारा हाथमां, रावण मारुं करी ... ४  
lāvo dhanush lakshman māra hāth-māň, ravan māru fari ... 4  
Give me my bow and arrows, Lakshaman, let me go and kill Ravan.

सुरदास प्रभु तुमहे मिलन श्रे, लक्ष गयो हरण हरी ... ५  
sur-dās prabhu tum-hāre milan shre, lakṣ gayo haran hari ... 5  
Surdas says, O' God, he was taken away Sita, to be able to meet you.
86. Bhuli Moti-no Hār || भूली मोटीनो हार

Nādbrahma pada 377, Rāga: Devgandhār Prabhāt

瑙ડબ્રહ્મ પદ 377, રાગ - દેવગંધાર પ્રભાત

bhuli moti-no hār jamunā-ne tir, bhuli moti-no hār
On the river-bank of Jamuna, I forgot my pearl necklace.

eka eka moti māre laksha karod-nu, parovu sonā tāre re ... repeat
Each of my pearls worth millions was stringed by a gold thread.

sāsu amāri saghale santāpe, nanaṇdi deshe gāl re ... 1
Now, my Sasu¹ would be enraged and Nanadi² will abuse me.

jeth amāra yukt-e rākhe, diyar pāde pokār re ... 2
My Jeth³ would play trickery and Diyar⁴ would shout at me.

bā-ii mirā kahe prabhu giri-dhār nāgar, u-tāryā bhav-pār re ... 3
Meerabai prays Prabhu Giridhar Nagar⁵, grant emancipation to me.

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¹ Mother-in-law

² Sister-in-law

³ Brother-in-law (husband's elder brother)

⁴ Brother-in-law (husband's younger brother)

⁵ Bhagvan Shri Krishna
87. Ārati Gopāl Rāyaki Karo ॥ आरती गोपाल रायकी करो ॥

Nādbbrahma pada 381, Rāga: Prabhāt Ārati ॥ नादब्रह्म पद - ३८१, राग - प्रभात आरती ॥

आरती गोपाल रायकी करो हो संत लोलाई ... टेक
ārati gopāl rāyaki karo ho saṁt lolā-ii ... repeat

मनकर धृत काखाक थाणी, ब्रह्म अजिन कर बाती;
man-kar dhrut kāyā-kar thāli, brahma agni kar bāti

पाण्य तत्व तलं दीपक ज्वलयो, जलं अजंक दीनराती ... ।
pāṇy tatva talām dipak jodyo, jale akhaṇḍ dīn-rāti ... ।

चित्रकर यंजन ध्यान सुगंध, अनहाद घंट बजाइ;
chitta-kar chaṇḍan dhyān sugaṅḍh, anahad ghaṇṭ bajā-ii

अजंका धुनी पावधर लोजन, मनका लोग लगाइ ... ॥
ajampā dhuni pāv-dhar lojana, mankā loga lagai ... ॥

यमर सौ पवना अंकरार सोजवना, नामको पान लगाइ;
yamrā sau pavana ākārār sojavana, nāmko pān lagai;

लीलाकार पुंज परमेश्वर, आतम युष्म यहाँ ... ॥
līlākār pūṅj parmeshvar, ātām yuṣm yahān ... ॥

शंक शब्द व्रेह धुनी उपश्रे, अनहाद भाँजे लेना;
shaṇk shabda vreh dhuni upśre, anahad bājē lēna;

ब्रह्म विश्व महेश्वर नारद, सकल संत लोलिना ... ॥
bhraṁ vaśv mahēśvar nārād, sakal saṁt loliṇā ... ॥

शंकह शब्दा व्रेह धुनी उपश्रे, अनहाद भाँजे लेना;
shaṇkh shabda vreh dhuni up-je, anahad bāje benā

ब्रह्म विश्व महेश्वर नारद, सकल संत लोलिना ... ॥
bhraṁ vaśv mahēśvar nārād, sakal saṁt loliṇā ... ॥

कुस्त निकृष सुरिनर वंजन, संतोने पावधार;
kūṣṭa nikṛṣṇa surinār vānjana, saṁtonē pāvādār;

कहे कबीर भक्ति मāṇγु, आवागमन विद्वार ... ॥
khahe kabīr bhakti māṅgu, āvāgaman vīdvwār ... ॥

dushta nikaṇḍan surinār vāṇān, saṁto-ne prāṇā-dhār
kahe kabīr bhakti māṅgu, āvāgaman nivār ... ॥

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0. With your tongue, O' saintly being, sing prayers of lord Gopal Krishna.

1. Spread palms like a plate, apply mind like ghee\(^1\) on a wick to ignite fire divine; Using five elements make a lamp, to keep burning through days and nights.

2. Whet conscience as sandal-wood, fragrantly meditate, rings bells with mystic sounds; Silentely chanting, a quarter part of food is spiritually proffered to Supreme Divine.

3. Swinging fly-driver\(^2\), singing and playing Tanpura\(^3\) Almighty is worshiped and; Divine light is spread within as flowers of soulful devotion are proffered.

4. Blowing a conch, solemn sound reverberates, soul echoes with Anaahad\(^4\) sound; By tongues all saintly beings chant prayers of Brahma, Vishnu, Maheshwara.

5. Destruction of Wicked and salutation to pious ones, saintly ones are sustained; Kabir says, I ask for devotional fervor, which may grace cycle of birth and death.

\(^1\) Ghee = Clarified butter

\(^2\) fly-driver = Chamar (ચમર)

\(^3\) Tanpura = A single strand musical instrument

\(^4\) Anaahad = Sound produced without beating or striking
88. Shri Rām-maňtra Rām-maňtra Ārati Kije \| Shri Ramantra Ramantra Aarti Ki

Nādbrahma pada 382, Rāga: Prabhāt \| Nādbrāhma 382, Rāga - Prabhāt

Shri Ramantra Ramantra Aarti Ki
Shankar Sanakādik ādi ehi raṅg pije

shri rām-maňtra rām-maňtra ārati kije
shaňkar sanakādik ādi ehi raṅg pije
Perform aarti and chant Mantra of Shri Ram, Shri Ram; Shankar, Sanakadi etc have donned in this hue of devotion.

अर्थैश थाल बिमल माल, पंच भाती आरी;
तनमन नीज परहेरे, सोलह वेद वारि ...

arghya thāl bimal māl, paňch bāti jhāri
tan-man nij par-hēre, sohā-ii ved vāri ...
Plateful of things of worships, flowery garland and five-wick lamp is proffered, Dedicated self with soul and body, on whom even the Vedas have graced.

अखंड ज्योत बिमल मोत, ब्रेक तिनराती;
आरती रामराय जी, की जी प्रभाती ...

akhaňd jyot bimal mot, vreh din-rāti
ārati rām-rāy-ji ki, kije ho prabhāti ...
May my life be like a seamless flame, death be pure as a separation of day and night; May a new sunrise dawn when I worship Ram, performing aarti in worship of Ram.

कहेत कबीर समर धीर, मन ऐसे लोलाई;
यसू टेक रघुविर जी, निरभय पह पाई ...

kahet kabir samar dhir, man aise lolā-ii
charan tek raghu-vir-ji ki, nirbhay pada pā-ii ...
Saint Kabir says to chant god's name and have patience, as the mind too, speaks thus; Devote at the feet of Raghuvir, and you would attain state of ultimate fearlessness.
89. *Tum Jo Dayāl Moňse Bahut Kari Re* ॥ तुम जो दयाल भोसे बहुत करी रे ॥

*Nādbrahma pada 383, Rāga: Bilāval* ॥ नाध्ब्रह्म पद-३८३, रा-बिलावल

तुम जो दयाल भोसे बहुत करी रे;
सुमरण को नर देही दीनी, मों पापीथी कशुं ना सयो रे ... टेक

*tum jo dayāl moňse bahut kari re*  
*sumaran ko nar dehi dini, moň pāpi-thi kashuň nā saryo re ... repeat*

You have had a lot of mercy on me,
You given birth as a human to worship, But I sinful have done nothing of that.

गर्भवास नयमास उंधे मुख, त्यां न मेरी सुध विसरी रे;
जुहर अभिमौं राज लियो है, कंचन से मेरी देह करी रे ... १

*garbh-vās nav-mās uňdhe mukh, tyāň na meri sudha visari re*  
*jathar agni-meň rākh liyo hai, kaňchan se meri deh kari re ... 1*

When I lay upside down in Mom’s womb, where you have not let me down;
And you have kept a fire burning in my belly, by which my body turned golden.

कहां लगी कहु अपराधी जनमक्र, आदिआंत मों से बिगड़ी रे;
तुलसीदास पतित तुम पावन, आ भानेकी लाज पड़ी रे ... २

*kahāň lagi kahuň apa-rādhi janam-kro, ādi-aňt moň se bigadi re*  
*tulasi-dās patit tum pāvan, ā bāne-ki lāj padi re ... 2*

How far do I plead guilty for life, as I have spoiled everything from start to the end;
Says Tulsidas, you are purifier of the sinners; now, my shame is at stake.
In this bhajan, the parrot in a cage is symbolic representation of soul caged in human body.

90. Rām Kaho Piñjar Ke Suvā ॥ राम कहो पिंजर के सुवा ॥

Nādbrahma pada 384, Rāga: Bilāval ॥ नादब्रह्म पद - ३८४, राग - बिलावल ॥

राम कहो पिंजर के सुवा;
अज्ञु अबर पड़त नही अंधे, धंधो करता सकत जुग मुआ ... टैक

O’ parrot of cage; chant the name 'Rām'. Still you have not realized the truth, while blindly you are engaged doing all worldly activities.

घडी सुधार कठीरा कीना, अज्ञु साज निम्रत नही हुआ;
अंतकाल रिपु हो तम ज्यारे, हार यल्यो जैसे जुहारी जुहा ... १

A carpenter curved and created banisters i.e. limitations, and till date you have not been steadied in the life. And when the end of life comes as an enemy to you, you left the world like a loser gambler, which means, without gaining anything.

आशा निज पांच पनि‌हारी, घटत नाही कर्मजल कुआ;
कहे कबीर जो हरि रस लीडो, वोही के मुख अमृत युआ ... २

Anticipation is akin to five women fetching water from a well. They go on pulling water out of the well, represented here as a bottomless source of Karma, which never gets emptied and soul goes on satiating one Karma after the other. But Saint Kabir says that, whoever has tasted the elixir of the devotion toward Supreme Divinity, it is like his mouth has sipped Amrut (nectar or juice making person immortal).
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91. Jene Bahānu Shāmaliyā-nu || \( \text{Jene Bahānu Shāmaliyā-nu} \)

Nādbrahma pada 400, Rāga: Nāni Āshāvari || Nādbrahma 54-500, Rāga - Nāni Āshāvari

જેને બહાનુ શામલીયા-નું, તેના જમ શું કદર્શે રે;
છાપા લિલક કહે તુલસીની માળા, જમ જોઈ પાછા કરશે રે ... ટેક

jene bahānu shāmaliyā-nu, tene jam shuũ kar-she re
chhāpā tilak kaṅthe tulasi-ni mālā, jam jo-i pāchhā far-she re ... repeat

અન્ય દેવના જે ઉપાસી, ન રહીયે તેની પાસે રે;
Pote pāde sāmane pāde, sāñkuda khevāye re ... 1

anya dev-nā je upāsi, na rahi-e teni pāse re
pote pāde sāmā-ne pāde, sāñkudā kahevāye re ... 1

બીજતા બેસતા હરસાડા રમતા, મુખે હરી હરી કહેલા રે;
જેમને જમના પ્રાર્શત જાશે, જેણા હરી ચરણે ગયે ગયે કરશે રે ... 2

uthatā besatā hasatā ramatā, mukhe hari hair kahetā re
janmo janma-nā prāsīt jāshe, jenā hari charane chitta thar-she re ... 2

જેને પ્રભુ-જી-નુ પૂરણ સમરણ, તે નર ક્ષેત્રો ન હોય રે;
અનેક પદિત ઉધારો આખે, ગાયા ને વળી ગાશે રે ... 3

jene prabhu-ji-nu puran smaran, te nar dukhiyo na hoy re
anek patît udhâryā āge, gâyâ ne vali gâshe re ... 3

જેને વર વરા વિજ્જલં તે વીજો વર ક્રમ ગમ્શે રે;
નારસીયાના સ્વામીની ભાક્ત વિના, તે લક્ષ યોગાંશી કરશે રે ... 4

jene var varyo vith-thal-ji, tene bijo var kem gam-she re
nar-sai-yā-nā svāmi-ni bhakti vinā, te laksha choryāshi far-she re ... 4
In several bhajans Saint Poet Narsinh Mehta has been characteristically sarcastic on religious pundits. Saint Narsinh Mehta, akin to Saint Kabir did not believe in any religious teachings. Rather he was ardently in favor of pursuing spirituality as Niranjan (undefiled), Nirakar (formless) spiritual entity.

0. How the God of Death\(^1\) could harm one, who is devoted to Shyam?
Seeing marks\(^2\), tilak\(^3\) and Tulsi garland in neck, Yam would go away.

1. We should not stay near the worshipers of other faith or deities;
They would fall and make others to fall, and they are called illiberal.

2. Chanting god's name standing or sitting, laughing or playing,
Devoting heart at feet of God, sins of several births would be washed away.

3. Holding God fully consciously, such individual shall never be sad;
Many have been alleviated earlier, and many would pray in days to come.

4. Who has held Viththal in heart, how would he devote to anyone else;
A soul may go around eighty-four million births, except worshiping Lord of Narsinh.

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\(^1\)jam જમ - God of Death

\(^2\)chhāpā છાપા - Marks - (In medieval India people used to get themselves stamped with a hot metal seal of having visited pilgrims)

\(^3\)tilak તલક - Vermillion mark on forehead.
92. Kabir Hari-raṅg Lāgā Ho ॥ कबीर हरिरंग लागा हो ॥

Nādbrahma pada 406, Rāga: Moti Āshāvari ॥ नादब्रह्म पद 406, राग - मोटी आशावरी

कबीर हरिरंग लागा हो, तासे मेरा मनका घोपा भागा हो;
kabir hari-raṅg lāgā ho, tāse merā man-kā dhokhā bhāgā ho

कोई कहे हरि जोगी जंगम, कोई कहे कछु नहि;
ko-ii kahe hari jogi jaṅgam, ko-ii kahe kachhu nahi
हम तुम देखो हीया लीतर, तुम देखो सब मांहि ... १
ham tum dekho rudiyā bhītar, tum dekho sab mānhī ...

अलख रूप गुण लाम न जाय, अंजन राता लोइ;
alakh rup gun lām na jāy, aṅjan rātā lo-i
एक वेल मन दृढ़ करिया रापो, तो निश्ची दर्शन होय ... २
ek vel man draDh kari rākho, to nishche darshan hoy ...

सेज सुनें इन अमारी, तत्व देखी मन लागा;
sej sun-meň amāri, tatva dekhi man lāgā
आप मध्ये आपंहि रेश्, धसविध संशय भागा ... ३
aṁp madhye āp-hi dekhā, isa-vidh sañshay bhāgā ...

कहेत कबीर अंकमत पाया, काया नगर मोहारी;
kahet kabir ek-mat pāya, kāya nagar mojhāri
तुम साहेब में सेवक तेरा, तारन तरन मोहारी ... ४
tum saheb meň sevak tera, tāran tāran morāri ...

kabir hari-raṅg lāgā ho, tāse merā man-kā dhokhā bhāgā ho
ko-ii kahe hari jogi jaṅgam, ko-ii kahe kachhu nahi
ham tum dekho rudiyā bhītar, tum dekho sab mānhī ...

alakh rup gun lām na jāy, aṅjan rātā lo-i
ek vel man draDh kari rākho, to nishche darshan hoy ...

sej sun-meň amāri, tatva dekhi man lāgā
आप मध्ये आपंहि रेश्, धसविध संशय भागा ... ३
kabir hari-raṅg lāgā ho, tāse merā man-kā dhokhā bhāgā ho
ko-ii kahe hari jogi jaṅgam, ko-ii kahe kachhu nahi
ham tum dekho rudiyā bhītar, tum dekho sab mānhī ...

alakh rup gun lām na jāy, aṅjan rātā lo-i
ek vel man draDh kari rākho, to nishche darshan hoy ...

sej sun-meň amāri, tatva dekhi man lāgā
Kabir is devoted with heart and soul in the worship of the Supreme Soul. Because of that, all doubts of his mind have been vanquished.

1. Some say God is spiritual god Shiva, while others say there is nothing like god; You and I look within the heart, while you look at all else for the Supreme Soul.

2. Unknowable form and features that cannot be described, even when your eyes are reddened keeping awake the whole dark night. (Darkness of ignorance). You can have Darshan of the Supreme Soul (attain self-realization) only if you resolve and strive heartily.

3. My sleeping bed lay vacant, as I kept awake through the dark night; and at that moment with sudden glimpse of your spiritual enlightenment. Here, the devout says amidst all these upheaval, I saw you (God) and all my doubts have vanished.

4. All through the cities and towns, I found one and only opinion, says Kabir. And truth lies in the fact that a devout begins to say, you are my master and O'Murari, I am your devotee and you only can alleviate from the dark waters of ignorance.
93. Rām Rāy Man-ki Āshā Pā-ǔn || राम राय मनकी आशा पाउँ ||

Nādbrahma pada 407, Rāga: Moti Āshāvari || नादब्रह्म 407, राग - मोटी आशावरी

राम राय मनकी आशा पाउँ, तासे काया नगर बसाउँ;
rām rāy man-ki āshā pā-ǔn, tāse kāyā nagar basā-ǔ

सोला भाँट दश दरवाणा, बावन बन्या हे झीरोहा;
solā khā-ii dash dar-vājā, bāvan banyā hai kiṅgorā

एतर साह वाको शिरा लगा, कोट बन्या योड़ेरा ... 1

पांय प्रधान खवे वश अपने, प्रजा डुँभी न होय;
pañch pradhān kiye vash apa-ne, prajā dukhi na hoy

येतन पुरुष करे कोटवाली, नगर न लुंटे कोइ ... 2

पांच प्रधान किये वश अपने, प्रजा डूँभी न होय;
pañch pradhān kiye vash apa-ne, prajā dukhi na hoy

चेतन पुरुष करे कोटवाली, नगर न लुंटे कोइ ... 2

गढ पर राज राज करत हे, निशिंदन पूरत डुहाई;

क्रम क्रोध कोई गर्दन मारे, चैसी अदल चलाई ... 3

GaDh par rājā rāj karat hai, nisha-din purat duhā-ii
gām krodh do-ǔn garadan māre, a-i-si adal chalā-ii ... 3

जान बंडार बरे सरपुर, कछु भयो कछु भावो;

दास कबीर यहे गढ उपर, जल निशान बजाई ... 4

gnān bhaṇḍār bhare bhar-pur, kachhu kharcho kachhu khā-ō
dās kabir chaDhe gaDh upar, jīt nishān bajā-ii ... 4
This bhajan is entirely symbolic. In earlier days, to make the masses understand teachings on spiritualism, the poet saints like Kabir extensively made use of symbolism in their discourses and bhajans. In the following Bhajan, khā-ī and dar-vājā refer to different openings of human body, and spires refer to protruding parts of body. Similarly, shirā refers to elements of human body. Five pradhān ministers refer to five basic elements according to Hindu cosmology, viz. earth, water, light, air and space.

Placing my faith on Rām, I will build my body like a town;

1. This body is made of sixteen ducts, ten doors and fifty-two spires; With three hundred sixty elements and a peripheral fortress around.

2. You've regulated five ministers, so that the public won't suffer pains; Consciousness guard the body at all time, let no one plunder the town.

3. A King rules over the fort, and showers benedictions thru day and night; Passion and anger both pump up ego, such correctness prevails.

4. Treasures of knowledge abound, spent some of it and spent some on foods; Kabir with a sense of servitude of divinity, climb on spiritual heights to win the battle.
94. Rājā Rām Japo Mere Bhā-ii

Nādabrahma pada 409, Rāga: Moti Āshāvari

राजा राम जपो मेरे भाई, जख़्या चौदा लोक बड़ाई ... टेक
rājā rām japo mere bhā-ii, jāke cha-u-da lok badā-ii ... repeat
Pray O' my brother, pray Ram, who has been acclaimed in fourteen worlds\(^1\).

मागी मुक्ति भक्ति क्यों न मागी, चिन्या नही रघुराय;
जब चिन्या तब लेवा न टेक, साधन कर ले भाई ... १
māgi mukti bhakti kyoṁ na māgi, chinyā nahi raghu-rāy
jab chinyā tab levā na devā, sādhan kar le bhā-ii ... १
You asked for Liberation, but didn't ask for devotion, and never contemplated on Raghurai;
When a thought occurred, it had nothing to do with Him, it's better worship, my Brother.

जब हरि जान्या तब मन मान्यां, मनशा भोग लगाई;
koti koti tirth vrat kinā, ek siddhi nav pā-ii ... २
jab hari jānyā tab man mānyā, manashā bhog lagā-ii
When Divinity was realized, mind was assured, sacrificial offering was made with one's mind;
Innumerable pilgrimages were undertaken, not a single spiritual attainment was attained.

कहेत कबीर अेक सकल साधनमें, जन्मो जन्म हरि आया;
kahet kabir ek sakal sādhanmeṁ, janamo janam hari āaya;
Now, I just seek refuge of the saints, who have given discourse on the grace of Almighty.

अब तो संत संगत उचि माँग, जेने हरिजश सुजश सुनाएँ ... ३
ab to saṁta saṅgat ruchi maṅgu, jene hari-jash sujash suṇāyo ... ३
Kabir says, pursuing discipline for attainment of God, traversed in vain through several births;
Now, I just seek refuge of the saints, who have given discourse on the grace of Almighty.

\(^1\) Fourteen Worlds – Hindu mythology defines fourteen worlds (not to be confused with planets) – seven higher worlds (heavens) and seven lower ones (underworlds). The Earth is considered the lowest of the seven higher worlds. The higher worlds are the seven Vyahrts (Lok), viz. Bhu, Bhuvas, Svar, Mahas, Janas, Tapas and Satya (the world that is ruled by Brahma); and the lower ones (the "seven underworlds" or Paatalas) are Atala, Vitala, Sutala, Rasaataala, Talatala, Mahaatala, Paatala.
95. Dehadi Thase Mitti

Nādbrahma pada 419, Rāga: Moti Āshāvari

Dehadi thase mitti, murakkh tāri buddhi kyāṁ nāthi
O' silly man, your body would turn to dust, have you lost your mind?

jiv āyo tab shuň lāyo, jāshe tyāre nāgo;
jīv āyō tab shuň lāyo, jāshe tyāre nāgo;
What've you brought when you were born, and you would go unclothed when you leave;
O' shameless, you won't have sense of shame no care, and who would clothe you?

kud kapat kari bahuň dhan sańchya, sańchya dhan kon khāshe
kud kapat kari bahuň dhan sańchya, sańchya dhan kon khāshe;
You've played several tricks to earn wealth, who would enjoy your wealth accumulated;
And when a messenger of death would take you away, who would come to your help?

veDh viňti bāju-bańdh berakhā, kaň-ii na āve tāri sath
VeDh viňti bāju-bańdh berakhā, kaň-ii na āve tāri sath;
Bracelets, rings, armbands and Berkha¹, nothing at all will remain in your possession;
Wake up man, wake up now; you have to go with God of Death when your time comes.

uňchā vās deňi shuň fulyo, shuň mohyo suňdar nāri
uńchā vās deňi shuň fulyo, shuň mohyo suňdar nāri;
Why you are puffed-up with pride looking at high buildings and fell for beauteous women?
Without worshiping the Lord of Narsinh who would ever grant you ultimate liberation?

¹ Berkha - A rosary of big Rudraksha beads
96. Rām-ko Nitya Kije Sumaran II  

Nādbrahma pada 420, Rāga: Sārang II ṛṇāṇāś)” 4-420, ṛṛṇa - सारंग

रामको नित्य किजे दुसरण, रामको नित्य किजे;  
निर्मल निर्मल प्रेम हरिरस, संत संगत मिली पीज ... टेक

rām-ko nitya kije sumaran, rām-ko nitya kije sumaran  
nirmal nirmal prem hari-ras, saṅt saṅgat mili pije ... repeat

At all times worship Ram, and always meditate on Ram;  
Devotion to the God is purest elixir, share it with saintly beings.

ज्ञूठी माया मोह विषय रस, मनको त्यागी दीजे;  
हदय कमलमें निशादिन हरि हरि, एहि विलंब न दीजे ... १

juthi māyā moh vishay ras, man-ko tyāgi dije  
ruday kamal-men nisha-din hari hari, e-hi vilamb na kije ... 1

Illusion, ignorance and lust, cast them off from your mind;  
Hold an image of God ever in heart, have no delay in such doing.

तन मन धन सब मनषा वाचा, राम समपरण कीजे;  
कहेत कबीर और नहि मागुं, चरण कमल दत दीजे ... २

tan man dhan sab manashā vāchā, rām samarpāṇ kījē  
kahet kabir a-u-ra nahi māguṇ, charan kamal dat-ta dije ... 2

Devote yourself to Ram with body, mind, wealth, heart and speech;  
Kabir prays just for refuge at the feet of Ram, and now worldly gains.
97. Rām Bhajan Visari Ho Gayā || राम भजन विसरी हो गया

Nādbrahma pada 421, Rāga: Sārang || नादब्रह्म पदा ५६-४२१, राग - सारंग

राम भजन विसरी हो गया, राम भजन विसरी हो गया;
गर्भवासमें भक्ति डबुली, बाहर आके कहा किया ... टेक
rām bhajan visari ho gayā, rām bhajan visari ho gayā
garbh-vās-meň bhakti kabuli, bāhar āke kyā kiyā ... repeat
Alas! You have forgotten to pray Ram, you disregarded to worship Ram;
While in womb, you agreed to devotion, and forgot after you were born.

महेलमें बैठी मोज नित करत है, सोलशें साहेलीयां;
palmeň čhod vāls meň chhod chalyo thaku rā; ved ko-u na kahai o ... १
mahel-meň moj nit karat hai, solashe sāheli-yā
pal-meň chchod chalyo thaku-rā-ii, ved ko-u na kahai o ... १
Sitting in a palace sixteen hundred female friends are merry making daily,
In a flash the soul left all splendours behind, never uttering words of Vedas.

जब तेरो पंध्रीपंथ चलेगो, संगे साथी को न लिया;
jab tero paňthi-paňth chalego, saňge sāthi ko na liyā
kahet kabir ram bhajo prāni, tan-man haraji-ko arpi-ā ... २
When your soul tread path of devotion, no companion would accompany you;
Says Kabir, pray Ram devoutly, dedicate yourself to God with body and mind.
98. Maňdir Dekh Dare Sudāmā-ji

Maňdir Dekh Dare Sudāmā-ji, Maňdir Dekh Dare

Maňdir Dekh Dare Sudāmā-ji, Maňdir Dekh Dare

Maňdir dekh dare sudāmā-ji, maňdir dekh dare
kahāñ jo ga-ii meri truna ki jhupadi-yā, tā gher mahan khade re ... repeat

Looking at the temple bewildered Sudama stood aghast;
Where is my thatched hut where this palace stood now.

Pahele re phore hasti jhule, duje toraňg khade re
Trije re phore vastra jā bhāre, chothe ratna jade re ... 1

In day’s first part elephants stand swaying, and horses in the second part;
The third part of day saw costly dresses, with jewellery in fourth part of day.

Ja gher tāl pakhā-vaj vāge, tā gher na-u-bat vāje
Ja gher rāg chha-trise ālāpe, tā gher sabhar bhare re ... 2

Is this my house where Pakhawaj is playing and Nobat too being played;
Where thirty-six Raaga are sung, Sudama wonders, is that my house?

Chat tēt jat kīrte hā Sudāmā, manme sōch kē re
Dhām dehī man yādīt bhāyo hā, dēri dēri dagalā bāre re ... 3

Bewildered Sudama goes about pondering, thinking and wondering;
Looking at the palatial home, as he fearfully trudges forwards.

Mahalme bāhi nāgar bārahāni, pāndit āye gher re
Surdash prabhu apane sakhā ko, dāri-dray dur kare re ... 4

Seated in palace Nagar Brahmin lady, elated seeing Pundit come;
Lord of Surdas worked to eradicate poverty of his dear friend.
99. Govind Nam Dharyo Kin Tero || Govinda name dharyo kine tero ||

Nadbrahma pada 428, Raga: Sarg || Nadvbrahma 56-428, Rag - Sarg ||

Govinda nam dharyo kine tero, Govinda nam dharyo

Durbhujyakrijal sahaj ranshi, chie khe dan khyo re ... tera

govind nam dharyo kin tero, govind nam dharyo
drupad-sut-ki laj-jha rakhi, chir ko dan karyo re ... repeat

O' Govind! Who gave you the name, why you have been called Govind;
You protected honour of sister Draupadi by donating lengths of silks.

Chaar padarath diyo hai sudama, tangul mumme dharyo;

Santiprakri sut aan diyo hai, vidya pak phantom re ... 1

chār padā-rath diyo hai sudāmā, tāñḍul mukh-meñ dharyo
sāñdip-ko sut ān diyo hai, vidyā pāth paDhyo re ... 1

Just for Sudama fed you handful of rice, you gifted him with things of four kinds;
For teachings received from Sandipani, you brought back his son from Pataal1.

Lene re dene tū har dātā, mōñse kachhu nā saryo;

Surekhi ber kahan hōi bai-thi, janma-ko añdh karyo re ... 2

lene re dene tuñ hari dātā, moñse kachhu nā saryo
sur-ki ber kathan hōii bai-thi, janma-ko añdh karyo re ... 2

You are the giver and taker, O’ God! I could not do anything of this sort;
But, fate granted to Surdas is so tough, that I am made blind since my birth.

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1 Pataal = lowest of the nether regions according to mythology; abode of Nagas (serpents); a very deep abyss of the earth.
100. Nahi Chhāňdu Bāvā Shri Rām-nām ||

Nādbrahma pada 444, Rāga: Nirgun Vasant || नादब्रह्म पद -४४४, राग - निर्गुण वसंत

नहि छांदु बावा श्री रामनाम,
मेरे और पहनसे कौन काम, क्षंत उकलसे कौन काम;
nahi chhāňdu bāvā shri rām-nām,
mere a-u-ra paDhan-se kon kām, jañjāl sakal-se kon kām
I will not ever give up chanting name of Shri Ram’s name,
What is for me to do other than to chant, why get involved in worldly affairs?

प्रहलाद सधारे पढ़ निशान, संग सभा लीये बहुत बाल;
कहाँ जे पढ़वे पंडित और ज्ञान, मेरी पाटीमें लिख ही श्री गोपाल ... टैक
prah-lād sadhāre paDh nishāl, saňg sakhā liye bahut bāl
kahāň jo paDhāve pañdīt a-u-ra jāl, meri pāti-mēñ likh do shri gopāl ... repeat
Taking along several friends, for studies Prahlad went to a school;
As the teacher taught worldly affairs, I write in my slate Shri Gopal.

सोंदा मुर्गा कहो है जय, प्रहलाद बंधायो वेजे लाह़;
रामनाम कहेनकि छांड बान, अबही छीड़ा हुँ मेरे कही ही मान ... १
soňdā murgā kahyo hai jāy, prah-lād baňdhāyo vege lā-ii
rām-nām kahena-ki chhānd bān, abahi chhadā huň mero kahyo hi mān ... १
Lashed with cosh and kneeling down, Prahlad was tied with ropes;
Give up obstinacy to chant name of Ram, you would be freed if you agree.

कहाँ जे करावे पंडित वारंवार, जने जल श्याल गिरिसे लियो उगार;
मार कार बावे दही आर, रामनाम छांक तो मेरे गुढ ही गार ... २
kahāň jo darāve pañdīt vāram-vār, jene jal sthal girise liyo u-gār
mār dār bhāve dehi jhār, rām-nām chhāňdu to mere guru hi gār ... २
Pundit threatens constantly, who was saved from waters or mountain heights;
Bullied by death or torture, let Guru throw me in cellar, I won’t stop chant of Ram.
ખડગ કોપ્યો રસાયે, તેરો રાખનારો મોહે બતાય;
સ્તંભ ફોડ પ્રગતે મોરાર, હિરણયાકંસ માયા નખ વિડાર ... 3

kāDhi khadag kopyo risāye, tero rākh-nāro mohe batāy
stambh fod pragate morār, hiranyā-kañsa māryā nakh vidār ... 3

Pulling out a sword he angrily retorted, show me your savior, or I would kill;
Morar emerged ripping a pole apart, with nails killed Hiranya, splitting chest apart.

અદ્ભુત દેવાધીદેવ, જેણે બધત હીત ઘરો નૃસિંહ લેખ;
કહેત કબીર તેરો ન લાહું પાર, પ્રહ્લાદ ઉગાડ્યો અનેક વાર ... 4

ādi purush devā-dhi-dev, jene bhakta hit dharyo nar-siñh bhekh
kahet kabir tero na lahuṇ pār, prah-lād u-gāryo anek vār ... 4

The Supreme Soul, the first man, for good of devout incarnated as Narsinh;
Says Kabir, I cannot to realize your mysteries, who saved Prahlad several times.
101. Hari-nām Tatva Tri-lok Sār || हरिनाम तत्व त्रिलोक सार

Nādbrahma pada 445, Rāga: Nirgun Vasant || नाथब्रह्म पद-४४५, राग - निर्गुण वसंत

हरिनाम तत्व त्रिलोक सार, लोलीन बघे सौ उतरे पार;

hari-nām tatva tri-lok sār, lolin bhaye sa-u utare pār;

God's name is an essence of three worlds1, its chant liberates the soul from all fears;

एक जोगी एक जटाधार, एक अंगे समुन्न घसे अपार;

एक मुनि मून मौन लीन, ऐसे होत होत जुग जात छिन ... १

eka jogi eka jatā-dhār, eka aṅge bhabhuti ghase apanār
eka muni mukh ma-u-n lin, aise hota hota jug jāt chhin-na ... १

One Jogi2 has matted hair on head, while the other smears ash on himself;
One Muni3 speaks not to observe silence, life gets wasted in such gimmicks.

एक आराधी शक्ति शिव, एक पडुदा दे दे वर्धत ज्वाव;

एक कुलदेवी क्री जपे जाप, ऐसे त्रिलुयन बुल्यो त्रिविध ताप ... २

eka ārādhe shakti shiva, eka padadā de de vadhat jīv
eka kul-devi ko jape jāp, aise trilūyana bhulyo trivivdh tap ... २

One prays to Shakti and Shiv, another goes on sacrificing animals to appease god;
One worships and prays to family deities, thus forgetting three types of anguish4.

एक अन-ना छोड़ के पीबत दूध, हरिनाम विना हुक्ते अशुद्ध;

कहत कबीर अिसो विधाय, हरिनाम विना हैसे उतरे पार ... ३

eka an-na chhod ke pibat dudh, hari-nām vinā rudaye ashud-dh
kahet kabir aiso vichār, hari-nām vinā kaise utare pār ... ३

One quits food and drinks milk, heart remains impure without chant of god's name;
Just think, says Kabir, how can you attain emancipation fathoming ocean-like life?

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1 Three worlds - त्रिलोक - the three worlds, viz. heaven, earth and the lower region.
2 Jogi – जोगी - ascetic following the Shaiva path (devout follower of Lord Shiva)
3 Muni – मुनि – A sage or ascetic following Jainism
4 Three types of anguish - त्रिविध ताप – आिध (mental trouble, anxiety), व्याधि (disease, malady) अने
उपाधि (worldly troubles).
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This bhajan succinctly reflects internal struggle within the heart of every human being. Here a mind is symbolized by a wasp and conscience or common sense is symbolically referred as female wasp. Sadness of the female wasp is borne out of realization that the worldly passions are futile and detrimental for self-realization. A lotus symbolizes soul. As lotus grows in water and mud yet remains un tarnished, similarly spiritually inclined and devout soul remains unblemished. Finally, flowers and forest symbolize worldly passions and the mortal world. Now, let us enjoy the spiritual substance of this great bhajan by Saint Kabir.

102. Chal Chal Re Bhamarā Kamal Pās ॥ चल चल रे बमरा कमल पास

ナルドラマ pada 447, Rāga: Nirgunk Vasant ॥ nādbrahma pada-४४७, राग - निर्गुण वसंत

चल चल रे बमरा कमल पास, तेरी बमरी बोले अति उदास;
chal chal re bhamarā kamal pās, teri bhamari bole ati u-dās

As a wasp jumps from flower to flower sucking pleasant juice of flowers after flowers a ‘bhamari’ or a female wasp sadly counsels to divert mind from over-indulgence in material or carnal happiness towards attaining spirituality.

तें बहुत पुष्पाको लियो है बोज, तेरे सुभ न मयो तन बढ्यो है रोज;
teň bahut pushpa-ko liyo hai boj, tere suub n mayo tan baDhyo hai roj;

मैं को क्षु तम्हें बार बार, में सब वन भुंड़यो दार दार ... टेक
mē jō kāthon tāmhe bār bār, mēn sab van bhunḍeyo dār dār ... teık

teň bahut pushpa-ko liyo hai bhog, tere sukh na bhayo tan baDhyo hai rog
mai jo kahuṇ tumhe bār bār, meň sab van DhuṇDh-yo dār dār ... repeat

The female wasp says that, you have relished joy of several flowers, but that has never given you true happiness, but now your body is inflicted with diseases. I have been telling you time and again, to desist from pursuing false happiness in every flower and on every branch in the forest.

दिवस यार कै सो रंग फुली, त्योहोरी देखी कहाँ रहो है बुली;
divas chār ko so raṅg fuli, tyoḥ-hi dekhi kahāṅ rahyo hai bhuli

छन वन संपत्तिमें लोगी आज, तब तम बमरा कहां जाओगे भाग ... १
chān van sampati-meň lagegi āg, tab tum bhamarā kahāṅ jā-o-ge bhāg ... १

Nectar of colorful flowers is sure to give you momentary joy. Engrossed in such futile joyful pursuits you seem to have been waylaid from your path. O’ Bhamara, where would you escape when fire breaks-out in the lush greenery of the forest?

i-na van sampati-meň lagegi āg, tab tum bhamarā kahāṅ jā-o-ge bhāg ... १
pushpa purā-no bhayo hai suk, tab tum bhamara ko lagi adhik bhukh
uda na sake par gayo hai tut, tab bhamari ruve shish kut ... 2

With passage of time when flowers wilt and wither, but your hunger for sensual pleasures seem to have grown. Now, when you have grown old you cannot fly anymore and walk with broken legs. At such time, saddened to see your such a state, the female wasp keeps crying banging her head.

tab cha-u-dish ju-e madhu-parāy, tab bhamari le chali shish chaDhā-ii
kahet kabir man ko sva-bhāv, rām-bhakti binā jam-kō dāv ... 3

At such time, the wasp looks around in four directions for recourse and finds refuge of the female wasp or conscience. Bhamari\(^2\) leads the wasp to the omnipresent realm of the Supreme Soul. Saint Kabir rightly says that, human mind is akin to the wasp, which falls prey to the Jamraj\(^3\) without worshiping Ram.

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1. Bhamara - Male wasp
2. Bhamari - Female wasp
3. Jamraj - God of Death
103. Āvyo Mās Vasañt Vadhā-manā

Nādbrahma pada 478, Rāga: Nirgun Vasant

Let us sprinkle kumkum on Chhabila Ji, Greetings! Month of Vasant is here;

Flowers of Van Kesar are blooming and cuckoo cooing sweetly;

Get ready sooner today, all your problems would be resolved;

Wear a Navrang choli, and then you shall have joy of life;

Put on dresses and ornaments; take handful of Abil Gulal;

Let us sprinkle kumkum on Chhabila Ji, Greetings! Month of Vasant is here;

Get ready sooner today, all your problems would be resolved;

Wear a Navrang choli, and then you shall have joy of life;

Put on dresses and ornaments; take handful of Abil Gulal;

Let us sprinkle kumkum on Chhabila Ji, Greetings! Month of Vasant is here;

Get ready sooner today, all your problems would be resolved;

Wear a Navrang choli, and then you shall have joy of life;

Put on dresses and ornaments; take handful of Abil Gulal;
Anxious is filled in every limb, and joy of playing with god is greater; Here, Chhabila Ji is a companion, Greetings! Month of Vasant is here.

Joy prevails there where lilting tunes are played by Mohan; There Narsainyo sings prayers, Greetings! Month of Vasant is here.

1. Kumkum – Vermillion powder
2. Chhabila – Lord Krishna
3. Vasant – Spring season
4. Van Kesar – Kesuda (the tree Butea frondosa)
5. Bhamna – ઓજાજાં લેવાં – perform a benedictory ceremony
6. Navarang – nine colors
7. Choli – blouse
8. Harji – Bhagwan Hari, Vishnu, Narayan
9. Abil Gulal – two powders – Abeer (fragrant white powder) and Gulal (fragrant reddish powder)
10. Mohan – Lord Krishna
104. Aghat Vasanṭ Ghatat Nahi Kaba-huṁ

Nādbrahma pada 479, Rāga: Sagun Vasant

अघट वसंत घटत नहि कबहुं, अविनाशी है जयांहि;
Rāj gītā यथा गाय ि क्षण सुराति छाबडी... तौँ

अघट वसंत घटत नहि कबहुं, अविनाशी है जयांहि;
Rāj gītā यथा गाय ि क्षण सुराति छाबडी... तौँ

Aghat vasanṭ ghatat nahi kaba-huṁ, avi-nāshi hai jyāṁ-hi
dâl na mul patri nahi chhāṁyā, bhramar vilambyo tāṁ-hi... repeat

जल बिन कूप बोम बिन वादी, अराध उरध बिय खयारी;
Yahāṁ ke kūp laẖ vahāṁ vādāve, só mālani pîyu pyāřī... 1

 jal bin kup bhom bin vādī, aradh u-radh bich kyāři
yahāṁ ke ful la-ī vahāṁ vadhāve, so mālani pîyu pyāři... 1

पांच वृक्ष ठांगे ते सुधे, पाप वासना जगी;
Paṁch vru-ksha uṇdhe te sudhe, pāp vāsanā jāgi

Pāṁch vru-ksha uṇdhe te sudhe, pāp vāsanā jāgi
akal māl-ni surati chhā-badi, nisha-din binan lāgi... 2

झून शिखर गढ़ लियो है मुकाम, यों कहे दास कबीर... 3

Hoy san-mukh mālani pahe-rāve, bāś bāś man dhir
shun shikhar gaDh liyo hai mukām, yoṅ kahe dās kabir... 3
Saint Kabir is known to extensively and convincingly use metaphors in Bhajans. Describing the spiritual state Kabirdas Ji inspires us to strive to rise above worldly attachments for attainment of ultimate realization.

0. Where the eternal soul dwells in spiritual realm, the season of spring never wanes\(^1\). The bee\(^2\) rests where the trees\(^3\) are devoid of roots, branches, leaves and shades.

1. It has dry wells and orchards without lands\(^4\), rivulet flowing between two veins\(^5\); In such a state of fantasy, a flower-girl proffers flowers picked from here\(^6\); there\(^7\).

2. Five basic elements make it easy as trees shade living beings with comforts; But intellect as a flower-girl, plucks flowers of Karma, through days and nights.

3. As mind remains steadily immersed in spiritual realm, flower-girl garlands the soul; Kabirdas Ji expounds that the soul reaches heights in the body akin to sublime peaks.

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\(^1\) Here, the everlasting imperishable spiritual realm is symbolized by season of spring that never dies away.

\(^2\) bee – the living being engrossed in worldly material happiness.

\(^3\) trees – sources of material pleasure

\(^4\) lands with dry wells and blooming orchards – illusionary worldly realm with dark bottomless wells without water that can never quench thirst, and illusionary baseless (ground-less) orchards.

\(^5\) rivulet between two veins – A pulse called Sushumna pulsating between two veins – Ida and Pingla. The soul is restrained between Ida and Pingla i.e. disaffection of mind.

\(^6\) here – material world

\(^7\) there – spiritual realm
105. Rām-nām Prah-lād Pukāre ॥ रामनाम प्रहलाद पुकारे

Nādbrahma pada 483, Rāga: Sagun Vasant ॥ नादब्रह्म पद ४८३, राग - सागुं वसंत

रामनाम प्रहलाद पुकारे, असुरन ही नहि बावे;
हिरण्यांकसै हाक न माने, प्रेम मजन गुज़ गावे ... टेक
rām-nām prah-lād pukāre, asuran ko nahi bhāve
hiranyā-kaṇsa ki hāk na māne, prem magna gun gāve ... repeat

राज सहित सबा सबही मिली, निश्चार समजवे;
राम रसायन के मतवाला, कुवर्के दायें न आवे ... १
rājā sahit sabhā sabahi mili, nishvā-sar sam-jāve
rām rasāyan ke mat-vālā, kuvar-ke dāye na āve ... १

छांडा मुर्गा करत विनयति, रामनाम छोट बाल;
मेरो कहो सत करि मान, कोप डियो बूपाल ... २
chhāndā murgā karat vinayati, rām-nām chhod bāl
mero kahyo sat kari mān, kop kiyo bhupāl ... २

को तम हो बूपाल डोने है, बात करत बख्वाद;
रामस्नेही जुवन मेरो, छष्ट अभारो वे ही ... ३
ko tum ho bhupāl kone hai, bāt karat bak-vād
rām-snehi jivan mero, isahta amāro e hi ... ३

काढि खडग हिरण्यांकसै कोपो, छष्ट कह अब तेरो;
मो मे तो मे भडक संतलमें, सकल व्यापक अनेरो ... ४
kāDhi khadag hiranyā-kaṇsa kopyo, ishta kahān abha tero
moṁ me to me bhak sambalmeṁ, sakal vyāpak anero ... ४

रामवर्षा नरहरि प्रगटे, जनकी कार्य ज सायो;
राम विभुष भक्तन्यो ब्रेही, राक्षस मारी विकारो ... ५
rām-charan nar-hari pragate, janako kārya ja sāryo
rām vimukh bhaktan-ko drohi, rākshas māri vidāryo ... ५
0. Devotional chants of Prahlad worshiping Rama, anger the demons; Ignoring warnings of Hiranyakashyap, he lovingly sings in praise of god.

1. Inclusive of King and royal assembly, all demons persuade Prahlad; Spellbound by spiritual elixir, the prince unwaveringly worships god.

2. Defiled devils plead Prahlad, give up chant of Rama, O' child; Believe on what I say as the truth, the King is wildly enraged.

3. Retorting back saying, who is their god and all these are sham; My life is but love for Rama, and he alone is my beloved master.

4. Wielding a sword Hiranyakashyap roared, where is your master? He is ubiquitous, dwells within you and also in the pole and rock.

5. Worship at the feet of god made him incarnate as Lord Narsinh; God killed the demon averse to Ram, subversive to disciple alike.
106. Ārat Rudi Rudi Mārā Vahālā || आरत ऋडी ऋडी मारा वहाला

Nādbrahma pada 484, Rāga: Sagun Vasant || नादब्रह्म पद ४८४, राग - सगुन वसंत

आरत ऋडी ऋडी मारा वहाला, ऋडी मास वसंत;
रूडा वनमें केसर दूल्यो, ऋडी कमलाकान्त... रेड

ārat rudi rudi mārā vahālā, rudo mās vasaṅt
rudā van-meň kesar fulyo, rudo kamalā-kānt ... repeat

रूडा रंगे बांजा वागाड़े, तारुणी दे कर्ताला;
यतुराणारी शंभ वागाड़े, मोरली मदन गोपाल ... १

rūḍa rāṅge bāñjā vagāde, tāruni de kara-tāl
chaturā-nāri shaňkh vagāde, morali madan gopāl ... 1

अति ऋडी बृंदावन सोहे, ऋडी जमुना तीर;
अति ऋडी गोपी ज्वालनी मंडली, ऋडी हलधर दीर ... २

ati rudo vrundā-van sohe, rudo jamunā tīr
ati rudi gopi jvālani maṇḍali, rudo hala-dhar vir ... 2

अति ऋडी गुलाल अगर जो, ऋडी मुख तम्बोल;
अति ऋडी महेता नरसेंद्रानी स्वामी, नित नित ज्ञाम जोल ... ३

ati rudo gulāl agar jo, rudo mukh tambol
ati rudo maheta nar-sai-yā-no svāmi, nit nit jhākam jhol ... 3
0. My dear God! Your aarti\(^1\) blooms my joy, like flowers blossom in spring; 
Like Kesudo\(^2\) blooms in wondrous forest, like spectacular king of flowers.

1. As young lasses clap on rhythmic music and beats of the drums, 
Skilful women blow conch, as Madan Gopal on flute plays lilting tunes.

2. Vrindavan looks picturesquely lovely and bank of Jamuna looks scenic; 
Beauteous groups of Gopi\(^3\) and Gwal\(^4\), and handsome heroic Haldhar\(^5\).

3. How using good Gulal, Agar and chewing Tambol\(^6\) Shyam looks charming; 
Master of Narsinh looks charming and with that life is delightfully bright.

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\(^1\) Aarti – Prayer song sung waving of lights before the deity. The word "આરત" is incorrect. આરત means (suffering; distressed, afflicted; fallen into a difficulty; important, essential; anxious due to trouble; difficulty; need; longing; aspiration.) The correct word is આરતી.

\(^2\) Kesudo – the tree Butea frondosa – The word Kesar is incorrectly used here. Though, Kesar is of saffron color, so is Kesudo. Kesudo (in Gujarati Khakhro - ખાખરો, પલાશ્ચુક્ષ) blooms in forest with the advent of spring season.

\(^3\) Gopi – woman of the cowherd class; female devotee of Shri Krishna.

\(^4\) Gwal – cowherd, who takes cows or cattle to pasture or tends them.

\(^5\) Haldhar Vir – Shri Krishna

\(^6\) Tambol – beetle-leaf (dressed with lime, areca nut, catechu, etc.). It is also called Tāmbool (તામબૂલ).
107. Āvo Mārā Vahāla Ati Radhi-yālā ॥ आवो मारा वहाला अति राधियाणा ॥

Nādbrhma pada 485, Rāga: Sagun Vasant ॥ नादब्रह्म पद ४८५, राग - सगुन वसंत

आवो मारा वहाला अति राधियाणा, ओपे मंदिर अभारा;
आज सपरमो हिवस अभारो, दर्शन थायं तभारा ... टेक

āvo mārā vahāla ati raDhi-yālā, o-pe maňdir amārā
dāja sapar-mo divas amāro, darshan thayā tamārā ... repeat

नावलियाणा घोड़े पावलियां, सिंहासन पधरावुं;
पाठरवाने प्लुल पिँटोड़ी, पोशो तै वायु हीलुं ... १
nāvaliyā-nā dho-uń pāvaliyā, siňhā-san padh-rāvuń
pāthar-vā-ñe ful pichhodi, poDho to vāyu Dholu ... १

छप्पन लोण छवीलाज तमने, प्रेम घरीने पीरसुं;
रुमजुम रुमजुम हीलुं तम आजे, तेम तेम जूडी हीसुं ... २
chhap-pan bhog chhabi-lāji tam-ne, prem dhari-ne pirasuń
rum-jhum rum-jhum hinduń tam āge, tem tem rudi disuń ... २

पानतुं बीड़े पातलीया, ते तमने बवडावुं;
नरसियाणो स्वामी वसंत बलेले, जोवाने त्यां जवुं ... ३
pāna-tanuń biduń pātali-ā, te tam-ne khav-dāvuń
nar-sai-yā-nā svāmi vasańt khele, jovā-ne tyāń jāvuń ... ३
0. Welcome my dear charming master, my home is graced by your presence; 
This day in my life is auspicious, having a chance to see you in person.

1. Let me wash feet of my Navaliya\(^1\) and make him sit comfortably on a throne;  
If you sleep, let me spread a bed and quilt as soft as a flower and swing a fan.

2. Let me serve fifty-six delicious foods, Chhabilaji\(^2\), and serve you lovingly;  
Graceful and charming it would be when I walk before you tinkling my cymbals.

3. Let me make you serve you roll of betel leaves dressed with various ingredients.  
And when the master of Narsinh, plays Vasant, I would love to go to see him.

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In this bhajan, Shri Krishna has been referred to as husband who is (radhiyala रक्षियाळ) – handsome;  
(Navaliya नावलिया) endearing; (chhabilaji छबिलाज) – of attractive features; (patalia पातली) – slim  
but healthy handsome man.

ful pichhodi फुळ पिछडी – very soft covering sheet

Vasant – festival of spring

\(^1\) Navaliya – endearing
\(^2\) Chhabilaji – of attractive features
108. Kaho Kem Vasi-e Re Mārā Vahāla

Nādbrahma pada 490, Rāga: Sagun Vasant

कहो केम वसी-े रे मारा वहाला

Nādbrahma pada 490, Rāga: Sagun Vasant

कहो केम वसी-े रे मारा वहाला, गोकुल लुंट मंडाली;

Nādbrahma pada 490, Rāga: Sagun Vasant

लाग नहीं एनो भाग नहीं, बालक जांची पांड्यो;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक-एके व्हालो एक-एके फोडे, एक-एके गोरस बांधे;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो अटकजु बोले, श्याम सम बाळ बोले ... १

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चीर पहेलावे, एकने पहेलावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो धर अवरावे, एकनु मेळे होली े ... ३

Nādbrahma pada 490, Rāga: Sagun Vasant

एक एकने व्हालो चिर पहरावे, एकने पहरावे योली;

Nādbrahma pada 490, Rागाः Sagun Vasant
Shri Krishna was a true socialist of his time. He believed that, young children and calves had first right on milk. This Bhajan of saintly poet Narsinh Mehta describes philosophy of Shri Krishna by his playfulness, when he made the residents of Gokul to share milk, curds and butter.

0. How could one live in Gokul when everywhere looting is done; The young one\(^1\) of Nand, Narhari\(^2\), has turned self-styled tax-collector\(^3\).

1. He has neither share\(^4\) nor entitlement\(^5\), we fed taking him as a child; We had to avoid road leading to Mathura for going to sell curds\(^6\).

2. Loving kid overturns vessel of one while eats up milk products\(^7\) of other, The dear one taunts each one of us, and also Shyam binds us on oath.

3. Dear one drapes each one with Cheer\(^8\) and gifts the other with Choli\(^9\), Endeared Shyam makes feeds curds, and spills of those who share not.

4. All women and lasses overcome by passion\(^10\), have made friendly groups; Lord of Narsinh plays festival of Holi with all of them in Vrindavan.

\(^1\) Young one – nāṁdhadiyo (નાંધડાયો)
\(^2\) Narhari – God as a human being, fourth incarnation of Lord Vishnu
\(^3\) Tax-collector – dāni (દાણી)
\(^4\) Share – lāg (લાગ)
\(^5\) Entitlement – bhāg (ભાગ)
\(^6\) Curds – mahiň (મહિં)
\(^7\) Milk products – goras (ગોરસ)
\(^8\) Cheer – kind of silk garment worn by women
\(^9\) Choli – Blouse
\(^10\) Lasses overcome by passion – bhāma (ભામા)
109. Man Khelo Vimal Vasañt ॥ मन खेलो विमल वसंत

Nādbrahma pada 497, Rāga: Dhanāshri ॥ नादब्रह्म पद ४९७, राग - धनाश्री

मन खेलो विमल वसंत प्यारे मित्रश्री;
��ौल कमादि कोटदी तु, घट भेठी महेल अंदांत ... टेक

man khelo vimal vasañt pyäre mitra-shuñ
khol kamādi kotadī tuñ, ghat betho mahel ekānt ... repeat

सतिया उपर बतिया धरुं हो, सोवन हुं उज्जवल;
पियु मिले सुम पाणे, मेरो ज्ञान प्राण आधार ... १

satiyā upar bat-tiā dharuṇ ho, bhovan karuṇ ujiyār
piyu mile sukh pā-i-e, mero jivan prān ādhār ... १

गंगा जमुना के आंतरे, यंद सूरज के बीय;
अरध उरध के सांधमें, तहां अमीया अगरज ढीय ... २

gaṅgā jamunā ke āntare, chańdra suraj ke bich
aradh uradh ke sāńdh-meṅ, tahāň amiyā agar-jā kich ... २

सोही रंग रंगे रंग रंगो से, हिलमिल एक ही हाम;
कबीरा बेट्या बाबसों, जहां मिट्यो अपनो नाम ... ३

sohi raňg raňge raňg raňge se, hila-mila eka hi hām
kabirā bhetyā bhāv-soṅ, jahāń mityo apano nām ... ३
0. O’ my mind enjoy the season of spring playfully with loving friend;  
Open doors of your soul, your inner self is like a palace in solitude.

1. Let me light lamps of spiritual truth, and brighten up the universe;  
Meeting loving master will add to joy, who is the basis of my life.

2. In between the span of Ganga-Jamuna, in between Moon and Sun;  
And at the juncture of here and there, my soul is drenched in mud.

3. I have drenched myself in just one color and dwelt where you dwell;  
Kabir embraced affectionately, where one met discarding one’s ego.
110. Man Kari Sumaran Ko Raṅg ॥ मन करी सुमरण को रंग ॥

Nādbrahma pada 499, Rāga: Dhanāshri ॥ नादब्रह्म पद-४५९, राग - धनाश्री

मन करी सुमरण को रंग हो हरी भूलीये;
ज्ञान पियाकारी ध्यान देसर भरी, एहीविध मन पर मेल ... टे क

man kari sumaran ko raṅg ho hori kheli-e
gnān picha-kāri dhyān kesar bhari, ehi-vidha man par mel ... repeat

सुरत नूरत अनुराग रागाप्री, अनुशिर चेत सुजाया;
pāंच संभी मिली उठी उठी धावे, उनकी लकूटी बजाय ... १
surat nurat anu-rāg rāgāpī, anu-chit chet sujān
pāṅch sakhi mili uthi uthi dhāve, unaki lakuti bajāy ... १

मनकी मृदुग सूर जावेगी गानमें, अनहद नाद बजाय;
काम क्रोध मद लोभ मोहको, अबिल गुलाल उडाय ... २

man-ko mru-daṅg sur jāvēgo gagan-meň, anahad nād bajāy
kām krodh mad lōbh moh-kō, abil gulāl udāy ... २

प्रेम प्रकाश आनंद अनुभव, आवागमन मिटाया;
कहे कबीर सुनो हरि मकतो, गुरुपे कुरा पाय ... ३

prem prakāś ānaṁd anu-bhav, āvā-gaman mitāy
kahe kabir suno hari bhakto, guru-pe fagu-ā pāy ... ३
0. Let us play colorful Holi holding image of God in mind;  
Let us fill up spout with pious saffron color of meditation  
And let us contemplate with accomplished divine knowledge.

1. Falling for beauty, elegance, attachment and passion;  
Beware O’ wise one, that these are undesirable traps;  
Five female friends¹ are rushing hither-thither madly;  
Pushing around frantically and crazily beating with stick.

2. Beats of drums of mind pulsating in tandem with devout soul;  
And then self-originating Anaahat² sounds would reach heavens;  
Shake off like dust feelings of cupidity, anger, arrogance, fascination;  
And celebrate life like sprinkling of colorful clouds of Abir and Gulal³.

3. Experience of sublime brilliant joy of spiritual accomplishment;  
Then such a realm of pure love will liberate from birth and death.  
Saint Kabir counsels devout to take recourse of spiritual path;  
By the grace of Guru you will have divine joy of singing Phag⁴.

¹ Five female friends – Five elements within human body (sky, air, fire, water and earth)
² Anaahat - such self-originating sound of soul heard by the yogis or mystics.
³ Abir and Gulal – White and red colored powder sprinkled during Holi festivities
⁴ Phag – Joyful songs sung on the advent of Spring Season.
Kabirdas Ji has vividly described the mental state of the spiritual seeker or a devout longing for unification with god.

111. Avi-nāshi Dulhā Kab Mile Ho ॥ अविनाशी दुल्हा कब मिले हो ॥

Nādbrahma pada 503, Rāga: Dhamār ॥ नादब्रह्म पद ५०३, राग - धमार

अविनाशी दुल्हा कब मिले हो, हो मेरे प्यारे, मिलते तो जाने न दूई;

 avi-nāshi dulhā kab mile ho, ho mere pyāre, mila-he to jāne na da-uň

O' my love, when shall I get united with immortal bridegroom;
And if at all I get one, I am not going to let him go.

जल निपड़ जलही सो नेहा, रतत पियास पियास;

jal upaji jal-hi soň nehā, ratat piyās piyās

As thirst gets satiated by water and pang for love by chant of love;
I stand waiting for beloved Rama, like a woman separated from lover.

भान पान की सूच नही है, तेर गुसे की सार;

khān pān ki sudh nahi hai, deh grahe ko sār;

I have lost sense of hunger or thirst, and even care of self;
Drifting about in home day and night, fire burns in all my limbs.

दिवस न बूझ रैन नही निद्रा, गृह आंगन न सोहाय;

divas na bhukh rain nahi nidrā, grah āṅgan na sohāy

Neither hunger in day nor sleep at night, courtyard or home appeal me not;
Even my bed has turned inimical, keeping me awake made me spend the night.
Forsaking my love in home, I attached myself to you devoting at your feet; I wander like a thirsty lovelorn, the way a fish pants for breath out of water.

Mohan, I am your odalisque, and you are grace of my head, my husband; O’ Madhav, my merciful lord with love for poor, my caring Supreme Creator.

Lovelorn says, Mohan, I am forsaking my life now, make me your own love; Parting with divine lover has grown, says Kabirdas, O’ god enable me to see you.
112. Nita Maňgal Hori Kheli-ye Ho || nita maňgal hori kheli-ye ho, ho mere pyâre, nita hi vasânt nita hi fâg

Nâdabrahma pada 507, Râga: Dhâmâr || nādâbrahma pada 507, râga - dhâmâr

nita maňgal hori kheli-ye ho, ho mere pyâre, nita hi vasânt nita hi fâg
nîta maňgal hori khelî-ye ho, ho mere pyâre, nîta hi vasaňt nîta hi fâg

Dayâ Dharmâko kesar gholyo, prem prît pîcha-kâri;
Dâv bâkthir bâroso sathgurîu, jhâm sakul târanâr ... 1
dayâ dharma-ko kesar gholyo, prem prit picha-kari
bhâv bhakti bharo-so sad-guru-ko, janam safal nar-nâr ... 1

Kshamâ abîl âshyo chîta chandân, sumrâng dhyân dhamâr;
Dân gûlal aâgar kastûri, umjûg umjûg rass dâr ... 2
kshamâ abîl charchyô chît-ta chañdan, sumaran dhyân dhumâr
gnân gulâl agar kasturi, umaânge umaânge ras dår ... 2

Arasâmût praspâd sañt-raj, lîrî shish ydây;
Lîk tâj kult khet todke, nirbîy nishân bañjây ... 3
charanâ-mrut prasâd sañt-raj, liye shish chaDhây
lok lîj kul kahet tod-ke, nir-bhay nishân bajây ... 3

Kathâ kirtan maňgal och-chhav, jyoñ sañtan ki bhir;
Kabahu kâraj bigade na tero, yô khe daas kabir ... 4
kathâ kirtan maňgal och-chhav, jyoñ sañtan ki bhir
kabahu kâraj bigade na tero, yô khe dás kabir ... 4
Let’s play colorful Holi forever, O’ My Lover,
Let spring bloom forever, let there be festivities of Phag.

1. Saffron mix of mercy with virtues, sprinkle of love,
   Revenent devotion for Guru, helps live life of success.

2. Earth¹ is Abeer², mind is like sandalwood while meditational prayer is fragrant incense;
   Spiritual knowledge blooms like Gulal³, Agar⁴ and Kasturi⁵, with rejoicing within the heart.

3. Dust off the feet of saints is charanā-mrut⁶, smear it on forehead reverently,
   Smash shackles of social status and worldly relations; ring bells of fearlessness.

4. Discourse or chanting add joyous gaiety, as saintly beings come together;
   Saint Kabir says, if you devote to God, your none of the tasks would be wasted.

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¹ Earth – The word kshamā though popularly known as forgiveness, forbearance; pardon; patience is also
   means – Earth

² Abeer (abil) - kind of fragrant white powder.

³ Gulal - slightly fragrant reddish powder used during Holi festivities

⁴ Agar – Aloe-wood, a kind of sandalwood

⁵ Kasturi – musk

⁶ Charanā-mrut – water collected after performing Pooja (worship) of God, Guru or holy person
113. Aise Man Saňg Hori Kheli-e Ho

aše man saňg hori kheli-e ho, ho mere pyāre, janma maran bhay jāy

jog jugat-ki karo picha-kāri, kshamā chalā-van-hār
ātmā brahma jab khelan lāge, pāṅch pachish mo-jhār...

iňgalā piňgalā ne sushamnā nādi, surat nurat liye lār
apane piyu saňg hori khelo, laj-jā kahān nivār...

gnān gali-meň hori khelo, machyo hai prem-ko kich
kām krodh do-u kud kud bhāge, suni shabda atit...

sat-guru mili mohe fagu-ā dinā, mārag diyo batāy
kahet kabir khelo man ai-se. jivat brahma samāy...
My dear ones, let us playfully and joyously live our life that is as colorful the Holi festivities that allays all our fears of death and birth.

1. Let us arrange to get our mind, speech and body with soul connect with the Supreme Divine, who is merciful to grant us pardon.

2. Let all of our being play in resonance with Ingla\(^1\), Pingla\(^2\) and Sushumna\(^3\) nerves, with seamless flow of meditational concentration. Play festively with our lord leaving all inhibitions aside.

3. And when we live life joyously having attained spiritual realization, there shall remain all but spiritual pure joy. Listening to spatial words having attained spiritual enlightenment both evil elements like carnal desires and anger would scamper away.

4. My holy pious Guru gifted me with such a path like a gift of Holi i.e. Phagua. Saint Kabir says, play with your mind in such a manner that, the essence of the Supreme Soul come to dwell within your soul i.e. you experience oneness with the universe.

\(^1\) Ingla - According to yoga, one of the three types of (main arteries or vessels) governing the flow of air (Oxygen) on right side of body

\(^2\) Pingla - According to yoga, one of the three main nadis (main arteries or vessels) mentioned in Hatha Yoga governing the flow of air (Oxygen) on left side of body

\(^3\) Sushumna - The middle of the three main arteries mentioned in Hatha Yoga, governing the flow of air (Oxygen) on left side of body.
114. Hari Piyu Saňg Hori Kheli-e Ho ॥ हरि श्री श्रमन श्री होरी खेली ई हो

Nādbrahma pada 508, Rāga: Dhamār ॥ नादब्रह्म पद - ५०८, राग - धमार

हरि पियु संग होरी बेलीये हो, हो मेरे प्यारे, सुरत सुहागन नार;
hari piyu saňg hori kheli-e ho, ho mere pyare, surat suhagan när

cर्म डिवे नर टेही पाह, हीत पत्रू और गमार;
carma dīvē nar tēhī pāh, hīt pattrū ār gamār;
sाधु साकल मूल गृही बैठे, सब जुग लाखो है कर ... १
sādhu sakal mūl gṛhī bāthē, sab jūg lágyo hāi dār ... १

इंगलां पिंगलां सुषम्मां नारी, दशमे तरे मह छांयः;
iṅgalā piṅgalā sushamnā nārī, dashame tāre māh chāṁy;
ब्रमर गुहामे जे रस यापे, उर धर ध्यान लागाय ... २
bhra-mar gufā-meṅ je ras yāpane, ur dhar dhyān lagāy ... २

dार ब्रमण अजघु न चे, कहेत कबीर विचार;
dār bhra-manā ajahu na che, kahet kabir vichār
शब्द हमारो जे कोइ माणे, सोइ जन उतरे पार ... ३
shabda hamāro je ko-ii māne, so-ii jan utare pār ... ३
Let us play Holi with our beloved Lord Hari, and dwell in joyous spiritual realization like a married woman gets soulfully united with her husband.

1. Having done some noble tasks (Karma) we have obtained this human form, else we would have been born as a beast or ignorant. All so called ascetics are sitting holding root of ignorance, as entire world seems threatening our existence.

2. Let us concentrate in meditating upon the Supreme Creator of this universe by harmonious unification of Ingla\(^1\), Pingla\(^2\) and Sushumna\(^3\) nerves within us, which shall open restful doors of center of learning. Our soul engrossed in carnal desires gets involved with wherever it finds worldly pleasures.

3. Thoughtfully Saint Kabir cautions that if you have not realized your folly and awakened, you would be lost in the abyss of ignorance. Whoever listens and imbibes my word of advice, would be able to go across this material world and ultimately attain salvation.

\(^{\ldots\ldots\ldots}\)

\(^1\text{Ingla - According to yoga, one of the three types of (main arteries or vessels) governing the flow of air (Oxygen) on right side of body}\)

\(^2\text{Pingla - According to yoga, one of the three main nadis (main arteries or vessels) mentioned in Hatha Yoga governing the flow of air (Oxygen) on left side of body}\)

\(^3\text{Sushumna - The middle of the three main arteries mentioned in Hatha Yoga, governing the flow of air (Oxygen) on left side of body.}\)
115. Aise Hari Sañg Hori Kheli-e Ho ॥ ऐसे हरि संग होरी खेली-ए हो

Nādbrāhma pada 509, Rāga: Dhamār ॥ नादब्राह्म पद - ५०७, राग - धमार

ऐसे हरि संग होरी खेली-ए हो, हो मेरे प्यारे, जैसे ध्रुव-प्रहलाद;
aise hari sañg hori kheli-e ho, ho mere pyāre, jaise dhruv prahlād

बालपनुं खेलनमें गुमायो, जोबन ज्वानी जोर;
bālapanu khelan-meň gumāyo, joban juvāni jor

ये मन मस्त कहो न माने, न टेम सांज बोर ... १
ye mān masta kahyo na māne, na tem sānj bōr ...

बालपनुं खेलन-में गुमायो, जोबन ज्वानी जोर
e man masta kahyo na māne, na dekh sānj bhor ... १

कर्म किये नर देही पायो, होत पशु पतंग;
karma kiye nar déhi pāyo, hota pashu pataṅg

जेहोँ पशुज के नाम न जायो, सो नर होगा बोरिंग ... २
jēhōn pashuž ke nām n jāyo, so nar hogā boriṅg ...

कर्म किये नर देही पायो, होत पशु पतंग
jene prabhu-ji ko nām na jānyo, so nar hogā bhoriṅg ...

अविनाशी वाससे नहि, जा की कथा रे अपार;
avi-nāshi vanase nahi, jā ki kathā re āpār

साधु सकल मूल ग्राही वैज्ञ, सब जुग लाभो है दार ... ३
sādhu sakal mūl grahī vējñ, sab jūga lañyo hai dār ...

अविनाशी वाससे नहि, जा की कथा रे अपार
avi-nāshi vanase nahi, jā ki kathā re āpār

साधु सकल मूल ग्राही वैज्ञ, सब जुग लाभो है दार ... ३
sādhu sakal mūl grahī vējñ, sab jūga lañyo hai dār ...

जू जन जगतसे तग रहो है, हरि को हेरे दूर;
je jana jagat-se lag rahyo hai, hari ko hēre دور;

निश्चि समाज करे रे कबीरज, घट मांहे हाल हजूर ... ४
nīshcī smarajan kāre re kabīraj, ghat māhnē hāl hajūr ...

जू जन जगतसे तग रहो है, हरि को हेरे दूर;
je jana jagat-se lag rahyo hai, hari ko hēre دور;

निश्चि समाज करे रे कबीरज, घट मांहे हाल हजूर ... ४
nīshcī smarajan kāre re kabīraj, ghat māhnē hāl hajūr ...

jē jana jagat-se lag rahyo hai, hari ko dekhe dur
je jana jagat-se lag rahyo hai, hari ko dekhe dur
O’ loved one, let us play Holi with Hari, the way devout Prahlad played.

1. Your childhood was wasted playfully, and youth was wasted in heyday; High on spirit the mind remained arrogant, disregarding evening or morn.

2. By good Karma, born as human, but your life is spent like a bird or a mule; Who hasn’t known god’s significance, his life is spent like a sleeping python.

3. Eternal never gets destroyed, that has unfathomable stories of repute; All ascetics sit holding root of ignorance, whole world threatens our being.

4. One who remains engrossed in worldly affairs, remains away from God; Kabir Ji willfully prays Almighty, as our Supreme Lord dwells within us.
116. Vasañt Vivāh Ādaryo Ho ॥ वसंत विवाह आदर्यो हो

Nādabrahma pada 520, Rāga: Dhamār ॥ नादब्रह्म पदा ५२०, राग - धमार

वसंत विवाह आदर्यो हो, हो मेरे प्यारे, परंतु नंदनो लाल;
vasañt vivāh ādaryo ho, ho mere pyāre, parane naňda-ji-no lāl

वसंत पंचमी नौतम नक्षत्र, लगन तीर्थं निरिवार;
संत पंढरवं यमर होलवं, तोरण बंधवं द्वार ...
vasañt paňchami na-u-tam nakshatra, lagna lidhā nira-dhār
saňt padharāvu chamar Dholāvu, toran baňdhāvu dvār ...

Kal-lā kāmbi ana-vat vichhu-ā, jhāň-jhar-no jhaňkār
bāňhe shobhito chudalo re, kaňthe kāvad hār ...
kal-lā kāmbi ana-vat vichhu-ā, jhāň-jhar-no jhaňkār
bāňhe shobhito chudalo re, kaňthe kāvad hār ...

भावे ब्रह्मा वेद बहे रे, मंगल वरताय यार;
sūrīnār mūnijān saṁve māne, कंठ आरोप्यो वरमाण ...
bhāve brahmā ved bhane re, maňgal var-tāy chār
sūrīnār mūnijān saṁve māne, कंठ आरोप्यो वरमाण ...

नंदने घेर कुंवर तैयो, कन्या बिभुषान वुलारी;
pahelā parasya mahetā narsēyāna swāmi, पहेला parasya mahetā narsēyāna swāmi,

naňda-ji-ne gher kuňvar kanaiyo, kanyā bhikhu-bhān dulāri
pahelā paranyā mahetā nar-sai-yā-nā svāmi, pachhi paranyo saňsār ...

Pahelā parasya mahetā narsēyāna swāmi, पहेला parasya mahetā narsēyāna swāmi, pachhi paranyo saňsār ...

Pahelā parasya mahetā narsēyāna swāmi, पहेला parasya mahetā narsēyāna swāmi, pachhi paranyo saňsār ...

Pahelā parasya mahetā narsēyāna swāmi, पहेला parasya mahetā narsēyāna swāmi, pachhi paranyo saňsār ...
Wedding in Vasant is planned, O’ my lover, son of Nand Ji is getting married;

1. Wedding is planned on the day of Vasant Panchami in Nautam Constellation¹; Let me invite saints, swing fly-driver, hang flowery festoons on the door posts.

2. Whiskers², silver anklets³ ana-vat vichhu-ā⁴ with jingling sounds of cymbals; Graceful bracelets or bangles on hands, with graceful necklace in neck.

3. Brahma recites verses of Veda and auspicious chanting is chanted; Deities and men alike and saints together, garlanded God with Varmala⁵.

4. Bachelor son of Nand JI, and lovely daughter of Bhikhubhan; Lord of Bhakt Narasinh Mehta married first, then weddings were celebrated in the world.

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¹ Nautam Constellation - new; beautiful.

² kal-lā – Whiskers

³ kāmbi - silver anklets

⁴ ana-vat vichhu-ā - Ornaments for woman's big toe

⁵ Varmālā – garland of cotton thread
117. Raṅg Rasiyo Hori Khel-vā Re ॥ रंग रसियो होरी खेलवा रे

Nādbhraṇa pada 522, Rāga: Rasiyo ॥ नादब्रह्म पद 522, राग – रसियो

रंग रसियो होरी खेलवा रे नंदलाल खुंवर;
त्यां बोलवे व्रजराज जमुनाना तीरमें नंदलाल खुंवर ... १

raṅg rasiyo hori khel-vā re naňda-lāl kuñvar
tyāṁ bolāve vraj-rāj jamunā-nā tir-meň ... १
Prince of Nandlal, Krishna fond of playing colorful Holi;
The lord of Vraj1 is calling me to play on river banks of Jamuna.

सैयर सर्वे टोले मली रे नंदलाल खुंवर;
भांति प्यारी राधा सरदार जमुनाना तीरमें नंदलाल खुंवर ... २

sai-yar sarve tole mali re naňda-lāl kuñvar
māňhi pyāri rādhā sar-dār jamunā-nā tirmeň ... २
All my friends have gathered around Prince of Nandlal;
Amidst them is leading loving Radha plays on river banks of Jamuna.

श्यामे सणा तेडाव्या रे नंदलाल खुंवर;
कीघो रमवाने उलट अंग जमुनाना तीरमें नंदलाल खुंवर ... ३

shyāme sakhā tedāvyā re naňda-lāl kuñvar
kidho ramavā-ne ulat aṅg jamunā-nā tir-meň ... ३
Prince of Nandlal, Shyam invited all his friends to play Holi;
Enthused everyone to dance and sing on river banks of Jamuna.

सामा ते सामी मोरचे रे नंदलाल खुंवर;
त्यां तो मख्यो अतिरंग जमुनाना तीरमें नंदलाल खुंवर ... ४

sāmā te sāmi morche re naňda-lāl kuñvar
tyāṁ to machyo ati-raṅg jamunā-nā tir-meň ... ४
Two groups of Gop and Gopies played colorful Holi with one another;
Prince of Nanadlal played Holi delightedly on river banks of Jamuna.

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1 The lord of Vraj - vraj-rāj
On rhythmic beats of claps of lasses of Gokul with Prince of Nandlal;
All friends sang lilting Rāga of Vasant joyously on river banks of Jamuna.

Lovingly calling Prince of Nandlal with several different names;
Friends of Govind sang songs in his praise on river banks of Jamuna.

Playing lilting songs on beats of Mru-daṅg, Daf and Khaṅjari;
Krishna enchantingly played flute on river banks of Jamuna.

Do come tomorrow to play with us, O' Nandkunwar, pleads lasses;
All beauteous Gopis call Krishna to come on river banks of Jamuna.

With joyful awe Nandkumar watched gaiety of festival of Vasant;
Perceiving divine festivities, Narsinh joyfully prays on river banks of Jamuna.
Many of our devout saintly poets have let their imaginations scale peaks and tried connecting our festivals with some of our deities like Krishna or Rama. Their intention behind such verses was to add a touch of piousness to celebrations of festivals like Holi, where common people may indulge in vulgarity or irreverence and lead virtuous life as a way to attain ultimate liberation. This bhajan too, reflects such devotional ardor.

118. Raghu-var Rāj-kumār Lāl Raṅg Bhine Ho

Nādbrahma pada 523

Raghuvār, Raj-kumār, Lal Rāṅg Bhine hō; Bharat Shatru-ghan sangā, Lakṣmaṇ line hō ...

Raghu-var rāj-kumār, lāl raṅg bhine ho
bharat shatru-ghan sang-ke, lakshman line ho ... repeat
Raghuvar - the prince, is drenched in red color;
Together with Bharat Shatrughan and Lakshman.

Juth juth mElāvu ke, siyā sang kini hō;
Kesār āda banā-ii ke, Mruga-mad dine hō ...
Women arriving in groups throng around Seeta;
With saffron smeared red heels, with deer-like eyes.

Kesār kum kum ghor ke, māt bharaye hō;
Kesār kum kum ghor ke, māt bharaye hō ...
Earthen pots are readied with saffron and reds mixed;
Deities delighted in heavens, orchestrate musical notes.

Sāyē Dhāli ho ...
Womenfolk chase prince Ram, shouting cheerily holi holi;
Prince bedecked with precious jewels, swings dancingly.

Catching hold of Shatrughna, cheating him to pay off;
Lasses let him go only when the gift of Holi he paid.

No so called saint or sage, no king can have such glory;
How opulent Raghupati looked, says awed Shyamdas.
119. Man-rājā Khelan Chale Raṅg Ho Hori

Nādbrahma pada 524

With mind involved in games of passion, let us play joyous Holi;
But realm of Ram dwells within us, let worship of Ram be like Holi.

Standing on the path of knowledge, let us play joyous Holi,
With meditating mind and spiritual light, let worship of Ram be like Holi.

With Vermilion hue of grace of Guru; let us play joyous Holi,
Dwelling in realm of purity vast and unknown, let worship of Ram be like Holi.

In a group of five to twenty-five, let us play joyous Holi,
Let us sing prayers in lilting tunes, let worship of Ram be like Holi.
trikuti saňgam khel hi raňg ho hori
triveni ke ghāt rām raňg ho hori ... 4
In the life uniting three mountainous peaks, let us play joyous Holi;
On the bank of union of three rivers, let worship of Ram be like Holi.

meru dānd sāje chaDhe raňg ho hori
dekhyā agam-kā ghāt rām raňg ho hori ... 5
With Merudand embellished spiritually, let us play joyous Holi;
Perceiving soul as a bank of heavenly river, let worship of Ram be like Holi.

simā chhita chhira-kat fire raňg ho hori
bāDhyo raňg apār rām raňg ho hori ... 6
With every direction sprinkled with color of devotion, let us play joyous Holi,
The universe is bathed in colors of devotion, let worship of Ram be like Holi.

jan-kabir yoň khel hi raňg ho hori
āvāgaman nivār rām raňg ho hori ... 7
Devout and Kabir, all bash in color spiritual, let us play joyous Holi;
Let the prayers help overcome cycle of rebirth, let worship of Ram be like Holi.

--------
1 Three mountainous peaks (trikuti saňgam) - the three qualities or constituent qualities inherent in all created existence i.e. Tamas (ignorance), Rajas (anger), Sattva (Virtue)
2 Bank of union of three rivers – (triveni ke ghāt) - Confluence of the three tubular vessels (इडा, इपीगला अने सुषुम्ना एष त्रेण नादीयोयो समुदाय).
3 Merudand – Spinal Cord, but here, the word symbolizes an imaginative line connecting six tantric plexuses in the body (from anus to palate).
120. Gokul Gām-ne Goṇḍ Re Mad Māto

Gokul Gām-ne Goṇḍ Re Mad Māto
mad Māto re Mad Māto, hōṇīno bēḷ Mad Māto --- hōṇīno bēḷ ... _REPEAT

Vibrant colors and gaiety galore,
Vibrant splash of joyous fervor
Playful festivities on fringe of Gokul.

Groups of dancing beauteous lasses,
Playfully running and running around,
As if wellspring of jubilation is burst out.

Mixing saffron, Kesudo1 and Gulal
Vivid colorful water cannons are readied,
Smearing faces with Gulal in jest and fun.
Entwining Gopal like creepers on large tree,
Surrounded by Gopis, Gopal dances with joy,
Like a large tree is entwined by creepers.

Walking on earth smeared with Chuvachandan\(^2\)
Beauteous lasses treads on with dancing feet,
Matching steps with Gopal - the Almighty.

Vivid images of Gopal make Gopis lose sense of being,
With Gopis lost in spiritual ecstasy,
No Gopi can sense of spiritual joy.

My loved one, O’ handsome God,
My beloved God enchanting my heart,
Don’t ever leave me high and dry.

---

1 Kesudo - a tree with scientific name Butea frondosa
2 Chuvachandan - a type of sandalwood
121. Lok Rasiyā Re Lok Rasiyā ॥ लोक रसिया रे लोक रसिया

Nādbrahma pada 530, Rāga - Garbi ॥ नादब्रह्म पद - 530, राग - गरबी

लोक रसिया रे लोक रसिया, पेला गोकुल गामना लोक रसिया;
lok rasiyā re lok rasiyā, pelā gokul gām-nā lok rasiyā
Lord Krishna, the cowherd of Gokul, has always been considered as an appreciator of beauty or excellence among the masses.

एक एकने आनंद गमे छे, होरी रमवा मन वस्या ... १
eka eka-ne ānaňd game chhe, hori ramavā man vasyā ... 1
Each one of the resident of Gokul loves to play with colors during the festivities of Holi, and each one of them ardently desires to play Holi with their beloved Krishna.

अबिल गुलालनी क्रांट भरी लाये, एक एक ऊपर धस्या ... २
abil gulāl-ni fāňt bhari lāye, eka eka upar dhasyā ... 2
Sheer madness prevails as, each one of them rush holding fistful vivid colors like Abir and Gulal, and as they rush gleefully, many of them fall upon one another.

पकड लियो है नंदंवरको, सान बतावी पीछे भस्या ... ३
pakad liyo hai naňda-kuňvar-ko, sān batāvi pichhe khasyā ... 3
Joyful natives of Gokul surrounded the son of Nand Ji, stepped back upon realization of essence of their beloved Krishna.

वस्ता विश्वम्भर सुरते जोइने, अरस परस मनमें वस्या ... ४
vastā vishvam-bhar surate jo-ii-ne, aras paras man-meň vasyā ... 4
Looking at Krishna – their loving friend, they come to realize, they are face to face with their glorious Holy Divine, who dwells within them and they dwell within Him.
122. Mat Māro Re Mat Māro ॥ मत मारे रे मत मारे

Nādbrahma pada 531, Rāga - Garbi ॥ नादब्रह्म पद ५३१, राग - गर्बी

Don’t, Oh, don’t you throw Abil and Gulal at me;

Ignoring your infidelity, I’ve cherished you with honor.

We’re the cowherd girls and you are the beloved son of Nand Ji.

You’re a childish boy of today, why do you stop our way to Jamuna Ji.

When you pervade over the universe, help us fathom the ocean of life.

mat māro re mat māro, abil gulāl mohe mat māro
par-nāri-no pālav pakadyo, huň rākhu chhuň tol tāro ... ¹
par-nāri-no pālav pakadyo, huň rākhu chhuň tol tāro ... ¹
par-nāri-no pālav pakadyo, huň rākhu chhuň tol tāro ... ¹
par-nāri-no pālav pakadyo, huň rākhu chhuň tol tāro ... ¹
par-nāri-no pālav pakadyo, huň rākhu chhuň tol tāro ... ¹
par-nāri-no pālav pakadyo, huň rākhu chhuň tol tāro ... ¹
par-nāri-no pālav pakadyo, huň rākhu chhuň tol tāro ... ¹
par-nāri-no pālav pakadyo, huɲ rākhu chhuɲ tol tāro ... ¹
123. Raghu-nañdan Jhule Pārane Ho || रघुनंदन जुले पारने हो

Nādbrahma pada 544, Rāga - Dhamār || नादब्रह्म पद 544, राग - धमार

रघुनंदन जुले पारने हो, हो मेरे प्यारे, कौशल्या के गुन गावे;

raghu-nañdan jhule pārane ho, ho mere pyāre, ka-u-shalyā ke gun gāve
Son of Raghu swings in cradle, while Kaushalya sings delightful lullaby;

दशरथ राये पारनु घदाव्यु, चंदनको सब साज;

dash-rath rāye pāranu ghadāvyu, chaňdan-ko sab sāj
King Dashrath got a cradle made, embellished with sandalwood;

हीर जटित पाटकी होरी, रन बंधारे कर बाज ... १

hira jadit pātaki dori, ratna baňdhāye kar bāj ... 1
Diamond studded on a rope to pull, tied jewel trinkets resound.

राते चरण कमल कर राते, जलद श्याम तन शोहे;

rāte charan kamal kar rāte, jalad shyām tan shohe
Lotus-like scarlet soles of child with body enchanting with glorious shine;

धुंघराले कस विराजत, मंदहासी-नी मन मोहे ... २

ghuňgh-rāle kes birā-jat, maňda-hāsi-nī man mohe ... 2
Curly locks of hair frame around the face of child with faintly loving smile.

उत्तर दिशा एक पुर अयोध्या, रामजी जन्म निवास;

ut-tar dishā eka pur ayodhyā, rāmaji ko janma nivās
On the North lies a city called Ayodhya, that is the birth place of Ram;

गावत सुनत होत सब पावन, बल परमानंद दास ... ३

gāvat sunat hot sab pāvan, bal paramā-nānda dās ... 3
All who listen to songs of devotion, get sanctified, says Bal Parmanand Das.
Janmāśṭhamī
Janmāśhtami
While conveying dissertation on matters of spiritual wisdom often our ancient enlightened saints used metaphors. Here, the devotional poet Parmanand Das has used metaphor of large swing-board (Hindolo). Singing such Bhajans uplifted the spiritual joy of those who could understand the profound meaning of the otherwise poetic expression, which enthralled the common masses.

A swing-board is an implement that elevates playful ecstasy to greater heights; similarly spiritual meditation acts to uplift the soul to sublime joy of attainment of enlightenment.

124. Vraj Ke Āṅgan Rachyo Hindolo ॥ व्रज के आंगन रच्यो हिन्दोलो

Nādbrahma pada 564, Rāga - Godi ॥ नाद़ब्रह्म पद ५६४, राग - गोडी

Vrajj ke āṅgan rachyo hindolo, Vrajj ke āṅgan rachyo
Sur brahmā-dik dekhan āye, shāṅkar tāṅdav nāchyo ... repeat

Bhagvan Shri Krishna has erected a splendid large swing-board in the foreground of Vraj, Entranced by the swing-board, several saintly devout, deities inclusive of Brahma have come to see it and Lord Shankar has enacted Taandav dance driven by spiritual joy.

Shuk sanakā-dik muni-var āye, hindolo dekhan āye
Naṇḍa-ko lāl jhulan ham dekhyo, bādi luṇṭ ham pāye ... 1

Great many sages and saints ranging from Shuk, Shounak, the great sage Narad too arrived to see the swing-board on which, the son of Shepherd kind Nanda, Krishna was swinging. It was like stealing bounty of ultimate joy for us.

Vrajj ki nār atā chādh dekhe, apano tan man vāre
Paramā-naṇḍa dās ko thākor, chit-ṭa choryo tan-ko re ... 2

Women folk of Vraj, ran up to terraces of their homes have devoted themselves with body and mind to attain spiritual succour. Even Saint Parmanand Das exclaims that Krishna has taken hold of his heart.
This bhajan vividly depicts and describes the graceful imagery of Lord Krishna and his beloved Radha sharing the swing-board (Hindola).

125. Jhulat Hai Gira-dhāri Hindole ॥ जुलत है गिराधारि हिंदोले
Nādbrahma pada 565, Rāga - Godi ॥ नादब्रह्म पद ५६५, राग - गोडी

jhulat hai gira-dhāri hindole, jhulat hai gira-dhāri
ati ānañd bhaye do-u jhulat, mohan shyām pyāri ... repeat
Swaying swing joyous Girdhari, riding on wafts of wind,
Gaiety adds to sublime joy with Radha at his side on swing.

From every household, each lass of Gokul, throng Jamuna river banks;
Adorned with alluring ornaments lasses of Vraj are sashaying saffron sarees.

Enchanting milieu of serene sandbanks, adds to loveliness of Vrindavan;
Savouring celestial joy of men and deities, Krishnadas sings with delight.
126. Bhakti Hiňdole-nā Re ॥ भक्ति हिंदोले ना Re

Nādbrahma pada 569, Rāga - Malār ॥ नादब्रह्म पदा-५६९, राग - मलार

bhakti hiňdole-nā re, māňhi jhule ātam-rām
prem bhakti hiňdole-nā re, sab saňtan-ko vishrām ... repeat

chāňdā suraj do-u stambh rupe, baňk nāl ki dor
jhule re pāňch pyāri-yā re, tahaň jhulat hai siyā-mor ... 1

dvā-dash gam-ke aňtare re, jahāň amrut ki āsā;
dvā-dash gam-ke aňtare re, jahāň amrut ko vās
so thākor ham dās ... 2

sahej shunya ko nehado re, gagan maňdal siyā-mor
sahej shunya ko nehado re, gagan maňdal siyā-mor
do-u kul ham āgavi re, ham jhule ehi hiňdole ... 3

aradh uradh ke gaňgā jamunā, mol kamalā ghāt
aradh uradh ke gaňgā jamunā, mol kamalā ghāt
shat chakra-ki gāgari re, triveni saňgam ghāt ... 4

nād buňda-ki nāvadi re, rām nām khevan-hār
nād buňda-ki nāvadi re, rām nām khevan-hār
kahe kabir gun gā-ii lo re, guru gam u-tare pār ... 5
0. On a swing of devotion, our soul is swinging on spiritual wave; Similarly, all saintly beings and sages too find solace on the swaying swing of devotion.

1. Moon and Sun stands tall like pillars, and hammock tied with a rope of navel, On this swings five loved ones¹, also swing in joyful bliss, where the Supreme Soul dwells.

2. The house with twelve rooms, where divinity dwells, there resides heavenly blissful joy; Whoever has tasted it, gets one with the Supreme Divine, whom we serve.

3. Love for realization void beyond is like an abode divine love where the Divinity dwells; Where only we two dwell with divine love; swaying on the same swing of Supreme Divine.

4. Pious Ganga and Jamuna take in river-banks abound with Lotus flowers grown out of muck; That’s akin to six mystical plexuses of body² or a confluence of three streams of rivulets³.

5. Sailing in a boat of Sound as God, where name of Ram is Mariner of our boat of life; He only can enable us fathom the ocean of life, that’s what Saint Kabir proclaims.

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¹ पांच प्यारीयां - five loved ones = पंचतत्त्व - five basic elements - sustaining our life i.e. space, air, light, water, earth
² षट्चक्र गागरी - human body with the six mystical circles or plexuses
³ त्रिवेणी संगम घाट - symbolized version of the three humours of the body
127. Bharma Hiṅdole-nā Re ॥ भर्म हिङ्दोलने रे ॥

Nādbrāhma pada 570, Rāga - Malār ॥ नादब्रह्म पद ५७०, राग - मलार ॥

भर्म हिङ्दोलने रे, कहे क्रेन जलन आये;
आ रे हिङ्दोले जे रोक जुले, सतगुर ढोली समझय ... टेक

भर्म हिङ्दोलने रे, कहे क्रोन जलन आये;
आ रे हिङ्दोले जे रोक जुले, सतगुर ढोली समझय ... टेक

bharma hiṅdole-nā re, kaho kon jhulan āye
ā re hiṅdole je ko-ii jhule, sat-guru kahyo sam-jāy ... repeat

पाप पुन्य दो-उ संतल हुपे, मनसा रख्यो है हिङ्दोलो;
गुलत ज्ञाव जजन चतस्तत, कबहु न पायो हीर ... १

pāp punya do-u stambh rupe, manasa rachyo hai hiṅdolo
jhulat jiv jahān ita-stata, kabahu na pāyo thor ... १

लक्ष योराशी ज्ञ जुले, रवि शशी लये विगार;
अनंत दीप्ति जुग जुल्या रे, अज्ञु न माने हार ... २

laksha chorāshi jiv jhule, ravi shashi bhaye bigār
anaňt koti jug jhulyā re, ajahu na māne hār ... २

गुणी गंधय भुवि जुल्या रे, शेष नाग सुमेदः;
ब्रह्मा विष्णु महेश जुले, कार्य ज लछ लछ डेर ... ३

guni gañ-dharv muni jhulyā re, shesh nāg sumeru
brahmā vishnu mahesh jhule, kārya la-ii la-ii fer ... ३

धरणी आकाश होउ जुल्या रे, पवन पावक अखु नीर;
देह धरी हरि जुल्या रे, यो कहे दास कबीर ... ४

dharani ākāsh do-u jhulyā re, pavan pāvak aru nir
deh dhari hari jhulyā re, yoň kahe dās kabir ... ४
0. The ideal spiritual teacher capable of emancipating his disciples elucidates about who all rock on the swing of illusion.

1. Such an illusionary swing, is hung on two poles of greed and covetousness. Such a swing reflects the nature of character of our mind that keeps swinging from one thing to another. Enlightened spiritual teachers of different schools on spiritual studies emphasize on steadying our mind. Until a spiritual seeker stabilize his or her mind and turn it away from worldly distractions like greed, passions, carnal desires and attachments, the mind will not be able to find peace.

2. By popular belief a soul, depending on one's Karma, a soul passes from one life to another, one birth to another, through ever revolving cycle of birth and death. Spiritual scriptures describe this revolution of transformation of being or existence as 8.4 million species on this planet, one of which is human. Striving to find solace from worldly pleasures, the human being does not accept spiritual defeat. Since births and deaths are imminent, ordinary human beings keep concentrating on the handiwork of the Yama, the son of Sun who is known as the God of Death. Nevertheless, spiritually enlightened saints like Kabir show the way to break this cycle of birth and death, by channelizing our consciousness towards virtuous Karmas.

3. Several learned and religious pundits, Gandharva have been swinging on this illusionary swing for ages. As per an ancient legend, the great mythological multi-hooded serpent carrying the earth on its hoods popularly known as Sheshnaag, who landed his help in churning oceans by wounding around Sumeru Mountain was filled with arrogance. Arrogance leads mind to instability. Even deities like Brahma, Vishnu and Mahesh were incarnated in human form on this planet owing some specific causes. Having been born as human beings, contrary to their Spirituality, they too, swung between worldly Karma.

4. The Gods of earth, sky, air, fire and water, although embodiments of natural powers, are known to be driven by human like temperaments like floods, raging forest fires, high velocity winds and such forces, are found be unstable in nature. Watching even the God incarnated as
human being acting in doldrums, spiritually enlightened Saint Kabir cannot help himself being amused.

128. Hani-hāre Subhag Sāvan Āyo

hani-hāre subhag sāvan āyo, dash-rath dvāre hiňdolo sohāyo
hani-hāre pratham divas trij aja-vāli, rachyo hiňdolo param sukh-kāri ... repeat

param suňdar saras shobhā, shesh sahastra na shake kahi
yugal khambh anup suňdar, dāndi chār jhag-mag rahī ... 1

makh-mal ke takiyā birāje, bichhu-nā bahu-vidh bane;
lāl dori grahi jhulāvat, chitra ke chaンドra-vā tane ... 2

kanak pushpa anek rachanā, hiňdolo hari man bhāvahi;
khet kṣaṭadāsa avsar, shubh sāvan āvahi ... 3
Bhajans and prayers have drawn inspiration from the Mother Nature weaving in itself vivid shades of colors and shades evoking divine feelings in the hearts of the devotees. The advent of monsoon provides solace from sweltering heat of summers, which feels like heavenly blessings.

0. On the doorstep of the palace of King Dashrath, a beautiful swing looks shiningly beautiful. On the first day of Monsoon, and on third night of moonlit days, very comfortable swing is designed.

1. The splendorous swing looks so much wonderful, that thousands of Shesh Naag cannot describe its magnificence. The two poles symbolic represent birth and death, with four aspects of human life, meaning Birth, Youth, Old Age and lastly Death. Only through the divine grace of the God, can one enjoy all round grandeur of mortal life.

2. Reclining on a velvety pillow and lying on a vividly colored bed. All through life, the soul enjoys all sorts of comforts and pleasures like swinging on a celestial swing. Holding a red rope of the life, the Soul swings between two ends of human life.

3. Embellished with differently created gold flowery motifs the swing looks endearingly beautiful. Poet Krishnadas says, such occasions do not come your way, as after sweltering heat of the summers cause solace to the life of a devotee.
129. Hani-hāre Sāvan Sud Trij Aja-vāli

hani-hāre sāvan sud trij aja-vāli, baithे हिंदोले श्याम संग प्यारी;
hani-hāre हिंदोली नंदलुवन आते सोळे, नीरमण सुरिनर मुनिमन मोहे ... टेक

hani-hāre sāvan sud trij aja-vāli, hai de hiendoole shyama sang pyari
hani-hāre hindolo nada-bhuvan ati sohe, nirakhi surin nar muni-man mohe ... repeat

हिनहांर सावन सुद त्रीज आजवाली, बैठे हिंदोले श्याम संग प्यारी;
हिनहांर हिंदोली नंदलुवन आते सोळे, नीरमण सुरिनर मुनिमन मोहे ... टेक

नादब्रह्म पद 574, राग - हिंदोलानी सामेरी

हिंदोला नंदलुवन आते सोळे, नीरमण सुरिनर मुनिमन मोहे ... टेक

suri-nar muni ko man mohe, gopi gun gāve sahi
vājiṇṭra nānā-bhāta bāje, jhulāve sanmukh rahi ... १

चंग उपंग मृंग ताल, आलर जीनी जीनी बाजही;
श्री मंडल रणकार सोंहे, सप्तशुर आति राजही ... २

सुरिनर मुनि श्री मन मोहे, गोपी गुण गावे सही;
वाजीत्र नानाप्रात बाजे, जुलावे सन्मुख रहि ... १

suri-nar muni ko man mohe, gopi gun gāve sahi
vājiṇṭra nānā-bhāta bāje, jhulāve sanmukh rahi ... १

कहेत कृष्णदास गिरधर, जुलावे सब साठ ही ... ३

suri-nar muni ko man mohe, gopi gun gāve sahi
vājiṇṭra nānā-bhāta bāje, jhulāve sanmukh rahi ... १

tān baṅdhan saras sohe, mohit gokul nāth hi
kahet krishna-dāś gīrā-dhar, jhulāve sab sāth hi ... ३
According the Hindu Vedic Almanac (Panchaang), the month of Shravan correlates with the period from 23 July to 23 August. It is a season of monsoon in Northern India. Most of the Hindu festivities begin with Shukla Paksha* i.e. the first fortnight of the month between New Moon (Amavasya) and Full Moon (Poornima) days.

The month-long festivities of Hindola (swing or jhoola) are celebrated in Northern India. Hindola is a festival celebrated in the Hindu religion. The festival finds its origin in the streets of Vrindavan over 5000 years ago where the Gopis rocked Krishna on a decorated swing.

Ever since, to experience the divine joy of rocking Krishna in a small swing, the Hindola festival became the focus of devotion. Hindola originates from the Pushtimarg Vaishnav sect. In Pushtimarg, Hindola is made of wood, gold, silver. Each day of the month of Shraavan, the Hindola is decorated in different material such as, flowers, fruits, dry fruits, vegetables, garlands of colorful flowers made of silk (Pavitraa), rakhis, glass, jari, pearls etc. Hindola remains one of the most auspicious festivals for Pushtimarg Vaishnavs.

0. A Gopi calls out her friends, on the third brightly shining night of Shukla Paksha* of Shravan month. Hindola festivities have already begun and Shyam (Krishna) accompanied his heartthrob is already rocking on a beautiful swing. The swing erected at the house (Bhavan) of Nand is so well decorated and divinely enchanting that irrespective of the deities and human beings and even the saints have arrived to delightfully enjoy the godly grandeur.

1. Enthralled by perceiving their most affectionate Krishna, the deities and ordinary people joyously enjoying the festivities and swaying with pleasure listening to the Gopis liltingly singing in praise of the virtues of their lovable Krishna. Different musical instruments being played evoke an environment of pleasant harmony, making all present before the God rock cheerfully.

2. With the reverberating beats of Chang (bell), Mridang (tabor or drum) and thinly delicately sounding Jhaalar the atmosphere of monsoon night has come alive, as the temple bells sound wonderfully celestial. The rhythmic singing with an accompaniment of harmonious arrangement of seven scale musical instruments evokes heavenly ambiance.

3. Evoking devotional feelings in the hearts of the devout, the tuneful notes (Taan) and singing in the praise of Guklnath (Lord of Gokul), the poet Krishnadas says, with heavenly singing, everyone ecstatically rocks in trance.
130. Hani-hāre Kuṇj-bhuvan Rachyo Hiṇḍolo

hani-hāre kuṇj-bhuvan rachyo hiṇḍolo

Indicating at the Hindolo (swing) erected in the villa surrounded by lush blossoming on which Radha and Krishna joyously rock on a swing, festooned with five different kinds of jewels studded on the two pillars and four arches created with gold.

The Hindolo ornamented with brilliantly shining precious jewels, and also Emeralds, evokes breathtaking celestial splendor. The Gopi exclaims how could she describe the beauty of the strings of bright pearls and red rubies handing all around that cannot be described in words.

Vines of flowers of Seventry are emanating fragrance with numerous small and colorful flowers abound. The poet, Krishnadas says, as the people of Vruj, rock and roll and rock swing blissfully, Giridhar - Lord Krishna is worshiped by Krishnadas.
131. Raṅg Hiṅdole-nā Re ॥ रंग हिन्दोले-नाठ रे ॥

Nādbrahma pada 584, Rāga - Rishikesh Sāmerī ॥ नादब्रह्म पद ५८४, राग - ऋषिकेश सामेरी ॥

रंग हिन्दोले-नाठ रे, रंगभुवन नूप नंदराय के;
विश्वकर्माये रघो हरि हेत, विविध बनया के;
अनुपम कनक के दो संभ परम सोहावने;
मुखा उगमे नंग जंगल अति मन भावी ... टेक

raṅg hiṅdole-nā re, raṅg-bhuvan nrupa naṇḍa-rāy ke
vishva-karmā-e rachyo hari het, vividh banāya ke
anu-pam kanak ke do-u stambh, param sohā-ne
maruvā jhag-mage naṅg jadit, ati man bhāv-hi ... repeat

A colorful Hindolo at the recreation mansion (Rangbhuvan) of the King of Gokul, Nand created by Vishwakarma is a great sight to perceive. Vishwakarma, the Hindu deity is regarded as the divine architect. He is considered to be Swayambhu meaning self-manifested and believed to be the Creator of the world. He has erected two golden mainstay pillars studded with precious jewels. The jewels are shining like the bouquets of blooming flowers on nearby mango trees, creating captivating visual.

भावे नंग जंगल भद्र, कुंज कुंज तहां मणि परे;
हांदी रसाल विशाल अहसुल, जुम्भा परंग रये ... १

bhāv-ne naṅg jadit maruvā, kuṇj kuṇj tāhāṁ mani khache
dāndī rasāl vishāl ad-bhut, jum-khā pach-raṅg rache ... १

Shiny bloom on trees sprinkled with monsoon showers, looks like bright pearls and jewels hung on all the trees in the Grove. As if sharing the joy of Gopis and Gops of Vrundavan, rejoicing the splendor of festivities of Hindola, monsoon clouds are looming large, creating an image of massive Hindolo with simmering multi-color jewels adding matching the splendor of the nature abounding with magnificence.

पटुली परंग धन सार्की, दोरी नर्म निम्बूलना;
ऋषिकेश प्रखु नंद नुपड़े, रंग सुवन हिन्दोलना ... २

patuli param dhan sār-ki, dori narma nimbūlana;
rushi-kesh prakhū naṇḍa nrupa-ke, raṅg bhuvan hiṅdole-nā ... २

Affectionately and fondly rocking the Hindola of Lord Krishna, devoid of expectations of divine grace and selfless love Poet Rishikesh extols the grace of the Supreme Soul, for blessing him with enjoying magnificence of celestial grandeur.
132. Jhulat Shyām Re ॥ जुलत श्याम े

Nādbrahma pada 585, Rāga - Rishikesh Sāmeri ॥ नाद्ब्रह्म पद ५८५, राग - ऋषिकेश सामेरी

Jhulat Shyām re, man abhi-rām madan gopāl
ras jhulāv-hi kuṇj kuṇj mili vraj bālā
madhur dhuni bāj-hi, mukh chaṅg tāl mru-daṅg-hi
sab mili gāv-hi, ras-raṅg saras sugaṅdh hi ... repeat

Young handsome Shyam, also fondly called Madan Gopal, rocking on the swing renders joyous image of within our minds. Jiggling and giggling and moving through the flowery groves and boulevards, the petite Vruj lassies add air of romance to romantic the spring. Lively melodies harmonically rendered on foot tapping rhythmic percussions beats of tambourine and Mridang, have made the Gopis and Gops alike to dance gaily, as the fragrant air stimulates romantic ardor.

Such is the magnetic effect of the season of Spring that not only the poetic narratives of romance are widely available in the Indian languages, English poets too are not far behind in giving words to expression of love and romantic fervor.

ras raṅg saras sugaṅdh gāve, prem magna ras bhari
ekokilā sur madhuri bāni, aṅgo-aṅg chhabi rachi rahi ... 1

All the elements of the nature, be, it in the form of spirit, color, flavor and love, are all vividly expressed in the singing and dancing of Gopis lost engrossed the worship of their lord, Krishna. Not to be left behind, cooing cuckoos too, sing in praise, as every expression of passionate romance is manifested through every part of the body.

Attired in Blue and yellow colors, union of Radha and Krishna seem like a union of Earth with blues of the Sky. Attainment of spiritual enlightenment happens in a flash as bright flash of
lightning. Describing the spiritual state of the soul dedicated to the worship of God, poet Rishikesh says, Love for Shyam Madan Gopal affection for the Supreme Soul, is like rocking on the spiritual swing.

**Rasa (રાસ rās)**

*Although the concept of Rasa, literally means, 'juice, essence or taste', it connotes a concept in Indian arts about the aesthetic flavor of any visual, literary or musical work, evoking some emotion or feeling, but cannot be described. Thus, Rasas are created by bhava, meaning the state of mind. Bharat Muni, the exponent of Natrya Shastra - Scriptures of Dramatics describes varying human moods as Nine Rasa.¹*

*According to the Rasa theory of the Natya Shastra, entertainment is not the primary goal of performance arts but, it's the primary goal is to transport the soul of an individual into another parallel reality, full of wonder and bliss, where one experiences the essence of one's own consciousness, and reflects on spiritual and moral questions. The notion of rasa extended into spiritual, abstract, and even metaphysical realms.*

*The poet, Rishikesh has portrayed Lila of Krishna and Radha in vivid narrative intertwined with nature's splendor evoking aesthetic experience of love and union with loved one.*

¹ For the interest of the readers in general and specifically for those interested in performance arts the Nine Rasa are listed below, with their specific meaning, Deity, Color.

2. **Haasya (હાસ્ય):** Laughter, mirth, comedy. Presiding Deity: Shiva. Color: white
4. **Kaaruṇya (કારુણ્ય):** Compassion, sorrow, mercy. Presiding Deity: Yama. Color: grey
5. **Bibhatsa (બિબ્બત્સ):** Disgust, aversion. Presiding Deity: Shiva. Color: blue

The ninth rasa was added by later authors.
133. Saras Hīndole-nā Re ॥ सरस हिंदोलना रे

Nādbrahma pada 587, Rāga - Malār Chhappe ॥ नादब्रह्म पदा ५८७, राग - मलार छप्पे

saras hīndole-nā re mānhī jhulat ka-u-shalyā rāy
Youthful Rama, the son of queen Kaushalya seems to enjoy pleasant surroundings rocking in a beautiful swing.

avadh madhya hīndole-nā re, jahāṁ rāhō kṛtapakṣām ānāy;
In Avadh, where Kalpadrum tree (according to ancient legends, Kalpadrum tree, also referred to as Kalpataru) has spread its benign shade. Splendor of the palace of Rama, set with golden courtyard, golden temple like edifice and a gold Kalash (pitcher) atop the palace offers wonderful sight to behold. Different musical instruments playing lilting tunes make entire environment quite blissful. Watching dreamy setting of Rama's place, the God of Love (Kamdev) is embarrassed and the Moon too has reverently bowed down his head.

ratna-jadit do-u sthambh suñdar, prit hātak hīr;
Tied to two jewel studded poles the swing has taken a shape of loving spot, where fragrant breeze seems to rock the swing sedately holding a red rope in hand. Youthful Lord Rama and Janaki, bedecked with enchanting ornaments and lovely attires. With crest-jewel studded on his crown, and pearl garland dangling on his chest, creates a divine sight.
Some lasses holding fly-driver fans, made of long hair of some animal, sways away a flower or a leaf. Some of them sing Raga Malhar at high pitch. (Malhar is a Hindustani classical raga, prominently rendered in vocal and instrumental performance during rainy season). Some the lasses dance delicately twirling and turning their bodies with romantic nuance, as if offer an oblation through their hearts. The divine couple - Rama and Sita are enchanted with pleasure that soothes their hearts and minds.

Man and women, moved by their love for the God, enjoy listening to the tales of acts of their deity. Merely beholding their adorable deities, the residents of Avadh consider themselves divinely blessed. The son of Dashrath is seated on right side on the throne with his wife Sita seated on the left. (Ritually wives are called "Vamaa", meaning who remains on the left side of her husband. Therefore, culturally wives always grace the left side of her husband). Visualizing pair of deities, the poet Premanad sings joyfully that, he has been divinely blessed with body and mind which is more than worth of worldly wealth.
134. Bhakti Hiňdole Saňt Jan Jhule ॥ भक्ति हिंदोले संत जन झुले ॥

Nādbrahma pada 593, Rāga - Kānado ॥ नादब्रह्म पद ५९३, राग - कानडो ॥

भक्ति हिंदोले संत जन झुले;
सतगुर शंबका देत जोटा, कहत सुनत हड़थमें लूले ... टॅक

bhakti hiňdole saňt jan jhule
sat-guru shabda-kā det jotā, kahat sunat ruday-meň fule ... repeat

जान वैराजः होई संभ मनोहर, रामनामकी होरी लगाई;
शील संतोष विवाद विवेक ही, हांडी यार अमोल शोहाय ... १

gnān vai-rāgya do-u sthambh mano-har, rām-nām-ki dori lagā-ii
shil sañtosh vichār vivek hi, dāndi chār amol shohāy ... १

धीर गंभीरकी पटली बिराजः, प्रेमप्रीतकी चुनी जुरी है;
आतम अनुभवी हान प्रकाश, हिरामाणेक शोभा बनी है ... २

dhir gam-bhir-ki patuli birāje, prem-prit-ki chuni juri hai
ātam anu-bhavi gnān prakāsh, hirā mānek shobhā bani hai ... २

संत संगत मिली जे को≤ झुले, क्रम क्रोध मद लोभ नसावे;
कहेत कबीर सोही जन निर्मल, अंतकाल परमपद पावे ... ३

saňt saňgat mili je koii jhule, kām krodh mad lobbh nasāve
kahet kabir sohi jan nir-mal, ānt-kāl param-pad pāve ... ३
0. The spiritually inclined saintly beings, having absorbed the essence of the discourses experience great pleasure within their heart. Such blessed saints explain the divine messages delivered by enlightened angelic saints. As a matter of fact, Saint Kabir, indicates at such unique from of devotion figuratively emphasized. Considering outer saintly appearance with garlands of Basil (Tulsi) or Rudraksha, tilak or ash smeared on forehead as futile efforts to evoke spirituality and form of worship.

1. This devotional swing is suspended on the two pillars of sentience and asceticism. Such a swing rests on the structure of four bars the four bars - character, contentment, contemplation and discretion - tied with a string of recitation of the name of Rama, contemplate on worship of the Supreme Soul. In a way, adhering to these four virtues brightens up the life.

Kabirdas Ji clarifies,

"Sumiran Surat Lagaai Ke, Mukh Te Kachhu Na Bol,
Baahar Ke Pat Deike, Antar Ke Pat Khol."

"સુમિરન સૂરત લગાઈ કે, મુખ તે ક્ષુણ ન બોલ,
બાહર કે પટ ખોલ કે, અંતર કે પટ ખોલ."

[A seeker needs to meditate and chant within the mind; hence, one needs turn introversive. If the physical senses remain open to the worldliness, they might be get deviated and become wayward. Therefore, Kabir Ji, advises to open up one's conscience to enable the mind to dwell on spirituality.]

2. The swing having a swing-seat of patience is adorned with love and affection. It is embellished with bright light of spiritual knowledge that is as precious as valuable diamonds and rubies.

3. Whoever will sway on this swing in gracious company of the saintly beings shall be liberated from shortcomings or vices like passion, anger, arrogance and avarice. Saint Kabir says, if only an individual discards such demerits, can one attain sanctity and ultimately be liberated.
135. Bhakti Hińdolo Param Sukh-kāri ॥ भक्ति हिंदोलो परम सुखकारी

nedbrahma pada 594, Rāga - Kānado ॥ नादब्रह्म पद ५९४, राग - कानडो

भक्ति हिंदोलो परम सुखकारी;
वेद पुराण शास्त्र शोध के, सब संतन मिली डियो है विचार ... टेक
bhakti hińdolo param sukh-kāri
ved purāṇ shāstra shodh ke, sab saňtan mili kiyo hai vichār ... repeat

विचार विवेक होइ स्थंम मनोहर, होरी प्रेम प्रीत शं लायी;
सम दम और संतोष ही क्षमा, हांडी यार परम सोहायी ... १
vichār vivek do-u sthambh mano-har, dori prem prit shuň lāyi
sam dam a-u-r saňtosh hi kshamā, dāndi chār param sohāyi ... 1

आ हिंदोले सनकारिक जुले, शंकर जुले अति अनुरागे;
शुक मुनि व्यास प्रहल धुवसे, नारद जुले परम भड़लागे ... २
ā hińdole sanakā-dik jhule, shaňkar jhule ati anu-rāge
shuk muni vyās prah-lād dhruv-se, nārad jhule param bad-bhāge ... 2

अनंतकोटि संत प्रेम शुं जुले, जुलत आनंद ऊर न समाये;
कहेत कबीर आ हिंदोले जुलत, जन्म मरण मवुःं मिटायो ... ३
anaňt-koti saňt prem shuň jhule, jhulat ānaňd ur na samāye
kahet kabir ā hińdole jhulat, janma maran bhav-dukḥ mitāyo ... 3
Spiritual knowledge is initially obtained in the form of information, and when the information that we have obtained is tested or experienced through our experience becomes knowledge. Studying Bhagwad Geeta we come to realize Shri Krishna as an experienced spiritually enlightened person and Arjun as a novice seeker. If mind is in a pleasant state, we can worship or meditate well.

0. The standpoint of Kabir Saheb is integrative. He believed in integrating spiritual knowledge (Jnana), action (Karma) and Yoga or unison. Yoga basically means the union of body, mind and spirit. It is uniting all the aspects of you or uniting with a higher power or spiritual force. You can believe in a God or gods, or nothing at all. The great sages, who did extensive research of ancient treatises of Vedas and Puranas, came to realize that swaying our mind on a swing of devotion, truly provides happiness of highest level.

1. Spiritually enlightened saints have always pointed at two pillars of realization and devotion. Kabir Ji taking similar viewpoint indicates at the two pillars of discretion (Vivek) and asceticism (Vairagya). The soul suspended on the two pillars of discretion and asceticism is tied with a rope of love for the Supreme Soul, i.e. God. Such a spiritual swing of ultimate soulful happiness is embellished decorated with tranquillity within mind (Sham), self-restraint (Dama), contentment (Santosh) and remission or pardon (Kshama).

2. Highlighting the significance of such divine swing, Kabidas Ji, reflects that great many divine and fortunate personalities like Bhagwan Shankar, Sage Sanak and others (सनकािद = सनक + आिद)\(^1\), Prahlad, Dhruva, Narad Muni and others have happily swayed on such a spiritual swing.

3. When the innumerable billions of spiritual seekers and enlightened beings of this world availed the utmost pleasure of swaying on this swing with devotional love and affection, their hearty joy knew no bounds. Saint Kabir says, whoever sways on such a swing, with ultimate sense of devotion can get liberated from the pangs and anguish of life and death. Spiritual meaning here is, dedicate oneself to God with absolute faith. Love always calls for sacrifice or relinquishment.

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\(^1\) When Brahma undertook the task of creating the universe, he first created some beings from different parts of his body to aid him. The Kumaras were the first such beings. Puranic texts of Hinduism describe them as, who roam the universe as children, and they are generally named Sanaka kumara, Sanatana kumara, Sanandana kumara and Sanat kumara. They are described as the first mind-born creations and sons of the creator-god Brahma. Born from Brahma's mind, the four Kumaras undertook lifelong vows of celibacy (Brahmacharya) against the wishes of their father. They are said to wander throughout the materialistic and spiritualistic universe without any desire but with purpose to teach.
This Bhajan has its roots in Vaishnav sect and it is penned by devout poet Krishnadas in Vraj Bhasha (Vraj dialect widely spoken in Vrundavan, Mathura (North India) and even in Nathdwara (Rajasthan). Poet Krishnadas was the last poet of first four poets of 'Ashtchhap' and most of the verses created by him are comprised in the distinct classical singing known as form of Haveli Sangeet. Most of the devotional verses are symbolic representation of carrying deep spiritual connotation.

136. Jhule Naval-bihārī Pyāro ॥ ले नवलबिहारी प्यारे
Nādbrahma pada 598, Rāga – Hindolā-ni Kāfi ॥ Nādbrahma पद ५९८, राग - हिंदोलानी काफी

ジュレ・ナヴァル・ビハーリー・ピアーロ

ジュレ・ナヴァル・ビハーリー・ピアーロ・ラル・ジュルラヴァン・アァ;

jhule naval-bihārī pyāro lāl jhulāvan ā-ii

ソーラン・ヒンドローラ・ラル・ドゥ・ランド・ジョホーヤ;

sorāṅg hindolo lāl-ko re, jodi jugal shohāy

ジュラヴェ・サブ・ジャラーニ・ラエ・タァン・ヴィェー・インド・カナァ ... テック

jhulāve sab gvāl-ni re, tahāň bai-the kuñvar kanāy ... repeat

मणि कांचन के स्थांभ मनोहर, विद्रुम दांडी शोहाय;

manī kāńchan ke sthambh mano-har, vidrum dāňdi shohāy

पचरंग दोरी पाटकी रे, तहां पटुली पांच जडाय ... १

pach-raňg dori pātaki re, tahāň patuli pāňch jadāy ... १️

माणू श्री के श्रीमंत मनोहर, विद्रुम दांडी शोहाय;

mānuni gāve mod shuň re, tahāň bāje anaňt vadhā ... २️

बरान बरान-के फुल-नेये रे, जहां मोतियनकी जुम बनाचे;

baran baran-ke ful-ne re, jahāň moti-an-ko jhum banā-ii

मानुनी गावे मोड जुं रे, तहां बाजे अनंत वधाय ... २️

mānuni gāve mod shuň re, tahāň bāje anaňt vadhā-ii ... २️

मोही रही सुर सुंदरी रे, जहां कुसुमनी वर्षा कराच;

mohi rahi sur sundaari re, jahāň kusumani varsha kārā-ii

शोला देभी दंपति रे, तहां कुष्ठास बल जाय ... ३️

shobhā dehi dāmpati re, tahāň kūsthās bal jāy ... ३️

mohi rahi sur sundaari re, jahāň kusumni varsha karā-ii

shobhā deki dampaṭi re, tahāň krishna-dās bal jāy ... ३️
Devotional worship borne out of spiritual knowledge holds greater significance. Worship devoid of spiritual essence becomes garrulous. The soul of a devout desirous to experience the essence of divinity swings like a pendulum. Young lovable Krishna (Navalbihari) symbolic as a Supreme Soul, is swinging gaily, as I have come to realize divine joy of swaying my soul on the spiritual swing.

In fact, devotion or Bhakti rests on two pillars of spiritual enlightenment and asceticism. It embodies the totality of love for God. Radha and Krishna are the male and female aspects of the Supreme Divinity, known as the Divine Couple. Together they are the full manifestation of God.

0. The swing of youthful handsome Krishna is embellished with saffron colored (Sorang) flowers, which is graced by loving couple i.e. Radha and Krishna in the form of Devotion and Awareness. Cowhands from all over have thronged to take a chance to sway the swing of Kunwar Kanhai (youthful Krishna) with devout love; meaning, acquiring their share of spiritual experience and divine joy.

1. Such a swing of Spiritual Enlightenment is suspended on the four pillars of embellished with precious jewels. These precious jewels are self-restraint, celibacy, contentment and forgiveness, which are as precious as bijou, pearls, gold and coral. The combination of all these spiritual virtues enables the seeker to attain spiritual realization.

The pulling string to sway the soul on the swing of spiritual realization is made up of quintessence - the elemental proportions of Prakriti or Elemental Nature. These five elements are Ether (Akash), Wind (Vayu), Fire (Agni), Water (Jal) and Earth (Prithvi). These five elements form the warp and woof of the entire cosmos.

Every single object and being - be it an animate and non-animate entity in the cosmos embodies a diverse spectrum and fusion of five elements giving it an unparalleled entity. The five cardinal elements are a part and parcel of the all-encompassing cosmic consciousness. Every animate and inanimate being is made up of atoms and the five basic elements which could be explained with the example of a structure of an atom. The fusion of these five basic elements forms human body. The five lower chakras - Muladhar, Svndhishthana, Manipura, Anaahata and Vishuddha are synchronized to the energy flow of the five elements.

2. Although, the swing embellished with different types flowers, have chains of garlands made of bright pearls. Young beautiful women are singing in sweet voice, with an accompaniment of Shehnai, spiritually charging entire atmosphere.

3. Beauteous dancing girls have enlivened the environment with divine magnificence, as flower petals are strewn. Perceiving splendorous beauty of the couple - Radha and Krishna, Krishnadas cannot stop himself from singing in praise of the God.
Just the mention of Radha and Krishna, evokes in our minds image of Ras Leela. A disciple is elated to learn of her beloved Shri Vallabhrai i.e. Shri Krishna is swaying on an appealingly ornamented swing. She beckons her friends to go and see her cherished Lord's breathtaking magnificence, to describe with even the words would fall short.

Believed to be an incarnation of Vishnu, God of Universal Creation, demonstrated the depth of Divine Love to the world. He was born to preserve the dharma of eternal love, and spread the fragrance of unconditional love. As we study the life of Shri Krishna, we learn that Krishna emphasizes on romanticism. Several of the poetic narratives of the romancing of Radha and Krishna are a plenty. Innumerable poets have given wings to their fantasy.

For lovers, romantic expressions are colorful depiction of inner feelings. For many color of romance is pink, whereas Saffron is a color of divine love for God. The following verse is a form of romantic dance known as Ras Leela depicting romantic fervor.

137. Hińdolo Nav-raňgyo Re Sajani ॥ हिंदोलो नवरंगो रे सजनी

Nādbrahma pada 602, Rāga - Hindolā-no Kālero
Nādbrahma 66-502, Rāg - हिंदोलानो कलेरो

हिंदोलो नवरंगो रे सजनी, त्यां जुं श्री वल्लभराय;
आलो सहेली जोबाने जखये, आ सुश शोभा कही न जाय ... टेक

hiñdolo nav-raňgyo re sajani, tyāṁ jhule shri val-labh-rāy
chālo sāheli jovā-ne ja-ii-e, ā sush shobhā kahi na jāy ... repeat

A lover says, Shri Vallabhrai swaying on a newly colored swing, let us go and see the Lord swinging blissfully on a hammock. Let all friends come, so we all can go to see the splendorous scenario, which cannot be described in words.

नवरंग कनक स्तंभ दोउ सुंदर, नवरंग दांडी यार सोहाय;
नवरंग योकी तकिया गाडी, नवरंग मोतीनी जुम बनाय ... १

nav-raňg kanak sthambh do-u suňdar, nav-raňg dāňdi chār sohāy
nav-raňg choki takiyā gādī, nav-raňg moti-ni jhum banāy ... १

Deeply in love with her Love God, alias Shri Vallabhrai, the spiritually enlightened disciple visualizes the swing made up of four vividly colored bars suspended on two golden pillars. But that is no ordinary swing that we find everywhere. It is a divine swing. Its two pillars are conscience and intellect - worth their value in gold. Moreover, as such a divine swing is assembled with fondness, affection, trust and devotion; its magnificence turns out to be beyond the scope of words. It is said:
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Gaudhun Gadhun or Gadhun, and Tanadhan Anan;
Par jhan ave Sutosh Dhan, sab Dhan Pur Saman...

[One may have a plenty of cows, elephants and horses as part of one's wealth. But all sorts of wealth until one have satisfaction of whatever is achieved.]

A mattress spread and a bolster placed on the swing symbolizes comfort of Awareness and Contentment, which are the true essence of spiritual enlightenment. A colorful string of pearls of virtuous deeds (Karma) add to the majesty of the divine swing.

Naval Lal Navalangi Radha, Navalangi Jwanti Hole Re Vay;
Navalangi Mor Mor Kari Naare, Navalangi Jumuna Lhere Re Jaya ... 2

Radha embodies the totality of love for Shri Krishna. Known as the personification of Bhakti, or spiritually Radha looks graceful dressed in saffron or red colored attire. Lively youthful lassie sways a hand held fan. Dancing peacock spreading their feathers makes up the sight adorable with sedately flowing waters of the river Jamuna.

Navalangi Pushpa-Vrushti Vraj Upar, Chandraika Tyam Dukhini Vay;
Navalangi Sakat Tanua Man Mohe, Madhavadas Umaangi Jash Gaya ... 3

Several deities led by Indra - the Rain God shower petals of flowers from the heavens as the skies seem to reverberate with the heavenly sounds of drums. When a disciple crosses the boundaries of duality, there is nothing but unity, bliss and divine love and his heart beats symbolically as the rhythmic beats of drums. The devout poet Madhavdas sings thus, in the praise of the Supreme Divinity, for his graciousness!
Param Chatur Jhule Nāth Amāro

Nādbrahma pada 603, Rāga - Hindolā-no Kālero

138.

परम चतुर जुले नाथ अमारे

परम चतुर जुले नाथ अमारे, राधाजनी संजे रे;
वरां रे अंगोंचंगनी शीला, वांटु कोई अंग रे ... टैक

param chatur jhule nāth amāro, rādhā-ji-ni saṅge re
varanu re aṇgo-aṅgani shobhā, vāru koti aṇaṅ re ... repeat

वरुं रे राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

varanu re rādhārāni saṅge re, rājā āṅgali shobhā;
raṇu prēma aṅg re ... ँ repeat

वरुं रे राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

varanu re rādhārāni saṅge re, rājā āṅgali shobhā;
raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat

राधारानी संजे रे, राजा जंगली शोभा;
राधा रे राजा जंगली शोभा, रानु प्रेम अंग रे ... ँ

raṇu prēma aṅg re ... ँ repeat
0. The adoringly visualizing the image of God Krishna, his disciples affectionately sing in His praise. Our most sagacious Master is rocking on a swing accompanied by Radha. Bedecked enchantingly in beautiful attire, their sight makes me offer oblations as the Lord Krishna looks like Kamdev (God of Love).

1. During the month of Shravan (the fifth month of the Hindu calendar) as the rainy season starts, after hot summers, and drizzling rains drench us with showers of cool rains, entire universe seems much pleasurable. Sounds of frogs croaking, yearning cries of peacock and endearingly cooing of cuckoo add to the charm of delightful weather and enhances loving feelings in the hearts.

2. Today I have seen a wonderful sight of dripping wet Hari (God) pleasantly laughing in rains with Radha to his side. Understanding smile of Radha glancing at Krishna conveys how both the lovers are warmly lost in loving embrace.

3. Handsome Shyam with fairly beautiful Radha is swinging on the colorful swing. As the swing rocks higher and higher, O' my love, as if about to touch the heavens, Narsinh steps up dancing with hearty joy.
139. Jhulat Naval-bihāri Hiṅdole || जुलत नवलबिहारी हिंदोले

Nādbrahma pada 603, Rāga - Hindolā-nu Māru

Nādbrahma pada 603, Rāga - Hindolā-ko Māru

Jhulat naval-bihāri hiṅdole, maṇhi jhulat naval-bihāri

तट जमुनाको परम मनोहर, संगे राधिका प्यारी .....

jhalat naval-bihari hiindoole, manhi jhulat naval-bihari
tat jamuna-ko param maho-har, sainge radhi-ka pyari ...

Dādur mor chakor papihā, sāras sorā shor

मधुप मराल कोकिला किलकित, अति गृंजत अति बारी .....

dādur mor chakor papihā, sāras sorā shor
madhup marāl kokilā kilakil, ali grunjat ati bhāri ...

Sūri-nar jan muni kusum-ni varshat, jyāṇ muni-var chhuti tādi

एह लीलासुख देखी मग्न भयें, परमानंद बलिहारी .....

suri-nar jan muni kusum-ni varshat, jyāṇ muni-var chhuti tādi

धूरनर जन मुनी कुसुमनी वर्षत, जयं मुनिवर छुटी ताड़ी...

suri-nar jan muni kusum-ni varshat, jyāṇ muni-var chhuti tādi

ehi lilā sukh dekhi magna bhaye, parma-naṇḍa bali-hāri ..
Saint poet Parmananddas was one of the eight renowned poets of Vallabh Sampraday (Vallabh Sect) or Pushtimarg who narrated different spectacles (Lila) of Shri Krishna in his devotional verses. 'Ashtachhap' group of eight poets - disciple pupils was recognised by Shri Vallabhacharya and his son Shri Vitthalnath. Verbal definition of 'Ashtachhap' is a collection of the contributions by these eight poets reflecting devotional stances. Poet Paramananddas is believed to have been born in Kannauj (North India) in 1606 A.D. and finds placed next to the blind poet Surdas.

Several legends and Gop Kavya, poetic narratives of romantic moments of Radha and Krishna are found in dialects of Vraj Bhasha. It is often mystical in nature, related to the spiritual union of the devout with God. Since almost all of Vraj Bhasha poets were considered to have been God-realised saints, thus their words are considered as emanating from a divine source.

0. Visualizing courtship of Radha and Krishna fondly enjoying swaying on the enchanting river bank of Jamuna the saintly poet, Parmananddas presents vivid narrative. Swaying on the swing of Navalbihari (handsome and youthful) Krishna is swaying on a swing, and as the swing rises up it seems Krishna is on the swing and as it sways down, Krishna seems to be ensconced in the hammock with his beloved consort Radha.

1. Sounds of croaking frogs and squawking of peacock signifies the advent of rainy season. Several verses in languages of the world literature are full of narratives of romantic expositions. The environment has come alive with sounds of pheasants, cranes and water bird Sora. Buzzing and vibrant sounds of bumblebee, goose and cuckoo cheer up the environment.

2. The deities and human beings alike, showering petals of colorful flowers, where the saintly folks are delighted visualizing the charismatic divine presence of the divine couple. Envisioning such a spectacle of deific couple, exulted poet Parmanand sings delightedly in praise of the glory of God.
The sixteenth century proved to be highly significant in the history of musical and poetic literary development in India. Several poets and musicians have been evolved. Out of all these, the poets of 'Pushtimarg' fondly revered as 'Ashta Sakha' literally meaning 'Eight Friends'. This devotional poem is taken from the collection of pious poet Nandadas, one of the 'Ashta Sakha'.

Musical compositions created by the 'Ashta Sakha', which are also referred to as 'Haveli Sangeet' are not meant for the entertainment by masses, but these are sung in the temples of Shri Krishna to evoke feeling of devotion in the listening disciples worshiping Shri Krishna.

These devotional verses are sung in accordance with seasons and part of the day in different Raga. For example, Morning Ragas are - Kalbhairav, Bibhas, Pancham, Asavari etc. During the afternoon Ragas such as - Sarang, Nur Sarang, Samant Sarang, Shuddh Sarang, etc. are sung. Whereas, during evening - Raga Nat, Purvi Sorath, Gauri, Hamir, Nayaki etc. are sung. Haveli Sangeet holds greater significance in 'Pushtimarg' and that is an effort to dedicate mind, heart and soul ate the feet of the Supreme Divinity.

140. Jhulat Naval-gira-dhāri Hiṇdole

Nādbrahma pada 611, Rāga - Hindolā-nu Māru

જુલત નવલગરધારી હિંડોલે, માંહી જુલત નવલગરધારી; 
બૈઠે સંગ પરસ્પર બુજાધારી, શ્રી વૃશચલાન કુમારી ... ટેક

jhulat naval-gira-dhāri hiṇdole, maňhi jhulat naval-gira-dhāri 
bai-the saṅg paras-par bują-dhāri, shri vrusha-bhān kumāri ... repeat

મની કંચન કે સંબલ મનોહર, દાંકી યાર સોહાય; 
વિવિધ લાટાકે બને હે ચૂલના, વિદ્રંધ ભૂમી બનાય ... ૧

manî kāňchan ke stambh mano-har, dāníi chār sohây 
vividh bāt-ke bane hai ful-nā, vidrum bhumi banây ... ૧

કરત બિલાસ અપને મન લાવ્યો, રલિક રાધિક પ્યારી; 
લલિતાદિક મને હુલે જુલાવે, ગાવત ગીત સુધારી ... ૨

karata vilasa apane mana bhāvyo, rasika rādhi-ka pyāri 
lalitā-dik mane fule jhulāve, gāvat git sudhāri ... ૨

દપર્ણમ ખેખી મનોહર, દેખી પરસ્પર તાલી; 
એ છબી સહિત રહો મન મેરે, નંદાસ બાલિખારી ... ૩

darpan-meň mukh dekhi man-har, det paras-par tāli 
e chhabi sahit raho man mere, naňda-dās bali-hāri ... ૩
0. Winsome Shri Krishna, who lifted the Govardhan mountain, is swaying in a swing. Accompanying the Lord is a beauteous daughter of Vrushbhan. The daughter of Vrushbhan, the gorgeous Radha is having joy of swaying along with her lover, Krishna, the savior.

In the praise of Radha, the daughter of Vrushbhan, also the poet Paramanand has sung.

પ્રગાટો સબ વ્રજ કો શુંગાર,
કૃિતી કુભે અવતરી કન્યા, સુંદરતા કો સાર.
મનસીન ઉપ કહાંલો બરનો , કોટી મદન બલીહાર,
‘પરમાનંદ’ વૃષ્ણભાન નંદની , મદ્દી નંદ હુલાર.

(Wife of Vrushbhan, Kirti gave a birth to a daughter, she was a virtual personification of beauty of entire Vraj. The daughter of Kirti and Vrushbhan is an essence of sublime beauty. Looking at the beauty of the daughter Vrushbhan, the poet 'Paramanand' wondering from where has the mother of the child brought splendorous thorough prettiness, as she pairs so well with Shri Krishna, the son of Nand).

(The swaying swing of spirituality is suspended on the two fascinating columns studded with glorious virtues as valuable as gems, gold symbolized as awareness and austerity, four virtual bars signified as fondness, affection, trust and devotion for God embodying totality of love for God.)

1. Such a swaying swing of mystical joy is suspended on the four pillars of embellished with precious jewels. These precious jewels are symbolic of self-restraint, celibacy, contentment and forgiveness, which are as precious as bijou, pearls, gold and red tinge of coral makes up the floor. The combination of all these spiritual virtues enables the seeker to attain spiritual realization.

2. Engrossed in her romantic merriment, amorous lovely Radhika is lost in joyous realm of divine love. Attractive friends of fondling Radha, sing lovely romantic songs which add to the delight of Radha.

3. Looking at the charming image of herself Radha claps with her friends with delight. Holding the image of her lover, Krishna, in her mind, Radha calls out to Shri Hari - Krishna to remain in her mind and soul. Thanking his good fortunes, Nanddas perceiving the splendor of the Supreme Divine lovers - Krishna and Radha, he enjoys singing in praise of God.
141. Jhulāvan Āyi Gopi ॥ जुलावन आयी गोपी

Nādbrahma pada 612, Rāga - Hindolā-nu Māru
नादब्रह्म पद - हिंदोलां-नु मारु

जुलावन आयी गोपी, जुलावन आयी;
यह हो हिंदोली देखन वनमें, अफ अंपेरी छांय ... टैक

jhulāvan āyi gopi, jhulāvan āyi
chal ho hiňdolo dekhan van-meň, ash champeki chhāňy ... repeat

पहरत पीत पीताम्बर सुंदर, सारी सुरंग सोहाय;
श्यामा श्याम बरोबर बैठी, शोभा वरणी न जाय ... १

paherat pit pitām-bar suňdar, sādi suraňg sohāy
shyāmā shyām baro-bar bai-thi, shobhā varani na jāy ... १

मलि कंचनके स्थंभ मनोहर, दांडी चार सोहाय;
परमांत पुलु जुले हिंदोले, गोपी जुलावन आयी ... २

mani kāňchan ke sthambh mano-har, dāńdi chār sohāy
parmā-naňda prabhu jhule hipeln, gopi jhulāvan āyi ... २
The worldly affairs are like dense dark forest through which a soul strives to find its way to reach the Supreme Realm. The swing sways in the forest of worldliness between illusions are reality.

0. The Gopis have come to sway the swing. They propose to go into forest where they wish to see their beloved God is swaying on a swing under the shade of Magnolia (Champa) flowers, which is as soothing as wish fulfillment. Desires comes swarming swaying imagination in hope of achieving happiness. Rooted in worldly affairs mind envisions realm of happiness, which in fact, is nothing but illusion. Such an illusion could be as soothing as intoxicating fragrance of Magnolia flower.

1. Fondly visualizing image of the God in the Lord Krishna attired in yellowish Pitamber (dhoti) and Radhika dressed up in (Sorang) brightly colored costume seated together makes up a beautiful pair. Beautiful brunette (Shyaama) and handsome dandy man (Shyam) as Radha and Krishna are swaying on wonderful swing, and their splendor cannot be narrated in word.

2. Two golden columns of wisdom and knowledge add beauty to the life of an individual. Four bars created out of love, fondness, hope and dedication; its magnificence turns out to be beyond the scope of words. Gopi, in the form of devotion or Bhakti sways the swing of God, as the fervent disciple Paramananda sings in praise of Supreme Divinity.
While describing vivid shades and phases of spiritual realization, Kabirdas Ji has painted colorful narrative on the canvass of our mind. With the beginning of spring, joy and cheerfulness spreads at galore. This Bhajan of Saint Kabir Ji describes spiritual joy visualizing unification with the Supreme Divine.

142. Piyuji-ne Prem Hiňdole Jhulāvu ॥ पियुजने प्रेम हिंदोले जुलावु ॥

Nādbrahma pada 601, Rāga - Hindolā-nu Māru, Nāb. 56-571, Rāg - हिंदोलानु मारू

The spiritual seeker affectionately wants to sway his soul on a spiritual swing suspended on two pillars of mind and intellect, and get it painted with red color. Red symbolizes energy, action, confidence, courage, and change - the change from illusion to enlightenment. The color red brings passion and strength to your relationships, your life and your work. The spiritual swing of the soul enables a seeker to unify oneself with mind and intellect.

रंगनारा साथा सतगुरु, धसी धसी त्यां जावु;  
मनसा वाचा कर्मेशा टेके, मंगल मुरवा लावु ... १  
raňg-nārā sāchā sat-guru, dhasi dhasi tyāň jāvu  
manasā vāchā kar-ma-nā deke, maňgal maruvā lāvu ... १

How wisely Saint Kabir advises a seeker to rush to the virtuous Guru! Only a truly enlightened spiritual teacher can lead his pupils on the spiritual path. Having found such an accomplished spiritual, without wasting time, a seeker should dedicate oneself to Guru with mind, speech and action. Such a pious Guru is worshiped ritualistically performing Aarti and proffering fragrant flowers named Maravaa at his feet.

हेत प्रीत अरु भाव भक्तिकी, दांड़ी चार सोहावु;  
चेतन चोकी ज्ञान की गाही, तड़खा तुप्त मिलावु ... २  
het prit aru bhāv bhakti-ki, dāndi chār sohāvu  
chetan choki gnān ki gāhi, tākhā tupt milāvā ... २

With love and affection combined with faith and devotion, I shall brighten up the four arches on the spiritual path. I will make my Guru comfortable by arranging a seat in the form of my conscience with knowledge as blissful cushions and satiation as the pillows. With my consciousness awakened by the grace of my Guru, no evil influence can corrupt the soul.
The swing is created from the knit-work of mental tendencies. When these are restrained, continence is ensured. Transcendental peace prevails within the mind and then, expressible (Vyakta) and inexpressible (Avyakta) sounds resonate within us. While Aahata Nada is produced by the acoustics of friction, Anaahata Nada is spontaneous, perennial and abiding. It is music of the heavenly sphere that reverberates in everyone, irrespective of whether one is conscious of it or not. And, Praana (soul or Spirit) is the link between sound, the human soul and the universal consciousness. Ultimately, when all the senses, mind, intellect, soul get unified with the Supreme Consciousness, the five senses and twenty-five elements seem to sing in harmony.

As entire being of the spiritual seeker resonate harmoniously like several musical instruments, the mind and the soul sway serenely on spiritual swing. The resonating sound within, pulsates rhythmically unifying with the sound of 'Soham' i.e. identifying oneself with the universe or ultimate reality. Reverberating sounds from within seem like several soul-mates or friends. The seeker beseeches the Supreme Soul to sway blissfully on this swing.

The seeker, perceiving the lover akin to one's own soul swaying happily on the swing delightfully sings expressing divine joy within. Ultimately, Saint Kabir reflects that, one who experiences sublime joy of swaying on such a spiritual swing does not have to go through the recurrent cycle of birth and death.
Narsinh Mehta, a Vaishnava bhakti poet of medieval India, is considered as the pioneer poet of Gujarat. He is also regarded as a poet of eroticism or romance (Shringara). The quintessence of his devotion is love and his love has inherent devotion. Hardly any festival in Gujarat is celebrated, when men and women irrespective of their age, participate in dancing that is known as Raas and Garba.

143. Sajani Ju-o Nāth Nihāli Re

Sajani Ju-o Nāth Nihāli Re, vahālo vāye chhe ven rasili re
ghumardi te abalā ghāle re, sukh sāgar mohan mahāle re ... repeat

Full Moon night is known to add romance in air and in such surrounding a joyfully elated Gopi calls out her friend to come and see their sweetheart lord Krishna. Cool breeze and lilting tunes of flute played by Mohan makes them amorous. As the Gopis sensually whirl around their sweetheart, their divine lover Mohan too, seem to be lost in an ocean of devotional love of the Gopis of Vrindavan.

Shir-mugat Mahā-manī sār re, kāne kuṇdal jyot apār re
van-mālā ur-par laheke re, tahān chuvā chaṇḍan baheke re ... 1

Shri Krishna has gracefully adorned a bejeweled crown studded with gemstone, and glittering eardrops (Kundal) are radiating lustrum shine. A garland of wild flowers is fluttering on the chest of Shri Krishna makes him all the more adorable, as scent of sandalwood intoxicates everybody around.

Shyāmal-dī sohe sānge re, aṭi ulat vādhyo aṅge re
vahālo hasi hasi harīṣṭha bīde re, kāmani man-math pīde re ... 2

A beautiful vivacious Shyamaldi with Krishna makes up a beautiful pair. The word 'Shyamaldi' is derived from a word 'Shyama' meaning 'brunette' (a fair woman with black hair) in English. With romance in air, sweetheart Krishna takes the Gopis in his loving embrace laughing cheerfully that turns on the Gopis with cupidity.
Shyāmā sanmukh āvi ubhi re, shan-gār sakal tahan shobhe re

As a vivacious brunette, elegantly attired appears before her sweetheart Mohan, people around them seem astounded looking at her enchantingly charming adornment. Coyly smiling and glancing demurely brunette looking up adoringly at Shri Krishna's face makes up the most beautiful passionate pair, but her youthfulness too, attracts the minds of the people around.

Tāli tāl pakhā-vaj gugardi, āgal nāche chhe nāri rudi re

Rhythmically clapping on the beats and tinkering anklets of Pakhavaj (tabor or drum that can be beaten on both sides), beautiful women passionately dance before their loving God. All around everybody danced with high spirits and jesting made the onlookers enjoy the spectator, where even feeble women danced boldly danced merrily in the protective presence of their God.

Ghumardi ghāle lāmbi re, pāye khalake te kāmbī re

Taking longer rounds while dancing, as she is twirling and dancing the, ornaments like Kalla and Kambhi (કાંભી) worn on feet are tinkling and chinking. With every step while dancing anklets are jingling, and with echoing of stomping of feet, the earth seems to reverberate.

Vahālā mar-kadalā kari bole re, tem āvi hiṅche hiṅdole re

Lasciviously twisting and twirling she utters sweet nothings and getting closer she rocks on the swing of love. Leaving aside her sense of pride as the female friend (સખી) of Shri Krishna reverently falls to feet, she seems much loving to her lover.
It is often mystical in nature, related to the spiritual union of people with God, because almost all of the poets were considered God-realized saints and their words are thus considered as emanating from a divine source. The following Bhajan vividly narrates moments of passionate love of Krishna and his sweetheart Radha delightfully rocking on an enchantingly wonderful swing.

144. Āja-no Hiṇḍolo Re || आजनो हिंदोलो रे

Nādbrahma pada 618, Rāga - Mevādo,    नादब्रह्म पद - ६१८, राग - मेवाडो

आजनो हिंदोलो रे अति रत्नियामध्ये, तहां जुले नन्दनो कुमार;
संगे जुले रे राधा सुंदरी, राय वृश्चाननी कुमारी ... टेक

āja-no hiṇḍolo re ati raliyā-mano, tahan jhule naňda-no kumār
saňge jhule re ho rādhā suňdari, rāy vrusha-bhān-ni kumāri ... repeat

Singing in praise of his God, the spiritual poet Keshavdas describes stunning splendor of a swing erected today. The embellished swing with looks much pleasing to the eyes, as son of Nand Baba is enjoying rocking it. But he is not alone. He is accompanied by beautiful lass, Radha - daughter of Vrushabhan to provide playfield for the son of Nand and daughter of Vrushbhan!

कनकना स्तंभ रे बे हीरे जड़या, दांडी सोहे सुंदर यार;
पंच ने पीरोजा रे अतिशय उलहो, कुरती मोलीयोनी जुल ... १

kanak-nā stambh re be hire jadyā, dāňdi sohe suňdaa chār
paňch ne pirojā re ati-shay jhal-hale, farati moti-o-ni jhul ... १

Erected on two diamond studded gold pillars, spectacle of the celestial swing is breath-taking. The four elegant poles supporting the swing add to the magnificence worth beholding. Embellished with cerulean and turquoise jewels, and enlaced with brightly lustrously and shining pearls flounce adds glimmer to the swing.
Gracefully attired with sixteen bridal adornments\(^1\) beautiful women gathered to rock the swing. Sedately moving with swan-like gait and jingling anklets all the young women of Vrundavan left their homes to have glimpse of their God.

Different musicians harmoniously play tuneful melodies on varying musical instruments as Vaishnavaites sing along religious songs. The great sages and saints are delighted listening to the devotional songs and in pleasantly praise of God chanting 'Jay...!! Jay...!!'.

Several deities have come down from the heavens, as even the King of Heaven - Indra too, stood aside watching Dev-Morar rocking sedately on the heavenly swing. Fascinated by magnificence of Shri Krishna - an incarnation of Lord Vishnu, even the deities considered themselves honored and privileged. Boys and girls too, swinging merrily before their Supreme Divine, that Keshvdas sang praising Hari!

\(^1\) Sixteen bridal adornments encompass sixteen steps of beautification, from head to toe at the time of wedding. This beautification ritual, a woman is equated with the divinity of Goddess Lakshmi - the goddess of prosperity, fertility and beauty in Hinduism. In fact, this ritual is a celebration of the beauty of the woman and according to the Hindu mythology.
This Bhajan was rendered by the great poet Surdas. Saint Surdas was a 16th century blind Hindu devotional poet and singer, who is known for his lyrics written in praise of Krishna. They are usually written in Braj Bhasha, one of the two literary dialects of Hindi.

145. Dekh Ho Vasu-dev Hari-mukh

Dekh ho vasu-dev hari-mukh, dekh ho vasu-dev
koti kām svarup suṇdar, koii na jañe bhev ... repeat

Looking at the striking look of her just born son, Devaki was amazed. Repeatedly she tells her husband Vasudev to come and look at the face of their son carefully. She exclaims, "O' Vasudev, I have never seen such a child of gorgeousness of millions of Kamdev (Cupids).

Amazed Devaki says, "My son resembles Bhagvan Vishnu with four hands. He has held weapons in his four hands." At that moment, Lord Vishnu, who was born as Shri Krishna appears before them and says, "You prayed me for taking birth as your son. Here I am! Now, stop getting awed and take me to the house of Nand Ji, across the river Jamuna."

In each hand he holds an object or a weapon rather objects with purpose: a LOTUS (Kamal) that represents purity and beauty; a CONCH SHELL (Shankha), standing for the sound AUM, which is said to be the vibration of primordial creation; MACE (Gadaa), for strength and the destruction of evil; and a CHAKRA (Chakra), emblematic of the mind, intelligence, and the end of self-delusion.

Waking them up from their stupor, Lord Vishnu says, "Look now your handcuffs are opened. The prison doors have no locks, and none is aware of this mystery. The night is pitch dark with lightening is blazing and clouds are showering torrential rains.
જા કે શ્વાન પહોર-વા, હું મુક્ત દ્વાર;
બંધન બેઠી સબ છુટી, સયો એહ વિચાર ... 3

The prison doors are ajar, where the dogs and sentries on guard have fallen to deep sleep. The doors of Mathura are open for you. Now all your lashings and handcuffs are snapped open. What are you waiting for? Just think of escaping now.

ઝાલર ઝાંઝ પખાવ બાજે, ઓર બાજે કિરતાલ;
દેવકી ગુડ્દુ પગટે, કંસનૌ હે કાલ ... 4

Once saint Narad had cursed King of Mathura, Kans that eighth son of his sister Devaki would kill him. Since then King Kans killed all seven children born to Devaki. As if signalled by divine making musical sounds of Jhala, Jhanjh, Pakhawaj and Kirtal began playing rhythmic sounds announcing time birth of the eighth child to Devaki, who was destined to be a messenger of death of Kans.

સિંહ આજે શેષ પીછે, પહાત જમુના પુર;
નાસિકા લો નીર આયે, પાર પેલે દૂર ... 5

After child Krishna was born, Vasudev placed his new born son in a basket to take him to his friend Nand across the river to Gokul. With a lion guarding his path in front and massive Sheshnag (giant hooded snake) sheltering the infant, Vasudev stepped in deluging waters of Jamuna. There was long distance to cover, and rising waters reached up to the nose.

ગોડ તે અહ્નકાર કીનો, નદી પાયો લેવ;
પરસી જમુના માર્જ હીનો, ઉતરે વસુદેવ ... 6

god teñ ahañkār kīno, nadi pāyo lēv
parasi jamunā mārg dino, utare vasudev ... 6

When rising waters of Jamuna, as if by arrogance, reached the nostrils of Shri Krishna angrily he made noise. Soon the river Jamuna realized the mystery. Politely Jamuna pleaded, "Vasudev Ji, you are ferrying Trilokinath (the Master of Three Universe) in the basket on your head lifted high with arrogance. Lower down your head with humility. Let me kiss the feet of Trilokinath with affection." As soon as Vasudev lowered his head, waters of Jamuna touched the toe of right foot of Shri Krishna dangling out of the basket. Soon the rising water level receded and Vasudev could easily cross over to the opposite bank.
Wading through the river, finally Vasudev reached the house of Nand Baba. Vasudev Ji described his experience in the prison, and how Lord Vishnu himself directed him to visit his friend Nand Ji. Listening to Vasudev Ji, Nand Baba was delighted. Vasudev said, "Nand Ji! Treat this child as your own son. Upbringing this child would be like worshiping Lord Vishnu."
Regarded as the Eighth Avatar of God Vishnu, Shri Krishna is worshiped as a supreme God in Hinduism. He is the god of compassion, tenderness, love and is one of the most popular and widely revered among Indian divinities. Born in Mathura in Northern India (around 3,228 BCE), Lord Krishna’s life marks the passing of the Dvaapara Yug (દ્વાપર યુગ) and the beginning of the Kal Yuga (કલ યુગ) which is an era under which we are all living.

According to the Hindu lunar calendar, Lord Krishna was born on 'Ashtami' or the 'eighth day' at midnight in the holy month of Shravan (શ્રાવણ) when 'Rohini' constellation (Nakshatra) was rising on horizon. Owing to the difference in movement of the Constellations and Moon, the actual day of Birthday celebration of Shri Krishna could be on two different days since the constellation 'Rohini' and Ashtami may not appear on the same day. This occurs between August and September on the Gregorian or popularly known as Christian calendar.

Well, now let us celebrate the birth of our most adorable deity - Shri Krishna!

146. Āja Sakhi Ashtami Ne Budha-vār Re II आज सणी अष्टमी

Rāga - Dhol, rag - ધોળ

आज सणी अष्टमी ने बुधबार रे,

प्रगत्या श्री पुरुषोत्तम प्राणाधार रे

āja sakhi ashtami ne budha-vār re,

pragatyā shri purushottam prānādhār re ...

0. Happiness of celebration is in air as a woman calls out her friend and as if reminding her says, today is the eighth day of the Shravan month and also Wednesday, when the basis of life Shri Purushottam was born. The poet refers to Shri Krishna as 'Purushottam' which means, 'only one of its kind Man'.

पहेरो बेनी शोभिता शाणागार रे,

जावुँ छे नंद तणै दरबार रे

pahero beni shobhitā shanagār re,

jāvuň chhe naňda tane dar-bār re ...

1. With happiness abounding in her heart, she asks her friend, "Dear sister dress up in most adorable at attires, as we have to go to the palace of Nand-Ji and congratulate Jashoda on the birth of her child. Birth of a child is considered as one of the happiest moment to rejoice in a mother's life, that makes her a 'complete woman'.

Traditional Bhajans of Bhakta Samaj

As the boundless fortune has smiled on Nand-Ji with the prophecy of the sages of incarnation of the Supreme Divine has come true, and blessed is mother Jashoda to have been, as have come chosen by the Mother Destiny to nurture Supreme God, as her own child!

Nand-Ji and Jashoda, now and again looking at the godly beauty of their newborn son are feeling themselves to be on the Seventh Heaven. On the other hand, the people who came to congratulate the couple rejoice envisioning happier days ahead for them all.

To celebrate the birth of their son, Nand-Ji profusely donated to the Brahmins, seeking their blessings. Welcoming the new born glorious divine son, he asked the Brahmins to spread grains of rice on ground as a mark of worship and called out people to hang festoons.

Poet Haridas asks disciple to welcome their lovable God with graciousness and reticence. Establish God in your heart, to be always one with your God.
As we sift through several devotional poetries and songs of Holi festivities, we come across vivid narrations of mischievous bantering between the Gopis of Gokul and Krishna. Despite petty squabbling the Gopis arduously strive to patch up with Krishna, on whom they ardently dote.

Sākhī

हीढ़े वन वन शोधती, श्री वृंदावन मोजार;
वाड़ी वेले सर्वं जोयं, हवें जुने सरेवर पांज ... १

hiñde van van shodhati, shri vruñdā-van mojhār
vādi vele sarve joyuň, have ju-e saro-var pāl ... 1

Having left them in huff and vanished in the forests not finding Krishna anywhere, the Gopis went after him looking out for him. Searching through parks and orchards, flowery vineyards, and even on the banks of lake, they looked out for him everywhere in the forest in the Vrundavan.

गर्व जानी गोरी तांड़ो, हरि भये अंतद्यान;
अभाजं जोति पंथनी, नयां छुट्यां उरुङ ... २

garva jāni gori tāndo, hari bhaye aṁtar-dhyān
edhāni joti paňth-ni, nayane chhutyaṁ jharan ... 2

Hari (Krishna) eloped annoyed with show of arrogance by the Gopis; nevertheless, after regaining their senses, tears welled in their eyes as they anxiously looked out for some sign of return of their lover.

147. Paňth Nihālati Re Ho ॥ पंथ निहालती रे हो

Nādbrahma pada 697, Rāga – Panthido, नादब्रह्म पद ६९७, राग - पंथीडो

Paňth nihālati re ho, joti pritam-nā pagalā;
madhya nishā-e gheli re ho, bharati lathad-tā dagalā ... repeat

With their eyes fixated on the path from where they expected to see their lover returning, their ears were strained to hear the footsteps of their beloved. But after waiting for their darling sweetheart until turn of midnight, they turned back stumbling dejectedly.
Looking fervently around all in four directions, as if she were a female deer, a Gopi was wandering here and there searching for Krishna. At last, she wailed out saying, "O' my Master, Prabhu! I have lost my senses due to your elopement!

All beautiful women and brunettes joined together and walked up the path looking for signs of return of Krishna. As the waiting became unbearable for the women, tears rolled out of their eyes and those thought they were very clever, sadly wiped their tears with end part of their saris.

All beautiful women and brunettes gathered to discuss, where their dear one could be found. At last, all the friends decided and said "Let us all go to the place where our Krishna - Nandkumar - usually play.

Furtively looking around, the group of women reached the flowing waters of the River Jamuna. Some of them remarked, 'Hari used to sit there and relish eating roasted flour of bajri (millet), rice, etc. mixed with ghee and jaggery and milk.'
The other woman added breathlessly, 'yes, here is the place, where our Krishna used to play sweet tunes on his flute and all of them sang songs.' She exclaimed how she could forget her beloved Krishna, with whom, she believed to have been united in love since the past birth.

Then she said, "I am going to preserve my youthful body with utmost care, and meeting my Lord again, I would submit myself youthful body for his pleasure. And if at all, I would not be able to meet Hari, I would give up my sinful soul." The poet has portrayed well the height of ardent devotion, that if she was unable to meet his divine lover, she would consider her soul an evil, and sacrifice her life!

In search of whereabouts of Shri Hari and calls him out, "Shyamala, attired in thin light woollen blanket, advise me how do I tread the path to reach you, my almighty."

In this way, we have come on this path and have entered in the predicament of 8.4 million generations. And in that process my soul has found a human form. My Prabhu, help me seek release from this churning of coming and going into the life through vicious cycle of births and deaths.
The seeker on the spiritual path asks the wish fulfilling tree (Kalptaru) for the path leading to the realization of the Supreme Soul. Spiritually in love with Shri Krishna, the beloved lamenting women anxiously await meeting their Supreme Almighty lament bitterly.

Young women gathered in groups, and perturbed at not finding spiritual solace cannot help themselves from crying out aloud. The poet at last moved by the melancholy of the women, advises them to seek out spiritual image their Supreme Soul and meditatively embrace Him. As we near the end of this Bhajan, we come to realize the poet has compared our soul with the Gopis seeking spiritual union with the Supreme Soul, as a way to attain emancipation (Moksh) from ever churning cycle of birth and death.
Indian Saints embody the highest ideals and are credited for demonstrating the reality of spiritual awareness. India is known to be the land of Saints and Gods. They have helped people to attain positive actions, devotion, spiritual practice and mental discipline by providing appropriate conditions and knowledge.

It is the legacy of Indian Saints like Surdas, Kabir, Raidas, Namdev, Tukaram, that represents the true identity of Indian ideology. Since time immemorial, India has been the seat of several religious sects by the followers of these saints, who adopted simple measures to explain the religious philosophies. The following Bhajan narrates how God comes to the aid of his true disciple in their times of crisis.

148. Māre Āja Re Ānaṇḍ-no Din Chhe Jo || मारे आज़ रे आनंद-नो दिन छे जो

Nādbrahma pada 718, Rāga – Garbi, नादब्रह्म पद ७१८, राग - गर्वी

मारे आज रे आनंद-नो दिन छे जो;
हरिनी भक्ति करे तने धन्य छे जो ... टेक
māre āja re ānaṇḍ-no din chhe jo
hari-nī bhakti kare tene dhanya chhe jo ... repeat

For a sincere worshiper, any day of worship is the day to unite with the spiritual realm. Absorbed with divine joy, a spiritual seeker sings, 'Today is the day of pleasure for me. Whoever worships God is truly a blessed individual.

जेने प्रहलाद-नी रक्षा बहु धरी जो;
विकराल नृसिंह देह धारि जो ... १
jene prah-lād-nī rakṣā bāhu dhāri jo
vi-kārāl nārsīnḥ deh dhāri jo ... १

In fact, for the one devout worshipper God comes forward as Divine Savior. Life of Prahlada, the son of demon king Hiranyakashyapu, was saved by Lord Vishnu, incarnated as Narsimha (part Man and part Lion).¹

विष वाया ते मीराबाईनां जो;
पत राघी ते रामी नाथी जो ... २
vish vārya te mirā-bā-ī-nā ā jo
pata rākhī te senā nāyi jo ... २

Meerabai, is popularly known as a disciple of Shri Krishna, an incarnation of Lord Vishnu. Miffed by her ardent devotion, her husband Vikram Singh sent Meera a glass of poison, telling her it was nectar. Meera gulped down the poison, but nothing happened to her by the divine grace.
Similarly, the barber Sena's\(^1\) life was changed by God. Absorbed in the worship of God, Sena ignored repeated summons of the Muslim King. Nevertheless, a different kind of divine experience by the king, helped change the fortunes of the Barber Sena, who in later life became an ascetic saint.

\begin{roman}{\text{nara-saňi mahetā-no hār āni āpyo jo dhruv-ne avi-chal kari sthāpyo jo ... 3}}
\end{roman}

Many people in Junagadh were jealous of saintly poet Narsinh Mehta, whose several social tasks were gracefully accomplished mystically. Upon receiving many complaints against Narsinh, King Ra' Mandlik imprisoned him, saying if he was a true devotee of Lord Krishna, a garland in the idol of the God would fall around the neck of Narsinh. Overnight, Narsinh kept worshiping Krishna as usual, but the next day morning, as the King and other people came, mysteriously the garland was lifted off the idol and dropped around the neck of Narsimh who was behind bars, and silently worshiping.

Appeased by the devotion of Dhruva, God bestowed him a place in the upper Universe in the form of North Star - named Dhruva.

\begin{roman}{\text{jene nām-dev-nu chhāpru chhāyu chhe jo sudāmā-ni nār sukh pāy chhe jo ... 4}}
\end{roman}

The Supreme Divinity, who provided shelter to the dilapidated house of Saint Namdev, who hailed from the lineage of the pupils of Guru Gorakhnath. Namdev's wife was in advance stage of pregnancy. While the saint was away from home, torrential rains broke out. There was none around to help his wife. Suddenly the roof parted and an elderly woman appeared. She acted as a midwife and enabled her to deliver a baby boy. Next day, when Saint Namdev returned, he was overwhelmed by mysterious divine grace. He soon realized, it was God Himself who had helped the safe delivery. Later, the child grew up to become a famous saint by name - Karma Mela!

In the same way, Lord Krishna helped his school-time friend and alleviated him from dire poverty. With divine gift of prosperity, Sudama's wife rejoiced the comforts she had never envisioned.
The devout poet Narbheram says, if one is accompanied by divine grace, one would be relieved of all the pangs of life, and when one is always in the hands God, why should the Almighty not shower his grace upon his disciple!

1 Prahlada worshiped inspired by Narada. Prahlada refused to acknowledge his father as the supreme lord of the universe and claimed that Vishnu was all-pervading and omnipresent. To which Hiranyakashipu pointing to a nearby pillar and asked, if Vishnu is in it: Prahlada answered "He is in pillars, and he is in the least twig."
As seething with anger Hiranyakashyapu moved menacingly to kill Prahlad, Vishnu in the form of Narsimha appeared from the broken pillar and in defense of Prahlada. Hiranyakashyapu was bestowed with a boon by Brahma. As per the boon bestowed by Brahma, Hiranyakashipu could not be killed by human, deva or animal; but Narsimha was none of these, as he was a form of Vishnu (a deva) incarnated as part human, part animal. He came upon Hiranyakashipu at twilight (when it was neither day nor night) on the threshold of a courtyard (neither indoors nor out), and put the demon on his thighs (neither earth nor space). Using his nails (neither animate nor inanimate) as weapons, he disembowelled and killed the demon.

2 Vithoba alias Krishna reached the palace in the form of Barber Sena. While Lord Krishna, in the form of Sena massaged the king’s head with oil, the king saw the reflection of the four-armed Krishna in the cup of oil, but as he looked up he saw Barber Sena. The perplexed king fainted. Sena return to his home.

Meanwhile, when the king regained his senses he asked his royal official to hurriedly call back Sena. He asked Sena to show his four-armed form. He asked for a bowl of oil to be brought and looked at the reflection of Sena in the bowl of oil. But he could not see image of the four-armed divine image of Lord Vishnu he had seen earlier. Barber Sena soon realized that, Lord Vishnu had impersonated as Sena. The king thanked Sena to enable him to perceive the image Lord Vishnu. Having perceived the divine image himself, the Muslim king became a disciple of Krishna. The king fell at the feet of Barber Sena and rewarded him with a bagful of gold coins.
Krishna wants pure love and surrender from his devotees. He takes such great pleasure in receiving the loving sentiments of His devotees. For his devotees Lord Krishna becomes friend, philosopher and guide and even to some like Gopis of Braj he is lover.

Elated by happiness of being in love with Krishna, Radha sings inviting her beloved Lord Krishna. Spiritually literature on Radha and Krishna have considered Radha a metaphor for the human spirit, her love and longing for Krishna is theologically viewed as symbolic of the human quest for spiritual growth and union with the Supreme Divine.

The following poem describes how bewitchingly Radha invites her Lord Krishna to her lane! We find the devotees reach out to God to seek divine blessings by visiting the temples. But, Krishna who wants pure love and devotion, bows to the wishes of his devotees. In order to offer grand welcome to Krishna, Radha has strewn the lane with flowers of her prayers.

149. Māri Sheri-e Āvo Shyāmali-ā

Radha says come to my street Shyamalia (Krishna)! Scattering the lane with flowers of her prayers, Radha offers a grand welcome to Krishna.

It is believed that the soul traverses through eighty-four hundred thousand births (generations) seeking emancipation or union with the Supreme Divine. Radha says her soul has traversed through thousands of births, but she could not find anyone alike Krishna. There is none comparable to her divine lover Shyam i.e. Krishna.
dhan dhan devaki-nā shyāmali-ā
jāne janamyā ne akal sva-rup prītam pātali-ā ... 2
Thanking her good fortunes, Radha seems to bless her soul. Enchanted with celestial pleasure of having been blessed by her good fortunes, Radha exclaims that her handsome slender lover Shri Krishna is born as enigmatic form.

tāru mukhadu suňdar shāmali-ā
jāne sharad punam-no chaňdra pritam pātali-ā ... 3
Addressing Krishna, praising countenance of her lover, Radha says you look captivatingly handsome. Attainment of spiritual realization is like basking in sublime beauty of the full-moon brightness of Sharad Poornima.

raghu-nāthr-nā svāmi shyāmali-ā
vahālo dukhadā kero jān prītam pātali-ā ... 4
Only true and devoted lover of God who has given up all his worries has laid them at the feet of his Lord. When a devotee has surrendered himself at the mercy of the Supreme Divine, he becomes free of woes and apprehensions. Summing up his prayer, poet Raghunath says, his beloved Lord Shri Krishna is aware of his anguishes. The devotee is sure that his adored lover, Krishna would take care of him and protect from woes the life.
This devotional poetry is sung in on Garbi note or tune. Many are unaware about the difference in Garbi and Garba style of singing. Both Garbi and Garba are sung in chorus rhythmically dancing going round in circle. The basic difference lies in the manner of singing and singers. Garba or Garbo is mainly sung by women, whereas Garbi is usually sung by men. Garba sung by women are mostly sung as prayers of Goddess Amba. On the other hand, verses of Garbi are mostly centered over devotion for Krishna.

150. Fari Nahi Male Re || क्ष्री नहीं मले रे

Nādbrahma pada 720, Rāga - Garbi, नादब्रह्म पदा ७२०, राग - गरबी

क्ष्री नहीं मले रे, क्ष्री नहीं मले रे,
तेरे लहावो तने क्ष्री नहीं मले;

fari nahi male re, fari nahi male re,
lere lahāvo tane fari nahi male

Taking devotional fervor on a different plane, Medieval poet Narsinh Mehta, starts the song on a cautionary note. You will not ever get such an opportunity in life. Take as much benefit of this time, as you will never ever get such a chance to make most of your life. What is to be achieved for which we may not get another chance? Let us see what the poet is hinting at...!

बावलियाँ-नु बी वावे तो आंबा नहीं क्ष्री;
आवी इडी मनषा देह भूलमा बमे ... तेरे लहावो तने क्ष्री नहीं मले

bāvaliyā-nu bi vāve to āmbā nahi kṣrī;
āvi rudi manashā deh bhul-māň bhame ... lere lahāvo tane fari nahi male

Still taking the suspense further, he says, if one sows seeds of a thorny babul tree, mangoes will not grow on it. Being in proximity of a thorny plant or a tree, there is every chance of suffering pain. Whereas, a mango tree is like a divine grace that gives us chance to relish sweet fruits. Going through innumerable births and deaths, we have been bestowed with chance to be borne as a human being that is considered as the supreme specie. Here is the chance of million generation life time.

Saint Kabir Saheb has rightly pointed out...

मनुष्य जन्म तो दुर्लभ है, नहीं आरंभार,
तुम्हारे ते क्षल गिर पड़े. बहूर न लागे दर...

Human life is the most precious, which we shall not get again and again. If a fruits drops from a branch of a tree, it would never be able to get back to the branch.
Similarly, having been borne as human is a rarely gotten chance. Hence, Kabir Ji advises us to work assiduously to watch our Karma and lead virtuous life, which may lead our soul to get freedom from the vicious cycle of birth and death, life after life!

Similarly, driven by illusions, man spends the precious life in futile pursuit of worldly pleasures. Only a foolish would fry Kevdo (Agave flower), Katoori (musk) and Mogra (Jasmine) in oil. It is needless to say, essence of all these three most fragrant things would be lost. Similarly, making dough to bake bread using powder of pearls is but a futile effort to satiate hunger, by wasting precious jewel-like time of the life. Wake up O' man! You will not get a second life to mend your grave mistakes!

Lastly, with cautionary note, the poet says, if you wish to wake up now, wake up quickly, before it is too late. You will not get such an opportunity to wake up spiritually. Without worshiping Lord Krishna the Master of Narsinh, all else is vain. Wake up your inner self, as you will never have such a pleasant opportunity to attain spiritual realization!
151. Āja-no Lahāvo Liji-e Re Kāl Kone Dithi || आजनो लहावो लीजे रे काल कोंे दीक्ष

Nādbrahma pada 721, Rāga – Garbi, नादब्रह्म पद 721, राग – गर्बी

आजनो लहावो लीजे रे काल कोंे दीक्ष;
āja-no lahāvo liji-e re kāl kone dithi

वाणी-ना मेहुला ने नृत्य-नी हेली;
vāni-nā mehulā ne nrutya-νi heli

सुभनो लहावो लीजे रे ... काल कोंे दीक्ष
sukh-no lahāvo liji-e re ... kāl kone dithi

विभुजना गुंड अने अेवा रे भीड़ा;
prabhuji-nā gun jone eva re mithadā

हर्ष ओवारां लीजे रे ... काल कोंे दीक्ष
harshe ovāranā liji-e re ... kāl kone dithi

वृलनी रे गाढी ने वृलना तकिया
ful-ni re gādi ne ful-nā takiyā

वृलना बिघाना बिघावीये रे ... काल कोंे दीक्ष
ful-nā bichā-νā bichhāvī-e re ... kāl kone dithi

रामनी रे आरती ने संतनी सेवा;
rām-ni re ārati ne sañt-νi sevā

दास रणछोड़ हदने लीजे रे ... काल कोंे दीक्ष
dās ran-chhod radaye liji-e re ... kāl kone dithi
Anyone who has fervent faith upon God seems to have thrown the worries to the wind. Such an individual is less concerned with ups and downs of life and believes in seeking joy from every moment of life. This Bhajan by Narsinh Mehta echoes the sentiments of a devotional worshiper and believer of God.

0. A devout merrily sings, have a joy of this day. Why worry about what is going to happen tomorrow? Who has seen tomorrow!

1. Singing on the positive note, the poet says, 'Let your soul bask under showers of orations and dance with gaiety, enjoy the happiness of living today.' Live every moment of life cheerfully. With every passing moment something is lessening. We have to make most of every day and embellish with choicest colors!

2. The pious poet draws our attention to the virtues of the Supreme Divinity. When we get to meet somebody, try to analyze his or her nature, moralistic qualities. As and when we come to realize his or her true self, we either avoid or accept the individual. But spiritual contemplation makes us realize how grateful we are for the divine grace upon us, for enabling us to be borne as a human being. With divine providence, a spiritual seeker thanks his stars and pleasantly devotes oneself at the services of the Supreme Soul, without worrying about tomorrow.

3. Welcoming God, the worshiper cheerfully proffers comfy pew and pillows of flowers, and spreads out bed of flowers. The worshiper aims to take solace in providing all material comforts to the Supreme Creator of this Universe, the one who basically is the provider of all sorts of material comforts to the man! The believer in such philosophy thinks of living every minute happily and shunning all elements of unhappiness of life, with no regard for tomorrow.

4. The famous American novelist Paul Laurence has rightly said, "We believe this life to be a fathomless reservoir of life, since we are unaware when we shall die!" The next moment of life is beyond our reach. When an opportunity arises to do something good, we may think of doing it some other time, perhaps tomorrow. An opportunity and time waits for none. There is no specific time for birth or death. Then, why wait to take up some virtuous task? Should we match our steps with time, the time gives us company and so do the God.

5. Lastly, a worshiper is advised to devout oneself at worshiping Rama, and serving the saints. But these ordained tasks are to be taken up sincerely holding the faith in God in our hearts and minds. Let us make up most of this day, as whoever has seen tomorrow...!
Devotion fervor has different shades. One may worship God out of fear or to seek favor. For the people of Dwarka the God is Dwarkaadhish - the King of Dwarka, while for some the God is a friend, philosopher or a lover, or the Master. For the people of Mathura or Vrundavan, Krishna is a friend or a lover, and for the Vaishnavaites lovingly worshiping and perceiving the God - Lord Krishna is a child. The essence of all these emotions is just directed at the Divine Creator in whom we perceive reflection of devotional feelings, since worshiping God in such a way gives us a sense of devotion.

152. Naňda-nā Chhoru Re ॥ नंदना छोरु रे

Nādbrahma pada 722, Rāga – Garbi, नाद्व्रभस पद ७२२, राग - गरबी

नंदना छोरु रे बेलत कंकरी कोजे मारी
कोजे मारी रे मारे हैये लागी ... नंदना छोरु रे
Naňda-Nā Chhoru Re Khelat Kaňkari Kone Māri
Kone Māri Re Māre Haiye Lāgi ... Naňda-Nā Chhoru Re
The following devotional verse borne out of love for the child Krishna, expresses motherly caring expression of a devout. Which mother would tolerate her child being hit by a pebble - even in fun or in play! When the son of Nand, adored by all, is hit by a pebble thrown playfully, it caused pain to the heat of the devout.

teri मारी में तो नहि रे मारुंगी
मोरी हिलकी मारी मर जाहि रे ... नंदना छोरु रे
Teri Māri Meņ To Nahi Re Māruṅgi
Mori Dil-Ki Māri Mar Ja-Uñ Re ... Naňda-Nā Chhoru Re
Not willing to accept the blame, another devout blurts out, 'May he might have been hit by you playfully; I have not hit the pebble. How can I do that, who I love so much? I would rather die rather than flinging a stone at the son of Nand Ji.

आ तीरे गंगा ने पेली सीरे जमुना
मारे सरवा छे आजं नीर रे ... नंदना छोरु रे
Ā Tire Gaňgā Ne Peli Tire Jamunā
Māre Bharva Jhājhā Nir Re ... Naňda-Nā Chhoru Re
A Gopi exclaims, she has to fill up lots of water. The waters here are symbolic products or results of the Karma that she has to perform in the course of life. A devout further say, 'I have to collect waters of Ganga from this side of the bank and waters of Jamuna from the other side.' How is that? How come a river has waters of Ganga and Jamuna rivers on either bank? In Hindu philosophy the rivers are accepted as an extended part of Hindu families, mostly revered as a mother as 'Mother Ganga', whereas, Kalindi or Yamuna, is revered as a sister of
Lord Yama - the God of death and justice. Legends describe Yama as the twin of Yamuna, a river goddess associated with life, and the Yama as the son of the sun god Surya and Saranyu.

Saint poetess, Meerabai has sung,

"यलो मन गंगा-जमुना तीर...
गंगा-जमुना निरमल पानी, शीतल हीत शरीर,
वंसी बजावत गावत कान्हा, संग लिया बलवीर,
यलो मन गंगा-जमुना तीर...

The waters of Ganga and Jamuna are holier, that calms and soothes our bodies. The feelings these rivers invoke within the hearts of a devotee that on its banks Krishna - Kaanhaa is singing and playing flute accompanied by his brother Balram or Balvir.

कंठे तिलक कुमकुम ओर केसर
मोतीयन योक पुरावो रे ... नंदना छिड़ुं रे

Kaňthe Tilak Kum-Kum Or Kesar
Moti-Yan Chok Purâvo Re ... Naňda-Nā Chhoru Re
Having smeared saffron on throat and vermilion Tilak on forehead, the son of Nand steals our hearts. Let us welcome him by creating designs with pearls.

भक्तो लीये अवतार लीयो हे
कंस निकंदन काज रे ... नंदना छिड़ुं रे

Bhakto Liye Avatar Liyo Hai
Kaňsa Nikaňdan Kāj Re ... Naňda-Nā Chhoru Re
When the people of Mathura were oppressed and terrorized by the cruel King of Kansa, Lord Vishnu has incarnated as Krishna, as the son of Nand. Hearing the beseeching prayers of the people of Mathura, young Krishna killed Kansa and liberated the people from his oppressive rule.

प्रेमानंद प्रभु चिरम् जिवो रे
नंद लाल के लाल रे ... नंदना छिड़ुं रे

Premā-Naňda Prabhu Chiram Jivo Re
Naňda Lāl Ke Lāl Re ... Naňda-Nā Chhoru Re
Poet Premanand, conveys his warm greetings to Lord Krishna for being borne as a son of Nand Ji. May the glory of the son of Nand last for ever and age after age.... forever...!
153. Ādi Anādi Eka Tuň || आदि अनादि एक तु

Nādbrahma pada 723, Rāga – Vinanti, नादभ्रम पद ७२३, राग - विनांति

svāmi re mārā ādi anādi eka tuň, niraņjan nirākār
hari har brahmā tuň havo, svāmi tuň chhe apār
pāye lāgi karu vinañti ... repeat

My Lord, you are the original eternal, flawless amorphous being. You have been ever pervading since the origin of this universe and our world. My Lord, my master you are infinite. Through epochs you have been known by different names - Krishna, Shiva and Brahma. Falling at your feet reverently, I implore you.

tāro pār ko-ii nav lahe, pari-brahma avi-dhār
tuň sarakho kar tāhero, māyā rahit saňsār ... १

GOD None can fathom your reach. We come to recognize and worship you as Paribrahma and Avidhey (Supreme Divine and Non-finite). You are akin to the shining star in the spiritual realm, in the world devoid of Maya.

āpane pote gothavyu, vahyo sakal saňsār
jāg dān adhyātma-ne, nathi garbh-no pār ... २

The entire affairs of this world are created by the human beings driven by Maya - also referred to as illusion or Avidya (ignorance). And thus, the entire worldly affairs going on like an ever flowing river. The only recourse to attain ultimate enlightenment is to reawaken our soul, and spirituality, since none has ever been able to realize the embryonic origin.
bhovan rajhalyo e ātmā, tuñ na jāne sār
dhani vihono tu maryo, cho-khān mojhār ... 3

This soul that has wandered through varying physical forms and species is has not realized its true essence. The soul in living form born through ages in four spots of genesis - perspiration (Sved), Ovum (Und), Creation (Udbhav) and Afterbirth (Jarayu) disgracefully die without the grace of his Master - the Supreme Divine.

brahmā-dik shiv ātmā, je dhare re sharir
kachhu moto kachhu nānero, evo akal tu vir ... 4

Brahma and auspicious soul (Shiv), that takes the human form. Ignorant mortal quarrels on insignificant issues like who is beg and who is small. Such insolent beings brag as if they are highly intellectual.

vigato kidhō e ātmā, gune havo khaṇḍ
chorāshi laksha jiv thayā, tene bharyā brahmāṇḍ ... 5

Having departed from the realm of the Supreme Soul, having attained life as a living being in the mortal world it gradually gave up the divine qualities having fallen into the black hole of Maya. All the living beings those once had His very essence of being a part of the Supreme Divinity is shattered, and based on the spiritual qualities of their respective Karma, are segregated into eight million, four hundred thousand species. Entire universe, thus is overwhelmed, and there remains only recourse for a soul to alleviate from such quagmire is to worship Supreme Almighty.

brahmāṇḍ mukyu ā badhuṇ, padyo moh sansār
huṇ māru kare āñdhalo, añdh eh gamār ... 6

I have stopped worrying about the Universe, and here, I have plunged into the worldly affairs building up around me binding Karma. Forgetting why have I have been born in this world and how can I raise my soul to higher realm, I kept dwelling in worldly pleasures and avarices. Blinded by ignorance, I foolishly pursued worldly riches fully and selfishly disregarding richness of virtuous life.
Lately, I have come to spiritually realize, all these activities carried out foolishly and blindly in the name of religion are all in vain. I have learnt futility of the rituals and sacraments carried out in the name of Dharma.

My soul to your unrevealed essence, plead you O' Supreme Divinity to elevate my soul to your realm. Now, as with new awakening, My Divine Father! I pray for your benign grace to lift my soul from the darkness of ignorance to the brightness of divine realm.
Adhyaru Ji Maharaj has classified twenty-eight Kirtan by different name. He has pointed in the direction of Bhakti Marg (Path of Devotionalism). Gleaning essence from Vedas, Purana, etc., he has offered it in these Kirtan (chants). Out of these, melancholic chants (શોકભાવનાં કીર્તનનો) reflect on the verses of Garuda Purana*, and advises to eradicate fears described by Garuda Purana by worshiping God. He has also stated that, a devout do not have to endure the suffering described in the Garuda Purana. By providing title "શોકભાવનાં કીર્તનો (Melancholic Chants) he has also indicated that, singing this Kirtan, the worshiper never have to the anguishes of the pains and sufferings of the Life Cycle. Adhyaru Ji says that, whatever he has to say is stated after a lot of thoughts having studied all the treatises and the facts mentioned therein. He does not speak contrarily. Hence, he presents this Kirtan by name - Ved Purana.

154. Hari Hari Ved Purān Smruti Shad Darshan || हरि हरि वेद पुराण स्मृति षड दर्शन

Nādbrahma pada 740, Rāga – Ved Purān, नादब्रह्म ७४०, राग – वेद पुराण

हरि हरि वेद पुराण स्मृति षड दर्शन, नियत विचारी स्वामी जोयु आे ... १
हे न सार सनातन लाछु आे, चेतन हरि परिमुक्त तयु आे ... २

hari hari ved purān smruti shad darshan, nichat vichāri svāmi joyu e ... 1
eka ja sār sanātan lādhuy e, chetan hari pari-brahma tanu e ... 2

O' God! I have deeply meditated having read and studied all the scriptures like Vedas, Puranas. Even I have thoroughly studied and pondered over Nighantu (lexicon). The span of the life is not much longer, although, one may feel it is longer in terms of age of a man. However, lost in the worldliness, a man does not have time to reflect on the unfulfilled task of attainment of unification with the Supreme Soul.

One need to involve oneself in the spiritual study, worship God, chant name of Rama. By following the spiritual learning, one may be able to realize the ultimate quintessence of the ancient scriptures that the sentient Supreme Almighty is ever prevailing. ...1 ...2

पाछला जनम तपासु कृष्ण का विसर्यो, गर्भने घर लझ कां तयो आे ... ३
कर्म तज ने हरिनु ध्यान मा घही, अहरनीश अनुसरो क्षेत्रू घडी आे ... ४

pāchhalā janam tāpāsā kūrṣṇa kā visāryo, garabh-ne ghar la-ii kāṁ thayo e ... 3
karma taji ne hari-nu dhyān māṁ chhindish, ahar-nīśu anu-saro kshenu ghadi e ... 4

O' God! Why have I forgotten about the sufferings my soul has endured in the past births? And why have I chosen to state of being in mother's womb. Several spiritual treatises have given to belief that, a soul chooses one's mother and father, to be able to take birth, and even as a human being. Attainment of the birth totally depends on the results of the Karma of the past births.
Only if man could recover the memories of the past births, one could enliven memories of the sufferings of the past births, one could mend his ways in the present birth. Although, reminiscing the memories of the past births, certainly will not be possible for one, but most essentially one could contemplate and meditate on the virtues of the Supreme Almighty, only thus could salvation be attained. ...3 ...4

Having been born as a human being, the soul got immersed in the quicksand of the Maya and captivation of the worldly passions, and thus, slipped off onto the path of self-destruction. The Almighty sends the soul in this world to undergo the results of the past Karma. It is ironic that, human beings have not been blessed with such memory, which may store and recollect memories of the past birth.

What is most important fact, that we being born as human species, we are endowed with a thinking mind, unlike other living species in the world! Instead of using intellect for achieving spiritual growth, man gets lost in the painful realm of birth and death, leaving aside the basic purpose coming into this world to live pious way of life, and obliterate ill-effects of the Karma of the actions of the past and present actions. .... 5... 6

All the saints and great spiritual thinkers have indicated at the noble way of leading the life, which not only enable to attain true happiness and spiritual peace, but also enable others around to experience spiritual uplift and growth. Merely chanting the name of God is not sufficient to attain spiritual development of the soul. Leading a pious ideal life is sure way to lead the soul on the spiritual path.

As a matter of the God has sent human souls to the world with dual purposes; one to attain self-realization and emancipation for self, and secondly to undertake acts of serving the humanity and other living things - such as - flora and fauna, living beings of all forms, and environment, and thus live a pious tasks, for which He has made us instrumental in achieving His divine tasks. ... 7... 8
Mahatma Gandhi had coined a unique term for poor and neglected people as 'Daridra Narayan', thus, he had visualized God in the form of a poor person. It could be a peasant, hapless aged and sick individual, a victim of social injustice. Even serving our parents, needy neighbors and strangers with due human care, too is a service to the God. All these must be done devoid of selfish motives, craftiness and carried out with a sense of humility and sense or worshiping the God.

Divine blessing and grace is attained through the performance of such noble actions. And we must bear in mind that the source of all the ideas of idealistic thoughts of performing altruistic activities originates from the divine grace, which ultimately gets absorbed within the divine realm.

The Vedic scriptures have segregated the human society into four Ashramas. Traditionally, an Ashram is a spiritual hermitage. The four ashramas are: Brahmacharya (student), Grihastha (householder), Vanaprastha (retired) and Sanyasa (ascetic). The Ashram system is one facet of the Dharma concept in Hinduism. Similarly, the society has been segregated into four Varna - The Varna system in Dharma-shastras divides society into four varnas (Brahmins, Kshatriyas, Vaishyas and Shudras). As a matter of fact, the evolvement of Ashramas was to enable a man to perform various duties and activities in conformity one's status as a student, householder, retired or ascetic. On the other hand the system of classification i.e. Varna is a system that existed in the Vedic Society which divided the society into four classes based on job or works specifications as - Brahmmins (priests), Kshatriyas (warriors), Vaishyas (skilled traders, merchants), and Shudras (unskilled workers).

However, disregarding the Vedic system of Dharma, several so-called religious saints and godmen have established their Ashramas and temples. All these establishments are nothing but the sources of income for them, which serve the purpose of befooling the ignorant masses. With passage of time, the system of Varna came to be evolved as caste system. Being born in a particular upper caste instilled a sense of false ego. Vainly pampered by arrogance, a man gets dislodged from the path of spiritual pursuit, and ultimately fails to rise to spiritual heights, and is subjected to go through the incessant cycle of birth and deaths.
Having endured one's ordained Karma, one has to bear the pains of worldly bonds. The soul has to suffer pains and anguish of the lowly tasks of worldly pursuits. Rebuking such an individual, the ascetic poet says, 'I am telling you all these for the betterment of your spiritual uplift. You are not ashamed despite subjected to such pains and distress.

Although, I being an unpretentious devout, ask you why have you forsaken your unworliday spirit, and dwelt in the pursuit of illusionary pleasure seeking realm? ... 43 .. 44

*Garuda Purana

The Garuda Purana is one of the Vishnu Puranas. It is in the form of a dialog between Vishnu and Garuda, the King of Birds. The second section of Garuda Purana deals with the issues connected with after-death, particularly the funeral rites and the metaphysics of reincarnation. Portions of the Garuda Purana are used by some Hindus as funeral liturgy.

Of interest are the intermediate states between birth and rebirth, which roughly correspond to the western concepts of Hell and Heaven. Since the Garuda Purana was written during the medieval era, it is possible that the writer of this text had contact with Christianity. The earlier Hindu texts do not elaborate about 'Hell' and 'Heaven,' at least not to this extent, and the subject is completely absent in the oldest texts. The Garuda Purana starts with the details of the afterlife. Following this is an account of funeral procedures, including rituals, the astrological timing of the post-death observances, and ritual gifts.

Spelling Corrections in the Text of this Bhajan:

- ਨਿੱਘੁ - ਨਿੱਘੁ (ਵਿਦਿਕ ਸ਼ਾਸਤਰੀ ਕੌਸਾ; ਮੱਧਸੰਗ੍ਰਹ; ਹੋਰ ਪ੍ਰਦੇਸ਼ੀਆਂ ਅਨੇਕਾਠਾਂ ਅਤੇ ਅਨੇਕਾਠਾਂ ਬੀਤਾ ਅਤੇ ਅਨੇਕਾਠਾਂ ਏਕ ਨਾਮ ਵਾਰੇਵਾਰ ਹੋਇਆ ਤੇ ਨਿੱਘੁ ਕੀਤਾ ਹੋਇਆ ਹੈ. - As per Bhagwadgomandal Lexicon - Nighantu means, a lexicon or a dictionary, which reflects equivocal words and one name describing equivocal words. In Mahabharat, Muni Kashyap is referred to as the creator of Nighantu)
The Vedas and Puranas are being referred to as leading guide for the humanity, and the Vedas, the commandments of the vedas or the spiritual treatises have deeper impact on the Man's Life. As such, inquisitiveness or curiosity to learn these volumes knowledge prevails among the spiritual seekers. However, not all may be able to read the ancient scriptures. Nevertheless, such people can easily follow the path of worshiping God or spiritual meditation, and thus can attain the grace of the Supreme Almighty. Making submission for the venerations before God, in favor of the conventional worshipers, Adhyaru Ji Maharaj has showed that, such simple disciples and believers are also worthy of the grace of the Supreme Soul, and 'Sorangi' is a shade of devotion.

The verses of 'Sorangi' vividly narrates such devout involved in the worship of God. One needs to acquire specific education to study the Vedas or Puranas. However, the Goddess of Sarswati, bestows a spiritual seeker with a path of attaining emancipation through praying God. A disciple does not have to learn the ancient treatises, but he straightway gets connected with the Supreme Soul. God is benevolent enough to have mercy upon His disciples. And the disciple who has been enthralled by 'Sorangi' is always happy-go-lucky kind of an individual. He is least concerned with the different hues and shades of the life. He is just absorbed in divine love. A 'Sorangi' or an individual, who has thrown to winds all his worldly concerns and meditating on perceived image of the Supreme Divinity, is fancifully least concerned with his appearance or attire. The path of attain divine grace is such that a seeker does not have to labour to study different spiritual scriptures having to worship Goddess Saraswati.

But on the side-line, let us understand what 'Sorangi' is. 'Sorangi' is a kind of vegetation. The ascetics dye their loincloths with the dye obtained from the flowers of this vegetation. Sorangi are of two types - male and female, which grow on different trees. These trees grow abundantly on Western Ghat hills in Maharashtra to Kanada in Konkan region. The buds of these flowers are being sold as Nag Kesar, having botanical name - Mesua ferrea. However, these lack in receptive qualities of Rose Chestnut (Mesua ferrea). Before these buds come to full bloom, they taste sweet which are source of vigour. In the months of Magh and Fagun (January to February or February to March), these trees flower and its fragrance spread in the forests. Unopened buds of these flowers are dried and exported for manufacturing dyes. The reddish color obtained from these buds is used for dyeing high grades silk or muslin cloths. These flowers are also used in producing medicines and fragrant hair oils. The taste of the bark of this tree is bitter, and its wood is used in construction. While the ascetics prefer using this excellent type of colors, the worldly masses take delight in wearing garments dyed with this shade of color on auspicious and religious festivals.
155. Ji Re Sarasvat Svāmi-ne Vinavu ॥ ज रे सरस्वत स्वामीने विनवु ॥

Nādbrahma pada 741, Rāga – Sorangi, नादब्रह्म पदा ७४१, राग – सोरंगी

The worshiper beseeches the Sarasvat Swami with utmost earnestness and innocence at heart for the divine grace. We will sing in your praise and worship you with true religious fervor. We will sing aloud with all innocence that you, the Almighty, are an Emperor of the Brahmaand or the Universe. You are as wonderfully handsomely colorful as Sorangi.

Colors are one of the most beautiful and also one of the most under-appreciated aspects of the physical realm. We are surrounded by colors, but how often do we notice the numerous subtleties in the myriad shades? Colors hold significance for people around the world. Not only do colors influence emotion, but they also hold meaning in religion and various cultures. Spiritually, color can impart information, both as in aura colors, and energy - as in healing. The aura is the spiritual energy field surrounding living beings which is "visible" to the psychically sensitive eyes. It would be helpful for those interested in spiritual studies, to understand and realize spiritual significance of the shades governed by In reference to 'Sorangi' - Red, Orange and White. White acts as a canvas for all colors to stand out vividly. White is associated with truth, purity, cleansing, healing and protection. It is a good general healing color for the removal of pain and suffering. In the aura it signifies a high level of attainment, a higher level soul incarnate to help others.

Red and Orange colors are derived from the flowers of 'Sorangi' tree, which have been referred above. Red symbolizes energy, passion, strength, courage, physical activity, creativity, warmth, and security, whereas, Orange symbolizes individual's relationship to the external world, the needs and wants of the physical body and the ways in which these are satisfied, the world of work.

A spiritual seeker enchanted by splendorous image of God says, our prayers are formed of all hues and shades of spirituality having different aspects. God, you have been worshiped and adored by different names in the universe like Krishna of Gokul and Lord of the Universe. But ultimately it is you Almighty, who can equivocally accept our prayers.
Sadly, this ocean of life is arduous, fathomlessly deep and boundless. As if advising the tongue to chant the name of Rama, a spiritual seeker realizes that as the way of fathoming the span of the ocean of life and ultimately attain emancipation. In fact, for God different shades of worship, colors of attire and methods are of least importance. God just seeks true and ardent devotion from the worshipers.

God is mightier to devastate or create millions of Universes; that is why we address God as the Supreme Almighty. Have you ever wondered how God in the form of such mightiest child could have been accommodated in a small bamboo basket carried by Vadudev or borne within the womb of Devaki. Astounded by supreme powers of the Almighty, a seeker wonders saying, who does he proffer flowers and leaves of plants like Tulsi (Basil) or Bili (Bael), in whose mouth fourteen universes dwells?

We all possess an essence of the Supreme Soul. Having learnt that, spiritual devotion is like a beautiful young woman immersed in love of her beloved God. Dwelling in the Supreme Divine realm, God is said to be omnipotent in millions of Universes, and his significance is indecipherable and beyond description by the treatises of pure theology.

Worshiping Lord Vishnu a spiritual seeker says,

पुनरंतरं जननं पुनरं मरणं पुनरं जननीजठरे शयनम् ।
इह संसारं भू दुस्तारे कृपयाःपारे पाहि मुरारे ॥

[अर्थ: वारंगार जनन, वारंगार मरण, वारंगार गर्भाम् शयन. आ संसारेन मार करयो भू ज मुखातिण छ. माटे हे मुरारी, मारा पर ह्या करीने मने आ संसार-सागर भार करावी हो।]
Meaning: Again and again birth, again and death, again and again to sleep in a womb. It is very difficult to fathom over this ocean of life. Therefore, O' Murari (Lord Vishnu) please help me cross over this ocean of life.

I pray for your divine grace, since you love your devout. Serving the people in dire need of assistance is like serving the God, and that is the only way to attain divine grace. Besides, God is known to alleviate one from the anguishes of being subjected to the painful life-cycle of birth and death.

Worship Lord Krishna - an enemy of Putana, with leaves of Tulsi (Basil leaves). Worshiping Krishna will bestow you with spiritual enlightenment, which shall alleviate you from the Modbus of illusion, malice and arrogance. Having attained freedom from such spiritual morbidity, you will be able to realize the true undiluted realization of the Supreme Soul.

Worship Lord Vishnu, accompanied by Goddess Lakshmi and rejoice envisioning them inspiring love and peace in the universe. Worshiping Lord Vishnu with absolute faith and devotion would fulfill your wishes and alleviate you from worldly anguish. Truly speaking, spiritually devoted worshiper find joy of dwelling in eternal realm of Lord Vishnu.
156. Ji Re Paga-rane Vahelā Padhār-jo \(\text{॥} \) જ રે પગારેને વહેલા પદાર્થો

Nādbrahma pada 756, Rāga – Dhol, નાદ્બ્રહ્મ પડા-756, રાગ - ધોલ

જ રે પગારેને વહેલા પદાર્થો;
sadharjo re sadhār-jo sevak-nā kām ... repeat

જ રે તમો વિના સવે શોભે નથહ;
ji re tamo vinā sarve shobhe nahi
ghanu lobhe re ghanu malavā man ... 1

જ રે કાલાની ઓઈ ફૂં વાતદી;
pāvan kar-jo re pāvan kar-jo amārā dhām ... 2

જ રે અબલાની આશા પૂર્જો;
ji re abalā-ni āshā pur-jo
ghanu shuň kahi-e ghanu shuň kahi-e prānā-dhārā ... 3

જ રે રામ કૃષ્ણ પ્રબુજન રંકને;
ji re rāma krishna prabhu-jan raňk-ne
vahālā pur-jo re vahālā pur-jo janam-ni āsh ... 4
The worshiper monk is in deep love with Rama and Krishna. He or she is eagerly waiting to have union or direct perception with the God. There is a request being made to the almighty one to visit his or her region and shower his grace upon various people of the region and to assure them success in their actions and endeavours. These are sacred and humble words about requesting the God to have his presence in the region and bless his grace to everyone.

0. Thou Lord! Please descend early to my place;  
Grace the success in the endeavours of the servants.

1. Thou Lord! Nothing looks splendid without your presence;  
My mind has extreme desires to meet you.

2. Thou Lord! I am desperately waiting for my dear;  
Please, do purify our sacred residences.

3. Thou Lord! Please fulfil the wishes of women;  
You are the life energy, what more we should ask for?

4. Thou Lord! Rama and Krishna are Gods for the poor;  
O dear! Please, help us to fulfil our life long wish of enlightenment.
157. Gaṅgā Jamanā-nā Nir Maṅgāvo ॥ गंगा जमानानी नीर मंगवो

Nādbrahma pada 761, Rāga – Dhol, नादब्रह्म पद – ७६१, राग – धोल

जमाना नीर मंगवो, वर वनमालीने उघलावो;
केसरीयां वाज ने सोले शालगावो, तो वरघोडे वर शोभतो रे ... टेक
gaṅgā jamanā-nā nir maṅgāvo, var van-māli-ne ugha-lāvo
kesari-ā vāgā ne sole shan-gāro, to var-ghode var shobhato re ... repeat

पाठकाचे सोला सेर भंधावो, कृमतां लाड़े लटावो;
धुबळने पूंप डोलावो, तो वरघोडे वर शोभतो रे ... १
pāghadi-e sonā ser baňdhāvo, fumatadā lata-ke lata-kāvo
baňdhu-var-ne khump Dholāvo, to var-ghode var shobhato re ... १

श्रीकल डेंडन तीघां छ हाथ, मोट बांधी जशोदा मात;
वामन देवदोली ग्रोही छ हाथ, तो वरघोडे वर शोभतो रे ... २
shri-fal fofal lidhā chhe hāth, mod bāndhi jashodā māt
vāman divado grahyo chhe hāth, to var-ghode var shobhato re ... २

गोकुलमां सहु जोवाने मल्या, रूप देवी सहुनु चित्रु यथ्यं;
वल्लभं मन आनंदमां मल्यु, तो वरघोडे वर शोभतो रे ... ३
gokul-māň sahu jovā-ne maliyā, rup dekhi sahu-nu chit-ta-du chaDhyu
val-labh-nu man ānañd-māň malyu, to var-ghode var shobhato re ... ३
“Only with the wings of love
can you fly.
Only with the light of love
can you see the star
In a moonlit sky.”
- Dr. Debasish Mridha

Seeking the deepest truth that affects human destiny, an American physician and philosopher Dr. Debasish Mridha reflects thus. An ardent devout of God may have vivid imaginations of God being a friend, master, lover or even to the extent of one's son, who is about to be married. In fact, according to Hindu customs, a pair of bride and bridegroom is regarded as Laxmi and Vishnu.

The poet imagines affectionately as a mother who may imagine getting her son married with pomp and splendor!

0. And when a worshiper imagines perceiving God as her son, whose wedding is planned, calls out for holy waters of Ganga and Jamuna, and getting Vanmali or Shri Krishna for his wedding. Dressed up in saffron colored apparels and embellished with ornaments, the bridegroom looks handsomely astride a horse in the wedding procession.

1. Enthusiastically busying preparing God as a bridegroom, the devout asks to tie a gold torse on his turban, and even flowery garland. When a procession takes the bridegroom to the bride's house, seated astride horseback, sister of bridegroom shakes a small pot filled with grains, and moves it down his back, as the bridegroom looks elegant on the horseback.

2. Mother Jashoda holding a coconut and areca nut (supari) in hands, and having worn a chaplet, and also carrying along a Vaman Divdo (lamp), leads the way of the bridegroom. A devotee prays to God to lead oneself on the spiritual path, bout paradoxically out of affection, poet imagines Jashoda leading Krishna's wedding procession.

3. The people of Gokul thronged the streets to watch such a wonderful bridegroom. Having perceived imagery of the God as a bridegroom, devout are delighted. Absorbed with spiritual pleasure at the imagery of God as bridegroom getting married, devout lovers of God, perceives Him astride horseback in the wedding procession.
In Hindu culture, marriage is a pious bond of a man and a woman. It is considered as the most propitious obsequies (Sanskaar). It is an auspicious unification of the souls of two individual - a man and a woman! A bride and bridegroom take different vows, as per the Vedic dictates of mutual faithfulness and to share joy and pains of life, while fulfilling social duties and living as wedded husband and wife. The marriage is not just a wedding ceremony, but it is also a unification of two different families.

Traditionally right from the evening prior to the wedding day final preparations and joyful singing begins. The songs sung through different events in a wedding ceremony hold greater significance in terms of Hindu culture and religion.

While a priest chants Vedic verses, the bride and bridegroom take four rounds around the pyre of the holy fire. Each of these rounds signifies industriousness in four different aspects of human life - Dharma (Faith or Duty), Artha (Wealth), Kaama (Sexual Passion) and Moksha (Emancipation). In the first three rounds a man takes the lead, signifying duties to be fulfilled, earning livelihood and act to carry forward the genealogy. According to the first book of the Bible - Genesis (1:26-28) we are told that God made the human race by creating Adam and Eve. Most of the spiritual scriptures prescribe husbands and wives to engage in sexual activity within their committed marital relationship and have children. The Vedic scriptures too, assert that God designed and created all living beings, inclusive of the human race to have sexual passion.

In the last round, signifying Moksha, a woman is bestowed with the Supreme task to take lead to seek emancipation for her husband and self, by accomplishing the duties on her part with love, devotion, virtuousness and forbearance, paving the way for emancipation for herself and her husband. The Hindu religious and cultural values describe this ritual of four rounds around the holy pyre as "Mangal Phera" is a combination of two words, 'Mangal' meaning propitious and 'Phera' as a round. Through all the first three rounds, the wife avows to go along with her husband; in the last round the husband avows to go with his wife in her spiritual pursuit, and thus both of them avow remain mutually faithful and respect each other.

158. Goviṇḍ-ji Parane Naṇḍa-ji Par-nāve

Nādbrahma pada 762, Rāga – Dhol, नादब्रह्म पद ७६-७२, राग - धोल

गोविंद परणे नंदा जी परनावे, ते रे डिवस सभी कवारे आवे;
सांज देव त्यां आए बोलावे, तो यारे मंगल गाडूँ रे ... टेक

Wedding of Lord Krishna, the Govind! How spectacular pageantry it could be! Looking forward to the invitation from Nand Ji, devout women of Gokul, anxiously wonders, when Nand Ji would arrange the wedding of his son, Krishna and invite them to sing songs in the
evening prior to the wedding day. As songs are sung in the evening, these are called 'Saanji', and womenfolk are eager to sing ritual songs during four rounds the newlywed couple take.

The womenfolk expect Jashoda to invite them for Krishna's wedding. Also, the women propose to take along the finest gifts. The enthusiastic devout women of Gokul, want to sing newer songs to memorialize the four auspicious events of the wedding of Shri Krishna.

Adorning a garland of flowers of forest, when the bridegroom Krishna arrives to listen the singing, womenfolk promise to bless him. And at that moment, they would all sing auspicious songs at all the four events when some mother milks a cow.

For the women of Gokul, Krishna mattered most, as they expressed their affection with a sense of motherly feeling. Fervently loving women pleased to have seen Krishna appearing before them, they reiterate singing the songs of all the four auspicious events of the wedding.

As Govind, prepare to proceed for wedding ceremony riding a horse, the people of the town - Brij, would rejoice. And when Vallabh (the poet of this Bhajan) absorbs the sublime joy of perceiving the Lord, we will sing songs of all the four propitious events.
159. Rādhā-ji Re Ghanu Harakh-yā Chhe Man ॥ राधाजी रे धानु हरखयां छे मन

Nādbrahma pada 763, Rāga – Dhol, नादब्रह्म पद 763, राग - धोल

राधाजी रे धानु हरखयां छे मन, आज अमारो अवतार धन्य;
Purāṇa छ पूर्वजनमनु पुन्य, टो पुराण ब्रह्म तराणये रे … टेक

rādhā-ji re ghanu harakh-yā chhe man, āja amāro ava-tār dhanya
pragatyu chhe purva-janam-nu punya, to puran brahma-ne parani-e re … repeat

भारे रे मनमां हती चेक वात, ते तमे आझी ज्ञानाथ;
जनमो जनम तमारी साथ, टो पुराण ब्रह्म तराणये रे … १
māra re man-māň hati eka vāt, te tame jāni jadu-nāth
janamo janam tamāri sāth, to puran brahma-ne parani-e re … १

अंतरिक्षदी रे बहु वाह्रं रे वाजे, जाणे गगनमां मेहुलियो रे गाजे;
देवता आव्या वधाववाने काजे, टो पुराण ब्रह्म तराणये रे … २
aňt-riksha-thi re bahu vājā re vāge, jāne gagan-māň mehuli-o re gāje
devatā āvyā vadhāv-vāne kāje, to puran brahma-ne parani-e re … २

सौ साजन मली भेंख छे टोले, नंद जशोदाए लीघां छे ओले;
वल्लभ ऊभां ऊभां वाव ज टोले, टो पुराण ब्रह्म तराणये रे … ३
sa-u sājan mali bethā chhe tole, naňda jashodā-e lidhā chhe khoile
val-labh ubhā ubhā vāv ja Dhole, to puran brahma-ne parani-e re … ३
Radha is considered as a metaphor for the human spirit or Atma. Her love and longing for Shri Krishna is theologically viewed as symbolic of the human quest for spiritual growth and union with the Supreme Divine or Brahma. Legends about the divine love of Radha for Shri Krishna have been inspirational theme of numerous literary works. Several artistic performances depicting dances, renowned as Raas Lila have enthralled the disciples of Shri Krishna and lovers of performing arts.

Attainment of spiritual wealth is certainly a matter of great and ultimate joy for devout. In Sanskrit, Radha means, affluence and accomplishment. But that is in spiritual context. But for the disciples of Radha, it is the name of the Gopi who is the beloved of Krishna, embodying soul and Brahma.

0. For the benefit of common people, the poet using a metaphor describes joy of Radha. Delighted Radha thanks her stars for being born as Radha. As she is getting married to the Complete Man of her dreams i.e. Supreme Soul, she seems to realize accomplishment of the good Karma of the past birth.

1. Radha says, only one thing was uppermost in my mind, and my God you have at last realized. If only God could realize the true desire of His disciple through life after life, the only desire of true devout is to attain oneness with the Spiritual Master. It is like Radha's dream of marrying with Shri Krishna is fulfilled.

2. As a dream of marrying her beloved lover, akin to common lovers, to Radha, even the blowing winds sound pleasant to her ears. She feels as if several musical sounds are emanating from the heavens echoing in the skies. The deities from the heavens have arrived to congratulate the newly wedded couple. As if a soul of devout is unified with the Supreme Soul.

3. All dignitaries are seated in heavenly court of the Lord, as the son of Jashoda has lovingly hugged Radha. As Krishna, the lover (Vallabh) of Radha, showers his affectionate love, Radha thanks her stars, for having been spiritually wedded with the master of this Universe, the Brahma.
The sacred words of Shree Vallabha in this song celebrate the divine arrival of Shree Krishna in Gokul. This place has been considered as the place of faith in God. The arrival of the Complete Brahma brings joy to everyone and Mother Jashoda has been given special respect for being a mother of the supreme child. Details of the activities are briefly described with elegant and subtly beautiful rich words. Joy, happiness and positive energy is floating everywhere.

160. Gokul-māṇ Eka Naṇḍa-ji-nu Dhām ॥ गोकुलमां एक नन्दनुधाम ॥

Gokulmāṇa eka naṇḍa-ji-nu dhām, tyāṇ-thi pragat-yā shri suṇḍir shyām
karavā sevak jana kham, ti ḍhuny jhōđhā māvāki rē ... 禧

A sacred residence of Shree Nanda is in Gokul, beautiful Shree Krishna descended there;
Descended to fulfill servant’s works, Mother Jashoda is praiseworthy.

Andhāri aṅkham, te din pragat-yā shree vanmāli;
Māṅgal gāye sa-u vraj-nī nāri, ti ḍhuny jhōđhā māvāki rē ... १

Andhāri aṅkham, te din pragat-yā shree vanmāli
Māṅgal gāye sa-u vraj-nī nāri, ti ḍhuny jhōđhā māvāki rē ... १

A Eighth day of dark fortnight has been enlightened and Shree Krishna appeared on that day;
All the women of Vraj are singing auspicious songs, Mother Jashoda is praiseworthy.

Tariyā toran bāṁdhyā chhe dvār, sāthiyā shobhātānō nāhī pār;
Dadhī chhānte sā nārne nār, ti ḍhuny jhōđhā māvāki rē ... २

Tariyā toran bāṁdhyā chhe dvār, sāthiyā shobhātānō nāhī pār
Dadhī chhānte sā nārne nār, ti ḍhuny jhōđhā māvāki rē ... २

Entrances are decorated with leaves and flowers and Swastika is looking very beautiful;
All the men and women are spraying perfumes, Mother Jashoda is praiseworthy.

Ved kahe chhe puran brahma, jāne nahi ko-ii eno marma
Shān shān naṇde kidhā shubh karma, to dhanyā jhōđhā māvāki rē ... ३

Vedas say that he is the Complete Brahma, nobody knows the deeper meaning of it;
Such auspicious Karma performed by Shree Nanda, Mother Jashoda is praiseworthy.
Vraj has been made opulent and its fate is unlimited; Shree Nanda’s son keeps all in the heart, Mother Jashoda is praiseworthy.

Sacred king wakes up a lot, all of them worship none other than Shree Krishna; The land of Vraj looks very beautiful, Mother Jashoda is praiseworthy.

Beggars come and praise the holy birth, they become opulent by greeting Shree Nanda; What he gives could not be expressed in words, Mother Jashoda is praiseworthy.

Angelic drums are playing, animals and birds are roaming happily; All demands to seek the feeling of worship, Mother Jashoda is praiseworthy.

Days are passing in happiness, childhood Leela is happening in Vraj everyday; Shree Vallabhb says that Vedas and Puranas are sung, Mother Jashoda is praiseworthy.
Most people worship God with a material motive. In most cases, they stop their worship as soon as they obtain their objective. They regard God as someone who can lessen their miseries and make their lives happy and peaceful. Still, Lord Krishna considers them pious, because in their hour of difficulty they have chosen to approach God, and not an ordinary individual.

Despite several reversals in her life, Kunti, the mother of five Pandavas, held her faith in the Supreme Divinity of Godhead, Shri Krishna, and her devotion to Him. In the midst of all these troubles, she always sought Krishna’s shelter. She never prayed to Krishna for a boon of a trouble-free life or for returning the kingdom to her sons. She never challenged Krishna by asking why He allowed her family to undergo such sufferings despite His presence. In fact, after the battle, when her sons regained their lost kingdom, she prayed to Krishna for bestowing her with more calamities! Why?

Let me quote from Shrimad Bhagwat. Kunti says, "I wish that all those calamities would happen again and again so that we could see you again and again!" Seeing you means," We will no longer see repeated births and deaths."

The spirit behind the following Bhajan, stems from the above episode from the Mahabharat.

161. Guru Charane Kar-jodi Lāguṅ

Nādbrahma pada 770, Rāga – Dhol, नादब्रह्म पद 770, राग - धोल

Having bowed down seeking blessings of the Guru, a devout worshiper pleads the God for reverence for the God. As I awake from sleep, I should be singing prayers venerating you. Here, the expression 'awake from sleep' denotes awakening from gross ignorance of spiritual enlightenment.

The path of devotion is serpentine, and it tests the nerves of the spiritual seeker in search of ultimate emancipation. Nevertheless, fixated on the absolute faith on the God, the disciple willingly accepts all sorts of sufferings and comforts, whichever are encountered on the spiritual road to reach the Supreme Divine. The disciple seeks divine blessings to surpass the worldliness, on the strength acquired with deep faith on Krishna.
Considering me a weakling, kindly have mercy upon me, and grant me an opportunity to serve at your holy feet. And, when the Lord bestows an opportunity to the devotee to proffer services to the Almighty, the worshiper cannot stop himself from singing in His praise.

The spiritual seeker beginning treading on the spiritual path, at times gets filled with self-doubt. It is quite natural, as his mind and soul are still overwhelmed with a sense of guilt. He modestly says, I am your guilty and powerless, and I have no capability to fathom the ocean of this universe or 'Sansar Sagar'. I am not aware of the ways of worshiping and even manner to chant the name of Rama. He beseeches his Guru for guidance on the spiritual path.

Now, the seeker wonders, how the tasks to attain enlightenment be accomplished, without the divine grace of Lord Rama. Praying for divine intervention to liberate one's mind from the worldly pleasant realm of Maya, the worshiper fearfully cries out, that his soul would have to, once again pass through the never-ending cycle of birth and death. Hence, a worshiper prays the Lord, again and again.

Until spiritual awakening is not realized, an individual is blinded by worldly splendors and physical attributes like strong physique, attractive countenance, beauty, than make an individual appealing to the people around him. Having traversed some distance on the spiritual path, the worshiper realizes all these to be vain and detrimental in attainment of ultimate liberation from the cycle of birth and death through eighty four million lives. Worshiper seeks divine guidance to overcome his traumatic mental state.
Turning to Lord Shri Krishna, worshiper says, you are the ultimate source of life. Not only human beings, but entire breathing and living elements, creatures and vegetation survive, thanks to your vitalizing essence. The legends may proclaim you as a some of Devaki or a son of Nand Ji, grew up in Gokul, but for me you are the sole guide to attain the divine grace.

Reviewing the annals of the several lives, a worshiper praises the Gopis of Gokul for living in celestial proximity of Shri Krishna. Those Gopis of Yadav clan, gave up false attachments, devoted themselves at the holy services of Lord Krishna and worships Him to take in His refuge.

Going back to the chronicles of history, a worshiper says, "Nothing is impossible for you. You lifted up the mountain Govardhan on the nail of your finger¹. You also, killed the Kansa, the brutal and menacing king of Mathura, and got your parents liberated from his prison. As you are such powerful I plead you to concede to my request."

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¹ Lord Vishnu, incarnated as Shri Krishna lived in Gokul. As the story goes, Lord Indra, the king of all gods, who had control over rains and thunderstorms. The people of Gokul were farmers and reared cattle; hence, they depended on rains for their living. During seasons of draught they used to worship Lord Indra and make offerings to appease him.

But, Krishna explained to the villagers that it was not Indra, but it was due to the Mountain Govardhan, which blocked rain carrying clouds, making them shower rains in and around Gokul and Vrindavan. He asked the villagers to stop worshiping Indra, and in turn offer their prayers to Govardhan. Displeased Indra sent torrential rains to teach a lesson to the villages. The villagers were worried about floods. Sensing their despair, Shri Krishna, who was an incarnation of Lord Vishnu, placed his under the mountain, and lifted it up on his little finger. The people saved themselves gathering under the shade of the mountain.
rāma-nu nām prahlād-ji bhanyā, nrusiṅh rupe hiranyak-kaṅsa hanyā saghalā bhup-meñ chho tame baliyā, to sāmbhal svāmi karu vinañṭi re ...

As a matter of fact, God is omnipresent and omnipotent. When the ardent devout Prahlad worshiped and chanted the name of Rama, He appeared in the form of Nar-Sinh, having head of a lion and torso of a human being. Lord Nar-Sinh killed the king Hiranyakashyap, who tormented Prahlad for worshiping God, thus saved life of Prahlad.

Having incarnated as Lord Rama, enable the army of monkeys to engineer a bridge to cross over the ocean. Having attacked Lanka, Rama killed the King Ravana. Appeased by the prayers of his disciple, Vibhishan, Rama crowned him as the king of Lanka. A worshiper implores the God to listen to his prayers, who fulfilled the pleas of His devout.

Honoring his friendship and taking pity upon his poor friend, Sudaama, Lord Shri Krishna, bestowed him with bountiful wealth and liberated him from poverty of lifetime. The Lord blessed his disciple, Dhruv with an eternal and immovable realm in the heavens. Worshiper pleads the Lord, why then, not give heed to the prayers of his disciple?

Ranka and his wife Banka, devotional couple hailed from Pandharpur in today's Maharashtra in India. They belonged to a woodcutter caste. Despite their grave poverty, never allowed covetousness to seep in their character. Akin to such downtrodden and hapless people, they worshiped Lord Shri Ramchandra alleviated them from their sufferings. Even Hanuman, who in fact, was an Adivasi (aboriginal tribal), was made an important government official of Ayodhya, by Lord Rama.
Narsinh Mehta, a saintly poet was penniless, as he had organized wedding of his daughter. The people around him jokingly taunted how he was going to arrange for lavish gifts for his only daughter. In order to test his disciple, Lord Krishna appeared before him as a wealthy moneylender. He asked Mehta to mortgage his favorite Raga Kedar. Narsinh complied as asked and managed the wedding of his daughter. Ardent devout of Shri Krishna, Meerabai sang Bhajans in his praise. Even the mighty Pandava too, was protected by Shri Krishna, just because all of them worshiped Him with utmost devotion and faith.

Nabha, Pipa Bhagat and Namdev2 were able to have the grace of perceiving you. Ultimately, O God, you have lead them to your divine realm. A seeker is aware that the path of spiritual realization is akin to walking on the sharp edge of a sword. At every step worldly avarice, greed, passion etc swarm around a spiritual seeker to ensnare. A spiritual seeker guided by the divine vision, can accomplish ultimate enlightenment and successfully traverse the treacherous path to attain a place in divine realm. Realizing this fact, a spiritual seeker calls out God to hold his hand and lead him on the path of devotion.

2 Saint Nabha lived in Vindvana, while Saint Ravidas also known as Saint Raidas was born in Varanasi (Benaras) in Uttar Pradesh and Saint Namdev hailed from Maharashtra, while Saint Pipa Ji, also wellknown as Pipa Bhagat was born into a Rajput royal family at Gagaron, in the present-day Jhalawar district of Rajasthan. These Indian mystic poet-saints of the Bhakti movement of the 15th to 16th century CE, were venerated as the Guru in the region of Uttar Pradesh, Rajasthan, Maharashtra, Madhya Pradesh and mainly Punjab. As we check the annals of history related with Saint Kabir Ji, we come across reference to his meeting with likes of Saints Ravidas, Namdev and Pipa Ji, and even Saint Surdas, the blind saint, is known to have been blessed with spiritual vision unlike normal sight.
A spiritual seeker argues saying, just for the sake of your devout you have incarnated in ten different forms. Lord Vishnu, though the master of the universe, incarnated a dwarf Brahmin requested for three steps of land. King Bali agreed to grant the gift. Dwarf Brahmin known as Vamana, metamorphosed into Vishnu's giant form, taking all of heaven in one step and earth in second and Paatal in third step. King Bali realized that the Vamana was none other than Vishnu. He offered his own head for the third step, pushing him down into the depths of the Earth, (netherworld) also known as Paatal Lok. According to Hindu mythologies, Vishnu granted Bali a boon whereby he could return to earth every year. Hence, the worshiper appeals to the Lord to listen to his pleas.

Singing in praise of the Supreme Divine, worshiper poet Vallabhdas says, though he was an insignificant creature, but beseeches the Supreme Soul to listen to their prayers to have mercy upon us and provide us place in your divine realm. Saying thus, the seeker bows down his head in reverence for the Supreme Divinity.
Radha's connection to Krishna is of two types: svakiya-rasa (married relationship) and parakiya-rasa (a relationship signified with eternal mental "love"). The Gaudiya tradition focuses upon parakiya-rasa as the highest form of love, wherein Radha and Krishna share thoughts even through separation. The love the gopis feel for Krishna is also described in this esoteric manner as the highest platform of spontaneous love of God, and not of a sexual nature. That is all about devotion.

Saint Kabir Saheb has rightly said,

\[ \text{Prêm vînâ âô bhâê hî sî vîch ën vîyâr;} \]
\[ Ùsr bsrn kë âsrn, ðnm gûâvë sâr. \]

Worshiping devoid of love for God is not devotion, but absolutely hypocrisy or false pretense. An act of display of devotion is selfishness, which is performed for earning livelihood to satiate hunger. Everything else is worthless without true devotion. In fact, the basis of devotion or worship is love, therefore, worship God with utmost loving devotion, so as Nirvana or ultimate liberation could be attained.

162. Prabhu-ji Vinâ Mâre Palak Nâ Châle ॥ प्रभु-जी विना मारे पलक ना चाले ॥

Nâdbrahma pada 771, Râga – Dhol, nâdbrahm pad 771, râg – dhôl

Prabhu-ji vinâ mâre palak ná châle, ven-nî vât vadhâri mâre vâhâle dhanya vidhâtâ e var mângu, to balavaît mângu bâñyadi re ... repeat

The disciple unable to bear separation from God reflects she cannot bear living without her Lord. Here, the disciple is supposed to be Radha, or for that matter Meera. Look at the depth of words to express the imagination of an ardent devout supposing God is chatting with her sweetly. Radha or Meera prays the Mother Destiny or Vidhata for betrothal with such a lover, who while being strong and stout, has a warm heart of a lover, willing to accept her as a his consort.

Sâmbhal mâ mâ e vê rudo, jêni dashti e saâsâr rudo
Nâno chhe to parâ-krame puro, to rudo avi-chal chândalo re ... १

The mother for a daughter is like friend, philosopher and guide. She tells her mother, that the bridegroom is adoringly handsome, in whose vision the universe a beautiful. Although, he seems young, he is akin to a full moon shining enchantingly in the sky.
Moved by love for the lover Krishna, Passionately driven staring anxiously at her beloved Krishna, she does not feel like shifting her glance from her Lord. Her devotion is so deep, that she does not find anybody equal to her beloved lover. In spiritual terms, characterizing pietism and mentation, Saint Kabir Saheb says, "In this universe, devotion devoid of mentation is not possible and selfless devotion is not possible without platonic passion."

Mōhini māri nirmukh joti, huũ faru raṅg rasiyā-ne joti
e var najare na āve bijo ko-ī, to huũ mohi gokul kahān-ne re ... 2

Devotion and passion are complimentary to each other, which means, there no difference between them. The qualities, characteristics and nature of both are just the same. No wonder, finding none equal to Him in Gokul, she has devotedly fallen in love for Shree Krishna.

Joshida tedāvi-ne josh jov-dāvo, ghadi-yāla lagan lev-dāvo
vāt viveki ene vadhāvo, to kahāvo jashodā naňda-ne re ... 3

A Gopi, anxious to get married with Shree Krishna, asks her elders to call for astrologers to find an auspicious time for marriage at the earliest. Even a spiritual seeker who has identified a right spiritual way may always be in hurry to reach the highest spiritual realm. She further asks to finalize the propitious date and time without further delay by communicating with Jashoda and Nand - the parents of prospective bridegroom - Shree Krishna.

dholidā tedāvine dhol gav-dāvo, nav-raņgi choli chit-rāvo
chońkela khup-ne khańt-thi lakkhāvo, to dharāvo muj hari-ne kārane re ... 4

Send for the drummers and singers alike. Since it is an event of wedding get the house and courtyards painted afresh. Enthusiastically write letters of invite to all and sundry, and even the royals. Write to them, you have given in marriage to the Lord Shree Krishna.

Māra pitājane lakṣa taman, ju-o ba-īi bhāgya pur-she taman;
phońch-ta phoń-če kod amāro, to ran-chhod bolyā kargari re ... 5

My father has determined to have you as my bridegroom, saying me, look lady, He will enable you to accomplish your good fortunes. The devout worshiper of Shree Krishna pleaded with Ranchhod - the Lord, saying should you concede to my plea my long cherished wishes would be fulfilled.
163. Hete Hari Bhaji Lejo-ni Prāni ॥

નાડ્બ્રહ્મ પડ સ૭૭૨, રાગ – ધોલ, નાદબ્રહ્મ પડ -૭૭૨, રાગ - ધોલ

લેજો ની પ્રાણી, અવસર આવયો કરી જાણી;
મટી જાશે માયાની ધારી, તો જણી વિષયારી પ્રાણીયા ર ... ટેક

hete hari bhaji lejo-ni prāni, avasar āvyo rudo jāni
mati jāshe māyā-ni ghāni, to joni vichāri prāni-ā re ... repeat

માયાનું સુમ છે ધાલુ થોથાં, સંગ કરલે પરવાડે ગોથાં;
હરિગુરૂ સાંતનું આતની ઓથાં, તો અંત સંમે ઉગારશે ર ... ૧
māyā-nu sukh chhe thālu thothā, saṅg kari-ne khav-dāve gothā
hari-guru saṁt-nu jhāl-ni o-thu, to aṁt same ugār-she re ... 1

ઉગારવાનો યે રે ઓવારો, સફલ ખેરો ધાશે તમારો;
અવસર આવયો અતી સારો, તો રામ નરાંતર સેવીશે ર ... ૨
ugārvā-no e re o-vāro, safal fero thāshe tamāro
avasar āvyo ati sāro, to rām niraṅtār sevi-e re ... 2

રામે અનાંત કોટી લીધા ઉગારી, પતિત પાવન છી નગરીરી;
અભામિત ગાજ ગુજકા તારી, તો તારંણ તારાં શ્રીહરી ર ... ૩
rāme anaṁt koti lidhā ugāri, patít pāvan chho gira-dhāri
ajā-mil gaj gunakā tāri, to tāran tāran shri-hari re ... 3

શું રે ભાંત રામ વિસારી, અંત સમે શી ગત થાશે તારી;
હરિદાસ હેયામાં લેજણી ધારી, તો દોહ્યલા દાસને જણીને ર ... ૪
shuṁ re betho jiv rām visāri, aṁt same shi gat thāshe tāri
hari-dās haiyā-maṁ lejo-ni dhāri, to dohyalā dās-ne jāni-ne re ... 4
0. Prayers sung with ardent love for God enables a man to attain self-realization, which ultimately paves the way for emancipation. Merely singing Bhajans or prayers as religious rituals does not enable the soul to get liberated from the churning cycle of life, where birth and death follows through ages, and a soul remains bereft of attaining Moksha or emancipation. Only if the prayers or Bhajan is sung with true sense of devotion, it enables one to interconnect one’s soul with the Supreme Soul.

Feelings of happiness, achievements, status in society etcetera are but illusionary. We keep running in pursuit of illusionary happiness as a deer runs towards mirage. The illusionary waters keep moving away and away, and ultimately the deer may collapse for lack of energy and unsatiated thirst. Kabirdas Ji says,

माया मरी न मन मरा, मर मर गये शरीर।
आशा तृष्णा ना मरी, कह गये दास कबीर।।

1. Saintly poet Kabirdas Ji says, body, mind, Maya (illusion) gets destroyed in the end, but hope and greediness are never destroyed. Therefore, one must avoid getting entrapped in the worldly illusionary hope and greed. What is advisable is to take recourse to the Almighty or an ideal Guru, as they only can alleviate one from the quagmire of worldly passions.

2. Now the time has come to save oneself from drowning into the unfathomable abyss of life and death. Here is an opportunity, for you as a human being to make the most of your turn of the life cycle of birth and death, and attain ultimate liberation. Continue to worship Lord Rama seeking His divine blessings. And that is the ultimate source of achieving Moksha.

3. Singing in the praise of God, Saintly Poet Haridas says, millions have been emancipated whoever worshiped Rama, who has also alleviated several from the quagmire of worldly mess. As legend describes, how life of an elephant named Ajamil, was saved by Lord Vishnu, from the jaws of death when a crocodile caught the elephant by his leg dragging it to the depths of waters and ultimate death. Truly, Shri Hari comes forward as a savior for those who worship with ardent devotional love.

4. It is said being born as a human being is the result of past good Karma. Once in universal lifetime of a soul such an opportunity comes. But the soul, having been born in this world and having been engulfed in the worldliness full of passions, avarice, greed and ignorance of self that oneself is an essence of the Supreme Soul, forgets his creator God - Rama! The poet Haridas Ji, fervently appeals to re-establish God within the heart, else our soul will have to bear the insurmountable pain and anguish of the never ending Life Cycle.
164. Huň To Haraji Jovā-ne Nisari II हुं तो हरज जोवाने निसरी

Nādbrahma pada 777, Rāga – Dhol, ṇādbrahma पद-77७, राग - धोल

हुं तो हरज जोवाने निसरी, मारा गुरुजे दीघो उपदेश...ह्वालाजने नीरभवा
huň to haraji jovā-ne nisari, māṛā guru-ji-e didho up-desh... vahālāji-ne nirakhavā

मारे शीत संतोष कलां कांबी, मारे अंजुर प्रेम वैराज्य... १
māre shīt sańtosh kallā kāmbī, māre āńjūr prem vairājya... १

में तो श्याम सोनानु तीघु बेदलु, छोड़ याल्यां घरनां काम ... २
meň to shyām sonā-nu lidhuń bedalu, chhodi chālīgā ghar-nā kām ... २

व्हाले बांसी बजावे अन्ना रंगांम, मारा घरां घडी न रहेवाय ... ३
vahāle bańsi bajāve enā raňg-māṁ, māṛā ghar-māṁ ghadi na rahe-vāy ... ३

व्हालो शेरीमां सामी मल्यो, हुं तो लली लली लांगु पाय ... ४
vahālo sheri-māṁ sāmo malyo, huń to lali lali lāguň pāya ... ४

व्हाले झुंट्री अोहाडी पाका रंगणी, छेड़े आल्मारामो रंग ... ५
vahāle chuńdadi oDhādi pākā raňģ-ni, chhedē ātmā-rām-no raňg ... ५

हुं तो बमें बूली सेंधो पूरों, पूरी दास गोपालनी आश ... ६
huń to bharme bhuli sēṇtho pūryo, purī dās gopāl-ni āsh ... ६
Legends and devotional songs are full of vivid narratives of dreamy and passionate loving relationship of Radha and Krishna. This devotional song vividly narrates the mental state of a devout worshiper, who is out meet her beloved Shyam under one pretext or the other. Let us try to dwell into joyful devoutness of the lover.

0. Here I have left to see Hari - my beloved God. Following the sermon delivered by my Guru Ji, I am on my way to perceive my fond beloved God. Burning with the desire to meet one's lover - God - she mentions different reasons. The first reason she cites is that her Guru has advised her to go and meet Hari - her beloved Shyam.

1. For me, my character and satisfaction derived out of worship are like valuable silver ornaments adorned on my wrist and ankle (Kalla and Kaambi). Besides, cymbals and chains of anklets are symbolic of my love and asceticism.

2. Hey Shyam! I have left my home to meet you carrying a gold pitcher, leaving behind all household chores. Ever wonder what gold pot a devout carried along? Here, poetically the devout worshiper conveys her heart is like a pot of gold, and when God beckons, she gives up all the routines of household to rush to her divine beloved.

3. When the inner voice of spiritual love sounds like a lilting tunes played by Shyam on his flute, devout worshiper gets absorbed with color of spiritual love. How could a passionate disciple remain in home, when the Supreme Divine gives a call for union!

4. Moved by love of fervent disciple sometimes, it is not surprising that God may walk up to meet His disciple. As she left hurriedly to meet her Lord, He chose to come forward to meet her. Bending forward lovingly she falls at the feet of the Almighty.

5. And then, moved by her devotion, God places colorful coverlet on her. The coverlet is dyed with unfading everlasting color.

Saint Poet Meerabai has sung, "में अंधी काली कांवरी यहे न दुःखे रंग". I have wrapped myself in a black shawl, which cannot be dyed with any other color. My soul is dyed with spiritual color and no other tint would touch to tarnish it.

6. At last, the worshiper mentally wedded to Krishna - her spiritual spouse, says, stirred by love, I have embellished my parting of hair with vermilion as a mark of being married. Being married with the Supreme Soul is reflected by poet Gopal Das is akin to mark of spiritual realization and attainment of spiritual unification with the Supreme Divine.
The followers of Kabir Panth, believe Saint Kabirdas Ji as a personification of the Supreme Divinity. His words of wisdom on various spiritual and religious aspects have always shown us a path to attain the divine essence. Spiritual teachings have emphasized on the fact that every living being is an essence of the Supreme Divine. Only thing required is to invoke divinity from within our hearts.

165. Tuň To Rām Ratan Kar Raṅg-māň

Nādbrahma pada 781, Rāga – Dhol, nād Śrī Dr.-89, raṅg - Pōlectron

tuň to rām ratan kar raṅg-māň, tāru jāy chhe juvāni-nu jor
avasar āvo nahi male ... repeat

Bhakt poet of this Bhajan, Pritamdas Ji voicing the thoughts of Saint Kabir Saheb says, Man, chant the holy name of Rama with blissful delight. Since the moment we are born, we steadily continue to gain strength until youthfulness, but then with growing age our strength and vigor begin to vain. Bear in mind, you will not get such an opportunity to uplift your soul to unify with the Supreme Soul.

ju ré kāyo kūl jate bātho, tene ḫutatā nahi lāge vār ... १

jire kāchō kumbh jale bharyo, tene futatā nahi lāge vār ... १

Our body is like a pot made of mud, which is filled with water. Science has proved our body is made up of almost seventy percent of water, and rest thirty percent is made up of flesh and bones. Our body is as fragile as an earthen pot.

Originally reflecting this thought, Kabir Ji had said,

जल मे कुंभ, कुंभ मे जल है, बाहर लीतर पानी;
कुटा कुंभ जल जलाही समाना, यह तथ द्रूष नियानी।

The way, when an earthen pot is sunk in sea water, it gets enveloped with water outside as well within. Owing to the shape of the pot, water acquires the shape of the pot. But no sooner the pot akin to human body breaks, the difference of between the soul within and the Supreme Soul gets obliterated.

ju ré kāyā suṭarāno tāntānā, tene tuṭṭatā nahi lāge vār ... २

jire kāchā sutar-no tāntano, tene tutatā nahi lāge vār ... २

Human body enveloping the soul within is as easily broken as a thread of cotton. In no time it may break, if not handled carefully. Your human form is frail like a fiber of cotton, so why be pleased about its prowess and power!
This universe is as wondrous as a garden full of enchantingly beautiful and fragrant flowers. But a flower bloomed with the first ray of the Sun in the morning is destined to shrivel and fall off. The beauty and fragrance of Jasmine is temporary absolutely like human life.

Our life is like a game laid out by a juggler who spreads out his the backgammon game. None has any inclination how the things would fare, once the page of destiny is turned. It is just futile to blow your own trumpet, since in no time Mother Destiny may turn the table.

The human body, just like the entire universe, is made up of the five elements earth, water, fire, air and space. These elements are also referred to as Panch Mahabhoot. The pulsating sound of Prana or breath, which is independent of these five elements are referred to as a voice of Rama.

The ultimate aim of mundane soul or spiritually inclined individual is to experience the essence of the Supreme Divinity. Portraying entire universe as a pavilion of marriage, poet Pritam Das says, here is the place where the soul gets unified with the essence of the Supreme Soul. As wedding unites two individuals in wedlock, their entire existence pulsates with same rhythm. When a soul gets unified with the Supreme Soul, ultimate Nirvana or Moksha is attained.

Lastly, pleasantly singing in praise of God, poet Pritam Das thanks his stars for having found a divine guru. It is absolutely true that, only when a spiritual teacher accepts his pupils under his command, the soul can attain pinnacle of spiritual enlightenment, by the grace of Satguru Shyam.
Discerningly conveying his thought of the issue of the existence of God, Kabir had once said, "I am neither an atheist nor a theist; I am neither a believer, nor a non-believer." If he was neither of these two, then how do we understand? Our mind is programmed to tread the path of either 'this' or 'that'. Our mind usually gets confused between 'this' or 'that'. However, in order to realize the gospel of Kabir we need to understand his contradiction of his speech, but not thoughts. Kabir has always been mystic and his philosophical approach has remained monotheism or non-dualism.

166. Akhaṇḍ Sāheb-ji-ko Nāṁ || अखंड साहेब-जी-को नाम

Nādbrahma pada 797, Rāga – Mangal, नादब्रह्म पद 797, राग - मंगल

अखंड साहेबजी को नाम, और सब पंड है;
साधु अंडित मेर सुमेर, अंडित ब्रह्मंड है ... टैक

akhaṇḍ sāheb-ji-ko nāṁ, a-u-ra sab khaṇḍ hai
sādhu khaṇḍit mer sumer, khaṇḍit brahmāṇd hai ... repeat

The name of Akhand Saheb, that is, the name of the Supreme Soul (Atam Ram) is imperishable. In fact, the name of the Supreme Soul or God is eternal! What is eternal is everlasting or permanent! All else - animated or unanimated - be that pious or sinner, hillock or mountain, and the universe to are perishable and subject to devastation.

It is spirituality to know what a soul is and meditation is the language of the soul! Meditation is the journey from nothingness to perfection! The aim of meditation is to attain a state where the mind is restrained, calm, thoughtless and stable.

स्थिर न रहे धीर ध्यान, जिवनको पूंध है;
साधु लक्ष रे योराशी ज्व, पड़ा जम फँड है ... १

sthir na rahe dhir dhyān, jivan-ko dhuṇḍh hai
sādhu laksha re chorāshi jiv, padyā jam faňd hai ... १

If the mind does not achieve steadiness in meditation, the life turns into dense fog, through which the ultimate truth remains imperceptible. Kabir Ji asks, why wander inattentively through eighty-four lakh (8.4 million) generation, why sleep in surrounding of darkness of ignorance. The God of Death is standing on headboard of your bed.
Restrain your mind and concentrate your mind on meditation, even if the world is full of different colors to distract your mind. Saintly beings never give up their genteelness, even if they are surrounded by evil beings. It is exactly like a fragrant sandalwood tree, which might be surrounded by poisonous snakes. The worldly attractions which deviate mind from meditating on the Supreme Soul, are like these snakes. Therefore, Kabirdas Ji advises seekers to accompany those saintly individuals, who dwell in the spiritual joy.

Anyone who has unwavering affection for the Supreme Divine, he only is free from the bonds of life and death cycle. Once the soul of a seeker is unified with the Supreme Soul, the seeker may be emancipated. Besides, if you are in the care of ever-affectionate God, The life turns into the river Ganges in which just the elixir flows.

Have compassion for everybody and your mind on worshiping God. Let not your mind gets deviated from your pious deeds, as such a pious mind could realize the ultimate truth. Kabirdas Ji cautions the seeker saying, awaken yourself from within, as the world is like a kite, that flies in the sky tied to a thread. The moment the thread tied with the kite is snapped from its controller, it would fall flat to the dust. Same way if the thread that ties the soul with the Supreme Soul is snapped, the soul would be subjected to innumerable lives and deaths.
The teachings of Saint Kabir Ji, are an epitome of the spiritual knowledge conveyed through several scriptures given out through ages. Kabirdas Ji says,

दुलर्भ मानुष जन्म है, देह न बारम्बार,
तरुवर ज्योता मारे, बहुरि न लागे जार।

Birth as a human being is obtained with much difficulty. We do not take birth in the human form again and again, as once leaves fall off the tree never ever get back to the branches. Kabirdas Ji has also said, "Once this most valuable birth is gotten as a human being, imbibe the spiritual learning within and worship the Supreme Almighty prevailing over the Universe.

167. Manashā Dehi Pā-ii || मनषा देही पाठ

Nādbrahma pada 798, Rāga – Mangal, Nāsās 54-788, Rāga – Mangal

मनषा देही पाठ, राम गुज गाँधीये;
surati akha kuṇvāri, hañsāko bahā-ii-e ... टेक

manashā dehi pā-ii, rām gun gā-ii-e
surati akan kuṇvāri, hañsā-ko bahā-ii-e ... repeat

Addressing the soul of a man, Kabir Saheb says, since you have gotten the human form worship God chanting the name of Rama. Since the Maya is solely inclined towards gratification. If inborn human tendencies get disassociated with the Maya or illusions, can a man turn to worship God. Further, he advises to associate the tendencies of the mind with the Supreme Soul.

सतगुरु विप्र बोलाय लगन लाखायेचे;
vege kari lo vivāh, Dīl mat lā-ii-e ... १

sat-guru vipra bolāy, lagan lākhā-ii-e
vege kari lo vivāh, Dīl mat lā-ii-e ... १

Reaching out to the God or desire to seek divine blessings, may make us restless! Though it might feel like a deep anguish, but that is the signal of good fortune on the way of attainment of the God's grace. Here, the soul may experience a conflict between affection for worldly pleasures and emancipation. Humorously comparing the soul involved in illusions not finding an ideal spiritual teacher, as a girl remains spinster not finding a suitable groom. Suggesting a remedy, Guru Kabir Ji suggests quickly finding a Brahmin to perform the marriage ritual, and with the same haste find a spiritual teacher, who can liberate the soul from the grasp of the Maya. The tendency of Maya remains focused on gratification of passions; that is why, it is said to have remained a bachelor - rather not unified with the Supreme Soul.
The way one should not get captivated by innumerable worldly attractions, the soul should avoid getting entangled in the cycle of birth and death. Rather, the five senses should be diverted to the twenty five elements of the Mother Nature, which are the sources of pure spiritual happiness. In this way unification of soul with the Supreme Soul will liberate it from the cycle of birth and death through eighty four million generations.

Guiding a spiritual seeker seeking ultimate emancipation, Saint Kabir advises to strive to divert the extrovert or outwardly tendencies towards inward realm of spiritual happiness. Strive hard to save your soul from snare to entrap the tendencies in the quagmire of worldliness.

The soul of the spiritual seeker, treading on the spiritual path ponders over the attitude, why it has not been unable to find success in uniting with Supreme Divine, and have remained a spinster.

Nevertheless, the conscience remains disgruntled, not finding a way to get united with God. The Saint Meerabai expressing such an anguish of conscience has sung;

हे श्री में तो प्रेम दिवानी, मेरो दरद न जाने कोय
gagan mandal ye sej pija kii, kis vigh milana hoye....
Responding to similar anxiety of conscience, Kabir Ji consoles the soul of a seeker to remain aloof and uninvolved in worldliness, and having reached the divine realm of the Supreme Divinity to enjoy drinking glassful elixir decanted over the lips, as you contentedly enjoy incessant love on the divine bed, i.e. divine realm of the Supreme Divinity.

Lastly, summarizing Saint Kabir Saheb says, every living being nurtures a desire to seek divine grace. Therefore, the seeker on look-out for divine grace and seeking emancipation must learn the lessons of virtuousness and chant the name of Rama. Kabir Saheb counsels to following this path, and attain ultimate place in the Divine Realm.
168. Jiv Tuň Kahāň-se āyo || जिव तु न कहांसे आयो

Nādbrahma pada 800, Rāga – Mangal, नादभ्रम 800, राग – मंगल

जिव तु न कहांसे आयो, कहां चल जायेगो;
Jiv tuň kahāň-se āyo, kahāň chal jāye-go
jivat tuň kar le pahi-chān, mu-e pas-tāye-go ... टेक
jiv tuň kahāň-se āyo, kahāň chal jāye-go

jivat tuň kar le pahi-chān, mu-e pas-tāye-go ...

Whoever has known, from where does the soul come and where shall the soul go after one's death? No amount of intellectual or logical thinking can find clue to this mystifying question. O Man, recognize your Self. Should you fail to recognize your Self, you may repent at the moments of death. Let us see, what spiritually enlightened saint Kabir says in the following lines.

In fact, your soul was free of all vices thanks to the untainted realm of virtuous world from where you arrived in this world. But Worldly nature bound your indestructible and free soul with these three qualities. This resulted in you forgetting your origin, and allowed yourself to be enveloped by three qualities: Sattvaguna, Rajoguna and Tamoguna.

Your soul is so much engulfed in worldly pursuits (Rajoguna qualities), that you are lost in wondering about from one place to another in search of sublime spiritual peace. Relations are driven by avarice. Freeing your soul from these three Guna, ultimate salvation is realized on becoming a free soul - Muktatma!

Saint Kabir says, just think how can you get rid of the chain of Three Guna and sing spiritually with ultimate happiness? Rise yourself from within to realize the lost virtues of Righteous World - your origin, and then you would be able to rise above all worldly waves of pain and happiness!
169. Hari-ne Bhajatā Haji Ko-ii-ni Lāj

Hari-ne bhajatā haji ko-ii-ni lāj, jatā nathi jāni re
jeni suratā shāmaliā sāth, vade ved-vāni re ... repeat
It's not known if anyone's repute was gone worshiping god.
Even words of Veda asserts this, who is devoutly with Shyam.

Vahāle ugār-yo prah-lād, hiranyā-kaṅsa māryo re
vibhi-shan-ne āpyu rāj, rāvan samhāryo re ... 1
As Prahlad endeared god, Hiranyakans was killed to protect him,
While, Vibhishan was bequeathed kingdom killing mighty Ravana.

Vahāle nar-siňh mahetā-no hār, hātho-hāth āpyo re
dhruv-ne āpyu avi-chal rāj, potā-no kari sthāpyo re ... 2
Mehta Narsinh immersed in love for god was garlanded at god's hand,
Same way Dhruv was place of permanence in god's own divine realm.

Vahāle mirā te bā-ii-nā jher, halā-hal pidhā re
pāńchāli-nā puryā chir, pāńdav kām kidhā re ... 3
Meera forced to shun god or have poison, but lovingly god drank that,
And as Panchali entreated, god saved her honor, and also of Pandavas.
Seeing Ambrish love him, god came time and again thru ten incarnations, Clutched in jaws of croc as elephant cried for life, god ran barefoot to help.

Whoever would love god in such a way, and worship Him delightfully, With folded hands Premaldas says, He will free his devouts from pains.
170. Sukh Dukh Man-māň Na Āni-e ॥ सुख-दुख मन-माण न आनी-ए ॥

Nādbrahma pada 882, Rāga – Mangal, सुख-दुख मन-माण न आनी-ए

Why lament over joyful bliss or sadness, when these are linked to life.
Bestowed by Raghunath, destined as they are, can't ever be evaded.

There could be none as good as King Nala, who had Damayanti as queen, Destiny made them wander half clad through jungles with no food nor water.

Mighty Pandava brothers too, married to Draupadi the queen, For twelve long years lived in forests, but could hardly get a wink of sleep.

None could be as pious as Sita, whose husband was Rama, the god, Even than Ravana kidnapped her, Sita had to endure grief awful.
But Ravana though valorous king, whose wife was Queen Mandodari,
His ten heads were chopped off, whose entire kingdom was raided.

King Harishchandra avowed to stick to truth, who had Queen Taramati,
Even he succumbed to onslaught of ill luck and fetch water for others.

Think of all these, and worship god, who will help undeniably,
Think of all help provided in past, so he will do in the days ahead.

Even when all deities were tormented, they took refuge of Almighty,
Sorrows of life were shattered by the Creator, the lord of Narsinha.
This Bhajan is purported to have been sung by Bhagat Namdev, who was influenced by Vaishnavism, however this bhajan carries an influence of poetess Mirabai. Like other Bhakti movement saints, Namdev composed bhajans, which were devotional songs meant to be sung to music.

Saint Namdev, who hailed from the lands of Maharashtra, is also said to have met Saint Kabir along with other Bhagat poets - Ravidas and Pipa.

Similar to Saint Kabir Saheb, to Namdev, mechanical rituals were futile, pilgrimage to holy places pointless, and deep meditation and loving mutual devotion was what mattered most. At one place he has remarked, "One stone is lovingly decorated, while another stone is walked upon. If one is a god, then the other must also be a god!"

This bhajan reflects pangs of separation of an ardent devout from god. During the course of spiritual pursuit, many times a devotional spiritual seeker may find oneself lost in wilderness - a nowhere land! At such times, the seeker complains, 'Merciful Lord of unfortunates, why should I be left alone to live?'

171. Tame Suno Dinā-nāth Dayāl

Rāga – Akeli, રાગ - અકેલી

tame suno dinānāth dayāl, akeli kyoň rahuň;
Listen O’ merciful God, why should I live alone?

lok begānā meň dukhi re vahālo gayo re akeli meli;
dil talase re dārā ko, hāň re mahe tan-māň tālā-veli ...
Looking around the world the devout finding herself amidst unfamiliar people laments her merciful God has left her alone, so why should she live alone? Who are these unfamiliar people? These other people are lost in worldly pleasures who do not worship God. Being devotionally wedded to God, her heart pines for the love of her beloved, as her mind is restless.
Sending a message to her much-loved lord, she grieves living in such a world is a like enduring tough test. Not finding her kin and family supportive she calls them cowardly timid. Conveying message to the Almighty the devout pleads to alleviate her from her distress, as she does not find any savior coming her way.

Calling the God being the protector of the three worlds, the dedicated devout is willing lovingly to spread her sari as a mark of submission. Reminding the Lord of the three world, ignoring discrimination of three qualities i.e. Sattvagun, Rajoguna and Tamoguna the disciple pleads to ignore virtues and demerits of the disciple and alleviate from the deathly darkness of ignorance.

The disciple worshiping the beloved God, anxiously cries out with anguish having been separated from her master. Ardently persuading the creator of this universe, the poet Namdev beseeches to listen to the cries of the pitiful devout.
172. Tame Ju-o-ne Karam-ni Rekhā ॥ तमे जुहोने करमनी रेखा

Rāga – Karam-ni Rekhā, Rāg – करमनी रेखा

हाँ रे तमे जुहोने करमनी रेखा, लष्या नव यूडे रे;
हाँ रे ये तो विद्हाता केरा लेख, लष्या नव यूडे रे;

hāň re tame ju-o-ne karam-ni rekhā, lakhyā nav chuke re
hāň re vidhātā kerā lekh, lakhyā nav chuke re

A widespread belief in India is that at birth a deity, named Vidhata, comes to write the destiny of the newborn child on its forehead. Like the well-known concept of karma, one must bear one's fate since no amount of effort can alter it, since the writing of fate is engraved on your palm that will not ever fail. One must bear one's fate since no amount of effort can alter it.

रायसु जेणे यज्ञ कारण छ, तेड़या देशोना भूप रे;
गुप्त रहेवाना हो कारणे रे, राये लीडु हेिक उप ... टेक

rāyasu jene yagna karyā chhe, tedyā desho-nā bhup re
gupta rahevā-nā ho kārane re, rāye lidhu kiňk rup ... lakhyā nav chuke re

After conquering over several kingdoms and amassing prosperity the Pandav king Yudhishthir performed Rajsuya Yajna to celebrate his success. He hosted lavish festivities, which was attended by several kings from different kingdoms. But as Deity Vidhata had differently written his fate, and with turn of fate, he lost everything while gambling with Duryodhan. Along with his brothers, he was forced to live in forests and then anonymously, he was forced to work as a servant to survive.

खांडव वन जेणे दहन कारण छ, कृष्ण हता जेनी साथ रे;
ते अरुण व्यंधल ताथ भेदी, कंकण पहरेया हाथ ... १

khāňdav van jene dahan karyā chhe, krishna hatā jeni sāth re
te arjun vyaňDhal tha-ii betho, kaňkan paheryā hāth ... १

By stroke of bad luck, greatest archer Arjun had to adopt disguise of a eunuch and adorn bangles. It was the same Mighty Arjun who had created splendorous Indraprashth by burning dreary thorny woods and developing barren lands of Khandav forests.
Similarly, another Pandav, Nakul had to work on cremation grounds to earn living, and his brother Sahadev was forced to work as a horse wrangler for a king. In order to arrange for food to quench his hunger, powerful and mighty warrior like Bhimsen, who could playfully wield mace (bludgeon) had to work as a cook.

Panchali, the erstwhile princess of Panchal and Queen of Indraprastha, was compelled serve as a maidservant or a lady-in-waiting, who is considered as the most pious and holy Sati. With folded hands, famous poet Bhalan\(^1\) reflects, such things happen owing to the writings of Vidhata, the deity of fate.

\(^1\) Poet Bhalan was born in the 15th century in Patan, in the present-day Gujarat state in India. He was a famous Gujarati poet of the medieval period. He was also a renowned scholar of Sanskrit literature, and he is considered a major contributor in Bhakti-vad (Devotionalism) in Gujarati literature.
173. **Jay Baja-raṅg Bālā Prabhu** ॥ जय बजरंग बाला प्रभु ॥

*Rāga* – Ārati, *राग* - *आरती*

जय बजरंग बाला प्रभु, जय बजरंग बाला;

वायु केरा पुत्र, अंजनी केरा पुत्र ... १

jay baja-raṅg bālā prabhu, jaya baja-raṅg bālā
vāyu kerā putra, añjani kerā putra ... 1

तेल यहे सिंदुर यहे, फूलकानी तो माणा;

अडद यहे आनंदे, हरिजन गुण गाता रे ... २

tel chaDhe siňdur chadhe, fuladā-ni to mālā
adad chaDhe anaňde, hari-jan gun gātā re ... 2

तमो सेवक श्री रामना प्रभु लंकापुर यात्रा;

समुद्र बांधी पार, सीता शोध लाया ... ३

tamo sevak shri rām-nā prabhu laňkā-pur chālyā
samudra bāňdhi pār, sitā shodh lāvyā ... 3

बजरंग बालानी आरति, जै कोऊ भावधरी गाशे;

भाँडे शिवानंद स्वामी, सुख संपति थाशे ... ४

baja-raṅg bālā-ni ārati, je ko-ī bhāv-dhari gāshe
bhane shivā-naňda svāmi, sukh sampat-ti thāshe ... 4
1. O Lord Hanuman! We worship you and sing this bhajan in praise of your glory. Hanuman, the son of Anjani and Vayu Devta (deity) is known to bestow the devout worshiper with spiritual courage, physical strength and ability to surmount difficulties faced in the worldly life. Hanuman is also known to ward off evil effects of the departed spirits, ghosts and devilry or black magic. Lord Hanuman is revered as God of Wisdom, Strength, Courage, Devotion and Self-Discipline.

2. Having devoutly proffered oil, Sindoor\(^1\) and garland of the flowers of Akdo\(^2\) and black Urad\(^3\), the worshipers are delighted having a faith that, all their worries of ill health, evil effects of ghosts and severely punishing effects of the Saturn (Shani Dev) would be lessened, the worshipers of Lord Hanuman joyfully sing prayers and devotional songs in the praise of their beloved God Hanuman.

3. Praising Lord Hanuman, the worshiper says, you have served Lord Rama with utmost devotion. In order to find Seeta in Lanka you traversed the ocean and also helped building a bridge across the ocean to enable the army of Lord Rama to conquer Ravana. Also, you found Seeta kept in captivity by Ravana and helped Lord Rama to bring her back safely.

4. The poet, Shivanand Swami performing Aarti of Lord Hanuman says, whoever would worship and sing prayers to appease Lord Hanuman with utmost devotion and love, would be bestowed with bountiful wealth and happiness along with the grace of Lord Hanuman.

\(^{1}\) Offering Sindoor to Hanuman is believed to give longevity and prosperity to the worshiper. Smearing oil all over the idol of Hanuman is symbolic representation of curing the wounds sustained by him during the battle between Lord Rama and Ravana - the King of Lanka.

\(^{2}\) Akdo i.e. the Crown Flower = In Gujarati language this plant is referred to as of Akdo and botanically known as Calotropis gigantea, having fungicidal and insecticidal properties.

\(^{3}\) Whole black Urad are offered to the idol of Hanuman to appease the Shani Dev. Shani Dev is known as the lord of justice. It is said that he does not forgive a mistake ever. He has a record of all the good and bad karmas of our past life. When pleased he would shower all the blessings and fill our life with happiness. According to the legends mighty Ravana had the Shani Dev under his clutches. Since, he was liberated by Hanuman, Shani Dev had proclaimed that the worshipers who offered black Urad and oil on Saturdays to the idol of Shani, would not have to face the evil effects of Shani.
Several legends connected with the early life of Shri Krishna present before us an image of the most adorable child Kanaiyya. Despite his mischiefs the child Krishna was much adored and loved by the people of Gokul. Affectionate warmth and yet, prayerful emotions of the Gopis of Gokul for their beloved Kanaiyya is vividly described in this Bhajan by the devotional poet Narsinh Mehta.

174. Fule Bharu Re Hari-ne Fule Bharu

Rāga – Dhol, राग – धोल

A Gopi sings adorably awaiting young Krishna to arrive at her home. Expecting the arrival of Krishna, unable to suppress her feeling of joy, Gopi says, she would welcome Krishna with choicest flowers. Using the colorful flowers, she expects to embellish Krishna.

The Gopi knows well to win over divine grace, no amount of gift of gold or silver could appease God. Just the natural expression of devotion in the form of flowers, is sufficient to appease God. Interlacing flowers she has prepared a ring and a garland to embellish child Krishna, she visualizes Nandlal (son of Nand Ji) come running to her, playing with a ball of flowers.

Here the message of cleanliness is conveyed, as the Gopi says she would get swept off all dirt and grime off the streets, and spread flowers on the path welcoming her adored deity. The people from all walks of society throng to see their lovable divinity, as he is coming to her home.
The Gopi has prepared sweetened warm creamy milk in a bowl of gold. Caring about the child's health, traditionally following a healthy recipe, she has mixed the milk with candy sugar and camphor\(^1\) to be offered to the child Krishna, when he reaches her home.

Seeing you in person, happiness spreads through my entire self. It gives me spiritual peace. With a lurking doubt in her mind, she pleads Krishna, not to ditch her ignoring her warm devotional love, but come and grace her home with his divine presence.

Why do you take so much of time, chatting with your other friends? Why do you show tantrum and try to secure respect for yourself Nandlal, when we devoutly love you? Better come and grace our home.

Enthralled with divine realization, the poet Narsinh says, my lord Krishna, had taken me in his loving embrace with undiluted love for His devout. Truly, the lord of Narsinh is a great source and affluence of magnificent and impressive in appearance love, come to home, my Lord.

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\(^1\) Camphor, also known as Kapur in Gujarati and Hindi, is widely used in Indian households, mainly as a room freshener, essential oils and for religious ceremonies. Not many may know, but there is something known as edible camphor which is used as an important ingredient in our dishes. The use of edible camphor helps to cure digestive problems, inflammation, cold and cough.
This Bhajan by Bhakti Saint Mirabai vividly articulates the devotional depth of a devout who consider the worldly splendours as trivial and worthless, finds solace in ultimate enlightenment. Essence of this Bhajan dwells on the core value of devotional love Krishna.

Mira, refused to comply with all those rules and norms mandatory for a married royal Rajput woman. Though traditionally married to a Rajput Prince, she spiritually believed herself to be married with Lord Krishna.

175. Meň To Paheri Lidho Chudalo ॥ में तो पहेरी लीढो चुडलो

में तो पहेरी लीढो चुडलो तमारे रे हरि, तमारे रे हरि
nathi re najar ko-i bija-na bhani
O God, as a mark of being wedded to you, I have adorned your bangle. (Here, adorning a bangle (Chudlo) by a woman in the name of her husband is a mark of her being married.) Now, I don't look at any other person being married with you, my beloved Hari.

High-rise royal palaces are of no use to me, nor appeal to my fondness. I just adore that small hut, where you, my god, dwell. Here, the poetess Mira compares her heart as a humble abode where Krishna dwelt. She further reiterates, other than you I have not cast my eyes on anybody, as I have adorned your bangles.

What do I do with these diamonds and rubies; they do not add to my delight me anymore. Rather a garland of Tulsi (Basil) is dearest to me. O' god having found your divine love, none seems worthy of casting my glance, since I have adorned your bangles as mark of marriage with you.
हीरनां चीर मारे काम न आवे, मन नहीं भावे
मने कालां लागे आगवा चीर रे हरि (२)
नधी रे नजर कोई बीजना भणी ... में तो पहरी

hir-nā chir māre kām nā āve, man nahiň bhāve
mane vahlā lāge bhagava chir re hari (2)
nathi re najar ko-ii bijā-nā bhani ... meň to paheri
The clothes woven with thin silken threads do not catch my fancy anymore. Since I have relinquished all desires of worldly pleasures for love for God, Saffron clothes appeal to me much. No... no... none appeals to me that I glance at someone.

बाभ मीरं कहे प्रभु गिरिधरना गुण, गिरिधरना गुण
mene charan kamal dat-ta lejo re hari (२)

bā-ii mirā kahe prabhu giri-dhar-na gun, giri-dhar-na gun
nathi re najar ko-ii bijā-nā bhani ... meň to paheri
Mirabai, ultimately says, I have fallen in love with divine virtues of Prabhu Giridhar. She further implores Supreme Divine, Giridhar to grant her place at his lotus feet, as solemnly says again and again, her eyes are fixed over the holy image of Krishna and none seems worthy to look at. Saintly and chaste Mirabai, bearing in mind herself married only to Krishna, considers it sinful, even to look at anyone else.
176. ManTuňShaňkar Bhaji Le

मन तुः शंकर भजः ले

O' my mind, pray Shankar! Worship Lord Shankar, whose name itself means the Supreme Benefactor. Pray Bholanath - an embodiment of honesty, by giving up all your slyness.

कोन चढावे गंगा जमुना, कोन चढावे दृध;
कोन चढावे बिल्ली पत्र, कोन चढावे लबूत ...

Why worry who would proffer holy waters of Ganga and Jamuna, and who would proffer milk for ablution? Don't worry who shall proffer Bilipatra and also ash?

राज चढावे गंगा जमुना, जैयत चढावे दृध;
ब्राह्मण चढावे बिल्ली पत्र, योगी चढावे लबूत ...

The king proffers waters of Ganga and Jamuna, while subjects of king or state, proffer milk; while a Brahmin may proffer Bilipatra, an ascetic (Yogi) proffers ash.

कोन मांगे अत्र धन, कोन मांगे पुत्र;
कोन मांगे कांचन काया, कोन मांगे रुप ...

Again, stop worrying as to who is seeking abundance of grains or wealth, or even divine blessings to beget a son. Some prays Lord Shiva for perfect health, while some for beauteous appearance.
In fact, poor may pray for food, and a childless may seek blessings to beget a son. A Brahmin may ask for pure gold-like healthy physical form, while a courtesan may ask for enchanting beauty.

Wife of Shankar is so much engrossed in worship of her lord, that she cooked Ankdo\textsuperscript{2} for rice, and Dhanturo\textsuperscript{3} for vegetable. Lost in lovelorn prayers of Shiva, the queen Parvati serves such meal, and Bholanath happily dines.

Saint Narsinh, an ascetic from Junagadh (Gujarat) says, Lord Shiva accepts all things proffered to him with equal love, even Ankdo\textsuperscript{2} and Dhanturo\textsuperscript{3}. It is a symbolic representation of how Lord Shiva absorbs pains and anguish signified as poisonous of his devotees. As the legend of Amr ut Manthan (churning of sea) describes how Lord Shiva accepted a bowl of deadly poison, that nobody wanted. If it was left out loose in the world, nothing could have survived.

\textsuperscript{1} bilipatra - Leaf of Bael tree (Botanical - Aegle marmelos)
\textsuperscript{2} ankdo - Crown flower (Botanical - Calotropis gigantea)
\textsuperscript{3} dhanturo - Datura (Botanical - Genus datura)

Note: Both ankdo and dhanturo plants have medicinal uses and he being a divine ascetic living in forests, had realized the value of such seemingly unwanted plants.
As a saying goes "Man proposes and God disposes"... the ways of fateful forces are truly unfathomable!

177. Evi Chhe Kudarat-nil Kalā || एवी छे कुदरतनी कला

एवी छे कुदरतनी कला, अणधार्यां ते आगल थाय
evi chhe kudarat-nil kalā, ana-dhāryuṇ te āgal thāy
Such is the game of fortune that unforeseen things happen!

राज दशरथे अना मनमां वियार्ये, चेली सवारे सम्बन्ध गाडीचे बेसादुँ,
rājā dash-rathe enā man-māṇ vichāryuṇ, vaheli savāre rām-ne gādi-e besādu,
Chelī savāre rām van-vās bāj ... अणधार्यां ते आगल थाय
vaheli savāre rām van-vās jāy ... ana-dhāryuṇ te āgal thāy

King Dashrath had decided on coronation of Ram, his eldest son as the next king of Ayodhya. But the Mother Destiny had a different design in store. Queen Kaikeyi reminded King Dashrath of the two promises he had made to her long ago. Accordingly while asking the King to fulfill his promises, she asked Prince to be sent to forests and coronate her son Bharat as the next king of Ayodhya. While granting two promises to his wife Kaikeyi, it had never occurred to King Dashrath, how it would boomerang.

राज रावण तो अति महावलियो, सीता मातानु हरण करी गयो,
rājā rāvan to ati mahā baliyo, sitā mātānu haran kari gayo,
सोनेरी लंकामां लागी छ लहाय ... अणधार्यां ते आगल थाय
soneri lankā-māṇ lāgi chhe lahāy ... ana-dhāryuṇ te āgal thāy

All powerful King Ravan is said to have brought all the stars of destiny under his control. Sensing himself invincible, King Ravan kidnapped Sita, the wife of Lord Ram. But he had never imagined in his wildest dream, that securely protected Lanka could ever be invaded. As the tides of destiny turned, mighty Ravan was forced to witness burning Lanka before he lost his life in battle against the Prince Ram. Really, sometimes unexpected happens.

राज अभिमन्युके मनमां वियार्ये, सातेका मारे जती तेवा छे,
rājā abhimanyu-e man-māṇ vichāryuṇ, sāte kothe vahālo rasāmaṇa roṇāy ... अणधार्यां ते आगल थाय
sāt-me kothe vahālo rasāmaṇa roṇāy ... ana-dhāryuṇ te āgal thāy

The great celebrated warrior of Mahabharat, Abhimanyu had thought of devastating the 7-strata strategic formations of the Kaurav armies. He was so sure of emerging winner as he rushed through the enemies, but the destiny had cast a different strategy against him. Before any help from his own armies could reach him, he was surrounded by mighty warriors of
Kaurav army, and brutally killed. How can we ever realize that unexpected can happen to devastate our dreams.

શેઠ સગળશા ચંગાવતી રાણી, બ્રાહ્મણજનોને ભોજન કરાવે,
પુત્ર ચેલૈયો ખાંડણયે મંડાય ... અણધારિયું તે આગળ થાય

sheth sagalshā chaṅgā-vati rāni, brāhman-jano-ne bhojan karāve,
putra chela-ii-yo khāṇḍaniye khāṇḍāy ... ana-dhāryuṇ te āgal thāy
A merchant couple – Sagalsha and his wife were exceedingly philanthropic and used to offer meals to hungry people and Brahmans. It so happened once that, they invited a hungry ascetic from Aghori sect to have food. To make the long story short,... the Aghori demanded human flesh to be cooked. Finding no way to meet the demand of the Aghori for human flesh, the couple decided to sacrifice the life of their only son Chelaiyya. The Aghori demanded crushed head of their son to be served for his meals, but with a condition, that no drop of tear must shed from their eyes. The couple obliged. Touched by their height of ingenuity and devotion, God appeared before them and graced them with divine blessings and returned the life of their son.

સત્ગુર કબીરજી સ્વાગ સિદ્ધાવે, હિંદુ ને મુસલિમ અંધક થલાવે,
યાદર અસેડાતા કુલકા દેશાવ ... અણધારિયું તે આગળ થાય

sat-guru kabir-ji svarge sidhāve, hindu ne muslim jhagado chalāve,
chādar khased-tā fuladā dekhāy ... ana-dhāryuṇ te āgal thāy
Saint Kabir was revered alike by Hindus and Muslims. Hindus considered him as a one of them, while the Muslims believed him to be a Muslim. As per a legend associated with last days of Saint Kabir, sensing rivalry between his devotees, Kabir Ji said, "Cover my body with a bed-sheet and let me sleep." When the divine soul of Saint Kabir left for heavenly abode, upon removal of the sheet his Hindu and Muslim devotees were awed to find a pile of flowers. None of his devotees had ever expected such a thing could happen. They shared the flowers equally - the Muslims buried them in a grave and the Hindus placed them in flowing waters of river Ganga.
Tattva Vichar means Theology that expounds mutuality and system of Jagat (World), Jivatma (Soul), Shiva and Moksha (Emancipation), which are the basic topics of philosophy.

For a Jivatma or a Soul, to be born as a human among the innumerable species of life, is itself a unique blessing in the arduous journey through countless births. Many people believe that we, humankind, are the creation of a supernatural entity called God, that God had an intelligent purpose in creating us, and that this intelligent purpose is "the meaning of life".

Owing to our righteousness Karma, we have been born in the human form. Despite that, we are not liberated from the cycle of birth and death. As a matter of fact, human birth provides the exclusive opportunity to pursue Purushartha. The word, Purushartha literally means, an "object of human pursuit". It is a key concept in Hinduism, and refers to the four proper goals or aims of a human life. The four Purushartha are Dharma, Artha, Kama and Moksha. Even in the brief life span, there is the inbuilt chance to gain access to knowledge of God, experience His infinite greatness, and seek salvation.

178. Bahu Punya-kerā Puṇja-thi || भहु पुण्यक्षेर पुंजाथी

Nādbrahma pada 895, नादब्रह्म पदा ८९५

भहु पुण्यक्षेर पुंजाथी, शुभ देह मानवनो मल्यो, तोये अरे! लवधकनो आंटो, नहि अंके तल्को, सुभ प्राप्त करतां सुभ टोषे छे, लेह ए लक्षे लहो, क्षण क्षण भयंकर भावमरणे, कां अहि रायी रहो ?... १
bahu punya-kerā puṇja-thi, shubh deh mānav-no malyo, toye are! bhav-chakra-no āṇto, nahi ek-ke talyo, sukha prāpta karatā sukh tale chhe, lesh e lakshe laho, kshana kshana bhayaṇkar bhāv-marane, kaṇ aho rāči raho ?... १
The pursuit of worldly happiness begets much sorrow borne out of greed, avarice, which we fail to realize. Every moment of such action is detrimental to attainment of Moksha. Then why should we tread such a path of falsity?

Just pause and think, what have you achieved, what has been increased with increase in wealth or rights and privileges? Do you believe growth or expansion of family or clan, can really give you a sense of achievement? Saint Kabir Ji has said,

नींद से अब जाग बंदे, राम में मन रमा।
निरगुना से लाग बंदे, है वही परमात्मा।।

You are asleep in the realm of Maya - illusion. It is time you wake up and divert your mind in the worship of Rama. Concentrate your mind in realization of Nirguna or formless form of God, who is the Supreme Being.
Enhancement of worldliness, results in deterioration of physical form, owing to succumbing to passions, materialism and cupidity. Halt your pace on path of degradation of soul, stop for a moment to think.

Saint poet Narasimha Mehta has sung: Either Spirituality or devotion is the only tool that draws the living being to Paramatma or God. Strive to attain pure joy from listening to devotional kirtan or worships. Worshiping Supreme Divinity is the way to achieve liberation from the chains of bondage of passions.

It is pitiful to get engulfed in things of others. The only way to achieve true sublime happiness is to get rid of those disadvantageous principles. After following such inauspicious ways, there cannot be anything less than anguish, unhappiness and gloom.

A poet asks,

[I am confounded to find Zero in the equations of relations. When as yet I have not fully realized myself, how do I introduce myself?]
Have you ever asked yourself, "In reality, who am I? Whether am I a father, a husband a friend, a professional, a traveler? Who am I? As a matter of fact, on the basis of your child, you are a father, owing your wife, you are a husband, owing to your work, you are a professional and on the basis of transport, you are a traveler. All these identities are superficial and just based on something else! Then what are you?

Since we are unable to find answer to a question - "Who am I"; we keep striving to create our identity. We are always lost in confusion as to 'what should we adopt or discard?' In case, if we deeply contemplate and peacefully meditate, we may come to realize that, we are the spiritual essence of the Supreme Soul, which has remained shrouded by ignorance about SELF. Always repeat to yourself; - 'Who am I?' - 'I am an unstained, amorphous element of the Supreme Soul. By God's grace such self-realization is attained.'

However, to achieve that whose words could be relied upon as truthful? Have faith on the words of an innocuous individual, who has himself experienced 'that' truth. Recognize the essence of your soul. Try to realize the spirit of your soul. Strive to developing equable view for all souls, which is the only way to have self-realization and ultimate emancipation. Engrave this Truth on your heart.
179. Prabhu Dvār Tamārā Kholo Re "O' God open your doors, a pious soul has come!

Prabhu dvār tamārā kholo re āvyo eka punya ātmā

O' God open your doors, a pious soul has come!

Prabhu Dvār Tamārā Kholo Re

prabhu dvār tamārā kholo re āvyo eka punya ātmā

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Prabhu Dvār Tamārā Kholo Re

prabhu dvār tamārā kholo re āvyo eka punya ātmā

O’ God open your doors, a pious soul has come!
Traditional Bhajans of Bhakta Samaj

Holding a string of rosary of your name, holding you in heart, O' Girdhari Gopala, here, a pious soul has come

My boat of life sails left at your will, I beckon Divine Savior, Hold my hand O' Liberator, here, a pious soul has come

Come hold my hand, O' God, assuage me from swamps of life I shall never leave you then, here, a pious soul has come

This Sun and Moon afloat above, these are your games celestial, O' illustrious son of Jashoda, here a pious soul has come

O' Almighty, I just pray this, liberate this soul from pangs of life, Have mercy, O' Krishna Murari, a pious soul has come
180. He Nāth Jodi Hāth

He Nāth Jodi Hāth pāye prem-thi sahu lāgi-e
sharanu male sāchu tamāru, eja ruday-thi māńgi-e
je jiv āvyo āpa pāse, charan-māń apanāv-jo
paramātmā e ātmā-ne shāńti sāchi āp-jo  1

O’ Supreme Soul, we all bow down at your feet lovingly and
Seek refuge in your divine realm and entreat you with our hearts,
That, the soul reaching you may rest eternally at your lotus feet,
May you grant everlasting peace to the soul reaching you, O’ God!

Valī karma-nā yoge kari je kul-māń e avatare
  tyāń purṇa preme o prabhu-ji, āp-ni bhakti kare
lakṣa-chorāsi-nā bańdhano-ne, laksha-māń la-ii kāp-jo
  paramātmā e ātmā-ne shāńti sāchi āp-jo  2

Owing to the Karma, when a soul is reborn in any clan or kin,
May you bless him and inspire him to continue praying you;
Cut his bonds of million births granting freedom from birth or death,
May you grant everlasting peace to the soul reaching you, O’ God.
su-sampati, suvichār-ne sat-karma-no da-ii vāraso
janmo janma tam bhakti-thi, kiratār pār utār-jo
ā lok-ne par-lōk-māń, tam prem rag rag vyāp-jo
paramātmā e ātmā-ne shāňti sāchi āp-jo 3

Bequeath him legacy of just riches, ethical thoughts and blissful calm,
May you help him fathom ocean of life sailing on your devotional prayer
In this life and after life, may you dwell lovingly in every core of being,
May you grant everlasting peace to the soul reaching you, O’ God!

male moksha ke sukha svarg-nā, āshā ure evi nathi
dyo deh dularbh mānavi-no, bhajan karavā bhāv-thi
sāchu batāvi rup shri ran-chhod rudaye sthāp-jo
paramātmā e ātmā-ne shāňti sāchi āp-jo 4

I nurture no hope for liberation nor for divine joys and happiness,
I just seek precious human form, to worship you ever ardently,
Show me your true celestial form and dwell within my heart ever,
May you grant everlasting peace to the soul reaching you, O’ God!
Notes
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