Traditional Bhajans of Bhakta Samaj

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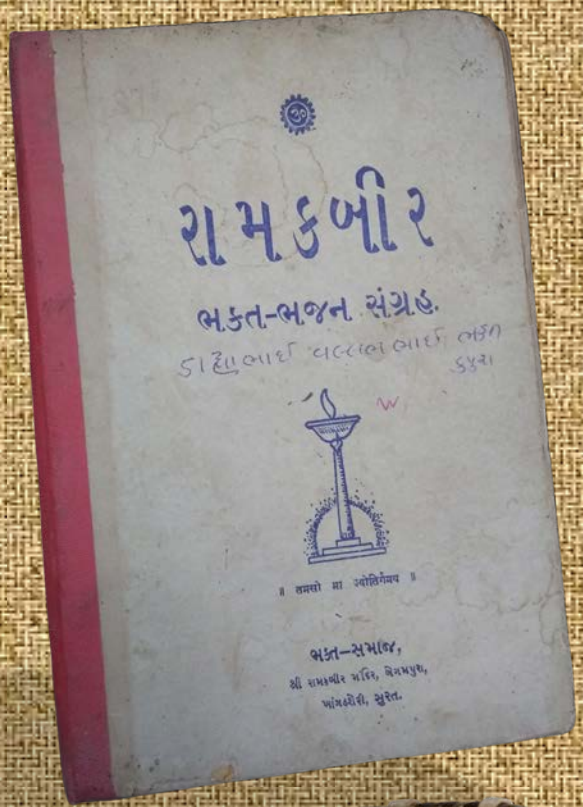

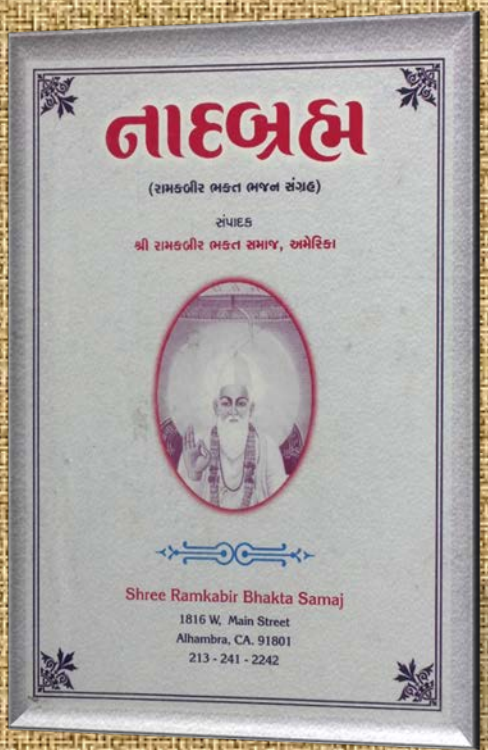

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શ્રી રામકબીર ભક્ત ભજન સંસ્કૃતિનો અમર વારસો

Traditional Bhajans of Bhakta Samaj

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

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August 2021

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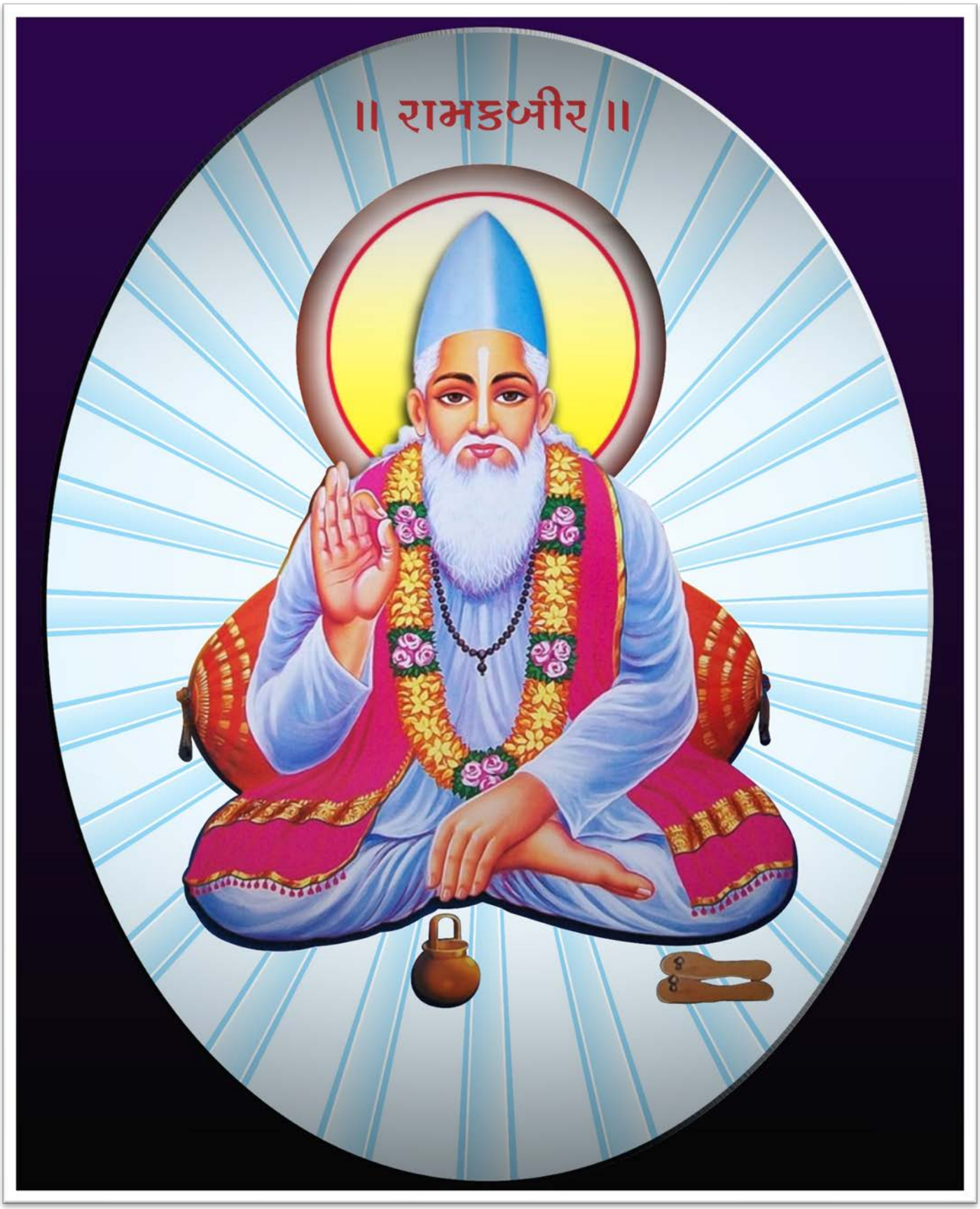
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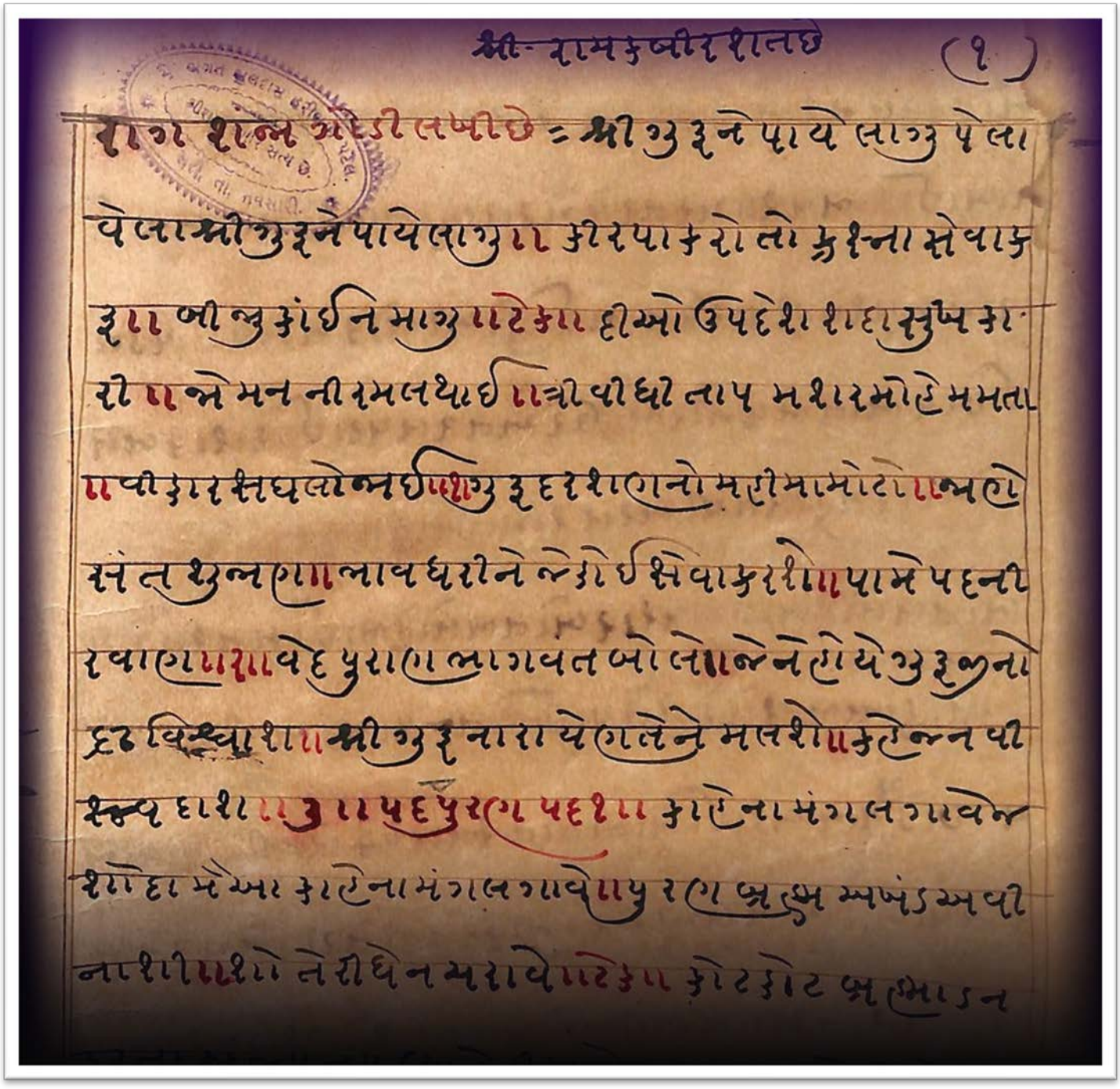

Shree Guru-ne Pāye Lāguň

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

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[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. ॐ

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, Kāfi, 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 Kāfi, 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

Consonants

ક ka	ખ kha	ગ ga	ઘ gha	ઙ ṅa	ચ cha	છ chha	જ ja	ઝ jha	ઞ ña
ટ ṭa	ઠ ṭha	ડ ḍa	ઢ ḍha	ણ ṇa	ત ta	થ tha	દ da	ધ dha	ન na
પ pa	ફ pha	બ ba	ભ bha	મ ma	ય ya	ર ra	લ la	વ va	
શ śha	ષ ṣha	સ sa	હ ha	ળ ḷa	ક્ષ kṣha	જ્ઞ jña			

Vowels

અ a	આ ā	ઇ i	ઈ ī	ઉ u	ઊ ū
પ pa	પા pā	પિ pi	પી pī	પુ pu	પૂ pū
એ e	ઐ ai	ઓ o	ઔ au	અં aṃ	અઃ ah
પે pe	પૈ pai	પો po	પૌ pau	પં paṃ	પઃ pah

Conjucts

ખ્ખ	ગ્ક	ઘ્ક	ચ્ક	ઞ્ક	ણ્ક	ત્ક	ધ્ક	ન્ક	પ્ક
khkha	gka	ghka	chka	ñka	ṇka	tka	dhka	nka	pka
બ્ક	ભ્ક	મ્ક	ય્ક	શ્મ	શ્લ	ષ્ટ	શ્ચ	ઙ્ક	ક્ર
bka	bhka	mka	yka	śhma	śhla	ṣṭa	ścha	ṅka	kra
ખ્ર	ટ્ર	ર્ક	શ્ર	ત્ર	દ્ર	હ્ર	હ્ય	હ્મ	દ્વ
khra	ṭra	rka	śhra	tra	dra	hra	hya	hma	dva
દ્ધ	દ્મ	દ્ય	ટ્ટ	ડ્ડ	ઠ્ઠ	ઢ્ઢ	ત્ત	દ્દ	
ddha	dma	dya	ṭṭa	ḍḍa	ṭṭha	ḍhḍha	tta	dda	

Numerals

૦	૧	૨	૩	૪	૫	૬	૭	૮	૯
0	1	2	3	4	5	6	7	8	9

The word

“Ramkabir”

was first uttered in Kabirvad by Prince Chatursinh of Jaisalmer
who was later widely known by the name of Gyaniji Maharaj.

1. Rāmkabir-Bhajan Prernā Geet ॥ રામકબીર-ભજન પ્રેરણા-ગીત

Rāga – Mālkauns ॥ રાગ – માલકૌંસ

અમે “રામકબીર”ને ભજવાનાં, અમે ભક્ત થઇને રહેવાનાં ... ટેક

ame “ramkabir”-ne bhajavā-nā, ame bhakta tha-ii-ne rahevā-nā ... repeat

“ભજન” થકી ભક્તો ઓળખાયાં, એને સાર્થક કરવાનાં ... ૧

“bhajan” thaki bhakto olakhāyā, ene sārthak karvā-nā ... 1

સોમ-રાત્રિએ ભેગાં મળીને, રાગ-રાગિણી શિખવાનાં ... ૨

som-rātri-e bhegā mali-ne, rāg-rāgini shikhavā-nā ... 2

ભક્ત જ્ઞાતિનાં નાદબ્રહ્મ નો, સદ્ઉપયોગ અમે કરવાનાં ... ૩

bhakta gnati-na nādbrahma-no, sad-upyog ame karvā-nā ... 3

વાર-તહેવારે ભેગાં મળીને, ભજનોની લ્હાણી કરવાનાં ... ૪

vār-tahevāre bhegā mali-ne, bhajano-ni lahāni karvā-nā ... 4

“મોહન” થકી આ ધરતીને, ભજનો થી પાવન કરવાનાં ... ૫

“mohan” thaki ā dharti-ne, bhajano thi pāvan karavā-nā ... 5

તુલસીવન ના ધર્મ બાળને, ભજન – ભક્તિથી તારવાનાં ... ૬

tulasi-van-nā dharma bāl-ne, bhajan-bhakti-thi tārvā-nā ... 6

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 ॥ ઓ ઈશ્વર ભજીએ તને

ઓ ઈશ્વર ભજીએ તને, મોટું છે તુજ નામ

ગુણ તારાં નિત ગાઇએ, થાય અમારાં કામ ... ૧

o ishvar bhaji-e tane, motuň chhe tuj nām
gun tārā nit gāii-e, thāy amārā kām … 1
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.

હેત લાવી હસાવ તું, સદા રાખ દિલ સાફ

ભૂલ કદી કરીએ અમે, તો પ્રભુ કરજો માફ ... ૨

heta lāvi hasāv tuň, sadā rākha dila sāf
bhula kadi kari-e ame, to prabhu kara-jo māf … 2
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.

પ્રભુ એટલું આપજો, કુટુંબ પોષણ થાય

ભૂખ્યા કોઇ સૂએ નહીં, સાધુ સંત સમાય ... ૩

prabhu etalu āpa-jo, kutumb poshan thāy
bhukhyā koii su-e nahiň, sādhu saňt samāy … 3
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.

અતિથિ ઝાંખો નવ પડે, આશ્રિત ના દુભાય

જે આવે અમ આંગણે, આશિષ દેતો જાય ... ૪

atithi jhāňkho nav pade, āshrit nā dubhāy
je āve am āňgane, āshish deto jāy … 4
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.

સ્વભાવ એવો આપજો, સૌ ઇચ્છે અમ હિત

શત્રુ ઇચ્છે મિત્રતા, પડોશી ઇચ્છે પ્રીત ... ૫

sva-bhāv evo āpa-jo, sa-u ich-chhe ama hit
shatru ich-chhe mitra-tā, padoshi ich-chhe prit … 5
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.

વિચાર વાણી વર્તને, સૌનો પામું પ્રેમ

સગાં સ્નેહી કે શત્રુનું, ઇચ્છું કુશળ ક્ષેમ ... ૬

vichār vāni varta-ne, sa-u-no pāmu prem
sagā snehi ke shatru-nu, ich-chhu kushal kshem … 6
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.

જોવા આપી આંખડી, સાંભળવાને કાન

જીભ બનાવી બોલવા, ભલું કર્યું ભગવાન ... ૭

jovā āpi āňkhadi, sāmbhalvā-ne kān
jibh banāvi bol-vā, bhalu karyu bhag-vān … 7
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.

ઓ ઈશ્વર તું એક છે, સર્જ્યો તેં સંસાર

પૃથ્વી પાણી પર્વતો, તેં કીધા તૈયાર ... ૮

o ishvar tuň eka chhe, sarajyo teň saňsār
pruthvi pāni parvato, teň kidhā tai-yār ... 8
O' God, you are the only one, who has created this universe, and also created the Earth, water, mountains on this planet of world.

તારા સારા શોભીતા, સૂરજ ને વળી સોમ

તે તો સઘળા તેં રચ્યા, જબરું તારું જોમ ... ૯

tārā sārā shobhitā, suraj ne vali som
te to saghalā teň rachyā, jabaru tāru jom ... 9
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.

અમને આપ્યાં જ્ઞાન ગુણ, તેનો તું દાતાર

બોલે પાપી પ્રાણીઓ, એ તારો ઉપકાર ... ૧૦

am-ne āpyā gnān gun, teno tuň dātār
bole pāpi prāni-o, e tāro upakār ... 10
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.

કાપ કલેશ કંકાસ ને, કાપ પાપ પરિતાપ

કાપ કુમતિ કરુણા કીજે, કાપ કષ્ટ સુખ આપ ... ૧૧

kāp kalesh kaňkās ne, kāp pāp pari-tāp
kāp kumati karunā kije, kāp kashta sukha āp ... 11
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.

ઓ ઈશ્વર તમને નમું, માંગુ જોડી હાથ

આપો સારા ગુણ અને, સુખમાં રાખો સાથ ... ૧૨

o ishvar tam-ne namu, māňgu jodi hāth
āpo sārā gun ane, sukh-māň rākho sāth ... 12
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.

મન વાણી ને હાથથી, કરીએ સારાં કામ

એવી બુદ્ધિ દો અને, પાળો બાળ તમામ ... ૧૩

man vāni ne hāth-thi, kari-e sārā kām
evi budh-dhi do ane, pālo bāl tamām … 13
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.

ઓ ઈશ્વર ભજીએ તને, મોટું છે તુજ નામ

ગુણ તારાં નિત ગાઇએ, થાય અમારાં કામ ... ૧૪

o ishvar bhaji-e tane, motuň chhe tuja nām
gun tārā nit gāii-e, thāy amārā kām … 14
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.

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3. Shree Guru-ne Pāye Lāguň ॥ શ્રી ગુરુને પાયે લાગું

Nādbrahma pada 7, Rāga: Godi ॥ નાદબ્રહ્મ પદ-૭, રાગ - ગોડી

શ્રી ગુરુને પાયે લાગું, પહેલા વહેલા, શ્રી ગુરુને પાયે લાગું;
કૃપા કરો તો કૃષ્ણ સેવા કરું, બીજું હું કાંઇ ન માગું ... ટેક

shree guru-ne pāye lāguň, pahelā vahelā, shree guru-ne pāye lāguň;
krupā karo to krishna sevā karu, bijuň huň kāň-ii na māguň .. repeat

દીયો ઉપદેશ સદા સુખકારી, જો મન નિર્મલ થાય;
ત્રિવિધ તાપ મત્સર મોહ મમતા, વિકાર સઘળો જાય ... ૧

diyo up-desh sadā sukh-kāri, jo man nir-mal thāy;
trividha tāp mat-sar moh mam-tā, vikār saghalo jāy ... 1

ગુરુ દર્શનનો મહિમા મોટો, જાણે સંત સુજાણ;
ભાવ ધરી ગુરુ સેવા કરશે, પામે પદ નિર્વાણ ... ૨

guru dar-shan-no mahimā moto, jāne saňt sujān;
bhāv dhari guru sevā kar-she, pāme pada nir-vān ... 2

વેદ, પુરાણ, ભાગવત બોલે, જેને હોયે ગુરુજીનો દૃઢ વિશ્વાસ;
શ્રી ગુરુ નારાયણ તેને મળશે, કહે જન વૈષ્ણવદાસ ... ૩

ved purān bhāg-vat bole, jene hoye guru-ji-no druDha vish-vāsh;
shree guru nārā-yan tene mal-she, kahe jan vaishnav-dās ... 3

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 ॥ બહુત ભલો હૈ ભાઈ

Nādbrahma pada 8, Rāga: Godi ॥ નાદબ્રહ્મ પદ-૮, રાગ - ગોડી

બહુત ભલો હૈ ભાઈ, અવસર, બહુત ભલો હૈ ભાઈ;
મનષા દેહ દેવતાકો દુર્લભ, સો દેહી તેં પાઈ ... ટેક

bahut bhalo hai bhā-ii, av-sar, bahut bhalo hai bhā-ii
manashā deh devtāko durlabh, so dehi teň pā-ii ... repeat

તજ પાખંડ અવિદ્યા પ્રપંચ, છોડ ગુમાન બડાઈ;
માત તાત સ્વાર્થ કે લોભી, માયા જાળ બંધાઈ ... ૧

taj pākhand avidyā pra-pañch, chhod gumān badā-ii
māt tāt svārth ke lobhi, māyā jāl baňdhā-ii ... 1

જબ લગ જરા નિકટ નહીં તેરે, લે ગુરુ જ્ઞાન બડાઈ;
સંત સંગત મિલી ભજો ભગવંત, સો હી સકલ સુખદાઈ ... ૨

jab lag jarā nikat nahiň tere, le guru gnān badā-ii
saňt saňgat mili bhajo bhag-vaňt, so hi sakal sukh-dā-ii ... 2

કહું પોકાર ચેત નર અંધે, આ તન એળે ગુમાઈ;
કહે કબીર દેહી કાચકો કુંપો, બિનસત બેર ન લાઈ ... ૩

kahuň pokār chet nar aňdhe, ā tan ele gumā-ii
kahe kabir dehi kāch-ko kumpo, bin-sat ber na lā-ii ... 3

બહુત ભલો રે ભાઈ, અવસર, બહુત ભલો રે ભાઈ;

માનુષ દેહ દેવનકો દુર્લભ, સોઈ દેહી તુમ પાઈ ... ટેક

0. 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.

તજિ પ્રપંચ અવિદ્યા[1] પાખંડ છાડહુ માન બડાઈ;

સાધુ સંગ મિલિ ભજુ હરિગુરુ કો સોઈ સકલ સુખદાઈ ... ૧

1. 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.

જબ લો જરા રોગ નહિ તન મેં, લે ગુરુ જ્ઞાન ભલાઈ;

માતુ પિતા સ્વારથ કે લોભી, માયા જાલ ફંસાઇ ... ૨

2. 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.

યહ ભવસાગર પાર તરન કો નામ કી નાવ બનાઈ,

હલકે હલકે પાર ઉતર ગૌ, બૂડે માન બડાઈ ... ૩

3. 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.

અજહું ચેત સમજ નર અંધા, યહ તન યહૂં ગમાઈ;

કહહિં કબીર તન કાંચ કે કુમ્ભા, બિનસન બાર ન લાઈ ... ૪

4. 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] અવિદ્યા = Ignorance or Illusion (Maya) in Vedanta philosophy.

5. Kāhe Na Maňgal Gāye ॥ કાહે ન મંગલ ગાયે

Nādbrahma pada 9, Rāga: Godi ॥ નાદબ્રહ્મ પદ-૯, રાગ - ગોડી

કાહે ન મંગલ ગાયે, જશોદા મૈયા, કાહે ન મંગલ ગાયે;
પુરણ બ્રહ્મ અખંડ અવિનાશી, સો તેરી ધેનૂ ચરાવે ... ટેક

kāhe na maňgal gāye, jashodā maiyā, kāhe na maňgal gāye
puran brahma akhaňd avi-nāshi, so teri dhenu charāve ... repeat

કોટિ કોટિ બ્રહ્માંડના કર્તા, જપ તપ ધ્યાન ન આવે;
ના જાણું એ કોન પુન્યસે, તાકો ગોદ ખિલાવે ... ૧

koti koti brahmāňd-nā karatā, jap tap dhyān na āve
nā jānu e kon punya-se, tāko god khilāve ... 1

બ્રહ્માદિક ઇન્દ્રાદિક શંકર, નિગમ નેતિ કરી ગાવે;
શેષ સહસ્ત્ર મુખે જપે નિરંતર, સો તાકો પાર ન પાવે ... ૨

brahmā-dik indrā-dik shaňkar, nigam neti kari gāve
shesh sahastra mukhe jape niraňtar, so tāko pāra na pāve ... 2

સુંદર વદન કમલ દલ લોચન, ગૌધેનૂ કે સંગે આવે;
આરતી કરત જશોદા મૈયા, કબીરજી દર્શન પાવે ... ૩

suňdar vadan kamal dal lochan, ga-u-dhenu ke saňge āve
ārati karat jashodā maiyā, kabir-ji dar-shan pāve ... 3

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.

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[1] Avinashi or indestructible - In Bhagwad Geeta, Lord Krishna has described quality of the spiritual aspect of soul as - नैनं छिन्दन्ति शस्त्राणि, नैनं दहति पावकः। न चैनं क्लेदयन्त्यापो न शोषयति मारूतः॥ - 2/24 - This soul is formless, body-less 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 ॥ રમી રહ્યો ભરપુર

Nādbrahma pada 12, Rāga: Godi ॥ નાદબ્રહ્મ પદ-૧૨, રાગ - ગોડી

રમી રહ્યો ભરપુર, રંગીલો, રમી રહ્યો ભરપૂર
શુદ્ધ વિચાર કરો મેરે સંતો, હૈ નયરે નહિ દૂર ... ૧

rami rahyo bharpur, raňgilo, rami rahyo bharpur
shuddha vichār karo mere saňto, hai nayare nahi dur ... 1

વેદ પુરાણ ભાગવત ગીતા, વામે લિખ્યો હૈ હજૂર
તાહી છોડ નર ચહુદિસ ધાવૈ, સમજત નહિ નર મૂઢ ... ૨

ved purān bhāgavat gitā, vāme likhyo hai hajur
tāhi chhod nar chahu-dis dhāvai, sam-jat nahi nar muDh ... 2

આતમ એક અખંડ અનુપમ, બાજત અનહદ તૂર
નિત્ય પ્રકાશ નિરંતર નિર્મલ, જ્યોં સરિતાકો પૂર ... ૩

ātam eka akhaňd anu-pam, bājat ana-had tur
nitya prakāsh niraňtar nirmal, jyoň saritā-ko pur ... 3

તેરા સાહેબ હૈ તુજ માંહી, ઊઠત શબ્દકી ઘોર
સતગુરુ મિલે સત શબ્દ બતાયો, નિતનિત બરસત નૂર ... ૪

terā sāheb hai tuj māňhi, uthat shabda-ki ghor
sat-guru mile sat shabda batāyo, nita-nita bara-sat nur ... 4

આપ જગતકો રૂપ બન્યો હૈ, આપ જગતકો મૂલ
કહૈ કબીર સોહિ જનજાને, જ્ઞાન ઉદય ભયે સુર ... ૫

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 મૂરખને એવી ટેવ, પથ્થર એટલા પૂજે દેવ;

પાણી દેખી કરે સ્નાન, તુલસી દેખી તોડે પાન;

તે તો અખા બહુ ઉત્પાત, ઘણા પરમેશ્વર એ ક્યાંની વાત?”

(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 ॥ સહજ સમાધિ ભલી હો

Nādbrahma pada 13, Rāga: Godi ॥ નાદબ્રહ્મ પદ-૧૩, રાગ - ગોડી

સહજ સમાધિ ભલી હો, સંતો, સહજ સમાધિ ભલી હો;
જબસે દયા ભયી સદ્‌ગુરૂકી, સુરતી ન અનંત ચાલી હો ... ટેક

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

જહાં જહાં જાઉં સોઇ પરિકમ્મા, જો કછું કરૂં સોઇ પૂજા;
ગૃહ ઉદ્યાન હોઉં સમ કરી લેખું, ભાવ મિટાઉં દૂજા ... ૧

jahāň jahāň jā-uň so-ii pari-kam-mā, jo kachhu karu so-ii pujā
gruh udyān ho-uň sam kari lekhu, bhāv mitā-uň dujā ... 1

શબ્દ નિરંતર માનવ રાચે, મલિન વાસના ત્યાગી;
જાગત સોવત ઊઠત બૈઠત, ઐસી તાડી લાગી ... ૨

shabda niraňtar mānav rāche, malin vās-nā tyāgi
jāgat sovat uthat baithat, a-i-si tādi lāgi ... 2

આંખ ન મુંદું કાન ન રૂંધું, કાયા કષ્ટ ન ધારું;
ઉઘડે નયન સે સાહેબ દેખું, સુંદર વદન નિહાળું ... ૩

āňkh na muňdu kān na ruňdhu, kāyā kashta na dhāru
ughade nayan se saheb dekhu, suňdar vadan nihālu ... 3

કહે કબીર જો ઉનમુન રહેની, જો પ્રગટે કર ગાવું
દુઃખ સુખસે વહ પરે પરમપદ, સોઇ સદા સુખદાઇ ... ૪

kahe kabir jo una-mun raheni, jo pragate kar gāvu
dukha sukh-se vaha pare param-pada, so-ii sadā sukha-dā-ii ... 4

સાધો સહજ સમાધ ભલી

ગુરુ પ્રતાપ જ દિનસે જાગી, દિન દિન અધિક ચાલી ... ટેક

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.

જહં જહં ડોલૌં સો પરિકમ્મા, જો કુછ કરૌં સો સેવા

જબ સોવૌં તબ કરૌ દંડવત, પૂજૌ ઔર ન દેવા ... ૧

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 devotionally before the god. Why worship anyone else outside, ignoring the divine presence of the Supreme Almighty within us?

કહૌં સો નામ, સુનૌ સો સુમિરન, ખાવપિયૌં સૌ પૂજા

ગિરહ ઉજાડ એક સમ લેખૌં, ભાવ મિટાવૌં દૂજા ... ૨

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.

આંખ ન મુંદૌ, કાન ન રૂંધો, તનિક કષ્ટ નહિ ધારૌં

ખુલે નૈન પહિચાનૌ હંસિ હંસિ, સુંદર રૂપ નિહારૌં ... ૩

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.

સબદ નિરંતરસે મન લાગા, મલિન વાસના ત્યાગી

ઊઠત બૈઠત કબહૂ ન છુટૈ, ઐસી તારી લાગી ... ૪

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.

કહ કબીર યહ ઉન્મુની રહની, સૌ પરગટ કરિ ગાઇ

દુઃખ સુખસે કોઇ પરે પરમ પદ, તેહિ પદ રહા સમાઇ ... ૫

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 ॥ વાદ વદે સો જુઠા

Nādbrahma pada 17, Rāga: Godi ॥ નાદબ્રહ્મ પદ-૧૭, રાગ - ગોડી

વાદ વદે સો જુઠા, પંડિત, વાદ વદે સો જુઠા;
રામ કહે દુનિયા ગત પાવે, ખાંડ કહે મુખ મીઠા ... ટેક

vād vade so juthā, paňdit, vād vade so juthā
rām kahe duniyā gat pāve khāňd kahe mukh mithā ... repeat

પાવક કહીએ જો પાવ દાઝે, જલ કહે તૃષા બુઝાઈ;
ભોજન કહેતાં જો ભૂખ ભાગે, તો દુનિયા ગત પાવે ... ૧

pāvak kahi-e jo pāv dājhe, jal kahe trushā bujhā-ii
bhojan kahetā jo bhukh bhāge, to duniyā gat pāve ... 1

નર કે સંગ સુવા હરિ બોલે, નામ પ્રતાપ ન જાને;
એક બેર ઉડ જાઈ જંગલમેં, રામ હૃદયે ન આને ... ૨

nar ke saňg suvā hari bole, nām pratāp na jāne
eka ber uda jā-ii jaňgal-meň, rām radaye na āne ... 2

સાચી પ્રીત વિષે માયાશું, હરિ ભક્ત ન શું હાંસી;
કહે કબીર એક પ્રેમ ભક્તિબિના, બાંધ્યો જમપુર જાવે ... ૩

sāchi prit vishe māyā-shuň, hari Bhakta na shuň hānsi
kahe kabir eka prem bhakti-binā, bāňdhyo jam-pur jāve ... 3

પંડિત બાદ બદૌ સો જૂઠા

રામ કહે જગત ગતિ પાવૈ, ખાંડ કહૈ મુખ મીઠા - ટેક

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.

પાવક કહે પાંવ જો દાહૈ, જલ કહે તૃખા બુઝાઈ

ભોજન કહે ભૂખ જો ભાગૈ, તો દુનિયા તરિ જાઈ - ૧

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.

નર કે સંગ સુવા હરિ બોલૈ, હરિ પ્રતાપ ન જાનૈ

જો કબહુ ઊડિ જાય જંગલકો, તો હરિ સુરતિ ન આનૈ - ૨

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.

બિનુ દેખે બિનુ અરસપરસ, બિનુ નામ લિયે કા હોઈ

ધનકે કહે ધનિક જો હો તો નિરધન રહત ન કોઈ - ૩

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!

સાચી પ્રીતિ વિષય માયાસોં, હરિ ભગતનકી હાંસી

કહ કબીર એક રામ ભજે બિનુ, બાંધે જમપુર જાસી - ૪

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 ॥ ગૌચારી ઘેર આવે

Nādbrahma pada 23, Rāga – Godi ॥ નાદબ્રહ્મ પદ-૨૩, રાગ - ગોડી

ગૌચારી ઘેર આવે, શ્યામળિયો વ્હાલો, ગૌચારી ઘેર આવે;

પીંઢારો પરવર્યો મોહન, મધુરી શી મુરલી બજાવે ... ટેક

ga-u-chāri gher āve, shyāmaliyo vahālo, gauchāri gher ave
pinDhāro par-varyo mohan, madhuri shi 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.

ગળે ગુંજામણીનો હાર મનોહર, મોર મુગટ શિર શોહે;

શ્યામ તણી સુંદરતા જોઈને, વ્રજનારીના મન મોહે ... ૧

gale gunjā-mani-no hār manohar, mor mugat shir shohe
shyām tani sundar-tā jo-ii-ne, vraj-nāri-nā man mohe … 1
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.

અગર ચંદનના સેર દેવડાવું, મોતીના ચોક પુરાવું;

નરસૈંઈના સ્વામી મારે મંદિરે પધારો, શેરીએ ફૂલડાં વેરાવું ... ૨

agar chandan-nā ser devadāvu, moti-nā chok purāvu
narsai-na svāmi māre mandire padhāro, sheri-e fuladā verāvu ... 2
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 ॥ આરતી હો દેવ શિરોમણી તેરી

Nādbrahma pada 29 ॥ નાદબ્રહ્મ પદ-૨૯

આરતી હો દેવ શિરોમણી તેરી;

અવિગત વિગત જુગત નહીં જાણું, ક્યોં પહોંચે બુધ મેરી ... ટેક

ārati ho dev shiro-mani teri;
avigat vigat jugat nahi jānu, kyoň pahoňche budha meri ... ārati ho
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?

નિરાકાર નિર્લેપ નિરંજન, ગુણ અતીત તુમ દેવા;

જ્ઞાન ધ્યાન સે રહે ન્યારા, કિસબિધ કીજે સેવા ... ૧

nirā-kār nir-lep niran-jan, gun atit tum devā
gnān dhyān se rahe nyārā, kisa-bidha kije sevā ... 1
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?

નિગમ નેતિ બ્રહ્માદિક ખોજે, શેષ પાર નહીં પાવે;

શંકર ધ્યાન ધરે નીશી બાસર, સો ભી અગમ બતાવે ... ૨

nigam neti brahmā-dik khoje, shesh pār nahi pāve
shaňkar dhyān dhare nishi bāsar, so bhi agam batāve ... 2
All the religious scriptures, Brahma, Vishnu and Mahesh have proclaimed all spiritual knowledge, time and again, as "Not enough, not enough – નેતિ, નેતિ". 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.

સબ ગાયે અનુમાન આપણે, તમ ગતિ લખીએ ન જાયે;

કહે કબીર કૃપા કરી જન પર, જ્યોં હૈ ત્યોં સમજાયે ... ૩

sab gāye anu-mān ā-pane, tama gati lakhi-e na jāye
kahe kabir krupā kari jan par, jyoň ha-ii tyoň sam-jāye ... 3
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 Narsiňh Prabhu-Ki ॥ આરતી કીજે નરસિંહ પ્રભુકી

Nādbrahma pada 30 ॥ નાદબ્રહ્મ પદ-૩૦

આરતી કીજે નરસિંહ પ્રભુકી, વેદ વિમલ જશ ગાવે ... ટેક

ārati kije narsiňh prabhu-ki, ved vimal jash gāve ... repeat
Let us worship God having an image of a man and lion - Narsinh, whose devotional prayers are even sung by the Vedas.

પહલી આરતી પ્રહ્લાદ ઉગારે, હિરણ કશીપુ નખ ઉદર બિડારે ... ૧

pahali ārati prahalād ugāre, hiran kashipu nakh udar bidāre ... 1
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.

દુસરી આરતી વામન સેવા, બલિ કે દ્વારે પધારે હો દેવા ... ૨

dusari ārati vāman sevā, bali dvāre padhāre ho devā ... 2
With the second prayer offered to Vaaman, the fifth incarnation of Vishnu, God himself stood at the doorstep of his disciple, King Bali.

તીસરી આરતી બ્રહ્મા સધારે, સહસ્ત્રા બાહુ કે કારજ સારે ... ૩

tisari ārati brahmā sadhāre, sahastrā bāhu e kāraj sāre ... 3
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.

ચોથી આરતી અસુર સંહારે, ભક્ત વિભીષણ લંકા સધારે ... ૪

chothi ārati asur sam-hāre, bhakta vibhishan laňka sadhāre ... 4
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.

પાંચમી આરતી કંસ પછાડે, ગોપી ગ્વાલ સખાપતિ પાલે ... ૫

pāňch-mi ārati kaňsa pachhāde, gopi gvāl sakhā-pati pāle ... 5
With the fifth prayer, Kansa, the devilish king of Mathura was killed and the shepherds and their women were protected from the wrath of the evil ruler.

તુલસી કે પત્ર કંઠ મણિ હીરા, હરખી નીરખે ગાવે દાસ કબીરા ... ૬

tulasi ke patra kaňth mani hirā, harakhi nirakhe gāve dās kabirā ... 6
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 ॥ શ્રી પદ્મનાભ પરિબ્રહ્મ

Nādbrahma pada 39 ॥ નાદબ્રહ્મ પદ-૩૯

શ્રી પદ્મનાભ પરિબ્રહ્મ પુરુષોત્તમ પેઢે નહિ રે,

હરિ અવિગત ગોવિંદ સંતજી રે, સહાય કરો શ્રીપતિ ધણી રે,

shri padma-nābh pari-brahma purushot-tam peDhe nahi re,
hari avi-gat govind saňt-ji re, sahāy karo shri-pati dhani re, 1

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.

હરિ ચત્રુભુજ શ્યામલ વર્ણ, સારંગધર સોહામણો રે,

હરિ રૂંવડેલો વૈકુંઠ નાથજી રે, દુક્રીત હરણ દામોદર રે,

hari chatru-bhuj shyāmal varna, sāraňg-dhar sohā-mano re,
hari ruňva-delo vai-kuňth nāth-ji re, dukrit haran dāmo-dar re, 2

Envisioning image of God, as Chatrabhuj (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.

હરિ નિરંજન નિરાકાર, નિષ્કલંક પુરુષે અરાધીયે રે,

ધન ગાયે દ્વારિકા નાથજી રે, શ્યામલ વર્ણ સોહામણો રે,

hari niraňjan nirā-kār, nishka-laňk purushe arā-dhiye re,
dhan gāye dvārikā nāthaji re, shyāmal varna sohā-mano re, 3

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

હરિ સેવ્યો સમર્થ સાર, પાર લે એનો કોઇ નવ લહે રે,

હરિ સોહે છે અવિનાશ વ્હાલો, વાસ આપે વૈકુંઠ ધણી રે,

hari sevyo samarth sār, pār eno ko-ii nav lahe re,
hari sohe chhe avi-nāsh vahālo, vās āpe vaikuňth dhani re, 4

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).

→

હરિ માધવ મુકુંદ મોરાર, મહાદેવ સોહામણો રે,

હરિ ભક્તિ મુક્તિ દાતાર લ્યો, નારાયણ છે નિર્મલો રે,

hari mā-dhav mukuṅd morār, mahā-dev sohā-mano re,
hari bhakti mukti dā-tār lyo, nārā-yan chhe nir-malo re, 5

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.

સદા સારંગધર શું વિચાર, પાર લૈ કાનૈયો આત્મા રે,

આવી વેગે મળ્યો વિશ્વાસજી રે, તારોની ત્રિભોવન ટળવળે રે,

sadā sāraṅga-dhar shuṅ vichār, pār lai kā-nai-yo ātmā re,
āvi vege malyo vish-vās-ji re, tāro-ni tribho-van tala-valere, 6

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.

જીવ તો મોહ્યાં છે કુળમાં, કલીકાલે જીવ જંપીઓ રે,

એ તો હરિ વિના નવ લહે શ્વાસ, શ્વાસ સદા સારંગધર રે,

jiv to mohyā chhe kul-māṅ, kali-kāle jiv jampi-o re,
e to hari vinā nav lahe shvās, shvās sadā sāraṅg-dhar re, 7

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.

સદા વૈષ્ણવ મન રહે ઉલ્લાસ, આનંદ અંગે ઉલટ્યો રે,

ભલે આવ્યા પરિબ્રહ્મ રાય વ્હાલો, વૈષ્ણવજન માંહી પરવર્યો રે,

sadā vaishnav man rahe ul-lās, ānaṅd aṅge u-latyo re,
bhale āvyā pari-brahma rāy, vahālo vaishnav-jan māṅhi par-varyo re, 8

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.

હરિનો વર્ત્યો જય જયકાર, સાર બોલોની હવે સાચા ધણીનો રે,

હરિનો આવ્યો જ્યારે મન વિશ્વાસ ત્યારે, પાસ છૂટ્યા ચાર ખાણના રે,

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, 9

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).

હરિ ઘેર ઘેર વૈકુંઠ વાસ, દાસ તુમ્હારો વિનવે રે,

ભલે આવ્યા પરિબ્રહ્મરાય, સમર્થ ધણી સંતે સેવ્યો રે.

hari gher gher vai-kuṅth vās, dās tum-hāro vinave re,
bhale āvyā pari-brahma-rāy, samarth dhani saṅte sevyo re, 10

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.

દોહરો (doharo)

આદિ અનાદી એક તું, સ્થાવર જંગમ તારૂં નામ.

તું અમર ને તારૂં નામ, સકલ વૈષ્ણવને પ્રણામ.

ādi anādi eka tuṅ, sthāvar jaṅgam tāru nām
tuṅ 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 ॥ મેરે પિયુ તો બસે રે અગમપુરી

Nādbrahma pada 41 ॥ નાદબ્રહ્મ પદ-૪૧

મેરે પિયુ તો બસે રે અગમપુરી, મિલના કૈસે હોય ... ટેક

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.

હાંજી ઢૂંઢત ઢૂંઢત મેં જરજર્યાં, ખેવટ મત બાલ;

વ્રેહ રૂપી નદીઓ વહે, કિસબિધ ઉતરું પાર ... ૧

hāňji DhuňDhat DhuňDhat meň jar-jarya, khevat mat bāl
vreh rupi nadi-o vahe, kisa-bidha utaru pār … 1
I spent life searching in forests, but O' Boatsman, stop burning my heart;
Several rivers separating us gush around, how to cross over them.

હાંજી પત્તિયાં લખી લખી ભેજતી, કોઈ ન કહે રે સંદેશ;

ઉસે નગરીમેં બાલમ બસે, કોન કહા એ દેશ ... ૨

hāňji patti-yā lakhi lakhi bhejati, ko-ii na kahe re saňdesh;
use nagari-meň balam base, kon kahā e desh … 2
Lovelorn letters were sent, but his message remained distant dream,
Where is the place, where my dear dwells, where is that realm.

પાપ પુન્ય દોઉં વાણી, વિષયા લગી રે બજાર;

કેતેક સોદા કર ગયે, કેતેક આવનહાર ... ૩

pap punya do-uň vāni, vishayā lagi re bajār
ketek sodā kar gaye, ketek āvan-hār … 3
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.

કહે કબીર સુનો સાધુઓ, સબ મિલિ કરો વિચાર;

પહલે પર્ચે ગુરુ મળ્યા, દૂજે સરજન હાર ... ૪

kahe kabir suno sādhu-o, sab mile karo vichār
pahale parche guru malyā, duje sarajan hār … 4
Uttering wisdom Kabir says, come on sacred ones, think of holy divine;
First I met my Guru Supreme, and then the Supreme Creator Divine.

ꕥꕥꕥ

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 Tuň Jivadā ॥ જોને વિચારી તું જીવડા

Nādbrahma pada 44 ॥ નાદબ્રહ્મ પદ-૪૪

જોને વિચારી તું જીવડા, શા સુખમેં મોહી રહ્યોજી ... ટેક

jone vichāri tuň 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.

આવ્યો ત્યારે તું એકલો, જાતાં એકલો જાવુંજી;

વચમેં સંબંધ શા કામના, માયા જાળમેં બંધાયોજી ... ૧

āvyo tyāre tuň ekalo, jātā ekalo jāvu-ji
vach-meň sambaňdh shā kām-nā, māyā jāl-meň baňdhā-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?

મારૂં મારૂં શું કરી રહ્યો, નહિ મળે તારું તનજી;

જૂઠા રે પુત્ર ને પ્રેમદા, જૂઠો ભવનો ભંડારજી ... ૨

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.

ધન રે મળ્યાનો ધર્મ એ જ છે, જે કાંઇ હાથે વપરાયજી;

અંત સમે સહુ મેલી જાશે, પલમેં થશે પરાયોજી ... ૩

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

જમ રે જોરાવર લઇ જશે, મેલશે ચોરાશીમેં ઠેલીજી;

દારૂણ દુઃખ જન્મ મરણનું, ત્યાં કોણ તારો બેલીજી ... ૪

jam re jorā-var la-ii jashe, mElashe chorāshi-meň theli-ji
dārun dukh janma maran-nu, tyāň kon tāro beli-ji ... 4
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?

સાચું સગપણ હરિગુરૂ સંતનું, જીવને જાલમેંથી કાઢેજી;

સુખ રે આપીને દુઃખ દૂર કરે, પરિબ્રહ્મને ભેટાવેજી ... ૫

sāchu sag-pan hari-guru saňt-nu, jiv-ne jāl-meň-thi kāDhe-ji
sukh re āpi-ne dukh dur kare, pari-brahma-ne bhetāve-ji ... 5
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.

માની શકે તો માનજે, લેવો મનષાનો લ્હાવોજી;

દાસ કબીર સાચું કહે, ફરી નહીં મળે આવો દાવજી ... ૬

māni shake to mān-je, levo manashā-no lahāvo-ji
dās kabir sāchu kahe, fari nahiň male āvo dāv-ji ... 6
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 ॥ મારું મન માન્યું રમતા રામ શું

Nādbrahma pada 45 ॥ નાદબ્રહ્મ પદ-૪૫

મારું મન માન્યું રમતા રામ શું, ભજીલોની સર્જનહારજી ... ટેક

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.

અરધ ઉરધને ચોતરે, ત્યાં છે સંતનો મુકામજી;

ચતુર ચતુર નર સોદા કરે, ત્યાં નહિ મૂરખનું કામજી ... ૧

aradh uradh-ne chotare, tyāň chhe saňt-no mukām-ji
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.

ચંદા સુરજ દોઉ સમવર્યા, તખ્ત ત્રિવેણીને ઘાટજી;

અંતર અજવાળા હોઇ રહ્યાં, વિઘ્ન વ્યાપે ના અંગજી ... ૨

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.

ક્ષર અક્ષરની ઉપરે, હંસ પહોંચ્યા ત્યાં જાયજી;

કર્મ ભરમ વ્યાપે નહીં, સુખમેં રહ્યો સમાયજી ... ૩

kshar akshar-ni upare, haňs 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.

અરસપરસ એમ હોઇ રહ્યાં, બાજે અનહદ તૂરજી;

દાસ કબીર નિર્ભય ભયા, લાગી અલખ શું લયજી ... ૪

aras-paras em ho-ii rahyā, bāje ana-had tur-ji
dās kabir nir-bhay bhayā, lāgi alakh shuň laya-ji ... 4

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.

16. Bhulyo Man Bhamarā Tuň Kyāň Bhamyo ॥ ભૂલ્યો મન ભમરા તું ક્યાં ભમ્યો

Nādbrahma pada 50 ॥ નાદબ્રહ્મ પદ-૫૦

ભૂલ્યો મન ભમરા તું ક્યાં ભમ્યો, દિવસ ને રાતજી;
માયાનો બાંધ્યો પ્રાણીઓ, સમજ્યો નહિ શુદ્ધ વાતજી ... ટેક

bhulyo man bhamarā tuň kyāň bhamyo, divas ne rāta-ji
māyā-no bāňdhyo 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.

કુંભ કાચો ને કાયા જાવરૂં, જોઇને કરો રે જતનજી;
વણસંતા વાર લાગે નહિ, રાખે રૂડુ રે મન ... ૧

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.

કોના છોરૂં ને કોના વાછરૂં, કોના મા ને બાપજી;
અંત કાલે જાવું એકલું, સાથે પુન્ય પાપજી ... ૨

konā chhoru ne konā vāchharu, konā mā ne bāp-ji
aňt kāle jāvu ekalo, sāthe punya 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.

જે ઘેર નોબત વાજતી, રૂડા છત્રીશ રાગજી;
ખંડેર થઇ ખાલી પડયાં, કાળા ઉડે રે કાગજી ... ૩

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.

જીવની આશા ડુંગર જેવડી, મરણ પગલાંને હેઠજી;

મોટા મોટા ચાલી ગયા, લાખો લખપતિ શેઠજી ... ૪

jiv-ni āshā duňgar jevadi, maran pagalā-ne heth-ji
motā motā chāli gayā, lākho lakha-pati sheth-ji ... 4
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.

ઉલટી નદી પૂર ઉતરી, જાવું પેલે પારજી;

આગળ નીર મળે નહીં, જે જોઇએ તે લેજો સાથજી ... ૫

ulati nadi pur utari, jāvu pele pār-ji
āgal nir male nahiň, je jo-ii-e te lejo sāth-ji ... 5
As one reaches the end of life, it is believed that one reaches a line dividing life and death, demarcated by a legendry 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.

સત્કર્મ સત્ વસ્તુ ઓરજો, ઇશ્વર સ્મરણ સાથજી;

કબીર જુહારીને નીસર્યા, લેખું સાહેબને હાથજી ... ૬

sat-karma sat-t vastu ora-jo, ishvar smaran sāth-ji
kabir juhāri-ne nisaryā, lekhu sāheb-ne hāth-ji ... 6
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 ॥ જે કુલમેં કોઇ ભક્ત ન કહાવે

Nādbrahma pada 51 ॥ નાદબ્રહ્મ પદ-૫૧

જે કુલમેં કોઇ ભક્ત ન કહાવે, કુલકો કહાં લજાવે;

ગર્ભ સહિત એની માતા ક્યોં ન મર ગઇ, ઐસા બેટા ન આવે ... ટેક

je kul-meň ko-ii bhakta na kahāve, kul-ko kahāň lajāve
garbha sahit eni mātā kyoň na mar ga-ii, 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.

જોરુ લડકા સબે મિલિને, માયામેં લપટાયે;

પાણી વલોવતાં માખણ નહિ આવે, તત્વ કહાંસે પાયે ... ૧

joru ladakā sabe mili-ne, māyā-meň lap-tāye
pāni valov-tā mākhan nahi āve, tatva kahāň-se pāye ... 1
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.

બાહર ઉજળા ભીતર મેલા, ઘણા સ્વાદે ગાવે;

પ્રીત વિના પાનો નહિ આવે, વળી વળી વાછરૂં ધાવે ... ૨

bāhar ujalā bhitar melā, ghanā svāde gāve
prit vinā pāno nahi āve, vali vali vāchharu dhāve ... 2
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.

ચિઠ્ઠી પત્રી બહુત ચલાવે, કોટી ધજ્જ કહાવે;

જો દીપકમેં જલે પતંગા, ઐસે આપ જલાવે ... ૩

chith-thi patri bahut chalāve, koti dhaj-ja kahāve
jo dipak-meň jale pataňgā, aise āp jalāve ... 3
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.

સંત સંગતમેં પલ નહિ આવે, જમકા હોર્યા જાવે;

કહે કબીર સુનો ભાઇ સાધુ, ફીર ચોરાશી પાવે ... ૪

saňt saňgat-meň pal nahi āve, jam-kā horyā jāve
kahe kabir suno bhā-ii sādhu, fir chorāshi pāve ... 4

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 ॥ આનંદ મંગલ કરું શુભ આરતી

Nādbrahma pada 55 ॥ નાદબ્રહ્મ પદ-૫૫

આનંદ મંગલ કરું શુભ આરતી, હરિ ગુરૂ સંતની સેવા;

પ્રેમ ધરી મારે મંદિરે પધરાવું, સુંદર સુખડા લેવા ... ટેક

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.

કોટિ તીર્થ સંતન કે ચરણે, ગંગા જમના રેવા;

ત્રિભોવન તારણ જગત ઉદ્ધારણ, મૂર્તિ અકલ અભેવા ... ૧

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

રત્નકો ભવન બાહર ભીતર, આનંદ રુપી એવા;

કહે પ્રીતમ ઓળખ અનુસારા, હરિજન તે હરિ જેવા ... ૨

ratna-ko bhavan bāhar bhitar, ānand rupi evā
kahe pritam olakh anu-sāra hari-jan te hari jevā ... 3
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.

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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 downs 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 ॥ મારી નાડ તમારે હાથ

Nādbrahma pada 61 ॥ નાદબ્રહ્મ પદ-૬૧

મારી નાડ તમારે હાથ હરિ સંભાળજો રે !

મુજને પોતાનો જાણીને, પ્રભુપદ પાળજો રે ! ... ટેક

māri nād tamāre hāth hari sambhālajo re !
muj-ne potā-no jāni-ne, prabhu-pad pālajo re ! ... repeat

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.

પથ્યાપથ્ય નથી સમજાતું, દુઃખ સદૈવ રહે ઉભરાતું,

મને હશે શું થાતું નાથ નિહાળજો રે ! ... ૧

pathyā-pathya nathi samjātuň, dukh sadaiv rahe ubhrātuň,
mane hashe shuň thātuň 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 flooding anguishing 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!

અનાદિ આપ વૈદ્ય છો સાચા, કોઇ ઉપાય વિશે નહિ કાચા,

દિવસ રહ્યા છે ટાંચા વેળા વાળજો રે ! ... ૨

anādi āp vaidya chho sāchā, ko-ii upāy vishe nahi kāchā
divas rahyā chhe tāňchā velā vālajo re ! ... 2

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, बिनसी 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.

વિશ્વેશ્વર શું હજી વિચારો, બાજી હાથ છતાં કાં હારો ?

મહા મૂંઝારો મારો, નટવર ટાળજો રે ! ... ૩

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.

કેશવ હરિ મારું શું થાશે ? ઘાણ વળ્યો શું ગઢ ઘેરાશે !

લાજ તમારી જાશે, ભૂધર ભાળજો રે ! ... ૪

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 ॥ મન ! તોહે કેહિ વિધ કર સમઝાઉં

Nādbrahma pada 65 ॥ નાદબ્રહ્મ પદ-૬૫

મન ! તોહે કેહિ વિધ કર સમઝાઉં;

man tohe kehi vidh kar sam-jhā-uň

સોના હોય તો સુહાગ મંગાઉં, બંકનાલ રસ લાઉં;

ગ્યાન શબ્દકી ફૂંક ચલાઉં, પાની કર પિઘલાઉં ... ૧

sonā hoy to suhāg maňgā-uň, baňk-nāl ras lā-uň
gyān shabda-ki fuňk chalā-uň, pāni kar pigh-lā-uň … 1

ઘોડા હોય તો લગામ લગાઉં, ઉપર જીન કસાઉં;

હોય સવાર તેરે પર બૈઠું, ચાબૂક દેકે ચલાઉં ... ૨

ghodā hoy to lagām lagā-uň, upar jin kasā-uň
hoy savār tere par bai-thuň, chābuk deke chalā-uň … 2

હાથી હોય તો ઝંઝીર ચઢાઉં, ચારો પૈર બંધાઉં;

હોય મહાવત તેરે પર બૈઠું, અંકુશ લેકે ચલાઉં ... ૩

hāthi hoy to jhaň-jhir chaDhā-uň, chāro pair baňdhā-uň
hoy mahāvat tere par bai-thuň, aňkush leke chalā-uň … 3

લોહા હોય તો એરણ મંગાઉં, ઉપર ધુવન ધુવાઉં;

ધુવનકી ઘનઘોર મચાઉં, જંતર તાર ખિચાઉં ... ૪

lohā hoy to eran maňgā-uň, upar dhuvan dhuvā-uň
dhuvan-ki ghan-ghor machā-uň, jantar tār khichā-uň … 4

ગ્યાની હોય તો જ્ઞાન શિખાઉં, સત્યકી રાહ ચલાઉં;

કહેત કબીર સુનો ભાઈ સાધુ, અમરાપુર પહુંચાઉં ... ૫

gyāni hoy to gnān shikhā-uň, satya-ki rāh chalā-uň
kahet kabir suno bhā-ii sādhu, amarā-pur pahun-chā-uň … 5

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 Uňchi Prem Sagā-ii ॥ સબસે ઊંચી પ્રેમ સગાઇ

Nādbrahma pada 69 ॥ નાદબ્રહ્મ પદ-૬૯

સબસે ઊંચી પ્રેમ સગાઇ;

દુર્યોધનકો મેવા ત્યાગો, સાગ વિદુર ઘર પાઇ ... ટેક

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

જુઠે ફલ સબરીકે ખાયે, બહુવિધિ પ્રેમ લગાઇ;

પ્રેમકે બસ નૃપ-સેવા કીન્હીં, આપ બને હરિ નાયી ... ૧

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

રાજસુયજ્ઞ યુધિષ્ઠર કીનોં, તામેં જુઠ ઉઠાઇ;

પ્રેમકે બસ અર્જુન રથ હાંક્યો, ભૂલ ગયે ઠકુરાયી ... ૨

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

ઐસી પ્રીતિ બઢી વૃન્દાવન, ગોપીન નાચ લગાઇ;

સૂર ક્રૂર ઇસ લાયક નાહીં, કહા લગે કરૌં બડાઇ ... ૩

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 Yudhishthir, 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 Banāyā Re ॥ બંગલા અજબ બનાયા રે

Nādbrahma pada 72 ॥ નાદબ્રહ્મ પદ-૭૨

બંગલા અજબ બનાયા રે, જિસમેં નારાયણ બોલે;

baňgalā ajab banāyā re, jisa-meň nārāyan bole

પાંચ તત્વકા બંગલા બનાયા, તીન ગુનકા કિયા ગારા;

રોમ રોમ કી છાંયા છાંચી, બોલનહારા ન્યારા ... ટેક

pāňcha tatva-kā baňgalā banāyā, tin gun-kā kiyā gārā
rom rom ki chhāňyā chhānchi, bolan-hārā nyārā ... repeat

ઇસ બંગલે કા દસ દરવાજા, બીચ પવન કા થંભ;

આવત જાવત કોઇ નવ દેખે, એહી બડા અચંબા ... ૧

isa bangale kā das dar-vājā, bich pavan kā thambh
āvat jāvat ko-ii nav dekhe, ehi badā achambā ... 1

પાંચ પચ્ચીસ શું પાતર નીચે, મનવા તાલ બજાવે;

સુરત નુરત કા મૃદંગ બાજે, છત્રીશ રાગણી ગાવે ... ૨

pāňch pach-chis shuň pātar niche, manavā tāl bajāve
surat nurat kā mrudaňg bāje, chha-trish rāgani gāve ... 2

કહેત કબીરા સુનો ભાઇ સાધુ, બંગલા ખૂબ સંવારા;

ઇસ બંગલેમેં સાહેબ બોલે, આપે સર્જન હારા ... ૩

kahet kabirā suno bhā-ii sādhu, baňgalā khub samvārā
isa baňgale-meň sāheb bole, āpe sarjan hārā ... 3

Wondering at the marvel of God, Saint Kabir sings,

0. Coalescing five elements[1] & Fortified with three qualities[2],
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. Several[3] volitions dance like lasses on the rhythmic waves of mind,
Soul & Spirit[4] throb like drums, on moving melodies, thirty-six[5] 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.

---

[1] Five Elements - Air, Water, Earth, Fire & Sky
[2] Three qualities - Sattva, Tamas & Rajas
[3] Several - Five to twenty-five
[4] સુરત નુરત(નરત) = 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 ॥ ઘૂંઘટકા પટ ખોલ રે

Nādbrahma pada 74 ॥ નાદબ્રહ્મ પદ-૭૪

ઘૂંઘટકા પટ ખોલ રે, તોકો પીવ મિલેંગે, ઘૂંઘટકા પટ ખોલ

ઘટ ઘટમેં વહ સાંઈ રમતા, કટુક વચન મત બોલ રે ... ટેક

ghuňghat-kā pat khol re, toko piva mileňge, ghuňghat-kā pat khol
ghat ghat-meň 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.

ધન જોબનકો ગર્વ ન કીજૈ, જૂઠા પચરંગ ચોલ રે;

સુન્ન મહલમેં દિયના બારિ લે, આસન સોં મત ડોલ રે ... ૧

dhan joban-ko garva na kije, juthā pach-raňg chol re
su-n-na mahal-meň diya-nā bāri le, āsan soň mat dol re ... 1
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.

જાગ જુગતસોં રંગ મહલમેં, પિય પાયો અનમોલ રે;

કહૈ કબીર આનંદ ભયો હૈ, બાજત અનહદ ઢોલ રે ... ૨

jāg jugat-soň raňg mahal-meň, piya pāyo ana-mol re
kahe kabir ānaňd bhayo hai, bājat ana-had Dhol re ... 2
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.

પચરંગ ચોલ (pach-raňg chol) = our body made of five elements

સુન્ન મહલ (su-n-na mahal) = soul filled with ignorance

અનહદ ઢોલ (ana-had Dhol) = voice of soul that reverberates without striking

જુગત (jugat) = trickery

રંગ મહલ (raňg mahal) = pleasure-house, worldly pleasures

24. Guru Binā Ka-u-n Batāve Bāt ॥ ગુરુ બિના કૌન બતાવે બાટ

Nādbrahma pada 75 ॥ નાદબ્રહ્મ પદ-૭૫

ગુરુ બિના કૌન બતાવે બાટ, બડા વિકટ યમઘાટ ... ટેક

guru binā ka-u-n batāve bāt, badā vikat yam-ghāt ... repeat
Path of spiritual pursuit is full of difficulties. Who else can show us the correct path? Certainly, life on the brink of death (yam-ghāt) is treacherous.

ભ્રાંતિ કી પહાડી નદિયાં બિચમોં, અહંકારકી લાટ ... ૧

bhrānti ki pahādi nadiyā bichamoň, ahaňkār-ki lāt ... 1
The spiritual path is full of illusions symbolized by mountains and hills, and in between a span of egotism lies.

કામ ક્રોધ દો પર્વત ગઢે, લોભ ચોર સંઘાત ... ૨

kām krodh do parvat ghadhe, lobh chor sanghat ... 2
Two great mountains of passion and anger are on the way. And added to that is greed as a thief lurking on the path.

મદ મત્સરકા મેહ બરસત, માયા પવન બહે દાટ ... ૩

mad matsar-kā meh barasat, māyā pavan bahe dāt ... 3
Arrogance and jealousy are showering like incessant rains, while nasty winds of delusion (Maya) are blowing mightily.

કહત કબીર સુનો ભાઇ સાધો, ક્યોં તરના યહ ઘાટ ... ૪

kahat kabir suno bhā-ii sādho, kyoň taranā yah ghāt ... 4
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, Chadariyā ॥ ઝીની ઝીની બિની, ચદરિયાં

Nādbrahma pada 76 ॥ નાદબ્રહ્મ પદ-૭૬

ઝીની ઝીની બિની, ચદરિયાં, ઝીની ઝીની બિની;

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.)

કાહે કૈ તાના, કાહે કૈ ભરની, કૌન તારસે બિની;

ઇંગલા પીંગલા તાના ભરની, સુષમન તારસે બિની ... ૧

kāhe ke tānā, kāhe ke bharani, ka-u-na tār-se bini
iňgalā piňgalā tānā bharani, susha-man tār-se bini ... 1
It is a mystery by which warp and woof it is woven,
Ingla - Pingla are the Warps and Sushumna is Woof

આઠ કંવલ દલ ચરખા ડોલૈ, પાંચ તત્વ ગુન તિની;

સાંઈકો સિયત, માસ દસ લાગે, ઠોક ઠોક કે બિની ... ૨

āth kaňval dal charakhā dole, pāňch tatva gun tini
sāň-ii-ko siyat, mās das lāge, thok thok ke bini ... 2
Mingled with three gunas as the pattern
Assiduously the Lord took ten months to weave
This body of eight-petal lotus & five tatvas

સો ચાદર સુર નર મુનિ ઓઢી, ઓઢી કે મૈલી કીની;

દાસ કબીર જતનસે ઓઢી, જ્યોંકી ત્યોં ધરિ દીની ... ૩

so chādar sur nar muni oDhi, oDhi ke meli kini
dās kabir jatan-se oDhi, jyoň-ki tyoň 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.

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 ! ॥ એક જ દે ચિનગારી મહાનલ !

Nādbrahma pada 76 ॥ નાદબ્રહ્મ પદ-૭૬

એક જ દે ચિનગારી મહાનલ ! એક જ દે ચિનગારી;

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!

ચકમક લોઢું ઘસતાં ઘસતાં, ખરચી જિંદગી સારી;

જામગરીમાં તણખો ન પડ્યો, ન ફળી મહેનત મારી ... ૧

chak-mak loDhuň ghasatā ghasatā, kharachi jiňdagi sāri
jāmagari-māň tanakho na padyo, na fali mahenat māri ... 1
My entire life is spent in rubbing iron and flint stone, but
no spark fell on the squib, and all my efforts are wasted.

ચાંદો સળગ્યો સૂરજ સળગ્યો, સળગી આભ અટારી;

ના સળગી એક સગડી મારી, વાત વિપતની ભારી ... ૨

chāňdo salagyo, suraj salagyo, salagi ābh atāri
nā salagi eka sagadi māri, vāt vipat-ni bhāri ... 2
Moon and Sun are glowing bright, and entire skyline fiery bright,
but my fire-pan couldn't get ignited, thus I'm engulfed with torments.

ઠંડીમાં મુજ કાયા થથરે, ખૂટી ધીરજ મારી;

વિશ્વાનલ ! હું અધિક ન માગું,માગું એક ચિનગારી ... ૩

thaňdi-māň muj kāyā thathare, khuti dhiraj māri
vishvā-nal huň adhik na māguň, māguň eka chin-gāri ... 3
Cold ignorance shakes me, as I've lost my patience;
O' Divine source of fire, I don't want anything, but just a spark.

મહાનલ = મોટો અનલ-અગ્નિ; પરમાત્મા

વિશ્વાનલ = વિશ્વાધાર અનલ કે અગ્નિરૂપી પરમાત્મા

ચિનગારી (chin-gāri) = spark of spiritual enlightenment

જામગરી (jāmagari) = soul

27. Junu To Thayu Re Deval ॥ જૂનું તો થયું રે દેવળ

Nādbrahma pada 88 ॥ નાદબ્રહ્મ પદ-૮૮

જૂનું તો થયું રે દેવળ જૂનું તો થયું,
મારો હંસલો નાનો ને દેવળ જૂનું તો થયું ... ટેક

junu to thayu re deval junu to thayu,
māro haňsalo 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.

આ રે કાયા રે હંસા, ડોલવાને લાગી રે,
પડી ગયા દાંત, માંયલી રેખું તો રહ્યું ... ૧

ā re kāyā re haňsā, dolavā-ne lāgi re,
padi gayā dāňt, 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.

તારે ને મારે હંસા, પ્રીત્યું બંધાણી રે,
ઉડી ગયો હંસ, પિંજર પડી રે રહ્યું ... ૨

tāre ne māre haňsa, prityu baňdhāni re,
udi gayo haňsa, piňjar 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.

બાઇ મીરાં કહે પ્રભુ, ગિરિધરના ગુણ,
પ્રેમનો પ્યાલો તમને પાઉં ને પીવું ... ૩

bā-ii mirā kahe prabhu, giri-dhar-nā gun,
prem-no pyālo tam-ne pa-uň ne pivu ... 3
Singing in praise of Bhagwan Giridhar, Saint Meerabai says, only true spiritual accomplishment lies in worshiping the Supreme divinity with absolute love.

28. Bol Mā, Bol Mā, Bol Mā Re ॥ બોલ મા, બોલ મા, બોલ મા રે

Nādbrahma pada 89 ॥ નાદબ્રહ્મ પદ-૮૯

બોલ મા, બોલ મા, બોલ મા રે, રાધા કૃષ્ણ વિના બીજું બોલ મા રે

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

સાકર શેરડીનો સ્વાદ તજીને, કડવો તે લીમડો ઘોળ મા રે
ચાંદા સૂરજનું તેજ તજીને, આગીયા સંગ પ્રીત જોડ મા રે ... ૧

sākar sheradi-no svād taji-ne, kadavo te limado ghol mā re
chāňdā suraj-nu tej taji-ne, āgiyā saňg prit jod mā re ... 1
Shun not nectar of sugary sugarcane; mix not bitterly Nimba;
Avoiding light of moon-n--sun, avoid falling in love of glow-worm.

હીરા, માણેક, ઝવેર તજીને, કથીર સંગાથે મણિ તોલ મા રે
બાઈ મીરાં કહે પ્રભુ ગિરધર નાગર, શરીર આપ્યું સમતોલમાં રે ... ૨

hirā, mānek, jhaver taji-ne, kathir saňgāthe mani tol mā re
bā-ii mirā kahe prabhu giri-dhar nāgar, sharir āpyu sam-tol-māň re ... 2
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 ॥ નહિ રે વિસારું હરિ

Nādbrahma pada 91 ॥ નાદબ્રહ્મ પદ-૯૧

નહિ રે વિસારું હરિ, અંતરમાંથી નહિ રે વિસારું હરિ.

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.

જલ જમુનાનાં પાણી રે જાતાં, શિર પર મટકી ધરી,

આવતાં ને જાતાં મારગ વચ્ચે, અમૂલખ વસ્તુ જડી ... ૧

jal jamunā-nā pāni re jātā, shir par mataki dhari
āvtā 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!

આવતાં ને જાતાં વૃન્દા રે વનમાં, ચરણ તમારે પડી,

પીળાં પિતાંબર જરકશી જામા, કેસર આડ કરી ... ૨

āvtā 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.

મોરમુગટ ને કાને રે કુંડલ, મુખ પર મોરલી ધરી

બાઇ મીરાં કહે પ્રભુ ગિરધરનાં ગુણ, વિઠ્ઠલ વરને વરી ... ૩

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 ॥ મંગલ મંદિર ખોલો

Nādbrahma pada 95 ॥ નાદબ્રહ્મ પદ-૯૫

મંગલ મંદિર ખોલો દયામય, મંગલ મંદિર ખોલો ... ટેક

maňgal maňdir kholo dayā-may, maňgal maňdir 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.

જીવન વન અતિ વેગે વટાવ્યું, દ્વાર ઊભો શિશુ ભોળો ... ૧

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.

તિમિર ગયું ને જ્યોતિ પ્રકાશ્યો, શિશુને ઉરમાં લ્યો લ્યો ... ૨

timir gayu ne jyoti prakāsh-yo, shishu-ne ur-māň 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.

નામ મધુર તમ રટયો નિરંતર, શિશુ સહ પ્રેમે બોલો ... ૩

nām madhur tam ratyo niraňtar, shishu sah preme bolo ... 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.

દિવ્ય તૃષાતુર આવ્યો બાળક, પ્રેમ અમીરસ ઢોળો ... ૪

divya trushā-tur āvyo bālak, prem ami-ras 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 Saňdesho Mārā ॥ આટલો સંદેશો મારા સદ્‌ગુરૂને કહેજો

આટલો સંદેશો મારા સદ્‌ગુરૂને કહેજો,
સેવકના હૃદિયામાં રહેજો ... સંદેશો મારા સદ્‌ગુરૂને કહેજો

ātalo saňdesho mārā sad-guru-ne kahejo
sevak-nā rudiyā-māň rahejo ... saňdesho mārā sad-guru-ne kahejo

કાયાના દેવળ અમને કાચા રે લાગે,
તેનો ભરોસો અમને દેજો ... સંદેશો મારા સદ્‌ગુરૂને કહેજો

kāyā-nā deval am-ne kāchā re lāge,
teno bharoso am-ne dejo ... saňdesho mārā sad-guru-ne kahejo

કાયા પડશેને હંસા ક્યાં જઇ સમાશે,
તે ઘર બતલાવી અમને દેજો ... સંદેશો મારા સદ્‌ગુરૂને કહેજો

kāyā pad-she-ne haňsā kyāň ja-ii samāshe,
te ghar bat-lāvi am-ne dejo ... saňdesho mārā sad-guru-ne kahejo

બ્રહ્મ સ્વરૂપ મારી નજરે ના આવે,
તેના તે દર્શન અમને દેજો ... સંદેશો મારા સદ્‌ગુરૂને કહેજો

brahma sva-rup māri najare nā āve,
tenā te darshan am-ne dejo ... saňdesho mārā sad-guru-ne kahejo

જન્મો જન્મ મારા હૃદિયામાં રહેજો,
એવી તે વૃત્તિ અમને દેજો ... સંદેશો મારા સદ્‌ગુરૂને કહેજો

janmo janam mārā rudiyā-māň rahejo,
evi te vrut-ti am-ne dejo ... saňdesho mārā sad-guru-ne kahejo

ધર્મદાસની અરજી સુણો રે ગોસાઇ,
ભક્તિને મુક્તિ અમને દેજો ... સંદેશો મારા સદ્‌ગુરૂને કહેજો

dharma-dās-ni araji suno re gosā-ii
bhakti-ne mukti am-ne dejo ... saňdesho 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 Kaňchan Prem Jadyo Hai ॥ હરિનામ હીરા કંચન પ્રેમ જડ્યો હૈ

Nādbrahma pada 143, Rāga: Kānado ॥ નાદબ્રહ્મ પદ-૧૪૩, રાગ - કાનડો

હરિનામ હીરા કંચન પ્રેમ જડ્યો હૈ;

સતગુરુ શબ્દ શ્રવણે સુનકર, દૃઢ કર હૃદયે બનાઇ ધર્યો હૈ ... ટેક

hari-nām hirā kaňchan prem jadyo hai
sat-guru shabda shravane suna-kar, druDha kar rudaye banā-ii dharyo hai ... repeat

ચશ્મા જ્ઞાન વિવેક જ રહેણી, ચિત્ત ચંદન ચોંટ્યો ન ટળ્યો હૈ;

આસપાસ પ્રતીત પીરોજા, બુદ્ધિ ચુની લે પાટ પડ્યો હૈ ... ૧

chashmā gnān vivek ja raheni, chit-ta chaňdan choňtyo na talyo hai
ās-pās pratit pirojā, buddhi chuni le pāt padyo hai ... 1

જંગમ ઘાટ હરિનામ જરાનો, દેખી ચોર અજ્ઞાન ટળ્યો હૈ;

કહે કબીર એ નિગમ અગોચર, ભક્ત હેત રસનાએ ઉચર્યો હૈ ... ૨

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

હરિ નામ હીરા કંચન પ્રેમ જડ્યો હૈ

સતગુરુ શબ્દ શ્રવણે સુનકર, દૃઢકર હૃદયે બનાઈ ધર્યો હૈ - ટેક

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.

ચશ્મા જ્ઞાન, વિવેક જ રહેણી, ચિત્ત ચંદન ચોંટ્યો, ન ટળ્યો હૈ

આસપાસ પ્રતીત પીરેજા, બુધ્ધિ ચુની લે પાટ પડ્યો હૈ - ૧

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.

જંગમ ઘાટ હરિનામ, જરાનો દેખી ચોર અજ્ઞાન ટળ્યો હૈ

કહૈ કબીર એ નિગમ અગોચર, ભક્ત હેત રસનાએ ઉચર્યો હૈ - ૨

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 Teň ॥ રામનામ જબ લીયો મન તેં

Nādbrahma pada 144, Rāga: Kānado ॥ નાદબ્રહ્મ પદ-૧૪૪, રાગ - કાનડો

રામનામ જબ લીયો મન તેં;

યોગ યજ્ઞ જપ તપ વ્રત તીર્થ, સકલ સમર્પણ કિયો મન તેં ... ટેક

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

જીવન જન્મ સફળતાકો, જેણે હરિ દૃઢ વ્રત લીયો મન તેં;**

નિર્ભય ભયો પરમપદ પાયો, અમી મહારસ પીયો મન તેં ... ૧

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

પીવત અમર ભયે સનકાદિક, શંકર પીવત લીયો મન તેં;

કહે કબીર કૃપા કરી મોં પે, દિનાનાથ દિયો મન તેં ... ૨

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

** જીવન જન્મ સફલ તાકો જીને હરિ દૃઢ વ્રત લીયો મન તેં;

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. Kahāň Kami Jāko Rām-ji Dhani Ho ॥ કહાં કમી જાકો રામજી ધણી હો

Nādbrahma pada 147, Rāga: Kānado ॥ નાદબ્રહ્મ પદ-૧૪૭, રાગ - કાનડો

કહાં કમી જાકો રામજી ધણી હો;

મનષા નાથ મનોરથ પૂરે, સુખ નિધાન કી બાત ધની હૈ ... ટેક

kahāň 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.

કૌન કામ કલ્પિત કી માયા, કરત ફિરત અપની અપની હૈ;

ખાઇ ન શક્યો ખર્ચીએ ન જાણ્યું, જ્યાં ભોરીંગ શિર મણી રહેત હૈ ... ૧

ka-u-n kām kalpit ki māyā, karat firat apani apani hai;
khā-ii na shakyo kharchi-e na jānyu, jyāň bhoriňg shir mani rahet hai ... 1
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.

શિવ વિરંચી જા કો પાર ન પાવે, મોહે બપરે કી કહાં ગણવા હૈ;

જા કી પ્રીત નિરંતર હરિ શું, કહે રોહીદાસ વાકી સદા બની હૈ ... ૨

shiv viraňchi jā ko pār na pāve, mohe bapare ki kahāň ganavā hai;
jā ki prit niraňtar hari shuň, kahe rohi-dās vāki sadā bani hai ... 2
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. Saňt Samā-gam Kije Re Bhā-ii ॥ સંત સમાગમ કીજે રે ભાઇ

Nādbrahma pada 156, Rāga: Kalyān ॥ નાદબ્રહ્મ પદ-૧૫૬, રાગ - કલ્યાણ

સંત સમાગમ કીજે રે ભાઇ, સંત સમાગમ કીજે રે ભાઇ;

જાણ અજાણ ચુવે પારસકો, પલટ લોહા કંચન હો જાઇ ... ટેક

saňt samā-gam kije re bhā-ii, saňt samā-gam kije re bhā-ii
jān ajān chuve pāras-ko, palat lohā kaňchan 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.

ભાત ભાત બનરાઇ જો કહીએ, ભીન્ન ભીન્ન વા કો નામ ધરાઇ;

ચંદન કે જા કો બાસ લગત હૈ, ચંદન હાંત બેર ન લાઇ ... ૧

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 ... 1
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).

નૌકા રૂપ કહીએ સત સંગત, વામે જે કોઇ બૈઠે આઇ;

ઔર ઉપાય નહિ તરવે કો, સુંદર કાઢી રામ દુહાઇ ... ૨

na-u-kā rup kahi-e sat saňgat, vāme je koii bai-the ā-ii
a-u-r u-pāy nahi tarave ko, suňdar kāDhi rām duhā-ii ... 2
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 ॥ હરિ કો ભજન કર હો મન પ્યારે

Nādbrahma pada 159, Rāga: Kalyān ॥ નાદબ્રહ્મ પદ-૧૫૯, રાગ - કલ્યાણ

હરિ કો ભજન કર હો મન પ્યારે, પ્રભુ કો ભજન કર હો મન પ્યારે;

એક રસના તુમ ક્યોં અલસાને, શેષ સહસ્ત્ર સુમિરની નિહાળે ... ટેક

hari-ko bhajan kar ho man pyāre, prabhu-ko bhajan kar ho man pyāre
eka ras-nā tum kyoň 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.

જા કે શરણ પતિત ગત પામે, ગુણકા કુબ્જા વ્યાધ ઉદ્ધારે;

અધમ તરે અધિકાર ભજનસે, હરિ સુમરણ સઘળા અઘ જાયે ... ૧

jā ke sharan patit gat pāme, gunakā kubjā vyādh ud-dhāre
adham tare adhi-kār bhajan-se, hari sumaran saghalā agha jāye ... 1
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.

અજામિલ સુત નામ ઉદ્ધારે, જલ ડુબત ગજગ્રાહ ઉગારે;

પરશુરામ ઐસો સમર્થ ઠાકોર, બનયર ભીલ પુતના તારે ... ૨

ajā-mil sut nām ud-dhāre, jal dubat gaj-grāha ugāre
parashu-rām ai-so samarth thākor, banayar bhil putanā tāre ... 2
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-ii Āv Re ॥ તુમ કિર નાવ લઈ આવ રે

Nādbrahma pada 160, Rāga: Kalyān ॥ નાદબ્રહ્મ પદ-૧૬૦, રાગ - કલ્યાણ

તુમ કિર નાવ લઈ આવ રે, તુમ કિર નાવ લઈ આવ રે;
તુમકો બોલાવે રઘુનાથ ગોસાંઈ, તુમ પર કીનો ભાવે રે ... ટેક

tum kir nāv la-ii āv re, tum kir nāv la-ii āv re
tum-ko bolāve raghu-nāth gosā-ii, tum par kino bhāve re ... repeat

તેરી નૌકા બહુત ચલત હૈ, સરિતા પાર લગાવ રે;
દીન જાણી મોહે દયા જો કરત હૈ, મત હી ભૂલો ઐસો દાવ રે ... ૧

teri na-u-ka bahut chalat hai, saritā pār lagāv re
din jāni mohe dayā karat hai, mat hi bhulo aiso dāv re ... 1

કીની રે કીરપા બહુત અતિ કરુણા, હૃદયે ધર્યો વિશ્વાસ રે;
લઘુતામાં પ્રભુ પાર કિયો હૈ, કુટુંબ સહિત ભરી નાવ રે ... ૨

kini re kirpā bahut ati karunā, rudaye dharyo vishvās re
laghutā-māň prabhu pār kiyo hai, kutumb sahit bhari nāv re ... 2

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-uň Nāv Padhāro ॥ પગ ધોઉં નાવ પધારો

Nādbrahma pada 161, Rāga: Kalyān ॥ નાદબ્રહ્મ પદ-૧૬૧, રાગ - કલ્યાણ

પગ ધોઉં નાવ પધારો, રામજી, પગ ધોઉં નાવ પધારો;
ઊડ ગઇ શલ્યા કાષ્ઠ કી ખેતી, તુમ હીં મનમેં વિચારો ... ટેક

pag dho-uň nāv padhāro, rām-ji, pag dho-uň nāv padhāro;
uda ga-ii shalyā kāshtha ki kheti, tum hi man-meň vichāro ... repeat
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.

કટી લો રે નીર તીર અતિ ન્યારો, આગે કોશ ઉવારો; **
વિશ્વ જીવનકે જીવિકા મોહે, મોહે રંક કાં મારો ... ૧

kati lo re nir tir ati nyāro, āge kosh uvāro; **
vishva jivan-ke jivikā mohe, mohe raňk kāň māro ... 1
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?"

હૈ કશું તત્વ એ હી પદરજમેં, નાહિ ન દોષ તુમ્હારો;
અગ્રદાસ ઉતરાય જ દીનો, નૌકા સહિત કુલ તાર્યો ... ૨

hai kashuň tatva e hi pad-raj-meň, nāhi na dosh tum-hāro;
agra-dās utarāy ja dino, na-u-kā sahit kul tāryo ... 2
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.

** કટી લો નીર તીર હૈ નેડો, કોંસાઈ કહે ઉપાય;

** kati lo nir tir hai nedo, kosā-ii kahe upāy;

39. Bhulyo Man Sam-Jāve ॥ ભૂલ્યો મન સમજાવે

Nādbrahma pada 165, Rāga: Kalyān ॥ નાદબ્રહ્મ પદ-૧૬૫, રાગ - કલ્યાણ

ભૂલ્યો મન સમજાવે, હો કોઇ, ભૂલ્યો મન સમજાવે;

એ મન ચંચલ ચોર લાલચુ, છૂટ્યો હાથ ન આવે ... ટેક

bhulyo man sam-jāve, ho ko-ii, bhulyo man sam-jāve
e man chañchal chor lālachu, chhutyo hāth na āve ... repeat
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.

જોડ જોડ ધન ઊંડા ઘાલે, જહાં કોઇ લેણા ન પાવે;

કાલ આયે જબ કંઠ ગ્રહેગો, સેનો સેનમેં બતાવે ... ૧

jod jod dhan uñdā ghāle, jahāñ ko-ii lenā na pāve
kāl āye jab kañth grahego, seno sen-meñ batāve ... 1
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 one of the morrows as death holds a man by neck, and stares down in eyes, futility of would be realized.

ખોટા દામ ગાંઠે લઇ ડોલે, હસી હસી વસ્તુ મૂલાવે;

બોયે બાંબુ આમ્રફલ ચાહે, સો ફલ હાથ ન આવે ... ૨

khotā dām gāñthe la-ii dole, hasi hasi vastu mulāve
boye bāmbu, āmra-fal chāhe, so fal hāth na āve ... 2
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?

ગુરૂ પ્રતાપ સંત કી સંગત, મન વાંછિત ફલ પાવે;

જાત જુલાહા નામ કબીરા, હરખી નીરખી ગુણ ગાવે ... ૩

guru pratāp sañt ki saňgat, man vāñchhit fal pāve
jāt julāhā nām kabirā, harakhi nirakhi gun gāve ... 3
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 ॥ નીરખ પરખ ગુરુ કરના અવધુ

Nādbrahma pada 167, Rāga: Kalyān ॥ નાદબ્રહ્મ પદ-૧૬૭, રાગ - કલ્યાણ

નીરખ પરખ ગુરુ કરના અવધુ, નીરખ પરખ ગુરુ કરના;
તન મનસે કછુ પર્ચા નાહીં, કાહે કો પર્ચી મરના ... ટેક

nirakh parakh guru karanā avadhu, nirakh parakh guru karanā;
tan man-se kachhu parchā nāhi, kāhe ko parchi maranā ... repeat

કાલ ન મિટે જંગલ ન છૂટે, તપસ્વી ભયા નહિ શૂરા;
કુલકો નાશ કરો મત કોઇ, ગુરુ મળ્યા નહિ પુરા ... ૧

kāl na mite jaňgal na chhute, tapasvi bhayā nahi shurā;
kul-ko nāsh karo mat ko-ii, guru malyā nahi purā ... 1

સપ્ત ધાતુકા પિંજર બનાયા, ઉપર ગિરદ કી શોભા;
સતગુરુ મિલે તો કાલથી બચે, નહિ તો પ્રલય હોયે ... ૨

sapta dhātu-kā piňjar banāyā, upar girad ki shobhā;
sat-guru mile to kāl-thi bache, nahi to pralay hoye ... 2

કદ્રુપ દેહી કાચકે કુપો, મિથ્યા કહાં ઉલેચે;
કહે કબીર સુનો ભાઇ સાધુ, અમૃત કે રસ સીચો ... ૩

ka-drup dehi kāch-ke kupo, mithyā kahaň uleche;
kahe kabir suno bhā-ii sādhu, amrut ke ras sicho ... 3

અવધૂત નિરખ પરખ ગુરુ કરના,

તન, મન, કછૂ હાથ ન આવે, કાહેકો પચ મરના

0. 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.

કાલ ન છૂટો, જંજાલ ન મેટો, ભયો ન મનકો સૂરા,

કુલ કા બાસ કરો મત કોઇ, જો ગુરુ મિલૈ ન પૂરો

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.

અષ્ટ ધાતુકા પિંજરા બનાયા, તામેં જુગત કા સુવા

સતગુરુ મિલૈ તો કાલસે બાંચે ના તો રસૈ હુવા

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.

કંદ્રપ રૂપ કાયકો મંડન, મિથ્યા કાહ ઉલીચેં ?

કહે કબીર સમજ ન ભોંદૂ, અમી અરંડ કા સીચે !

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 ॥ સાધુ કી સંગત પાઇ રે

Nādbrahma pada 178, Rāga: Kāfi ॥ નાદબ્રહ્મ પદ-૧૭૮, રાગ - કાફી

સાધુ કી સંગત પાઇ રે, જા કી સુફલ કમાઇ;

સાધુ કી સંગત ભક્તિ હરિકી, બઢત બઢત બઢ જાઇ ... ટેક

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.

ધ્રુવ પ્રહ્લાદ અંબરીષ વિભિષણ, નારદ છે ઋષિરાઇ;

પીપા ધના સેના રોહીદાસ, પાંચમી મીરાંબાઇ ... ૧

dhruv prah-lād amb-rish vibhi-shan, nārad chhe rushi-rā-ii;
pipā dhanā senā rohi-dās, pāňchami mirā-bā-ii ... 1
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.

નરસિંહ જયદેવ ઔર સૂરદાસ, સજના જાત કસાઇ;

રંકા વંકા કાલૂ કેવલ કૂબા, કરમા કી ખીચડી પાઇ ... ૨

nar-siňh jay-dev a-u-ra sur-dās, sajanā jāt kasā-ii;
raňkā vaňkā kālu keval kubā, karamā ki khichadi pā-ii ... 2
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.

દત્તાત્રેય ગુરુ ગોરખ યોગી, ગગન મંડલ મઠ છાઇ;

કહેત કબીર સુનો ભાઇ સાધુ, જ્યોતમેં જ્યોત મિલાઇ ... ૩

dat-tā-trey guru gorakh yogi, gagan maňdal math chhā-ii;
kahet kabir suno bhā-ii sādhu, jyot-meň jyot milā-ii ... 3
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. Kyoň Hari-nām Visārā ॥ ક્યોં હરિનામ વિસારા

Nādbrahma pada 181, Rāga: Kāfi ॥ નાદબ્રહ્મ પદ-૧૮૧, રાગ - કાફી

ક્યોં હરિનામ વિસારા, મન મૂઢ ગવાંર;

kyoň hari-nām visārā, man muDh gaňvār;
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?

ચલના દૂર અબ ક્યોં થાકે, પંથ ખાંડે કી ધાર ... ૧

chal-nā dur aba kyoň thāke, paňth khāňde ki dhār ... 1
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.

અજ હું ચેત કહાં ભયો ગાફેલ, અભ કછુ કર લે સાર ... ૨

āja huň chet kahaň bhayo gāfel, abha kachhu kar le sār ... 2
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.

વિષય વાદસે બાજ ન આયે, મારા મારા જમ હાર ... ૩

vishay vād-se bāj na āye, mārā mārā jam hār ... 3
O' mind you did not get tired of worldly passions and lust and went on pursuing wealth and conceit like a lost gambler.

છાંડ કુટિલતા ભજીલે રામનામ, યો હી મત અમારા ... ૪

chhaňd kutil-ta bhaji-le rām-nām, yo hi mat amārā ... 4
Now, leave aside crookedness and worship god's name, as it is of no use indulging in pettiness of passions.

કહેત કબીર સેવો સાધુજન, તો ઉતરે ભવપાર ... ૫

kahet kabir sevo sādhu-jan, to utare bhavpār ... 5
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 ॥ સાધુજનનો સંગ રે

Nādbrahma pada 183, Rāga: Kāfi ॥ નાદબ્રહ્મ પદ-૧૮૩, રાગ - કાફી

સાધુજનનો સંગ રે, બાઇ મને ભાગ્ય મળ્યો હૈ;

sādhu-jan-no saṅg re, bā-ii mane bhāgya malyo hai
It is with great divine grace I have the company of holy saints.

અડસઠ તીર્થ મારા સંતને ચરણે, કોટી કાશી ને કોટી ગંગા રે ... ૧

ada-sath tirth mārā saṅt-ne charane, koti kāshi ne koti gaṅgā 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.

દુર્જન હોય તે તો દૂર જ રહેશે, પાડે ભજનમાં ભંગ રે ... ૨

durjan hoy te to dur ja raheshe, pāde bhajan-māṅ bhaṅg re ... 2
The wicked will remain away from worships, and they will hinder in prayers, too.

નિંદા કરે તે નરકે જાશે, થાશે અંધ અપંગ રે ... ૩

niṅdā kare te narake jāshe, thāshe aṅdh apaṅg re ... 3
The slanderous ones will befall in the hell, and will live the life like blinds and disabled.

બાઇ મીરાં કહે પ્રભુ ગિરિધરના ગુણ, મારે તો એની સંગ રે ... ૪

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 ॥ પ્રભુજી વિષે લાગ્યો મને સ્નેહ રે

Nādbrahma pada 184, Rāga: Kāfi ॥ નાદબ્રહ્મ પદ-૧૮૪, રાગ - કાફી

પ્રભુજી વિષે લાગ્યો મને સ્નેહ રે, બીજું મને કાંઇ ન ગમે રે;

prabhu-ji vishe lāgyo mane sneh re, biju mane kāň-ii na game re
I have fallen in love of holy divine, and without him, nothing is liked by me.

પહેલી પૂજા અજદેવ તમારી, તે થકી રહે મારી દેહ રે ... ૧

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.

હાર ને ચીર હું તો નહિ પહેરું રાણા, તુલસીની માલા મારે દેહ રે ... ૨

hār ne chir huň to nahi paheru rānā, tulasi-ni 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.

બાઇ મીરાં કહે પ્રભુ ગિરિધરના ગુણ, હરિચરણે ચિત્ત લેવું રે ... ૩

bā-ii 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. Sādhu-jan-no Saňg Re ॥ સાધુજનનો સંગ રે

Nādbrahma pada 186, Rāga: Kāfi ॥ નાદબ્રહ્મ પદ-૧૮૬, રાગ - કાફી

સાધુજનનો સંગ રે, બાઇ મને ભાગ્ય મળ્યો હૈ;

sādhu-jan-no saňg re, bā-ii mane bhāgya malyo hai;
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.

કોરી કોરી મટુકીમેં મહી જમાવું, ગ્વાલન હોકર જાવું રે ... ૧

kori kori matuki-meň mahi jamāvu, gvālan hokar jāvu re ... 1
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.

ફૂલ રે મંગાવું વ્હાલા ગજરા ગૂંથાવું, માલન હોકર જાવું રે ... ૨

ful re maňgāvu vahālā gajarā guňthāvu, mālan hokar jāvu re ... 2
Achieving spiritual realization is like adding fragrance to our life, hence treading the spiritual path similar to a flower-girl.

કપડા મંગાવું વ્હાલા ભગવા રંગાવું, જોગન હોકર જાવું રે ... ૩

kapadā maňgāvu vahālā bhagavā raňgāvu, jogan hokar jāvu te ... 3
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.

બાઇ મીરાં કહે પ્રભુ ગિરિધરના ગુણ, જ્યોતમેં જ્યોત મિલાવું રે ... ૪

mirā kahe prabhu giri-dhar-nā gun, jyot-meň jyot milāvu re ... 4
Lastly, Saint Meerabai says, beholding divine virtues of Giridhar in my heart I strive to unify the light of my soul with that of the Supreme Divine source of light.

46. Darad Na Jāne Māru Ko-ii Re ॥ દર્દ ન જાણે મારું કોઇ રે

Nādbrahma pada 188, Rāga: Kāfi ॥ નાદબ્રહ્મ પદ-૧૮૮, રાગ - કાફી

દર્દ ન જાણે મારું કોઇ રે, રામા મેં તો દર્દ દિવાની;

darad na jāne māru ko-ii re, rāmā meň to darad divāni;

ઘાયલ કી ગત ઘાયલ જાણે, જેને વીતી હોયે તે જાણે રે ... ૧

ghāyal ki gat ghāyal jāne, jene viti hoye te jāne re ... 1

સુડી ઉપર સેજ અમારી, કિસબિધ રહું મેં સોઇ રે ... ૨

sudi upar sej amāri, kisa-bidh rahuň meň so-ii re ... 2

મીરાં કહે દુ:ખ જબ હી મિટે હો, વૈદ્ય શ્યામળો હોઇ રે ... ૩

mirā kahe dukh jab hi mite ho, vaidya shyāmalo ho-ii re ... 3

એ રી મૈં તો, પ્રેમદિવાની, મેરો દરદ ના જાને કોય,

O' my friend, I am lovelorn, none understands my glumness.

સૂલી ઉપર સેજ હમારી, સોનો કિસ વિધ હોય,

ગગનમંડલ પે સેજ પિયા કી, મિલના કિસ વિધ હોય,

એ રી મૈં તો, પ્રેમદિવાની, મેરો દરદ ના જાને કોય ... ૧

When my bed is on gibbet, how can I sleep,
While my lover's bed is on the heavenly skies, how can we meet,
O' my friend, I am lovelorn, none understands my glumness.

ઘાયલ કી ગત ઘાયલ જાને, ઔર ન જાને કોય,

મીરા કે પ્રભુ પિર મિટે, જબ વૈદ સાંવરિયા હોય,

એ રી મૈં તો, પ્રેમદિવાની, મેરો દરદ ના જાને કોય ... ૨

Only a wounded would know pain of a wounded, none can understand it,
Meera says that such anguish can only be relieved, when Krishna becomes a therapist,
O' my friend, I am lovelorn, none understands my glumness.

47. Kon Kare Jañjāl Re ॥ કોણ કરે જંજાલ રે

Nādbrahma pada 192, Rāga: Kāfi ॥ નાદબ્રહ્મ પદ-૧૯૨, રાગ - કાફી

કોણ કરે જંજાલ રે, જુગમેં જીવન થોડા;

માતાપિતાએ જન્મ દિયો હૈ, કર્મ દિયો કિરતાર ... ટેક

kon kare jañjāl re, jug-meň 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.

માટી ચુન ચુન મહલ બનાયા, અંધ કહે ઘર મેરા;

નહિ ઘર તેરા નહિ ઘર મેરા, જાતા જંગલ કા ડેરા ... ૧

māti chun chun mahal banāyā, aňdh kahe ghar merā
nahi ghar terā nahi ghar merā, jātā jaňgal kā derā ... 1
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.

કોઇ તો જશે દશ વીશ વરસમાં, કોઇ તો જશે બાલપન ... ૨

ko-ii to jashe dash vish varas-māň, ko-ii to jashe bāl-pan ... 2
Some will have to go in their twenties or thirties or even in childhood.

કોઇ ઊતરે રત્નાગર સાગર, કોઇ તો ઊતરે ભવપાર ... ૩

ko-ii u-tare rat-nāgar sāgar, ko-ii to u-tare bhav-pār ... 3
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.

કહે કબીર સુનો ભાઇ સાધુ, જૂઠા દેહ કા ખ્યાલ ... ૪

kahe kabir suno bhā-ii sādhu, juthā deh kā khyāl ... 4
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 ॥ વૈષ્ણવ જન તો તેને કહીએ

Nādbrahma pada 196, Rāga: Kālero ॥ નાદબ્રહ્મ પદ-૧૯૬, રાગ - કાલેરો

વૈષ્ણવ જન તો તેને કહીએ, જે પીડ પરાઇ જાણે રે;

પરદુઃખે ઉપકાર કરે તોયે, મન અભિમાન ન આણે રે ... ટેક

vaishnav jan to tene kahi-e, je pida parā-ii jāne re
par-dukhe up-kār kare toye, man abhi-mān na āne re ... repeat
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.

સકળ લોકમાં સહુને વંદે, નિંદા ન કરે કેની રે;

વાચ કાછ મન નિશ્ચલ રાખે, ધન ધન જનની તેની રે ... ૧

sakal lok-māň sahu-ne vaňde, niňdā na kare keni re
vāch kāchh man nish-chal rākhe, dhan dhan jan-ni teni re ... 1
He respects everyone in the world around, and not denounces anybody;
Blessed is his mother, who keeps his speech, deeds and thoughts pure.

સમદષ્ટિ ને તૃષ્ણા ત્યાગી, પરસ્ત્રી જેને માત રે;

જીહ્વા થકી અસત્ય ન બોલે, પરધન નવ ઝાલે હાથ રે ... ૨

sam-dashti-ne trushnā tyāgi, para-stri jene māt re
jihvā thaki a-satya na bole, par-dhan nav jhāle hāth re ... 2
Viewing all equally, he rids himself of covetousness; reveres every woman as his mother.
Never attempts to utter untruth by his tongue and does not covet wealth of others.

મોહ માયા વ્યાપે નહિ જેને, દૃઢ વૈરાગ્ય જેના મનમાં રે;

રામ નામ શું તાળી રે લાગી, સકળ તીર્થ તેના તનમાં રે ... ૩

moh māyā vyāpe nahi jene, druDh vai-rāgya jenā man-māň re
rām nām shuň tāli lāgi, sakal tirth tenā tan-māň re ... 3
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.

વણલોભી ને કપટરહિત છે, કામ ક્રોધ નિવાર્યા રે;

ભણે નરસૈયો તેનું દર્શન કરતા, કુળ ઇકોતેર તાર્યા રે ... ૪

van-lobhi ne kapat-rahit chhe, kām krodh ni-vāryā re
bhane nar-sai-yo tenu darshan kar-tā, kul iiko-ter tāryā re ... 4
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 ॥ ભૂતળ ભક્તિ પદારથ મોટું

Nādbrahma pada 197, Rāga: Kālero ॥ નાદબ્રહ્મ પદ-૧૯૭, રાગ - કાલેરો

ભૂતળ ભક્તિ પદારથ મોટું, બ્રહ્મ લોકમાં નહિ રે;
પુણ્ય કરી અમરાપુરી પામ્યા, અંતે ચોરાશી માંહી રે ... ટેક

bhutal bhakti padā-rath motuň, brahma-lok-māň nahi re;
punya kari amarā-puri pāmyā, aňte 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 Chorasi[1].

હરિના જન તો મુક્તિ ન માગે, જન્મો જન્મ અવતાર રે;
નિત સેવા નિત કીર્તન ઓચ્છવ, નીરખવા નંદકુમાર રે ... ૧

hari-nā jan to mukti na māge, janmo janam avatār re;
nit sevā nit kirtan och-chhav, nirakhavā naňda-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.

ભરતખંડ ભૂતળમાં જનમી, જેણે ગોવિંદના ગુણ ગાયા રે;
ધન ધન રે એના માતપિતાને, સફળ કરી એણે કાયા રે ... ૨

bharat-khaňd bhutal-māň janami, jene goviňd-nā gun gāyā re;
dhan dhan re enā māt-pitā-ne, safal kari ene 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.

ધન વૃંદાવન ધન એ લીલા, ધન એ વ્રજનાં વાસી રે;
અષ્ટ મહાસિદ્ધિ આંગણિયે ઊભી, મુક્તિ છે એમની દાસી રે ... ૩

dhan vruňdā-van dhan e lilā, dhan e vraj-nā vāsi re;
ashta mahā-siddhi āňganiye re ubhi, mukti chhe em-ni dāsi 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.

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[1] Chorasi – Cycle of eighty-four births

એ રસનો સ્વાદ શંકર જાણે, કે જાણે શુક જોગી રે;

કંઇ એક જાણે પેલી વ્રજની રે ગોપી, ભણે નરસૈંયો ભોગી રે ... ૪

e ras-no svād shaňkar jāne, ke jāne shuk jogi re;
kaň-ii eka jāne peli vraj-ni re gopi, bhane nar-sai-yo bhogi re ... 4
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 ॥ નારાયણનું નામ જ લેતાં

Nādbrahma pada 198, Rāga: Kālero ॥ નાદબ્રહ્મ પદ-૧૯૮, રાગ - કાલેરો

નારાયણનું નામ જ લેતાં, વારે તેને તજીએ રે;

મનષા વાચા કર્મણા કરીને, લક્ષ્મીવરને ભજીએ રે ... ટેક

nārāyan-nu nām ja letā, vāre tene taji-e re
manashā vāchā karmanā 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.

કુળને તજીએ કુટુંબને તજીએ, તજીએ માને બાપ રે;

ભગિની સુત દારાને તજીએ, જેમ તજે કંચુકી સાપ રે ... ૧

kul-ne taji-e kutumb-ne taji-e, taji-e mā-ne bāp re
bhagini 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.

પ્રથમ પિતા પ્રહલાદે તજીઆ, નવ તજીયું હરિનું નામ રે;

ભરત શત્રુધ્ને તજી જનેતા, નવ તજીઆ શ્રી રામ રે ... ૨

pratham pitā prah-lāde 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.

ઋષિપત્નીએ શ્રીહરિ કાજે, તજીઆ નિજ ભરથાર રે;

તેમાં તેનું કંઈએ ન ગયું, પામી પદારથ ચાર રે ... ૩

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.

વ્રજવનિતા વિઠ્ઠલને કાજે, સર્વ તજીને ચાલી રે;

ભણે નરસૈંયો વૃન્દાવનમાં, મોહન સાથે મહાલી રે ... ૪

vraj-vanitā vith-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 ॥ મેહુલો રે ગાજે ને માધવ નાચે

Nādbrahma pada 203, Rāga: Kālero ॥ નાદબ્રહ્મ પદ-૨૦૩, રાગ - કાલેરો

મેહુલો રે ગાજે ને માધવ નાચે, રુમઝુમ વાજે ઘુઘરી રે;

તાલ પખાવજ બજાવે ગોપી, કૃષ્ણ વગાડે વાંસલડી રે ... ટેક

mehulo re gāje-ne mādhav nāche, rum-jhum vāje ghughari re
tāl pakhāvaj bajāve gopi, krishna vagāde vāňsaladi re ... repeat
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.

પહેર્યાં ચરણ ને ચીર ચુંદડી, ઓઢી ઐસી પટોળી રે;

દાદૂર મોર બપૈયા બોલે, મધુરીશી બોલે કોયલ રે ... ૧

paheryā charan ne chir chuňdadi, oDhi a-i-si patoli re
dādur mor ba-paiyā bole, madhurishi 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.

ધન બંશીબટ ધન યમુના તટ, ધન વૃન્દાવન અવતાર રે;

ધન નરસૈંયાની જીભલડીને, જેણે ગાયો રાગ મલાર રે ... ૨

dhan baňshi-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 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 Ānaňd Sāgar ॥ આજ વૃન્દાવન આનંદ સાગર

Nādbrahma pada 204, Rāga: Kālero ॥ નાદબ્રહ્મ પદ-૨૦૪, રાગ - કાલેરો

આજ વૃન્દાવન આનંદ સાગર, શામળિયો સંગે રાસ રમે;

નટવર વેશે બંસી બજાવે, ગોપીઓ ને મન ગોવિંદ ગમે ... ટેક

āja vrundā-van ānaňd sāgar, shā-maliyo saňge rās rame
nat-var veshe baňshi bajāve, gopi-o ne man goviňd game ... repeat
Today, Vrindavan has turned into an ocean of divine joy as Gopis dance with Krishna (Shamaliyo). Krishna plays his flute clad in attire of Natvar, as Gopis adore Govind.

સોળ કળાની શશી શિર ઉપર, ઉડુગણ સહિત વિમાન ભમે;

નીર ગંભીર સ્થિર યમુના તટ, ત્રિવિધ તનના તાપ શમે ... ૧

sol kalā-ni shashi shir u-par, udu-gan sahit vimān bhame
nir gam-bhir 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.

ગોપી નીસર્યા નરહરિ જોવાને, નીકળ્યા સોળે શણગાર સજી;

ટોળે ટોળાં ઊભા રહીને, નીરખત નયણા ભરી ભરી ... ૨

gopi nisharyā nar-hari jovā-ne, nikalyā sole shan-gār saji
tole tolā ubhā rahi-ne, nira-khat nayanā bhari bhari ... 2
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.

એક એક ગોપી બીચમા માધવ, કરગ્રહી મંડલી માંહી રમે;

તા થૈ તા થૈ તાન મિલાવે, રાગ રાગણી શમે રે શમે ... ૩

eka eka gopi bichamā mādhav, kara-grahi maňdali māňhi rame
tā thai tā thai tān milāve, rāg rāgani shame re shame ... 3
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.

હરખ્યાં સુરિનર દેવ મુનિજન, પુષ્પ વૃષ્ટિ કરી ચરણે નમે;

ભણે નરસૈંયો ધન વ્રજ નારી, જેણે કાજે જોગી દેહ દમે ... ૪

harakhyā suri-nar dev muni-jan, pushpa vrushti kari charane name
bhane nar-sai-yo dhan vraj nāri, jene kāje jogi deh dame ... 4
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 ॥ સાંભળ રે શ્યામળિયા રે વ્હાલા

Nādbrahma pada 205, Rāga: Kālero ॥ નાદબ્રહ્મ પદ-૨૦૫, રાગ - કાલેરો

સાંભળ રે શ્યામળિયા રે વ્હાલા, તારે ને મારે ઘણી માયા રે;
જો મહેતાજી જમવા ન આવે, તત્ક્ષણ તજું મારી કાયા રે ... ટેક

sāmbhal re shyā-maliyā vahālā, tāre māre ghani māyā re
jo mahetā-ji jamavā na āve, tat-kshan taju māri kāyā 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.

કપટ નહિ કાંઇ મહેતાનાં મનમાં, હેતે હરિના ગુણ ગાવું રે;
વૈષ્ણવજન કેરો વેષ દેખીને, મહેતા ને મંદિર જાવું રે ... ૧

kapat nahi kāň-ii mahetā-nā man-māň, hete hari-nā gun gāvu re
vaishnav-jan kero vesh dekhi-ne, mahetā ne maňdir jāvu re ... 1
Mehta nurtures no ill-will in heart, heartily sings prayers;
Seeing Vaishnavaite attire, I wish visiting Mehta's temple.

વિશ્વંભર વિનંતિ મારી માનો, પ્રીત પૂર્વની રાખો રે;
અમો અબલા કો આધાર તમારો, ભક્ત ઉદ્ધારણ રાખો રે ... ૨

vishvam-bhar vinaňti māri māno, prit purva-ni rākho re
amo abalā ko ādhār tamāro, bhakta ud-dhāran rākho re ... 2
Vishwambhar, accept my request, love me as before;
I, the helpless have your support, be my Emancipator.

નાગર સર્વે જમવા ચાલ્યા, હાથમાં ચંબુ લીધાં રે;
અંતર્યામીએ તત્ક્ષણ જાણ્યું, ન્યાતમાં ઢેડાં કીધાં રે ... ૩

nāgar sarve jamavā chālyā, hāth-māň chambu lidhā re
aňtar-yāmi-e tat-kshan jānyu, nyāt-māň Dhedā kidhā re ... 3
All Nagar went for lunch holding vessel in hands;
Soon Antaryami learning this did cleaning in caste.

થર થર નાગર ધ્રુજવા લાગ્યા, કહો કેમ કરીશું રે;

મહેતાજીને ન્યાત બહાર પાડતા, આપણ સર્વે પડીશું રે ... ૪

thar thar nāgar dhrujavā lāgyā, kaho kem kari-shuň re
mahetā-ji-ne nyāt bahār pādatā, āpan sarve padi-shuň re ... 4
Nagars trembling worrying curse, what shall we do now;
Casting Mehta Ji out of caste, we'll be cast out alive.

માન મૂકી મનાવવા ચાલ્યા, મહેતાજી શરણે રાખો રે;

ભક્તિ તણો છે મોટો મહિમા, નિત નિત દર્શન આપો રે ... ૫

mān muki manāv-vā chālyā, mahetā-ji sharane rākho re
bhakti tano chhe moto mahimā, nita nita darashan āpo re ... 5
Leaving ego aside, they went to placate Mehta Ji;
Merit of devotion is greater, let's ever see your sight.

કપટ નહિ કાંઇ ભક્તના મનમાં, મહેતાજી જમવા આવ્યા રે;

માનબાઇના સ્વામી શ્યામળિયા, ન્યાતમાં ઢેડા સમાવ્યા રે ... ૬

kapat nahi kāň-ii bhakta-nā man-māň, mahetā-ji jamavā āvyā re
mān-bāii-nā svāmi shyāmaliyā, nyāt-māň Dhedā samāvyā re ... 6
With no ill-will in mind of devout, Mehta came for lunch;
Graced by Manbai's lord Shyam, Dheds're involved in caste.

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

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

ઢેડા (Dhedā) = Members of untouchable caste, sweepers, etc.

54. Pote Potā-nu Ghar Jānavu Jo-ii-e ॥ પોતે પોતાનું ઘર જાણવું જોઇએ

Nādbrahma pada 209, Rāga: Kālero ॥ નાદબ્રહ્મ પદ-૨૦૯, રાગ - કાલેરો

પોતે પોતાનું ઘર જાણવું જોઇએ, જાણ્યા વિના કહો ક્યાં જઇએ;
અણ ઓળખ્યે ઓશિયાળાં થઇને, પરઘેર ઊભા નવ રહીએ ... ટેક

pote potā-nu ghar jānavu jo-ii-e, janyā vinā kaho kyaň 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.

પરણ્યો પરણ્યો પિયુ નજરે ન ભાળ્યો, સાસરિયાનું સુખ નવ દીઠું;
અમૃતપે અતિ લાગે મીઠું, નામ ધણીનું રુડું રે ... ૧

paranyo paranyo piyu na bhālyo, sāsariyā-nu sukh nav dithu
amrut-pe ati 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.

કોઇ કાલનો જીવ ભમે છે, ઠરી નહિ બેઠો ઠામ રે;
આવ્યો પ્રાણી લ્હાવો જ લેવા, ભેદુ વિના ભટકાયો રે ... ૨

ko-ii kāl-no jiv bhame 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.

માર્ગ મેલી કુમાર્ગે ચાલ્યો, નહિ જડ્યું ગામ ને ધામ રે;
રણછોડના સ્વામી સુંદીરવર, ઘેર ઘેર ભટકાણો રે ... ૩

mārag mE(h)li ku-mārge chālyo, nahi jadyu gām ne dhām re
ran-chhod-nā svāmi suňdir-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 ॥ હું તને પૂછું મારી વેરણ નિદ્રા

Nādbrahma pada 210, Rāga: Kālero ॥ નાદબ્રહ્મ પદ-૨૧૦, રાગ - કાલેરો

હું તને પૂછું મારી વેરણ નિદ્રા, તું છે નાર ધુતારી રે;
નથી ધુતારી હું તો નથી ઠગારી, હું છું કોમલ નારી રે ... ટેક

huň tane puchhuň māri veran nidrā, tuň chhe nār dhutāri re
nathi dhutāri huň to nathi thagāri, huň chhuň komal nāri re … repeat
I ask you, my revengeful sleep, you surely are rogue;
No, I'm neither rogue nor cheat, but a female delicate.

પ્રાણીમાત્રને વિશ્રામ આપું, દુઃખસુખ મેલું વિસારી રે;
નાટક ચેટક ભાંડ ભવાઈ, ત્યાં તો હું નવ જાઉં રે ... ૧

prāni-mātra-ne vish-rām āpu, dukh-sukh mElu visāri re
nātak chetak bhāňd bhavā-ii, tyāň to huň nav ja-uň re … 1
I offer all creatures respite, let them forget good-bad times;
You won't find me at shows of vulgar theatricals.

કથા કીર્તન ધોળ મંગલ, ત્યાં જઈ પાવન થાઉં રે;
ભલે મળ્યા મહેતા નરસૈંયાના સ્વામી, નિદ્રામાં સુખે પોઢ્યા રે ... ૨

kathā kirtan dhol maňgal, tyāň ja-ii pāvan thā-uň re
bhale malyā maheta nar-sai-yā-nā svāmi, nidrā-māň sukhe poDhyā re … 2
I rejoice at the places where psalms and prayers are sung;
So be it Narsinh Mehta met his lord, sleeping in bliss.

56. Āja Sonā-no Surya Ugyo ॥ આજ સોનાનો સૂર્ય ઉગ્યો

Nādbrahma pada 215, Rāga: Kālero ॥ નાદબ્રહ્મ પદ-૨૧૫, રાગ - કાલેરો

આજ સોનાનો સૂર્ય ઉગ્યો, વ્હાલાજી ઘેર આવ્યા;

કામ કાજ મને કાંઈ ન સુઝે, મોહનજી મન ભાવ્યા ... ટેક

āja sonā-no surya ugyo, vahālā-ji gher āvyā
kām kāj mane kāň-ii na sujhe, mohan-ji man bhāvyā ... repeat
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.

આજે મારે મન આનંદ અતિઘણો, પાથરણાં પથરાવું;

ચૂવા ચંદન કસ્તુરીના, છાંટણિયા છંટાવું ... ૧

āje māre man ānaňd ati-ghano, pātharnā patharāvu
chuva chaňdan kasturi-nā chhāňtaniyā chhaňtāvu ... 1
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.

પ્રેમ આણીને પૂરું સાથિયા, તોરણ દ્વારે બંધાવું;

આરતી ઉતારું મારા કૃષ્ણજીવણની, મોતીડે વધાવું ... ૨

prem āni-ne puru sāthiyā, toran dvāre baňdhāvu
ārati utāru mārā krishna-jivan-ni moti-de vadhāvu ... 2
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.

ઘુઘરી ઘમકે ને ચાલે ઠમકે, સોના અંબર શોહે;

કંઠે હાર હાથે બાજુ બંધ, લટકે ત્રિભુવન મોહે ... ૩

ghughari ghamake ne chāle thamake, sonā ambar shohe
kaňthe hār hāthe bāja baňdh, latake tri-bhuvan mohe ... 3
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.

રૂમઝુમ રૂમઝુમ હું તો ચાલું, દુર્જન લોકો હસે;

ભલે મળ્યા મહેતા નરસૈંઇના સ્વામી, નિંદનારા હાથ ઘસે ... ૪

rum-jhum rum-jhum huň to chālu, durjan loko hase
bhale malyā mahetā nar-saňi-nā svāmi, niňda-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 ॥ જુઠ્ઠા બોલા જાદવ તારો

Rāga: Kālerā-nu Tān ॥ રાગ - કાલેરાનું તાન

જુઠ્ઠા બોલા જાદવ તારો, ભેદ ન જાણે કોઇ

ભેદ ન જાણે કોઇ તારો, પાર ન જાણે કોઇ

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.

સ્વર્ગભુવનથી લાવ્યા નારદ, પારિજાતીનું ફૂલ (૨)

પાંખડી એક ન મોકલી (અલ્યા), તમે કીધા હમારા મુલ ... જુઠ્ઠા બોલા

swarga-bhuvan-thi lāvyā nārad, pāri-jāti-nu ful
pāňkhadi eka na mokali (alyā), tame kidhā hamārā mul ... juththā bolā
Sage 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?

પારિજાતીની ડાળે વ્હાલે, હિંડોળા બંધાવ્યા (૨)

સર્વે સખી મળી હીંચકે (અલ્યા), માંહી ગિરધર ગોપાલ ... જુઠ્ઠા બોલા

pāri-jāti-ni dāle vahāle, hiňdolā baňdhāvyā
sarve sakhi mali hiňcha-ke (alyā), māňhi 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).

બલીરાજાને બારણે આવી, માંગ્યા ત્રણ વચન (૨)

વામનરૂપે છેતરીયો (અલ્યા), તમે વધી ગયા ગગન ... જુઠ્ઠા બોલા

bali-rājā-ne bārne āvi, māňgyā tran vachan
vāman-rupe chhetariyo (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.

ગોકુળમાં વંટોળ્યો વાયો, ઈન્દ્રનો આણ્યો અંત (૨)

ગિરી ગોવર્ધન કર ધર્યો (અલ્યા), તમે એવા છો બળવંત ... જુઠ્ઠા બોલા

gokul-māň vantolyo vāyo, indra-no ānyo ant
giri govardhan kar dharyo (alyā), tame evā chho bala-vaňt ... juththā bolā
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.

દાનવકુલ નિકંદન કીધું, ભક્તોને ઉગાર્યા (૨)

નરસૈંયાના સ્વામી મળ્યા (અલ્યા), ઉતાર્યા ભવપાર ... જુઠ્ઠા બોલા

dānav-kul nikaňdan kidhuň, bhakto-ne ugāryā
nar-sai-yā-nā svāmi malyā (alyā), utāryā bhav-pār ... juththā bolā
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, Saňdesho ॥ શ્યામને કહેજો રે સંદેશો

Nādbrahma pada 220, Rāga: Māru ॥ નાદબ્રહ્મ પદ-૨૨૦, રાગ – મારૂ

શ્યામને કહેજો રે, સંદેશો, શ્યામને કહેજો;
ઇચ્છા હોય ત્યાં સુધી રે, દ્વારિકામાં રહેજો રે ... ટેક

shyām-ne kahejo re, saňdesho, shyām-ne kahejo;
ich-chhā hoy tyaň sudhi re, dvārikā-māň rahejo re ... repeat

અકરુર સાથે આવ્યા રે, રથ બેસી બન્ને વીર;
ભરી સભામેં પૂર્યાં રે, દ્રૌપદી કેરા ચીર ... ૧

akarur sāthe āvyā re, rath besi ban-ne vira;
bhari sabhā-meň puryā re, dra-u-padi kera chir ... 1

જાણી જાત જાદવતણી રે, જેણે કીધા બે બાપ રે;
મામો પોતાનો માર્યો રે, તેને નારી હણ્યાનું શું પાપ ... ૨

jāni jāt jādav-tani re, jene kidhā be bāp re;
māmo potā-no māryo re, tene nāri hanyā-nu shuň pāp ... 2

પરોણે ઘર ન વસે રે, પડોશી ન ભાંગે ભીડ રે;
વીત્યા વિના નવ જાણીએ રે, પ્રેમ પ્રિયાની પ્રીત ... ૩

parone ghar na vase re, padoshi na bhāňge bhid re;
vityā vinā nav jāni-e re, prem priyā-ni prit ... 3

ગૌધેનૂ ઘાસ ચુગે નહિ રે, બછુઆ ન પીએ ક્ષીર;
શ્યામ વિનાનું સૂનું ગોકુળિયું, સૂના મઠ યમુના તીર ... ૪

ga-u-dhe-nu ghās chuge nahi re, bachhu-ā na pi-e kshir;
shyām vinā-nu sunu gokuliyu, sunā math yamunā tir ... 4

ઉલ્લંધી અબળા તણા રે, કેશવ ધરજો કાન;
બેઉ કરજોડી વિનવું રે, તારૂ ધરે નરસૈંયો ધ્યાન ... ૫

ul-laňdhi abalā tanā re, keshav dharajo kahān;
be-u kar-jodi vinavu re, tāru dhare nar-sai-yo dhyān ... 5

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 ॥ આવ્યા રે આશ ભર્યા

Nādbrahma pada 225, Rāga: Māru ॥ નાદબ્રહ્મ પદ-૨૨૫, રાગ - મારૂ

આવ્યા રે આશ ભર્યા, વ્હાલાજી અમો, આવ્યા રે આશ ભર્યા;
વીંધાયા મન નહિ વળે પાછા, તારી મોરલીએ પ્રાણ હર્યા ... ટેક

āvyā re āsha bharyā, vahālā-ji amo, āvyā re āsha bharyā;
viňdhāyā man nahi vale pāchhā, tāri morlali-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.

સુતને મેલી અમો પતિને મેલ્યાં, મેલી કુલ મર્યાદા;
માત તાત વિસાર્યા મોહનજી, શ્યામ તમારે કાજ ... ૧

sut-ne mEli amo pati-ne mElyā, mEli kul maryādā;
māt tāt visāryā mohan-ji, shyāma tamāre kāj ... 1
In your love I left behind my husband asleep, breaching all customs;
And Mohan, my mother-father are forgotten, just for you, O' Shyam.

એવાં એવાં વચન સુણી હરિ હસીઆ, આપણે રમીશું રાસ;
મોટા કુલના તમો મોહનજી, પુરો મારા મનડાની આશ ... ૨

evā evā vachan suni hari hasi-ā, āpane rami-shuň rās;
motā kul-nā tamo mohan-ji, puro māra manadā-ni āsha ... 2
Listening to this Hari chuckled, well then let's together play Raas;
You hail from a family of repute, you must accomplish my hopes.

સુંદર રાત શરદ પુનમની, સુંદર આસો માસ;
નરસૈંયાના સ્વામી સંગે રમતા, રજની થઇ ષટ્ માસ ... ૩

suňdar rāt sharad punam-ni, suňdar āso mās;
nar-sai-yā-nā svāmi saňge ramatā, rajani tha-ii shat mās ... 3
Enchanting full moon night of Sharad, wonderful Aaso month;
Dancing with lord of Narsinh, the night turns as long as six months.

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60. Chal-nā Re Mere Bhā-ii ॥ ચલના રે મેરે ભાઇ

Nādbrahma pada 235, Rāga: Bihāg ॥ નાદબ્રહ્મ પદ-૨૩૫, રાગ - બિહાગ

ચલના રે મેરે ભાઇ, મારગ, ચલના રે મેરે ભાઇ;
દિન દશ આગે દિન દશ પીછે, મત કોઇ કરો રે બડાઇ ... ટેક

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

કાહુકો ઘર પાંચ કોસ પર, કાહુકો દશવીશ;
સંતનકો ઘર નિજપુરીમાં, રામનામ જુગદીશ ... ૧

kāhuko ghar pāňch kos par, kāhuko dash-vish
saňtan-ko ghar nij-purimāň, rām-nām jug-dish ... 1

આ હાટવાડે સોદે આયો, કછુ દેકે કછુ પાયો;
તોટા બ્હોળા સોહી જાણે, જેણે એ હાટ લગાયો ... ૨

ā hāt-vāde sode āyo, kachhu deke kachhu pāyo
totā baholā sohi jāne, jene e hāt lagāyo ... 2

તેરા શિર પર જમ છે વૈરી, અજહુ સમજ મેરે ભાઇ;
કહે કબીર સોઇ જન ઉગર્યા, જેણે સમર્યા રઘુરાઇ ... ૩

terā shir par jam chhe va-ii-ri, ajahu samaj mere bhā-ii
kahe kabir so-ii jan ugaryā, jene samaryā raghu-rā-ii ... 3

ચલના રે મેરે ભાઇ, મારગ ચલના રે મેરે ભાઇ

દિન દસ આઘે, દિન દસ પીછે, મત કોઇ કરો રે બડાઇ - ટેક

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.

કાહુકો ઘર પાંચ કોસ પર, કાહુકો દસ વીસ

સંતનકો ઘર નીજપુરીમાં, રામનામ જુગદીસ - ૧

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.

આ હાટવાડે સોદે આયો, કછુડે ડેકે ડેકે ડેકાયો

તોટા બ્હોળા સોહી જાણે, જેણે એ હાટ લગાયો - ૨

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!

તેરા સિર પર જમ છે વૈરી, અજહુ સમજ મેરે ભાઇ

કહે કબીર સોઇ જન ઉગર્યા, જેણે સમર્યા રઘુરાઇ - ૩

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 ॥ ઘર કર દરિયા માંહે

Nādbrahma pada 236, Rāga: Bihāg ॥ નાદબ્રહ્મ પદ-૨૩૬, રાગ - બિહાગ

ઘર કર દરિયા માંહે, મચ્છી, ઘર કર દરિયા માંહે;

શીલર તોરા દો દિન બાસા, અંતકાલ કહાં જાશી ... ટેક

ghar kar dariyā māňhe, mach-chhi, ghar kar dariyā māňhe
shilar torā do din bāsā, aňt-kāl kahāň jāshi ... repeat

જહાં નહિ જાલ જહાં નહિ ઢીમર, જહાં નહિ બંશી બજાય;

અમર લોક જહાં મરણ ન પાવે, ઉત્પત્તિ પ્રલય નહિ ... ૧

jahāň nahi jāl jahāň nahi Dhimar, jahāň nahi baňshi bajāy
amar lok jahāň maran na pāve, ut-pat-ti pralay nahi ... 1

સબસે બડે સબ ડીકે તેરે, સબ કે હૈયાં માંહી;

કહે કબીર સુનો ભાઇ સાધુ, ગ્રહો શબ્દ કી બાંય ... ૨

sab-se bade sab dike tere, sab-ke hai-yā māňhi
kahe kabir suno bhā-ii sādhu, graho shabda ki bāňy ... 2

ઘર કર દરિયા માંહે, મચ્છી ઘર કર દરિયા માંહે

શીલર તોરા દો દિન બાસા, અંતકાલ કહાં જાશી ? - ટેક

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!

જહાં નહીં જાલ, જહાં નહીં ઢીમર, જહાં નહીં બંશી બજાય

અમરલોક જહાં મરણ ન પાવે, ઉત્પત્તિ પ્રલય નાહીં - ૧

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!

સબસે બડે સબ ડીકે તેરે, સબ હૈયા માંહિ

કહે કબીર સુનો ભાઇ સાધુ, ગ્રહો શબ્દકી બાંય - ૨

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 ॥ તુમ ઘર જાઓ મેરે વીર

Nādbrahma pada 240, Rāga: Bihāg ॥ નાદબ્રહ્મ પદ-૨૪૦, રાગ - બિહાગ

તુમ ઘર જાઓ મેરે વીર, ભરતજી, તુમ ઘર જાઓ મેરે વીર;

રુદન કરે કૌશલ્યા મૈયા, જઈને ધરાવો ધીર ... ટેક

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."

ભૂખોં કો કછુ ભોજન દીજે, નગ્ન કો પટ ચીર;

અવધપુરી કો રાજ કરોગે, ન્હાજો સરયુ નીર ... ૧

bhukho ko kachhu bhojan dije, nagna ko pat chir;
avadh-puri ko rāj karoge, nahājo sarayu nir ... 1
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."

સીતા સરખી સતી જતી સંગાતે, ચાલી હૈ સમુદ્રકે તીર;

તુલસીદાસ કૌશલ્યા કે સુત, મિલ મિલ વિનવે વીર ... ૨

sitā sarakhi sati jati saňgāte, chāli hai samudra-ke tir;
tulasi-dās ka-u-shalyā-ke sut, mil mil vinave vir ... 2
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 ॥ ગિરિધર પ્રીતમ પ્યારો

Nādbrahma pada 247, Rāga: Sorath ॥ નાદબ્રહ્મ પદ-૨૪૭, રાગ - સોરઠ

ગિરિધર પ્રીતમ પ્યારો, રાણાજી મારે, ગિરિધર પ્રીતમ પ્યારો;
હૈ ઘટભીતર ઘટહું સે ન્યારો, સબકો સર્જનહારો ... ટેક

giri-dhar pri-tam pyāro, rānā-ji māre, giri-dhar pri-tam pyāro;
hai ghat-bhitar ghat-huň se nyāro, sab-ko sarjan-hāro re ... repeat

ધના ભગત કો ક્ષેત્ર નીપજાવ્યો, નામ કો છાપ છવાંયો;
કબીરા કે ઘર પોઠ જ લાયે, આપ ભયો વણજારો ... ૧

dhanā bhagat ko kshetra nip-jāv-yo, nām ko chhāp chhavāyo;
kabirā ke ghar poth ja lāye, āpa bhayo van-jāro ... 1

વિષ રે ફેડી ને વ્હાલે વિષયા કીધી, ભક્ત ચંદ્રહાસ ઉગાર્યો;
ગૌતમ નારી અહલ્યા તારી, કીર કુટુંબ સબ તાર્યો ... ૨

vish re fedi ne vahāle vishayā kidhi, bhakta chaňdra-hās u-gāryo;
ga-u-tam nāri ahalyā tāri, kir kutumba sab tāryo ... 2

ગજ કે કારણે પ્રભુ પેદલ ધાયા, દ્રૌપદીકો ચીર બઢાયો;
હિરણાકંસ કો ઉદર વિડાર્યો, જન પ્રહ્લાદ ઉગાર્યો ... ૩

gaj ke kārane prabhu pedal dhāya, dra-u-padi-ko chir baDhāyo;
hiranā-kaňs ko udar vidāryo, jan prah-lād ugāryo ... 3

મીરાં કહે પ્રભુ ગિરિધરના ગુણ, સબ સંતનકો પ્યારો;
જન્મો જન્મ કી દાસી તુમ્હારી, કહો રાણા કોણ વિચારો ... ૪

mirā kahe prabhu giri-dhar-nā gun, sab saňtan-ko pyāro;
janamo 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.

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ચંદ્રહાસ (chaňdra-hās)

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 Ghrishtbudhi 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:

‘સ્વસ્તિશ્રી કૌંતલપુર સ્થાન મદનકુંવર બળવંત,
અહીં ચંદ્રહાસને મોકલ્યો છે તે પત્ર લેજો ગુણવંત,
રૂપ ન જોશો, રંગ ન જોશો, ન પૂછશો ઘરસૂત્ર,
મુહૂર્ત ઘટી કોને ન પૂછશો એને વિષ દેજોની, પુત્ર.’

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 (વિષ) to Vishayaa (વિષયા). Now, the message read - "એને વિષયા દેજોની, પુત્ર" - give him Vishayaa, meaning get the daughter immediately married to the Prince. Isn't it truly said, 'Man proposes, God disposes'?

64. Khele Rāt Aňdhāri ॥ ખેલે રાત અંધારી

Nādbrahma pada 248, Rāga: Sorath ॥ નાદબ્રહ્મ પદ-૨૪૮, રાગ - સોરઠ

ખેલે રાત અંધારી, તારો જન, ખેલે રાત અંધારી;
દસ પાંચ મિલકર વૈષ્ણવ આયે, જુઓ મન વિચારી ... ટેક

khele rāt aňdhāri, tāro jan, khele rāt aňdhāri
das pāňch mil-kar vaishnav āye, ju-o man vichāri ... repeat
Dark night seems playfully darker as your soul is in turmoil,
Five to ten Vaishnava devout have come, just think of them.

ડાલુ ભરકર ઘઉં કો લાયે, ઉપર નાંખી થાળી;
આંગણ આયે હડસેલો દિનો, સાંભળ સુલક્ષણા નારી ... ૧

dālu bhar-kar ga-uň ko lāye, upar nāňkhi thāli
āňgan āye had-selo dino, sāmbhal sula-kshanā nāri ... 1
Basketful of wheat was poured and a plate placed on it,
Listen good lady, those who came to your doorstep were pushed away.

વહાણું વાશે ત્યારે પગીઓ આવશે, શી ગતિ થાશે મારી;
ઝરમર ઝરમર મેહુલો વરસ્યો, પ્રભુજીએ વાત સુધારી ... ૨

vahānu vāshe tyāre pagi-o āvashe, shi gati thāse māri
jhar-mar jhar-mar mehulo varasyo, prabhu-ji-e vāt sudhāri re ... 2
At day-break as guards come tracing me, what'll be my condition,
But God saved my face, making rains. Rains drizzled in the night.

સંતને કારણે ચોરી કીની, મરણ કી શંકા ન આણી;
ઘાટમદાસ જાતકો મેણો, આયે શરણે તુમ્હારે ... ૩

saňt-ne kārane chori kini, maran ki shaňkā na āni
ghātam-dās jāta-ko meno, āye sharane tum-hāre ... 3
Committed theft for the sake of saint, did not doubt the death;
Ghatamdas by caste a Meena, went to the recluse of god.

ઘાટમદાસ (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 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 hermot 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 worshiping, 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 ॥ નહિ આવ્યા રે નહિ આવ્યા

Nādbrahma pada 253, Rāga: Deshi Fer Sorath (Sorathi)
નાદબ્રહ્મ પદ-૨૫૩, રાગ - દેશી ફેર સોરઠ (સોરઠી)

નહિ આવ્યા રે નહિ આવ્યા, નાથજી, નહિ આવ્યા;
મળી મથુરામેં મોહિની નાર, ગોકુળિયું કેમ ભાવે;

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

આગળ હતા ગોવાળિયા, થયા મથુરાના રાય;
કહો ભાઇ ગોકુલમેં કેમ રહેવાયે, નિત નિત દોહવી પડે ગાય ... ૧

āgal hatā govāliyā, thayā mathurā-nā rāy
kaho bhā-ii gokul-meň kem rahevāye, nit nit dohavi pade gāy ... 1

મથુરામેં હરિ શાલ દુશાલા, નાના વિધના વાગા;
ગોકુળિયું મેલીને વ્હાલો નાશી ગયો, કાળી કામળી ઓઢવાને ધાગા ... ૨

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

કંસરાયની દાસી કુબ્જા, ખુંધી ને વળી ખોડી;
કાળી કુબ્જા ને કાળો કહાનજી, સરખે સરખી જોડી ... ૩

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

વૃંદાવનની કુંજ ગલિનમેં, હરિએ રમાડ્યો રાસ;
નરસૈંયાનો સ્વામી અમને મેલી ગયો, કરી ને ગયા નિરાશ ... ૪

vruňdā-van-ni kuňj galin-meň, 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 ॥ દેખી દેખી શ્રી રામજીકો રૂપ

Nādbrahma pada 254, Rāga: Deshi Fer Sorath (Sorathi)
નાદબ્રહ્મ પદ-૨૫૪, રાગ - દેશી ફેર સોરઠ (સોરઠી)

દેખી દેખી શ્રી રામજીકો રૂપ, જનકરાજા મોહી રહ્યા;

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

રાજા પુછે સુનો ઋષિરાય, એ દૌ બાલક કોના;
કોણ નગરીમેં જન્મ લિયો હૈ, કહો જી કહાં કે વાસી ... ટેક

rājā puchhe suno rushi-rāy, e da-u bālak konā
kon nagari-meň janma liyo hai, kaho ji kahā ke vāsi ... repeat

ઋષિ બોલ્યા સુનો રાજાજી, અયોધ્યા કે વાસી;
રાજા દશરથ ઘર જન્મ લિયો હૈ, પુરણ બ્રહ્મ અવિનાશી ... ૧

rushi bolyā suno rājā-ji, ayodhyā ke vāsi
rājā dash-rath ghar janma liyo hai, puran brahma avi-nāshi ... 1

દેશ દેશ કે રાજા આયે, ઔર દુનિયા ભૂપાલા;
બ્રહ્મા બૈઠા ને મહાદેવ બૈઠા, ધનુષ ઉઠાયો કીન જાય ... ૨

desh desh ke rājā āye, a-ur duniyā bhupālā
brahmā bai-thā ne mahā-dev bai-thā, dhanush uthāyo kin jāya ... 2

જબ રઘુનાથે ધનુષ ઉઠાયો, સભા રહી મુરઝાઇ;
ગોરે ગોરે તનીયા મૃગ લોચનિયા, ઇન પર ડારી વરમાલા ... ૩

jab raghu-nāthe dhanush uthāyo, sabhā rahi mur-jhā-ii
gore gore taniyā mrug lochaniyā, in par dāri var-mālā ... 3

ધન દશરથ ધન કોશલ્યા મૈયા, જેણે હરિ ગોદ ખેલૈયા;
તુલસીદાસ પ્રભુ રૂપ નિહાળું, જન્મો જન્મ યશ ગાઉં ... ૪

dhan dash-rath dhan ka-u-shalyā maiyā, jene hari god khelaiyā
tulasi-dās prabhu rup nihālu, janamo janam yash gā-uň ... 4

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 ॥ મને કાનજી જોયાના કોડ

Nādbrahma pada 259, Rāga: Deshi Fer Sorath (Sorathi)
નાદબ્રહ્મ પદ-૨૫૯, રાગ - દેશી ફેર સોરઠ (સોરઠી)

મને કાનજી જોયાના કોડ, સૈયર ચાલોની;

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

દહેરે દહેરે દીવા કરું, હું પુજું શંકર શિવ;
શ્યામળિયા વર પામવા, હું કરું શંભુની સેવ ... ટેક

dahere dahere divā karu, huň pujuň shaňkar shiv
shyāmaliyā var pām-vā, huň karu shambhu-ni sev ... repeat

ચંદનભરી તલાવડી રે, મોતીએ બાંધી પાળ;
કાનજી ધુએ રૂડા ધોતિયાં રે, રાધા પાણી લઇને હાર ... ૧

chaňdan-bhari talāv-di re, moti-e bāňdhi pāl
kān-ji dhu-e rudā dhotiyā re, rādhā pāni la-ii-ne hāra ... 1

સાસુ અમારી જશોમતી, સસરા શ્રી નંદલાલ;
કંથ કોડીલો મારો કાનજી રે, મારુ સાસરું ગોકુળ ગામ ... ૨

sāsu amāri jasho-mati, sasarā shri naňda-lāl
kāňth kodilo māro kān-ji re, māru sāsaru gokul gām ... 2

ગાઇ શીખે ને સાંભળે રે, હરિ રાધાનો રાસ;
તે નર વૈકુંઠ પામશે રે, ગુણ ગાયે નરસૈંયો દાસ ... ૩

gā-ii shikhe ne sāmbhale re, hari rādhā-no rās
te nar vai-kuňth pām-she re, gun gāye nar-sai-yo dās ... 3

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. Imaging 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 ॥ ધન ધન રે ગોકુલિયું ગામ

Nādbrahma pada 265, Rāga: Kedāro ॥ નાદબ્રહ્મ પદ-૨૬૫, રાગ - કેદારો

ધન ધન રે ગોકુલિયું ગામ, ધન આ ધરતીને;
મારે વ્હાલે કીનો વિશ્રામ, ધન આ ધરતીને ... ટેક

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.

ધન રે કહીએ પેલા ઝાડ કદમને, ઝાડ તળે બેઠા ભગવાન;
ઝાઝાં ઝાડવાં ઝૂમી રહ્યાં રે, પ્રભુજીને કરે પ્રણામ ... ૧

dhan re kahi-e pelā jhād kadam-ne, jhād tale bethā bhag-vān
jhājhā jhādavā jhumi rahyā re, prabhu-ji-ne kare pranām ... 1
Blessed is that tree of Kadamb, under which god sat for rest;
So many trees swung together, proffering respects to god.

ધન રે કહીએ પેલા નીર યમુનાને, ત્યાં બેસી હરિ ન્હાયા;
ધન રે કહીએ પેલી વાંસલડીને, પ્રભુજીના મુખ પર વાગે ... ૨

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 ... 2
Blessed are those waters of Yamuna, where god chose to bathe;
Blessed is that lilting flute, playing sweetly on my god's lips.

ધન રે કહીએ પેલા મોર પીંછને, મોહન મુગટ બિરાજે;
ધન રે મહેતા નરસૈંઈની જીભલડી, હેતે હરિગુણ ગાયાં ... ૩

dhan re kahi-e pelā mor piňchh-ne, mohan mugat birāje
dhan re mahetā nar-sai-ni jibhaladi, hete hari-gun gāyā ... 3
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 Narsiňh Mahā-prabhu ॥ આરોગો નૃસિંહ મહાપ્રભુ

Nādbrahma pada 274, Rāga: Dhanāshri ॥ નાદબ્રહ્મ પદ-૨૭૪, રાગ - ધનાશ્રી

આરોગો નૃસિંહ મહાપ્રભુ, આરોગો નૃસિંહ;

છપ્પન ભોગ છત્રીસે ભોજન, નાનાવિધ કે રંગ ... ટેક

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

લક્ષ્મીભોજન આપ સંભાર્યો, મનમેં ધાર્યો ઉમંગ;

પતવાળાં નારદમુનિ લાયો, જલભર લાયે ગંગ ... ૧

lakshmi-bhojan āpa sambhāryo, man-meň dhāryo u-maňg
pat-vālā nārad-muni lāyo, jal-bhar lāye gaňg ... 1
Goddess Lakshmi joyfully cooked the feast;
Narada brought leaf plate, while Ganga served holy water.

ભાવપ્રીત કર ભોજન કીજે, તુમ મેરે પ્રાણ આધાર;

અંતર કી ગત અંતર્યામી, સબ બિધ જાનનહાર ... ૨

bhāv-prit kar bhojan kije, tum mere prān ādhār
aňtar ki gat aňtar-yāmi, sab bidh jānan-hār ... 2
May you eat joyfully - you are the sole support of my soul;
You are knower of happenings in heart, and knower of mind.

આરતીસાજે ઇન્દ્ર લઇ આયે, દૂર કિયો પટ ચીર;

સનક સુનંદન ચમર ઢોળાવે, ગાયે દાસ કબીર ... ૩

ārati-sāje indra la-ii āye, dur kiyo pat chir
sanak su-naňdan chamar Dholāve, gāye dās kabir ... 3
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 રઘુવીર મહાપ્રભુ

Nādbrahma pada 275, Rāga: Dhanāshri ॥ નાદબ્રહ્મ પદ-૨૭૫, રાગ - ધનાશ્રી

આરોગો રઘુવીર મહાપ્રભુ, આરોગો રઘુવીર;

પ્રફુલ્લિત હોયે પીરસે જનુની, ઢોળત શીતલ સમીર ... ટેક

ārogo raghu-vir mahā-prabhu, ārogo raghu-vir
praful-lit hoye pirase januni, Dholat shital samir ... repeat
Enjoy partaking fine feast, O' Raghuvir Rama,
Mother delightedly serves and fans cool breeze.

કંચનથાળ જડિત કટોરા, મેવા મીઠાઇ અરુખીર;

છપ્પન ભોગ છત્રીસે ભોજન, નાનાવિધ કે રંગ ... ૧

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.

રામ હી લક્ષ્મણ ભરત શત્રુધ્ન, રાજીત ચારે વીર;

જનકસુતા ઝારી લઇ આયે, સરયુકો નીર ... ૨

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.

ચૂવાચંદન ઔર અગર જા, અર્ચત શ્યામ શરીર;

આચમન કરકે બીડાં લીજે, ગાવે દાસ કબીર ... ૩

chuvā-chañdan 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.

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71. Hari Tārā Bānā-ni Pat Rākh ॥ હરિ તારા બાનાની પત રાખ

Nādbrahma pada 283, Rāga: Dhanāshri ॥ નાદબ્રહ્મ પદ-૨૮૩, રાગ - ધનાશ્રી

હરિ તારા બાનાની પત રાખ, હરિ તારા બાનાની પત રાખ;
બાના રે માટે જો દુઃખ દેશો, કોણ જપે તારો જાપ ... ટેક

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

રોહીદાસની તમે પત્રાળી બીની, નવ જોઇ જાતને ભાત;
સેના માટે સન્મુખ રહીને, નાયી કહેવાયા નાથ ... ૧

rohi-dās-ni tame patrāli bini, nav jo-ii jāt-ne bhāt
senā māte sanmukh rahi-ne, nāyi kahevāyā nāth ... 1

પ્રહ્લાદની તમે પ્રતિજ્ઞા પાળીને, સ્તંભમાં પૂર્યો વાસ;
તાતી કઢા તમે શીતલ કીધી, સુધન્વા ને કાજ ... ૨

prah-lād-ni tame pratignā pāli-ne, stambha-māň puryo vās
tāti kaDhā tame shital kidhi, sudhanvā ne kāj ... 2

પંચાલીના તમે પટકુળ પૂર્યા, રાખી સભામાં લાજ;
સાગરમાંથી ડૂબતો રાખ્યો, રામ કહેતાં ગજરાજ ... ૩

paňchāli-nā tame pata-kul puryā, rākhi sabhā-māň lāj
sāgar-māňthi dub-to rākhyo, rām kahetā gaj-rāj ... 3

ઝેરના તમે અમૃત કીધાં, આપ્યા મીરાંને હાથ;
મહેતાને માંડલીક મારવા આવ્યો, કેદારો લાવ્યા મધરાત ... ૪

jher-nā tame amrut kidhā, āpyā mirā-ne hāth
mahetā-ne māňda-lik mārvā āvyo, kedāro lāvyā madh-rāt ... 4

ભક્તોના તમે સંકટ કાપ્યાં, ત્યારે આવ્યો વિશ્વાસ;
તુલસીના સ્વામીને કહું કર જોડી, પૂરો મારા મનની આશ ... ૫

bhakto-nā tame saňkat kāpyā, tyāre āvyo vish-vās
tulasi-nā svāmi-ne kahuň kar jodi, puro mārā man-ni āsha ... 5

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 Mithadā Māv-ji ॥ મેલી નવ જાશો રે મીઠડા માવજી

Nādbrahma pada 287, Rāga: Sāmeri ॥ નાદબ્રહ્મ પદ-૨૮૭, રાગ - સામેરી

મેલી નવ જાશો રે મીઠડા માવજી, તમને કહું છું વારંવાર;
અળગા નવ રહેશો રે એક અર્ધ ઘડી, હું તો વિનવું વારંવાર ... ટેક

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.

ચુપ કરીને રે અરે એમ નવ ચાલીએ, મારો થોડો થોડો જીવ થાય;
કેમ કરી રહીએ રે હરિ અમે એકલાં, સુનું મંદિર ખાવા ધાય ... ૧

chupa kari-ne re are ema nav chāli-e, māro thodo thodo jiva thāy;
kem kari rahi-e re hari ame ekalā, sunu mandira khāvā dhāy ... 1
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.

સગાંને સ્નેહીઓ રે વ્હાલું મને કોઇ નહિ, તમો મારા અંતર્યામી છો નાથ;
પ્રભુ તમો વિના રે પ્રાણ અમો છાંડીશું, જાણે મારી બાલપણાની વાત ... ૨

sagā-ne snehi-o re vahālu mane ko-ii nahi, tamo mārā aňtar-yāmi chho nāth;
prabhu tamo vinā re prān amo chhāňdi-shuň, jāne māri bāla-panā-ni vāt ... 2
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.

એકવાર આવો રે આણી આવી પ્રીતડી, તમો મારા આત્માના આધાર;
દાસ જેના રસિયા રે રસિયા નાથજી, વ્હાલા તમો વિના કેમ રહેવાય ... ૩

eka-vār āvo re āni āvi pritadi, tamo mārā ātmā-nā ādhār;
dās jenā rasiyā re rasiyā nāth-ji, vahālā tamo vinā kem rahe-vāy ... 3
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 Dahāde Re ॥ જુવાનીને દહાડે રે

Nādbrahma pada 290, Rāga: Sāmeri ॥ નાદબ્રહ્મ પદ-૨૯૦, રાગ - સામેરી

જુવાનીને દહાડે રે હરિને ભજ્યા નહિ, મોહ્યું પરદારા પર મન;
વળી કાંઇ ખોયું રે કામની કલ્પના, માયા શું બાંધ્યું રે મન ... ટેક

juvāni-ne dahāde re hari-ne bhajyā nahi, mohyu par-dārā par man;
vali kāň-ii khoyu re kām-ni kalpanā, māyā shuň bāňdhyu re man ... repeat
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.

પચ્ચીસ ને પચાસ રે તે પ્રપંચે ગયા, આવ્યા સાઠ વર્ષના દિન;
સીત્તેર સુધી રે કાંઇ સમજ્યો નહિ, હવે શું સાધવા ચાલ્યો વન ... ૧

pach-chis ne pachās re te pra-pañche gayā, āvyā sāth varsh-nā din;
sit-ter sudhi re kāň-ii samaj-yo nahi, have shuň sādhavā chālyo van ... 1
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?

નયણે નહિ સૂઝે રે ગળે બહુ નાસિકા, સુકાઇ સિથિલ થયું તારું તન;
દંતને રેખું રે મુખમાં દીસે નહિ, તો યે પાપી ઉદર માંગે અન્ન ... ૨

nayane nahi sujhe re gale bahu nāsikā, sukā-ii shithil thayu tāru tan;
dañt-ne rekhu re mukh-māň dise nahi, to ye pāpi udar māňge an-na ... 2
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.

ભાગ્યહીણો અવસર ઓળખ્યો નહિ, જાણે પેલો હરિના જન;
નરસૈંયાના સ્વામી રે સુખમાં સંભારજો, વ્હાલો મારો પુરણ પ્રેમાનંદ ... ૩

bhāgya-hino re av-sar olakhyo nahi, jāne pelo hari-nā jan;
nar-sai-yā-nā svāmi re sukh-māň sambhār-jo, vahālo māro puran premā-naňda ... 3
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 ॥ રૂડી ને રસાળી રે

Nādbrahma pada 296, Rāga: Sāmeri ॥ નાદબ્રહ્મ પદ-૨૯૬, રાગ - સામેરી

રૂડી ને રસાળી રે વ્હાલા તારી વાંસલડી રે, તે મારે મંદિરીયે સંભળાય;
સોના ને રૂપાનું રે હરિ મારું બેડલું રે, ઓઢણીએ રત્ન જડાવું અમૂલ્ય ... ટેક

rudi ne rasāli re vahālā tāri vāňsaldi re, te māre maňdiri-ye sambh-lāy
sonā ne rupā-nu re hari māru bedalu re, oDhani-e ratna jadāvu amulya ... repeat

પાણીલાને કારણે રે બેની જોવા નીસરી,બેડલું મુક્યું સરોવર પાળ;
ઓઢણીને તો ભેરવી રે આંબાકેરી ડાળ રે, જીવ તો આકુલ વ્યાકુલ થાય ... ૧

pāni-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

કાનજી કોડીલો રે છેડલો ગ્રહી રહ્યો રે, મેલો મેલો પાતળિયા ભગવાન;
સાસુ અમારી રે અમો પર ખીજશે રે, નણંદ સાહેલી દેશે ગાળ ... ૨

kān-ji kodilo re chhedalo grahi rahyo re, mElo mElo pātaliyā bhag-vān
sāsu amāri re amo par khij-she re, nanaňd sāheli deshe gāl ... 2

એકને અંધારી રે બીજી મારી વેરણ રે, જાગ્યા ત્યારે ઝાંઝરનો ઝમકાર;
ઘણા દિવસની રે ગુંજા સૌ ટોળે મળી રે, હવે મારે કરવો શામળિયાનો સાથ ... ૩

eka-ne aň-dhāri re biji māri veran re, jāgyā tyāre jhāň-jhar-no jham-kār
ghanā divas-ni re guňjā sa-u tole mali re, have māre karavo shāmaliyā-no sāth ... 3

રંગના ભીના રે રમવા આવજો રે, વ્હાલે મારે અમને રમાડ્યા રાસ;
નરસૈંયાના સ્વામી રે બાઇ મને ત્યાં મળ્યા રે, વ્હાલે મારે ઉતાર્યો ભવપાર ... ૪

raňg-nā bhinā re ramavā āva-jo re, vahāle māre am-ne ramādyā rās;
nar-sai-yā-nā svāmi re bā-ii mane tyaň malyā re, vahāle māre u-tāryo bhav-pār ... 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. Dvārikā-nā Vāsi Re ॥ દ્વારિકાના વાસી રે

Nādbrahma pada 298, Rāga: Sāmeri ॥ નાદબ્રહ્મ પદ-૨૯૮, રાગ - સામેરી

દ્વારિકાના વાસી રે અવસરે આવજો, તમો રાણી રુકિમણિ કેરા કંથ;
દુષ્ટ દુર્યોધન રે પાપી લાગ્યો પીડવા, ચૌદિશ નિહાળું તારો પંથ ... ટેક

dvārikā-nā vāsi re av-sare āvajo, tamo rāni ruki-mani kerā kaňth;
dushta duryo-dhan re pāpi lāgyo pidavā, cha-u-dish nihālu tāro paňth ... repeat

સોડ વાળીને રે શું સુતો શ્યામળા, આળસ તજીને ઊઠો આજ;
લક્ષ્મીજી તલાશે રે પ્રભુ તારા પાવમાં, વ્હાલા તમો મહેર કરો મહારાજ ... ૧

sod vāli-ne re shuň suto shyāmalā, ālas taji-ne u-tho āja;
lakshmi-ji talāshe re prabhu tārā pāv-māň, vahālā tamo maher karo mahā-rāj ... 1

ગ્રાહ મુખમાંથી રે ગજને મુકાવ્યો, કીધી એમ સુધન્વાની સહાય;
નૃસિંહ રૂપે રે હિરણાકંસ માર્યો, વ્હાલે મારે ઉગાર્યો પ્રહ્લાદ ... ૨

grāh mukh-māň-thi re gaj-ne mukāvyo, kidhi em sudhan-vā-ni sahāy;
nar-siňh rupe re hiranā-kaňs māriyo, vahāle māre u-gāryo prah-lād ... 2

છપ્પન કોટી રે યાદવ તારા રે, સંગે બલિભદ્ર સરખા ભ્રાત;
કાલિનાગ નાથ્યો રે જરાસંધ જીત્યો, તે બલ કહાં ગયું મહારાજ ... ૩

chhap-pan koti re yādav tārā re, saňge bali-bhadra sarakhā bhrāt;
kāli-nāg nāthyo re jarā-saňdh jityo, te bala kahāň gayu mahā-rāj ... 3

ધ્રુવને પ્રહ્લાદે રે ગર્ભમાં તપ કીધાં, તેને વ્હાલે આપ્યાં અવિચલ રાજ;
સાત વર્ષમાં રે હરિએ ગોવર્ધન કર ધર્યો, પૂર્યા વ્રજવનિતાના લાડ ... ૪

dhruv-ne prah-lāde re garbh-māň tap kidhā, tene vahāle āpyā avi-chal rāj;
sāt varsh-māň re hari-e gover-dhan kar dharyo, puryā vraj-vanitā-nā lād ... 4

વસમી વેળાએ રે વ્હારે ચઢજો વિઠ્ઠલા, ધાજો તમે છત્રપતિ મહારાજ;
અસવારી કરજો રે વ્હાલા મારા ગરૂડની, નરસૈંયો વિનવે વારંવાર ... ૫

vasami 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. Rātaladi Rami-ne Re ॥ રાતલડી રમીને રે

Nādbrahma pada 300, Rāga: Paňcham ॥ નાદબ્રહ્મ પદ-૩૦૦, રાગ - સામેરી

રાતલડી રમીને રે ક્યાં થાકી આવ્યા રે, બળવંત બારણું મા ઠેલ રે;
તમો પધારો રે મંદિર નારને રે, જ્યાં તમે કીધી રંગની રેલ રે ... ટેક

rātaladi rami-ne re kyaň thāki āvyā re, bal-vaňt bāranu mā thel re
tamo padhāro re maňdir nār-ne re, jyāň tame kidhi raňg-ni rel re ... repeat

રાતા રાતા નયણા રે અતિ નિદ્રા લાવે, રાતી દીસે અધર બીંબની રેખ;
મોલીડાને છૂટ્યા રે કેશ વિખરાઇ ગયાં રે, ધરતી ધુતારો તારો વેશ રે ... ૧

rātā rātā nayanā re ati nidrā lāve, rāti dise adhar bimb-ni rekh
molidā-ne chhutyā re kesh vikh-rā-ii gayā re, dharati dhutāro tāro vesh re ... 1

પહેર્યા પીતામ્બર ક્યાં પ્રભુ પલટ્યાં રે, પારકી પટોળી પાછી આપ રે;
તમો ટેવાયા રે મંદિર શોકને રે, અમ ઘર આવજો રે કાલ ... ૨

paheryā pitām-bar kyaň prabhu palatyaň re, pāraki patoli pāchhi āpa re
tamo tevāyā re maňdir shok-ne re, ama ghar āvajo re kal ... 2

પંચમ ઓળખ્યો રે પંખીએ સ્વર પુર્યા, વ્હાલા મારા પ્રગટ થયો પ્રભાત રે;
નરસૈંયાના સ્વામી રે વહાણે ઘરે આવ્યા રે, વ્રેહ ઘણો ને થોડી રાત રે ... ૩

paňcham olakhyo re paňkhi-e svar puryā, vahāla mārā pragat thayo prabhāt re
nar-sai-yā-nā svāmi re vahāne ghare āvyā re, vreh ghano ne thodi rāt re ... 3

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 ॥ મનષા દેહનું ટાણું રે

Nādbrahma pada 305, Rāga: Paňcham ॥ નાદબ્રહ્મ પદ-૩૦૫, રાગ - સામેરી

મનષા દેહનું ટાણું રે કાલે તારું મટી જશે, ચોરાશીમાં ધરશો બહુ અવતાર;
આ અવસર રે ફરી ફરી નહિ મળે, હરિગુણ ગાજો નરને નાર ... ટેક

manashā deh-nu tānu re kāle tāru mati jashe, chorāshi-māň dhar-sho bahu ava-tār
ā av-sar re fari fari nahi male, hari-gun gājo re nar-ne nār ... repeat

ગર્ભ થઇને રે ગલીઓમાં ભટકશે, સાંજ પડે કુંભાર ન લે સંભાળ;
ઉકરડે ચઢીને રે ભુંકણ ભુંકશો, શિર પર ધરશે વણતોલ્યો ભાર ... ૧

gardabh tha-ii-ne re gali-o-māň bhatak-she, sāňja pade kumbhār na le sambhāl
ukarde chaDhi-ne re bhuňkan bhuňk-sho, shir par dhar-she van-tolyo bhār ... 1

ગૌસુત થઇને રે બોજો બહુ ખેંચશો, નહીં આવે પંથીડાનો પાર;
આંખે અંધારી રે ઘાણીમાં ઘાલશે, ઉપર બેસી મુરખ દેશે આર ... ૨

ga-u-sut tha-ii-ne re bojo bahu kheňch-sho, nahiň āve paňthidā-no pār
āňkhe aňdhāri re ghāni-māň ghāl-she re, upar besi murakh deshe āra re ... 2

ઊંટ થઇને રે બહુ બોજો ઉઠાવશો, ખાવો પડશે આકુલને કંથાર;
હાથીને હડસેલે રે ઘરને ભીલાડશે, ઉપર અંકુશ કેરા માર ... ૩

uňta tha-ii-ne re bahu bojo uthāv-sho, khāvo pad-she ākul-ne kaňthār
hāthi-ne had-sele re ghar-ne bhilād-she, upar aňkush kerā mār ... 3

વાગોળ થઇને રે ઉંધે મસ્તકે ઝુલશો, ખાશો ભિન્ન ભિન્ન વનફલ;
ડાળે પંખી રે મેળા ઘાલશે, કાયા પર પડશે ઘાવ ... ૪

vāgol tha-ii-ne re uňdhe mastake jhul-sho, khāsho bhin-na bhin-na van-fal
dāle paňkhi re melā ghāl-she, kāyā par pad-she re ghāv ... 4

નરસૈંયો કહે છે રે રૂડી વિનંતિ, ઉર કોઇ ધરજો નરને નાર;
થોડું કહ્યું ઘણું રે ઘણું કરી માનજો, કાયા માયા જતા ન લાગે વાર ... ૫

nar-sai-yo kahe chhe re rudi vinaňti, ura ko-ii dhar-jo nar-ne nār;
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[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[2] and Kanthar[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.

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[1]Chorashi – A cycle of births through eighty four million species that a soul has to pass.

[2]Akul = Shrubs

[3]Kanthar = kind of prickly plant, Capparis sepiaria.

78. Ghadi Re U-par Ghadi-yārā Vāge ॥ ઘડી રે ઉપર ઘડીયારા વાગે

Nādbrahma pada 317, Rāga: Charchari ॥ નાદબ્રહ્મ પદ-૩૧૭, રાગ - ચરચરી

ઘડી રે ઉપર ઘડીયારા વાગે, ઉંમર ઓછી થાય;
આ અવસર છે હરિ ભજવાનો, કહો કેમ રહીએ સોઇ ... ટેક

ghadi re u-par ghadi-yārā vāge, um-mar o-chhi thāy
ā av-sar chhe hari bhaj-vā-no, kaho kem rahi-e so-ii ... repeat
With every gong in a clock, age lessens in numbers to live;
It is time to worship almighty, how could we remain asleep.

નાનાં થકી મોટેરા કીના, માતા મંગલ ગાય;
કાલ અવસર તો કોઇએ ન દીઠો, ઓચિંતો વળી આવે ... ૧

nānā thaki moterā kinā, mātā maṅgal gāy
kāl av-sar to ko-ii-e na ditho, o-chiṅto vali āve ... 1
Mother prays for us to be happy, grew us from young age;
None knows about death that may strike unexpectedly.

જોબનિયાના મોજા ફોજા, જાયે નગારાં દેતી;
અંતકાલ તો આવી મળશે, કોઇ ન શક્યો ચેતી ... ૨

joba-ni-yānā mojā fojā, jāye nagārā deti
aṅt-kāl to āvi mal-she, ko-ii na shakyo cheti ... 2
Energetic youthful swells are drumming up joyful life;
And when ultimate end comes, none would be warned.

સંસાર સઘળો કાળે ખાધો, આખર આ વર કુડો;
જમદૂત તો જોતા રહેશે, હરિને નામે છૂટો ... ૩

saṅsār saghalo kāle khādho, ākhar ā var kudo
jam-dut to jotā rahe-she, hari-ne nāme chhuto ... 3
Death swallowed up entire world, at this last moment of grief;
Yama's angels will stare blankly, at ultimate release in god's name.

હરિને ભજીએ હરિશું તરીએ, નરહરિજીને નમીએ;

લાજ કાજ તો લક્ષ્મીવરને, રમાડે તેમ રમીએ ... ૪

hari-ne bhaji-e hari-shuň tari-e, nar-hari-ji-ne nami-e
lāj kāj to lakshmi-var-ne, ramāde tem rami-e ... 4
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.

હરિને ભજીએ બીજું તજીએ, માયા મોટી ખાઇ;

દેખત દેખત ડુબકાં મારે, દુનિયા ડૂબી મૂઇ ... ૫

hari-ne bhaji-e bijuň taji-e, māyā moti khā-ii
dekhat dekhat dubakā māre, duniyā dubi mu-ii ... 5
Let's forget all else and pray God, Illusion is greatest trough;
Taking dips mimicking others, world is devastated in passions.

આ અવસર છે હરિ ભજવાનો, જો જો મન વિચારી;

સર્જનહારનું સ્મરણ ભૂલ્યો, જીતી બાજી હારી ... ૬

ā av-sar chhe hari bhaj-vā-no, jo jo man vichāri
sarjan-hār-nu smaran bhulyo, jiti bāji hāri ... 6
Here's the time to worship, just think my dear friend;
You may lose game won, should you forget the Creator.

કોઇએ બાળી કાયા કોઇએ ગાળી, કોઇએ કાયા દાટી;

પવન ભેગો પવન થાશે, મિટ્ટી ભેળી મિટ્ટી ... ૭

ko-ii-e bāli kāyā ko-ii-e gāli, ko-ii-e kāyā dāti
pavan bhego pavan thāse, mit-ti bheli mit-ti ... 7
Some burnt while some other buried a dead body;
You would be lost to winds, or get mixed with dust.

નરસૈંયાનો સ્વામી શામળિયો, વેદ પુરાણે સાચો;

જમના શિર પર પગલું દઇને, વેગે વૈકુંઠ જાશો ... ૮

nar-sai-yā-no svāmi shāmaliyo, ved purāne sācho
jam-nā shir par pagalu da-ii-ne, vege vai-kuňth jāsho ... 8
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 ॥ જોબનિયાને જોરે તું તો

Nādbrahma pada 318, Rāga: Charchari ॥ નાદબ્રહ્મ પદ-૩૧૮, રાગ - ચરચરી

જોબનિયાને જોરે તું તો, ગોવિંદ ગુણ ન ગાવે;
આજકાલ કરતાંલ ઝાંઝરીઆ, કાળ ઓચિંતો આવે ... ટેક

joba-niyā-ne jore tuň to, goviňd gun na gāve
āja-kāl kar-tāl jhān-jhari-ā, kāla o-chiňto āve ... repeat

સાજ ઘટે સાધન નવ કીધાં, ધામ ધુમ મેં ફસાયો;
મંદિર મેં પાવક પ્રજળ્યો, કૂપ ખણાવવા લાગ્યો ... ૧

sāj ghate sādhan nav kidhā, dhām dhum meň fasāyo
maňdir meň pāvak prajalyo, kup khanāv-vā lāgyo ... 1

સંસાર સઘળો તું ભમી આવ્યો, જીવ તું હજીએ ન ચેત્યો;
ઘટમેં ઘાવ પડયો ગડગડિયો, મુરખ મન પસ્તાય ... ૨

saňsār saghalo tuň bhami āvyo, jiv tuň haji-e na chetyo
ghat-meň ghāv padyo gad-gadiyo, murakh man pastāy ... 2

શ્યામ સરોવર ઝીલવા પેઠા, વિષયા પાર ન પાવે;
બુડતો જીવડો વલખા મારે, તરવા તુમડાં વાવે ... ૩

shyām sarovar jhil-vā pethā, vishayā pār na pāve
budato jivado valakhā māre, taravā tumdā vāve ... 3

સાજે સરોવર પાર ન બાંધી, હરિ ભજી ભલો ન કહાવ્યો;
ભણે નરસૈંયો જ્યારે ભોમ ધરી ત્યારે, મુખે રામ ન આવ્યો ... ૪

sāje sarovar pār na bāňdhi, hari bhaji bhalo na kahāvyo
bhane nar-sai-yo jyāre bhom dhari, tyāre mukhe rām na āvyo ... 4

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. Saňsār Rupi Pāranu ॥ સંસાર રૂપી પારણું

Nādbrahma pada 322, Rāga: Hāleru ॥ નાદબ્રહ્મ પદ-૩૨૨, રાગ - હાલેરું

સંસાર રૂપી પારણું, સુત હાલેરું રે;

તામેં ઝુલે બહુ જીવ, કાલા હાલેરું રે ... ટેક

saňsār rupi pāranu, suta hāleru re
tāmeň 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.

લક્ષ ચોરાશી ઝુલા ઝુલ્યો, સુત હાલેરું રે;

ઓળખ્યા નહિ પિયુ, કાલા હાલેરું રે ... ૧

laksha chorāshi jhulā jhulyo, suta hāleru re
olakhyā nahi piyu, kālā hāleru re … 1
Swinging in Laksh Chorashi[1] cradles, son listen this lullaby;
You could not recognize the divinity; it's the song of time.

ભોગ તેં સર્વે ભોગવ્યા, સુત હાલેરું રે;

તેનો ગણતાં ન આવે પાર, કાલા હાલેરું રે ... ૨

bhog teň sarve bhogav-yā, suta hāleru re
teno 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.

કામના જે જે મનતણી, સુત હાલેરું રે;

તે સર્વે મિથ્યા જાણ, કાલા હાલેરું રે ... ૩

kām-nā je je man-tani, suta 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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[1]Laksh 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.

વિષય વિષયવત ત્યાગ્યા, સુત હાલેરું રે;

કૃપા કરે કિરતાર, કાલા હાલેરું રે ... ૪

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.

તન મન ધન તે ચોર છે, સુત હાલેરું રે;

તે કરશે જીવની હાનિ, કાલા હાલેરું રે ... ૫

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.

કામ ક્રોધ ને મોહ છે, સુત હાલેરું રે;

એ ત્રણ નરકના દ્વાર, કાલા હાલેરું રે ... ૬

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.

ચિંતા રૂપી સર્પણી રે, સુત હાલેરું રે;

એને ખાયો સર્વે સંસાર, કાલા હાલેરું રે ... ૭

chiňtā rupi sarpani re, suta hāleru re
ene khāyo sarve saňsār, 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.

માયા મીઠી મોહિની રે, સુત હાલેરું રે;

તે નાંખે મોહની જાળ, કાલા હાલેરું રે ... ૮

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.

જન્મ મરણ તો તેહ તણું રે, સુત હાલેરું રે;

ટળે નહિ કોઈ કાળ, કાલા હાલેરું રે ... ૯

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.

ઉંધે મસ્તક ઝુલ્યો રે, સુત હાલેરું રે;

તેં કર્યો ગર્ભ મેં વાસ, કાલા હાલેરું રે ... ૧૦

uňdhe mastak jhulyo re, suta hāleru re
teň 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.

પાર નહિ પીડા તણી રે, સુત હાલેરું રે;

તેણે થયો જ્ઞાનનો નાશ, કાલા હાલેરું રે ... ૧૧

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.

દુર્લભ દેહી દેવને રે, સુત હાલેરું રે;

તે પામ્યો નિરધાર, કાલા હાલેરું રે ... ૧૨

durlabh dehi dev-ne re, suta hāleru re
te 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.

ભજન કરો ભગવાનનું રે, સુત હાલેરું રે;

સમય ન આવે વારંવાર, કાલા હાલેરું રે ... ૧૩

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.

સગા સંબંધી કોઈ નહિ રે, સુત હાલેરું રે;

આ જુઠો માયાનો ફંદ, કાલા હાલેરું રે ... ૧૪

sagā sambaňdhi ko-ii nahi re, suta hāleru re
ā jutho māyā-no faňd, kālā hāleru re … 14
There is none relative or kinsman, son listen this lullaby;
It's all futile like illusionary dream; it’s the song of time.

વ્હાલ કરે ને વારે ઘણું રે, સુત હાલેરું રે;

ભજવા શ્રી મુકુંદ, કાલા હાલેરું રે ... ૧૫

vahāl kare ne vāre ghanu re, suta hāleru re
bhajavā shri mukuňd, kālā hāleru re … 15
They may shower love and restrain, son listen this lullaby;
It is better now worship Shri Mukund; it’s the song of time.

સ્વાર્થે સગાં સૌ થશે રે, સુત હાલેરું રે;

વણ સ્વાર્થે ત્યાગે એહ, કાલા હાલેરું રે ... ૧૬

svarthe sagā sa-u thashe re, suta hāleru re
van svarthe tyāge eh, kālā hāleru re … 16
Greedily all would be your relatives, son listen this lullaby;
Without selfishness they may leave; it’s the song of time.

પાપ પુન્ય તો જે કર્યાં રે, સુત હાલેરું રે;

અંતે સાથે તેહ, કાલા હાલેરું રે ... ૧૭

pāp punya ti he karyā re, suta hāleru re
aňte sāthe teh, kālā hāleru re … 17
All your deeds – good or evil, son listen this lullaby;
Fated Karma would go with you; it’s the song of time.

વાસ કરો વનમાં જઈ રે, સુત હાલેરું રે;

તો પામશો પુરણ બ્રહ્મ, કાલા હાલેરું રે ... ૧૮

vas karo van-māň ja-ii re, suta hāleru re
to pam-sho puran brahma, kālā hāleru re … 18
Go and stay in forest away from world, son listen this lullaby;
Then Supreme Realm would be realized; it’s the song of time.

ભક્તિએ ભીંજે ભુધરો રે, સુત હાલેરું રે;

એ જ વેદનો મર્મ, કાલા હાલેરું રે ... ૧૯

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.

ભોગ તે સર્વે રોગ છે રે, સુત હાલેરું રે;

જેણે કરી જીવની હાનિ રે, કાલા હાલેરું રે ... ૨૦

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.

માતા મદાલશા એમ ભણે રે, સુત હાલેરું રે;

પુત્ર કહું સત્ય વાત, કાલા હાલેરું રે ... ૨૧

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-kuňvar ! ॥ જાગિયે રઘુનાથકુંવર !

Nādbrahma pada 324, Rāga: Prabhāt ॥ નાદબ્રહ્મ પદ-૩૨૪, રાગ - પ્રભાત

જાગિયે રઘુનાથકુંવર ! પંછી વન બોલે;

jāgiye raghu-nāth-kuňvar ! pañchhi van bole
Awake now, O' Raghunathkunwar! Birds are chirping in jungle;

ચંદ્રકિરણ શીતલ ભઇ, ચકઇ પિયુ મિલન ગઇ;

ત્રિવિધ મંદ ચલત પવન, પલ્લવ દ્રુમ ડોલે ... ૧

chaňdra-kiran shital bha-ii, chaka-ii piyu milan ga-ii
trividh maňd chalat pavan, pal-lav 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.

પ્રાતઃ ભાનુ પ્રકટ ભયો, રજનિકો તિમિર ગયો;

ભૃંગ કરત ગુંજ ગાન, કમલ દલ ખોલે ... ૨

prātah bhānu prakat bhayo, rajani-ko timir gayo
bhruňg karat guňj gān, kamal dal khole ... 2
Sun has come up with dawn, darkness of night is washed away;
Black bees are humming, opening lotus buds flying around.

બ્રહ્માદિક ધરત ધ્યાન, સુર નર મુનિ કરત ગાન;

જાગનકી બેર ભઇ, નયનપલક ખોલે ... ૩

brahmā-dik 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.

તુલસીદાસ અતિ આનંદ, નીરખી કે મુખારવિંદ;

દાનનકો દેત દાન, ભૂષણ બહુ મોલે ... ૪

tulasi-dās ati ānaňd, nirakhi ke mukhāraviňd
dānan-ko det dān, bhushan bahu mole ... 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 ॥ જશોદા ! તારા કાનુડાને

Nādbrahma pada 330, Rāga: Prabhāt ॥ નાદબ્રહ્મ પદ-૩૩૦, રાગ - પ્રભાત

જશોદા ! તારા કાનુડાને સાદ કરીને વાર;
આવડી ધૂમ મચાવે વ્રજમાં કોઈ નહિ પૂછણહાર;

jashodā ! tārā kānudā-ne sād kari-ne vār
āvadi dhum machāve vraj-māň ko-ii 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.

શીકું તોડ્યું ગોરસ ઢોળ્યું, ઉઘાડીને બ્હાર;
માખણ ખાધું ઢોળી નાંખ્યું, જાન કીધું આ વાર ... ૧

shiku todyu goras Dholyu, ughādi-ne bahār
mākhan khādhu Dholi nāňkhyu, jāňn kidhuň ā vār … 1
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.

ખાંખાંખોળાં કરતાં હીંડે, બીએ નહીં લગાર;
મહીં મથવાની ગોળી ફોડી, આ શાં કહીએ લાડ ... ૨

khākhā-kholā karatā hiňde, bi-e nahiň lagār
mahiň mathavā-ni goli fodi, ā shāň kahi-e lād … 2
He goes on snooping around, and is never afraid of anyone;
He breaks mud-pots for churning buttermilk; can we call it fondling?

વારે વારે કહું છું તમને હવે ન રાખું ભાર;
નિત ઊઠીને એ કયમ સહીએ, વસી નગર મોઝાર ... ૩

vāre vāre kahuň chhuň tam-ne have na rākhu bhār
nit uthi-ne e kayam sahi-e, vasi nagar mojhār … 3
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?

આડી-અવળી વાત તમારી, હું નહિ સાંભળનાર;
ડાહ્યો ડમરો લાડકો મારો, કદી ન એમ કરનાર ... ૪

āDi-avali vāt tamāri, huň nahi sambhal-nār
dahyo damaro lādako māro, kadi na em kar-nār … 4
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.

મારો કાનજી ઘરમાં સૂતો, ક્યારે દીઠો બ્હાર;

દહીં દૂધનાં માટ ભર્યાં છે, બીજે ચાખે ન લગાર ... ૫

māro kānaji ghar-māň suto, kyāre ditho bahār
dahiň dudh-nā māT bharyā chhe, bije chākhe na lagār … 5
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.

શાને કાજે મળીને આવી, ટોળી વળી દશ-બાર;

નરસૈંયાનો સ્વામી સાચો, જૂઠી વ્રજની નાર ... ૬

shāne kāje mali-ne āvi, toli vali dash-bār
nar-sai-yā-no svāmi sācho, juthi vraj-ni nār … 6
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 ॥ જાગને જાદવા કૃષ્ણ ગોવાળિયા

Nādbrahma pada 342, Rāga: Prabhātiyu ॥ નાદબ્રહ્મ પદ-૩૪૨, રાગ - પ્રભાતિયું

જાગને જાદવા કૃષ્ણ ગોવાળિયા, તુજ વિના ધેનમાં કોણ જાશે ?
ત્રણસેં ને સાઠ ગોવાળ ટોળે મળ્યા, વડો રે ગોવાળિયો કોણ થાશે ? ... ટેક

jāg-ne jādavā krishna govāliyā, tuja vinā dhen-māň kon jāshe ?
tran-se ne sāth govāl tole malyā, vado re govāliyo kon thāshe ? ... repeat
Wake up Krishna Govaliya[1], who would go take the cows for grazing without you;
Three hundred & sixty cowherds have gathered, who would be a leading cowherd?

દહીંતણા દહીંથરા, ઘી તણાં ઘેબરાં, કઢિયેલાં દૂધ તે કોણ પીશે ?
હરિ તાર્યો હાથિયો, કાળી નાગ નાથિયો, ભૂમિનો ભાર તે કોણ લેશે ? ... ૧

dahiň-tanā dahiň-tharā, ghi tanā gheb-rā, kaDhiyelā dudh te kon pishe ?
hari tāryo hāthiyo, kāli nāg nāthiyo, bhumi-no bhār te kon leshe ? ... 1
Who would have Dahithara[2], Ghebra[3] cooked in ghee and boiled & thickened milk?
Saved the elephant, defeated black snake being god, who else would relieve Earth?

જમુનાને તીરે ગૌધણ ચરાવતાં, મધુરી શી મોરલી કોણ વહાશે ?
ભણે નરસૈંયો તારા ગુણ ગાઇ રીઝિએ, બૂડતાં બાંયડી કોણ સહાશે ? ... ૨

jamunā-ne tire ga-u-dhan chārav-tā, madhuri shi morali kon vahāshe ?
bhane nar-sai-yo tārā gun gā-ii rijhi-e, budatā bāňyadi kon sahāshe ? ... 2
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?

---

[1]Govaliya = Cowherd

[2]Dahithara = Kind of thick soft puri or cake cooked mixed with curd.

[3]Ghebra = Kind of sweetmeat made using good amount of ghee and sugary syrup, also known as Ghevar.

[4]Who else other would ultimately liberate? = budatā bāňyadi kon sahāshe? – meaning, who would hold hand while I am sinking?

84. Gheli Kidhi Raghu-nāthe ॥ ઘેલી કીધી રઘુનાથે

Nādbrahma pada 375, Rāga: Devgandhār Prabhāt
નાદબ્રહ્મ પદ-૩૭૫, રાગ - દેવગંધાર પ્રભાત

ઘેલી કીધી રઘુનાથે બાઇ મને, ઘેલી કીધી રઘુનાથે રે;

gheli kidhi raghu-nāthe bā-ii mane, gheli kidhi raghu-nāthe re
Raghunath has crazed me, O' friend; Raghunath has crazed me;

નીર જમુનાના ભરવાને જાતી, ઘડુલો ચઢાવ્યો હરિએ હાથે રે ... ટેક

nir jamunā-nā bharavā-ne jāti, ghadulo chaDhāv-yo hari-e hāthe re ... repeat
God himself helped me lift my pitcher, when I went to fetch water from Jamuna.

શેરીએ શેરીએ ફુલડાં વેરાવું, મોરલી બજાવી હરિએ હાથે રે ... ૧

sheri-e sheri-e fuladā verāvu, morali bajāvi hari-e hāthe re ... 1
God played his flute, let me rejoice by scattering flowers across lanes and roads.

તોડલે તોડલે તોરણ બંધાવું, મંગલ ગવડાવું સારી રાત રે ... ૨

todale todale toran baň-dhāvu, maňgal gav-dāvu sāri rāt re ... 2
Let me hang arcades on every door, and sing devotionaly over entire night.

વ્રન્દાવનની કુંજ ગલિનમેં, પાલવ ગ્રહ્યો હરિએ હાથે રે ... ૩

vrundā-van-ni kuňj galin-meň, pālav grahyo hari-e hāthe re ... 3
In the lanes of Vrindavan, God mischievously pulled the end of my saree.

બાઇ મીરાં કહે પ્રભુ ગિરિધરના ગુણ, પ્રગટ ભયો પ્રભાતે રે ... ૪

bā-ii mirā kahe prabhu giri-dhar-nā gun, pragat bhayo prabhāte re ... 4
Devotionaly singing Saint Meerabai says, with daybreak I attained enlightenment.

85. Sitā Kone Hari ॥ સીતા કોણે હરી

Nādbrahma pada 376, Rāga: Devgandhār Prabhāt
નાદબ્રહ્મ પદ-૩૭૬, રાગ - દેવગંધાર પ્રભાત

સીતા કોણે હરી ભોળા લક્ષ્મણ, સીતા કોણે હરી;

sitā kone hari bholā lakshman, sitā kone hari
Who abducted Sita, O' artless Lakshaman, who made off with Sita?

સૂની મઢૂલીમાં જુએ રઘુનંદન, શય્યા સુની પડી ... ટેક

suni maDhuli-māň ju-e raghu-naňdan, shayyā suni padi ... repeat
Surveying desolated hut, Raghunandan, the bed lay empty.

નહિ જાણું હિરણ્યા કંસ હણી ગયો, ન જાણું ભૂમિએ ગળી ... ૧

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.

વનવગડામેં રહે એક જોગી, બેઠો છે ધ્યાન ધરી ... ૨

van-vagadā-meň rahe ek jogi, betho chhe dhyān dhari ... 2
A man looking like an ascetic is meditating, sitting in the jungle.

જોગીને વેશે રાવણ આવ્યો, છેતરી સીતા હરી ... ૩

jogi-ne veshe rāvan āvyo, chhetari sitā hari ... 3
Ravan arrived disguised as an ascetic, and connived to abduct Sita.

લાવો ધનુષ લક્ષ્મણ મારા હાથમાં, રાવણ મારું ફરી ... ૪

lāvo dhanush lakshman mārā hāth-maň, ravan māru fari ... 4
Give me my bow and arrows, Lakshaman, let me go and kill Ravan.

સુરદાસ પ્રભુ તુમ્હારે મિલન કો, લઇ ગયો હરણ કરી ... ૫

sur-dās prabhu tum-hāre milan ko, la-ii gayo haran kari ... 5
Surdas says, O' God, he was taken away Sita, to be able to meet you.

86. Bhuli Moti-no Hār ॥ ભૂલી મોતીનો હાર

Nādbrahma pada 377, Rāga: Devgandhār Prabhāt
નાદબ્રહ્મ પદ-૩૭૭, રાગ - દેવગંધાર પ્રભાત

ભૂલી મોતીનો હાર જમુનાને તીર, ભૂલી મોતીનો હાર;

bhuli moti-no hār jamunā-ne tir, bhuli moti-no hār
On the river-bank of Jamuna, I forgot my pearl necklace.

એક એક મોતી મારે લક્ષ કરોડનું, પરોવું સોના તારે રે ... ટેક

eka eka moti māre laksha karod-nu, parovu sonā tāre re ... repeat
Each of my pearls worth millions was stringed by a gold thread.

સાસુ અમારી સઘળે સંતાપે, નણંદી દેશે ગાળ રે ... ૧

sāsu amāri saghale saňtāpe, nanaňdi deshe gāl re ... 1
Now, my Sasu[1] would be enraged and Nanadi[2] will abuse me.

જેઠ અમારા યુક્તિએ રાખે, દિયર પાડે પોકાર રે ... ૨

jeth amāra yukti-e rākhe, diyar pāde pokār re ... 2
My Jeth[3] would play trickery and Diyar[4] would shout at me.

બાઇ મીરાં કહે પ્રભુ ગિરિધર નાગર, ઉતાર્યા ભવપાર રે ... ૩

bā-ii mirā kahe prabhu giri-dhar nāgar, u-tāryā bhav-pār re ... 3
Meerabai prays Prabhu Giridhar Nagar[5], grant emancipation to me.

---

[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 ॥ આરતી ગોપાલ રાયકી કરો

Nādbrahma pada 381, Rāga: Prabhāt Ārati ॥ નાદબ્રહ્મ પદ-૩૮૧, રાગ - પ્રભાત આરતી

આરતી ગોપાલ રાયકી કરો હો સંત લોલાઈ ... ટેક

ārati gopāl rāyaki karo ho saňt lolā-ii ... repeat

મનકર ધૃત કાયાકર થાળી, બ્રહ્મ અગ્નિ કર બાતી;
પાંચ તત્વ લઈ દીપક જોડ્યો, જલે અખંડ દીનરાતી ... ૧

man-kar dhrut kāyā-kar thāli, brahma agni kar bāti
pāňch tatva la-ii dipak jodyo, jale akhaňd din-rāti ... 1

ચિત્તકર ચંદન ધ્યાન સુગંધ, અનહદ ઘંટ બજાઈ;
અજંપા ધુની પાવધર ભોજન, મનષા ભોગ લગાઈ ... ૨

chitt-kar chaňdan dhyān sugaňdh, anahad ghaňt bajā-ii
ajampā dhuni pāv-dhar bhojan, manashā bhog lagā-ii ... 2

ચમર સૌ પવના એકતાર સોગવના, નામકો પાઠ લગાઈ;
ભીતર દ્વાર પુંજ પરમેશ્વર, આતમ પુષ્પ ચઢાઈ ... ૩

chamar sa-u pavanā ek-tār sogav-nā, nām-ko pāth lagā-ii
bhitar dvār puňj parmeshvar, ātam pushpa chaDhā-ii ... 3

શંખ શબ્દ વ્રેહ ધુની ઉપજે, અનહદ બાજે બેના;
બ્રહ્મા વિષ્ણુ મહેશ્વર નારદ, સકલ સંત લોલીના ... ૪

shaňkh shabda vreh dhuni up-je, anahad bāje benā
brahmā vishnu mahesh-var nārad, sakal saňt lolinā ... 4

દુષ્ટ નિકંદન સુરિનર વંદન, સંતોને પ્રાણાધાર;
કહે કબીર ભક્તિ માંગુ, આવાગમન નિવાર ... ૫

dushta nikaňdan surinar vaňdan, saňto-ne prānā-dhār
kahe kabir bhakti māňgu, āvāgaman nivār ... 5

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;
Silently 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.

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[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 ॥ શ્રી રામમંત્ર રામમંત્ર આરતી કીજે

Nādbrahma pada 382, Rāga: Prabhāt ॥ નાદબ્રહ્મ પદ-૩૮૨, રાગ - પ્રભાત

શ્રી રામમંત્ર રામમંત્ર આરતી કીજે;

શંકર સનકાદિક આદિ એહી રંગ પીજે;

shri rām-maňtra rām-maňtra ārati kije
shaňkar sanakādik ādi ehi raňg pije
Perform aarti and chant Mantra of Shri Ram, Shri Ram;
Shankar, Sanakadi etc have donned in this hue of devotion.

અર્ઘ્ય થાલ બિમલ માલ, પંચ બાતી ઝારી;

તનમન નીજ પરહેરો, સોહાઈ વેદ વારિ ... ૧

arghya thāl bimal māl, paňch bāti jhāri
tan-man nij par-hero, sohā-ii ved vāri ... 1
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.

અખંડ જ્યોત બિમલ મોત, વ્રેહ દિનરાતી;

આરતી રામરાયજી કી, કીજે હો પ્રભાતી ... ૨

akhaňd jyot bimal mot, vreh din-rāti
ārati rām-rāy-ji ki, kije ho prabhāti ... 2
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.

કહેત કબીર સમર ધીર, મન ઐસે લોલાઈ;

ચરણ ટેક રઘુવીરજી કી, નિર્ભય પદ પાઈ ... ૩

kahet kabir samar dhir, man aise lolā-ii
charan tek raghu-vir-ji ki, nirbhay pada pā-ii ... 3
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 ॥ તુમ જો દયાલ મોંસે બહુત કરી રે

Nādbrahma pada 383, Rāga: Bilāval ॥ નાદબ્રહ્મ પદ-૩૮૩, રાગ - બિલાવલ

તુમ જો દયાલ મોંસે બહુત કરી રે;
સુમરણ કો નર દેહી દીની, મોં પાપીથી કશું નાં સર્યો રે ... ટેક

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.

ગર્ભવાસ નવમાસ ઉંધે મુખ, ત્યાં ન મેરી સુધ વિસરી રે;
જઠર અગ્નિમેં રાખ લિયો હૈ, કંચન સે મેરી દેહ કરી રે ... ૧

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.

કહાં લગી કહું અપરાધી જનમકો, આદિઅંત મોં સે બિગડી રે;
તુલસીદાસ પતિત તુમ પાવન, આ બાનેકી લાજ પડી રે ... ૨

kahāň lagi kahuň apa-rādhi janam-ko, 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 Piňjar Ke Suvā ॥ રામ કહો પિંજર કે સુવા

Nādbrahma pada 384, Rāga: Bilāval ॥ નાદબ્રહ્મ પદ-૩૮૪, રાગ - બિલાવલ

રામ કહો પિંજર કે સુવા;

અજહુ ખબર પડત નહિ અંધે, ધંધો કરતા સકલ જુગ મુઆ ... ટેક

rām kaho piňjar ke suvā
ajahu khabar padat nahi aňdhe, dhaňdho karatā sakal jag mu-ā ... repeat
O’ parrot of cage; chant the name 'Rām'. Still you have not realized the truth, while blindly you are engaged doing all worldly activities.

ઘડી સુથાર કઠેરા કીના, અજહુ સાજ નિશ્ચલ નહિ હુઆ;

અંતકાલ રિપુ હો તમ જ્યારે, હાર ચલ્યો જૈસે જુહારી જુહા ... ૧

ghadi suthār katherā kinā, ajahu sāj nish-chal nahi hu-ā
aňt-kāl ripu ho tam jyāre,
hār chalyo jai-se juhāri juhā … 1
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.

આશા નિજ પાંચ પનિહારી, ઘટત નાંહિ કર્મજલ કુઆ;

કહે કબીર જેણે હરિ રસ લીધો, વોહી કે મુખ અમૃત ચુઆ ... ૨

āshā nij pāňch pani-hāri, ghatat nāhi karma-jal ku-ā
kahe kabir jene hari ras lidho, vohi ke mukh amrut chu-ā … 2
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 ॥ જેને બ્હાનુ શામળિયાનું

Nādbrahma pada 400, Rāga: Nāni Āshāvari ॥ નાદબ્રહ્મ પદ-૪૦૦, રાગ – નાની આશાવરી

જેને બ્હાનુ શામળિયાનું, તેને જમ શું કરશે રે;
છાપા તિલક કંઠે તુળસીની માળા, જમ જોઈ પાછા ફરશે રે ... ટેક

jene bahānu shāmaliyā-nu, tene jam shuň kar-she re
chhāpā tilak kaňthe tulasi-ni mālā, jam jo-ii pāchhā far-she re … repeat

અન્ય દેવના જે ઉપાસી, ન રહીએ તેની પાસે રે;
પોતે પાડે સામાને પાડે, સાંકુડા કહેવાયે રે ... ૧

anya dev-nā je upāsi, na rahi-e teni pāse re
pote pāde sāmā-ne pāde, sāňkudā kahevāye re … 1

ઊઠતા બેસતા હસતા રમતા, મુખે હરિ હરિ કહેતાં રે;
જન્મો જન્મના પ્રાસિત જાશે, જેના હરિ ચરણે ચિત્ત ઠરશે રે ... ૨

uthatā besatā hasatā ramatā, mukhe hari hair kahetā re
janmo janma-nā prāsit jāshe, jenā hari charane chitta thar-she re … 2

જેને પ્રભુજીનું પુરણ સ્મરણ, તે નર દુઃખિયો ન હોય રે;
અનેક પતિત ઉધાર્યા આગે, ગાયા ને વળી ગાશે રે ... ૩

jene prabhu-ji-nu puran smaran, te nar dukhiyo na hoy re
anek patit udhāryā āge, gāyā ne vali gāshe re … 3

જેને વર વર્યો વિઠ્ઠલજી, તેને બીજો વર કેમ ગમશે રે;
નરસૈંયાના સ્વામીની ભક્તિ વિના, તે લક્ષ ચોર્યાશી ફરશે રે ... ૪

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 તિલક - Vermillion mark on forehead.

92. Kabir Hari-raňg Lāgā Ho ॥ કબીર હરિરંગ લાગા હો

Nādbrahma pada 406, Rāga: Moti Āshāvari ॥ નાદબ્રહ્મ પદ-૪૦૬, રાગ - મોટી આશાવરી

કબીર હરિરંગ લાગા હો, તાસે મેરા મનકા ધોખા ભાગા હો;

kabir hari-raňg lāgā ho, tāse merā man-kā dhokhā bhāgā ho

કોઈ કહે હરિ જોગી જંગમ, કોઈ કહે કછુ નહિ;

હમ તુમ દેખો હૃદીયા ભીતર, તુમ દેખો સબ માંહી ... ૧

ko-ii kahe hari jogi jaňgam, ko-ii kahe kachhu nahi
ham tum dekho rudiyā bhitar, tum dekho sab māňhi ... 1

અલખ રૂપ ગુણ લખ ન જાય, અંજન રાતા લોઈ;

એક વેળ મન દૃઢ કરી રાખો, તો નિશ્ચે દર્શન હોય ... ૨

alakh rup gun lakh na jāy, aňjan rātā lo-ii
ek vel man draDh kari rākho, to nishche darshan hoy ... 2

સેજ સુનમેં રૈન અમારી, તત્વ દેખી મન લાગા;

આપ મધ્યે આપહિ દેખા, ઇસવિધ સંશય ભાગા ... ૩

sej sun-meň amāri, tatva dekhi man lāgā
āp madhye āp-hi dekhā, isa-vidh saňshay bhāgā ... 3

કહેત કબીર એકમત પાયા, કાયા નગર મોઝારી;

તુમ સાહેબ મેં સેવક તેરા, તારન તરન મોરારી ... ૪

kahet kabir ek-mat pāyā, kāyā nagar mojhāri
tum sāheb meň sevak terā, tāran taran morāri ... 4

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-uň ॥ રામ રાય મનકી આશા પાઉં

Nādbrahma pada 407, Rāga: Moti Āshāvari ॥ નાદબ્રહ્મ પદ-૪૦૭, રાગ - મોટી આશાવરી

રામ રાય મનકી આશા પાઉં, તાસે કાયા નગર બસાઉ;

rām rāy man-ki āshā pā-uň, tāse kāyā nagar basā-u

સોલા ખાઇ દશ દરવાજા, બાવન બન્યા હૈ કીંગોરા;

ત્રણસે સાઠ વાકો શિરા લગા, કોટ બન્યા ચોફેરા ... ૧

solā khā-ii dash dar-vājā, bāvan banyā hai kiňgorā
tran-se sāth vāko shirā lagā, kot banyā choferā ... 1

પાંચ પ્રધાન કિયે વશ અપને, પ્રજા દુઃખી ન હોય;

ચેતન પુરુષ કરે કોટવાળી, નગર ન લુંટે કોઇ ... ૨

pāňch pradhān kiye vash apa-ne, prajā dukhi na hoy
chetan purush kare kotavāli, nagar na luňte ko-ii ... 2

ગઢ પર રાજા રાજ કરત હૈ, નિશદિન પૂરત દુહાઇ;

કામ ક્રોધ દોઉં ગરદન મારે, ઐસી અદલ ચલાઇ ... ૩

gaDh par rājā rāj karat hai, nisha-din purat duhā-ii
kām krodh do-uň garadan māre, a-i-si adal chalā-ii ... 3

જ્ઞાન ભંડાર ભરે ભરપૂર, કછુ ખર્ચો કછુ ખાઓ;

દાસ કબીર ચઢે ગઢ ઉપર, જીત નિશાન બજાઇ ... ૪

gnān bhaňdār bhare bhar-pur, kachhu kharcho kachhu khā-o
dās kabir chaDhe gaDh upar, jit 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-ii ખાઇ and dar-vājā દરવાજા refer to different openings of human body, and spires refer to protruding parts of body. Similarly, shirā શિરા refers to elements of human body. Five pradhān પ્રધાન (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 ॥ રાજા રામ જપો મેરે ભાઈ

Nādbrahma pada 409, Rāga: Moti Āshāvari ॥ નાદબ્રહ્મ પદ-૪૦૯, રાગ - મોટી આશાવરી

રાજા રામ જપો મેરે ભાઈ, જાકે ચૌદ લોક બડાઈ ... ટેક

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].

માગી મુક્તિ ભક્તિ ક્યોં ન માગી, ચિન્યા નહિ રઘુરાય;

જબ ચિન્યા તબ લેવા ન દેવા, સાધન કર લે ભાઈ ... ૧

māgi mukti bhakti kyoň na māgi, chinyā nahi raghu-rāy
jab chinyā tab levā na devā, sādhan kar le bhā-ii … 1
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.

જબ હરિ જાણ્યા તબ મન માન્યા, મનષા ભોગ લગાઈ;

કોટિ કોટિ તીર્થ વ્રત કીના, એક સિદ્ધિ નવ પાઈ ... ૨

jab hari jānyā tab man mānyā, manashā bhog lagā-ii
koti koti tirth vrat kinā, ek siddhi nav pā-ii … 2
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.

કહેત કબીર એક સકલ સાધનમેં, જન્મો જન્મ ફરી આયા;

અબ તો સંત સંગત રૂચિ માંગુ, જેણે હરિજશ સુજશ સુનાયો ... ૩

kahet kabir ek sakal sādhan-meň, janamo janam fari āyā
ab to saňt saňgat ruchi maňgu, jene hari-jash sujash sunāyo … 3
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.

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[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 Vyahrtis (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 ॥ દેહડી થશે મિટ્ટી

Nādbrahma pada 419, Rāga: Moti Āshāvari ॥ નાદબ્રહ્મ પદ-૪૧૯, રાગ - મોટી આશાવરી

દેહડી થશે મિટ્ટી, મુરખ તારી બુદ્ધિ ક્યાં નાઠી;

dehadi thase mitti, murakh tāri buddhi kyāň nāthi
O' silly man, your body would turn to dust, have you lost your mind?

જીવ આયો તબ શું લાયો, જાશે ત્યારે નાગો;

નિર્લજ્જ તુજને લાજ નહિ, તને કોણ પહેરાવે વાગો ... ૧

jiv āyo tab shuň lāyo, jāshe tyāre nāgo
nirlajj tuj-ne lāj nāhi, tane kon paherāve vāgo … 1
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?

કુડ કપટ કરી બહું ધન સાંચ્યા, સાંચ્યા ધન કોણ ખાશે;

જીવને જ્યારે જમ લઈ જાશે, ત્યાં કોણ વહારે ધાશે ... ૨

kud kapat kari bahuň dhan saňchya, shaňchya dhan kon khāshe
jiv-ne jyāre jam la-ii jāshe, tyāň kon vahāre dhāshe … 2
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?

વેઢ વીંટી બાજુબંધ બેરખા, કંઈ ન આવે તારી સાથ;

ચેતનારા ચેતો માનવી, જાવું છે જમને હાથ ... ૩

veDh viňti bāju-baňdh berakhā, kaň-ii na āve tāri sath
chet-nārā cheto mānavi, jāvu chhe jam-ne hāth … 3
Bracelets, rings, armbands and Berkha[1], 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.

ઊંચા વાસ દેખી શું ફૂલ્યો, શું મોહ્યો સુંદર નારી;

નરસૈંયાના સ્વામીની ભક્તિ વિના, તને કોણ પમાડે મુક્તિ ... ૪

uňchā vās dekhi shuň fulyo, shuň mohyo suňdar nāri
nar-sai-yā-nā svāmi-ni bhakti vinā, tane kon pamāde mukti … 4
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?

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[1] Berkha - A rosary of big Rudraksha beads

96. Rām-ko Nitya Kije Sumaran ॥ રામકો નિત્ય કીજે સુમરણ

Nādbrahma pada 420, Rāga: Sārang ॥ નાદબ્રહ્મ પદ-૪૨૦, રાગ - સારંગ

રામકો નિત્ય કીજે સુમરણ, રામકો નિત્ય કીજે;
નિર્મલ નિર્મલ પ્રેમ હરિરસ, સંત સંગત મિલી પીજે ... ટેક

rām-ko nitya kije sumaran, rām-ko nitya kije sumaran
nirmal nirmal prem hari-ras, saňt saňgat 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.

જૂઠી માયા મોહ વિષય રસ, મનકો ત્યાગી દીજે;
હૃદય કમલમેં નિશદિન હરિ હરિ, એહી વિલંબ ન કીજે ... ૧

juthi māyā moh vishay ras, man-ko tyāgi dije
ruday kamal-meň 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.

તન મન ધન સબ મનષા વાચા, રામ સમર્પણ કીજે;
કહેત કબીર ઔર નહિ માગું, ચરણ કમલ દત્ત દીજે ... ૨

tan man dhan sab manashā vāchā, rām samar-pan kije
kahet kabir a-u-ra nahi māguň, 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 ॥ રામ ભજન વિસરી હો ગયા

Nādbrahma pada 421, Rāga: Sārang ॥ નાદબ્રહ્મ પદ-૪૨૧, રાગ - સારંગ

રામ ભજન વિસરી હો ગયા, રામ ભજન વિસરી હો ગયા;
ગર્ભવાસમેં ભક્તિ કબુલી, બાહર આકે ક્યા કિયા ... ટેક

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.

મહેલમેં બૈઠી મોજ નિત કરત હૈ, સોળશેં સાહેલીયાં;
પલમેં છોડ ચલ્યો ઠકુરાઈ, વેદ કોઉ ન કહૈ ઓ ... ૧

mahel-meň moj nit karat hai, solashe sāheli-yā
pal-meň chhod chalyo thaku-rā-ii, ved ko-u na kahai o ... 1
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.

જબ તેરો પંથીપંથ ચલેગો, સંગે સાથી કો ન લિયા;
કહેત કબીર રામ ભજો પ્રાણી, તનમન હરજીકો અર્પીઆ ... ૨

jab tero paňthi-paňth chalego, saňge sāthi ko na liyā
kahet kabir ram bhajo prāni, tan-man haraji-ko arpi-ā ... 2
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 ॥ મંદિર દેખ ડરે સુદામાજી

Nādbrahma pada 426, Rāga: Sārang ॥ નાદબ્રહ્મ પદ-૪૨૬, રાગ - સારંગ

મંદિર દેખ ડરે સુદામાજી, મંદિર દેખ ડરે
કહાં જો ગઈ મેરી તૃણ કી ઝુપડીયાં, તા ઘેર મહેલ ખડે રે ... ટેક

maňdir dekh dare sudāmā-ji, maňdir dekh dare
kahāň jo ga-ii meri truna ki jhupadi-yā, tā gher mahel khade re ... repeat
Looking at the temple bewildered Sudama stood aghast;
Where is my thatched hut where this palace stood now.

પહેલે રે પ્હોરે હસ્તિ ઝૂલે, દૂજે તોરંગ ખડે રે
ત્રીજે રે પ્હોરે વસ્ત્ર જ ભારે, ચોથે રત્ન જડે રે ... ૧

pahele pahore hasti jhule, duje toraňg khade re
trije pahore vastra ja 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.

જા ઘેર તાલ પખવાજ વાગે, તા ઘેર નૌબત વાજે
જા ઘેર રાગ છત્રીસ આલાપે, તા ઘેર સભર ભરે રે ... ૨

jā gher tāl pakhā-vaj vāge, tā gher na-u-bat vāje
jā 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?

ઇત ઉત જાત ફિરત હૈ સુદામા, મનમેં સોચ કરે રે
ધામ દેખી મન ચકિત ભયો હૈ, ડરી ડરી ડગલાં ભરે રે ... ૩

i-ta u-ta jāt firat hai sudāmā, man-meň soch kare re
dhām dehi man chakit bhayo hai, dari dari dagalā bhare re ... 3
Bewildered Sudama goes about pondering, thinking and wondering;
Looking at the palatial home, as he fearfully trudges forwards.

મહલમેં બૈઠી નાગર બ્રાહ્મણી, પંડિત આયે ઘેર રે
સુરદાસ પ્રભુ અપને સખા કો, દારિદ્રય દુર કરે રે ... ૪

mahal-meň bai-thi nāgar brāhmani, paňdit āye gher re
sur-dās 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. Goviňd Nām Dharyo Kin Tero ॥ ગોવિંદ નામ ધર્યો કીન તેરો

Nādbrahma pada 428, Rāga: Sārang ॥ નાદબ્રહ્મ પદ-૪૨૮, રાગ - સારંગ

ગોવિંદ નામ ધર્યો કીન તેરો, ગોવિંદ નામ ધર્યો;
દ્રુપદસુતાકી લજ્જા રાખી, ચીર કો દાન કર્યો રે ... ટેક

goviňd nām dharyo kin tero, goviňd nām dharyo
drupad-sutā-ki laj-jā rākhi, chir ko dān 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.

ચાર પદારથ દિયો હૈ સુદામા, તાંદુલ મુખમેં ધર્યો;
સાંદીપકો સુત આન દિયો હૈ, વિદ્યા પાઠ પઢ્યો રે ... ૧

chār padā-rath diyo hai sudāmā, tāňdul mukh-meň dharyo
sāňdip-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 Pataal[1].

લેને રે દેને તું હરિ દાતા, મોંસે કછુ ના સર્યો;
સુરકી બેર કઠણ હોઇ બૈઠી, જન્મકો અંધ કર્યો રે ... ૨

lene re dene tuň hari dātā, moňse kachhu nā saryo
sur-ki ber kathan hoii bai-thi, janma-ko aňdh 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 ॥ નહિ છાંડુ બાવા શ્રી રામનામ

Nādbrahma pada 444, Rāga: Nirgun Vasant ॥ નાદબ્રહ્મ પદ-૪૪૪, રાગ - નિર્ગુણ વસંત

નહિ છાંડુ બાવા શ્રી રામનામ,

મેરે ઔર પઢનસે કોન કામ, જંજાલ સકલસે કોન કામ;

nahi chhāňdu bāvā shri rām-nām,
mere a-u-ra paDhan-se kon kām, jaňjāl 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?

પ્રહ્લાદ સધારે પઢ નિશાળ, સંગ સખા લીયે બહુત બાલ;

કહાં જો પઢાવે પંડિત ઔર જાલ, મેરી પાટીમેં લિખ દો શ્રી ગોપાલ ... ટેક

prah-lād sadhāre paDh nishāl, saňg sakhā liye bahut bāl
kahāň jo paDhāve paňdit a-u-ra jāl, meri pāti-meň 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.

સોંડા મુર્ગા કહ્યો હૈ જાય, પ્રહ્લાદ બંધાયો વેગે લાઇ;

રામનામ કહેનકી છાંડ બાન, અબહી છોડા હું મેરો કહ્યો હી માન ... ૧

soňdā murgā kahyo hai jāy, prah-lād baňdhāyo vege lā-ii
rām-nām kahena-ki chhānd bān, abahi chhodā huň mero kahyo hi mān ... 1
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.

કહાં જો ડરાવે પંડિત વારંવાર, જેને જલ સ્થલ ગિરિસે લિયો ઉગાર;

માર ડાર ભાવે દેહી ઝાર, રામનામ છાંડુ તો મેરે ગુરૂ હી ગાર ... ૨

kahāň jo darāve paňdit vāram-vār, jene jal sthal girise liyo u-gār
mār dār bhāve dehi jhār, rām-nām chhāňdu to mere guru hi gār ... 2
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.

કાઢી ખડગ કોપ્યો રિસાયે, તેરો રાખનારો મોહે બતાય;

સ્તંભ ફોડ પ્રગટે મોરાર, હિરણ્યાકંસ માર્યા નખ વિદાર ... ૩

kāDhi khadag kopyo risāye, tero rākh-nāro mohe batāy
stambh fod pragate morār, hiranyā-kaňsa 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.

આદિ પુરુષ દેવાધિદેવ, જેણે ભક્ત હીત ધર્યો નૃસિંહ ભેખ;

કહેત કબીર તેરો ન લહું પાર, પ્રહ્લાદ ઉગાર્યો અનેક વાર ... ૪

ādi purush devā-dhi-dev, jene bhakta hit dharyo nar-siňh bhekh
kahet kabir tero na lahuň 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 ॥ હરિનામ તત્વ ત્રિલોક સાર

Nādbrahma pada 445, Rāga: Nirgun Vasant ॥ નાદબ્રહ્મ પદ-૪૪૫, રાગ - નિર્ગુણ વસંત

હરિનામ તત્વ ત્રિલોક સાર, લોલીન ભયે સૌ ઉતરે પાર;

hari-nām tatva tri-lok sār, lolin bhaye sa-u utare pār;
God's name is an essence of three worlds[1], its chant liberates the soul from all fears;

એક જોગી એક જટાધાર, એક અંગે ભભૂતિ ઘસે અપાર;

એક મુનિ મુખ મૌન લીન, ઐસે હોત હોત જુગ જાત છિન્ન ... ૧

eka jogi eka jatā-dhār, eka aňge bhabhuti ghase apār
eka muni mukh ma-u-n lin, aise hota hota jug jāt chhin-na ... 1
One Jogi[2] has matted hair on head, while the other smears ash on himself;
One Muni[3] speaks not to observe silence, life gets wasted in such gimmicks.

એક આરાધે શક્તિ શિવ, એક પડદા દે દે વધત જીવ;

એક કુલદેવી કો જપે જાપ, ઐસે ત્રિભુવન ભૂલ્યો ત્રિવિધ તાપ ... ૨

eka ārādhe shakti shiva, eka padadā de de vadhat jiv
eka kul-devi ko jape jāp, aise tri-bhuvan bhulyo trividh tāp ... 2
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 anguish[4].

એક અન્ન છોડ કે પીબત દૂધ, હરિનામ વિના હૃદયે અશુદ્ધ;

કહેત કબીર ઐસો વિચાર, હરિનામ વિના કૈસે ઉતરે પાર ... ૩

eka an-na chhod ke pibat dudh, hari-nām vinā rudaye ashud-dh
kahet kabir aiso vichār, hari-nām vinā kaise utare pār ... 3
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 - ત્રિલોક - the three worlds, viz. heaven, earth and the lower region.

[2] Jogi – જોગી - ascetic following the Shaiva path (devout follower of Lord Shiva)

[3] Muni – મુનિ – A sage or ascetic following Jainism

[4] Three types of anguish - ત્રિવિધ તાપ – આધિ (mental trouble, anxiety), વ્યાધિ (disease, malady) અને ઉપાધિ (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 untarnished, 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 ॥ ચલ ચલ રે ભમરા કમલ પાસ

Nādbrahma pada 447, Rāga: Nirgun Vasant ॥ નાદબ્રહ્મ પદ-૪૪૭, રાગ - નિર્ગુણ વસંત

ચલ ચલ રે ભમરા કમલ પાસ, તેરી ભમરી બોલે અતિ ઉદાસ;

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'[2] or a female wasp sadly counsels to divert mind from over-indulgence in material or carnal happiness towards attaining spirituality.

તેં બહુત પુષ્પકો લિયો હૈ ભોગ, તેરે સુખ ન ભયો તન બઢ્યો હૈ રોગ;

મૈં જો કહું તુમ્હેં બાર બાર, મેં સબ વન ઢૂંઢ્યો ડાર ડાર ... ટેક

teň bahut pushpa-ko liyo hai bhog, tere sukh na bhayo tan baDhyo hai rog
mai jo kahuň tumhe bār bār, meň sab van DhuňDh-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.

દિવસ ચાર કો સો રંગ ફૂલી, ત્યોંહી દેખી કહાં રહ્યો હૈ ભૂલી;

ઇન વન સંપત્તિમેં લગેગી આગ, તબ તુમ ભમરા કહાં જાઓગે ભાગ ... ૧

divas chār ko so raňg fuli, tyoň-hi dekhi kahāň rahyo hai bhuli
i-na van sampati-meň lagegi āg, tab tum bhamarā kahāň jā-o-ge bhāg ... 1
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[1], where would you escape when fire breaks-out in the lush greenery of the forest?

પુષ્પ પુરાનો ભયો હૈ સુક, તબ તુમ ભમરા કો લગી અધિક ભૂખ;

ઉડ ન સકે પર ગયો હૈ તૂટ, તબ ભમરી રુવે શિશ કૂટ ... ૨

pushpa purā-no bhayo hai suk, tab tum bhamarā 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.

તબ ચૌદિશ જુએ મધુપરાય, તબ ભમરી લે ચલી શિશ ચઢાઇ;

કહેત કબીર મન કો સ્વભાવ, રામભક્તિ બિના જમકો દાવ ... ૩

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-ko 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 Vasaňt Vadhā-manā ॥ આવ્યો માસ વસંત વધામણાં

Nādbrahma pada 478, Rāga: Nirgun Vasant ॥ નાદબ્રહ્મ પદ-૪૭૮, રાગ - નિર્ગુણ વસંત

આવ્યો માસ વસંત વધામણાં, છબીલાજીને કરીએ છાંટણા;

āvyo mās vasaňt vadhā-manā, chhabi-lāji-ne kari-e chhāňtanā
Let us sprinkle kumkum[1] on Chhabila[2] Ji, Greetings! Month of Vasant[3] is here;

વન કેસર ફૂલ્યો અતિ ઘણો, તહાં કોકિલા શબ્દ સોહામણાં;

રૂડી આરતના લઇએ ભામણા, આવ્યો માસ વસંત વધામણાં ... ૧

van kesar fulyo ati ghano, tahāň kokilā shabda shohā-manā
rudi ārat-nā la-ii-e bhāmanā, āvyo mās vasaňt vadhā-manā ... 1
Flowers of Van Kesar4 are blooming and cuckoo cooing sweetly;
Let's take Bhamna[5] of propitious Aarti, Greetings! Month of Vasant is here.

તું તો વહેલી થા ને આજ રે, તારાં સરસે સારાં કાજ રે;

તું તો મુક હૈયાની દાઝ રે, આવ્યો માસ વસંત વધામણાં ... ૨

tuň to vaheli thā ne āja re, tārā sarase sārā kāj re
tuň to muk hai-yāni dājh re, āvyo mās vasaňt vadhā-manā ... 2
Get ready sooner today, all your problems would be resolved;
Leave your heart rending aside, Greetings! Month of Vasant is here.

તું તો નવરંગ ચોળી પહેર રે, પછી આજ થાશે તારો લ્હેર રે;

રૂડા હરજી આવ્યા તારે ઘેર રે, આવ્યો માસ વસંત વધામણાં ... ૩

tuň to nav-raňg choli paher re, pachhi āja thashe tāre laher re
rudā haraji āvyā tāre gher re, āvyo mās vasaňt vadhā-manā ... 3
Wear a Navrang[6] choli[7], and then you shall have joy of life;
Lovely Harji[8] has come to your home, Greetings! Month of Vasant is here.

તું તો સજ શણગાર સાહેલડી, લેને અબિલ ગુલાલ ખોલા ભરી;

પછી ઓ આવે હસતાં હરિ, આવ્યો માસ વસંત વધામણાં ... ૪

tuň to saj shan-gār sāheladi, lene abil gulāl kholā bhari
pachhi o āve hasatā hari, āvyo mās vasaňt vadhā-manā ... 4
Put on dresses and ornaments; take handful of Abil Gulal[9];
There comes Hari, smiling pleasantly, Greetings! Month of Vasant is here.

રૂડી આરતના અંગો અંગ છે, તહાં રમવાનો રૂડો રંગ છે;

તહાં છબીલાજીનો સંગ છે, આવ્યો માસ વસંત વધામણાં ... ૫

rudi ārat-nā aňgo aňga chhe, tahāň ramavā-no rudo raňg chhe
tahāň chhabi-lāji-no saňg chhe, āvyo más vasaňt vadhā-manā ... 5
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.

તહાં આનંદ સરખો થાય છે, તહાં મોહન મોરલી વાયે છે;

તહાં નરસૈંયો ગુણ ગાય છે, આવ્યો માસ વસંત વધામણાં ... ૬

tahāň ānaňd sarakho thāy chhe, tahā mohan morali vāye chhe
tahāň nar-sai-yo gun gāy chhe, āvyo más vasaňt vadhā-manā ... 6
Joy prevails there where lilting tunes are played by Mohan[10];
There Narsainyo sings prayers, Greetings! Month of Vasant is here.

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[1] Kumkum – Vermillion powder
[2] Chhabila – Lord Krishna
[3] Vasant – Spring season
[4] Van Kesar – Kesuda (the tree Butea frondosa)
[5] Bhamna – ઓવારણાં 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 Vasaňt Ghatat Nahi Kaba-huň ॥ અઘટ વસંત ઘટત નહિ કબહું

Nādbrahma pada 479, Rāga: Sagun Vasant ॥ નાદબ્રહ્મ પદ-૪૭૯, રાગ - સગુણ વસંત

અઘટ વસંત ઘટત નહિ કબહું, અવિનાશી હૈ જ્યાંહી;

ડાલ ન મૂલ પત્ર નહિ છાંયા, ભ્રમર વિલંબ્યો તાંહી ... ટેક

aghat vasaňt ghatat nahi kaba-huň, avi-nāshi hai jyāň-hi
dāl na mul patra nahi chhāňyā, bhramar vilambyo tāň-hi ... repeat

જલ બિન કૂપ ભોમ બિન વાડી, અરધ ઉરધ બિચ ક્યારી;

યહાં કે ફૂલ લઇ વહાં વધાવે, સો માલની પિયુ પ્યારી ... ૧

jal bin kup bhom bin vādi, aradh u-radh bich kyāri
yahāň ke ful la-ii vahāň vadhāve, so mālani piyu pyāri ... 1

પાંચ વૃક્ષ ઉંધે તે સુધે, પાપ વાસના જાગી;

અકલ માલની સુરતિ છાબડી, નિશદિન બિનન લાગી ... ૨

pāňch vru-ksha uňdhe te sudhe, pāp vāsanā jāgi
akal māl-ni surati chhā-badi, nisha-din binan lāgi ... 2

હોય સન્મુખ માલની પહેરાવે, બાસ બાસ મન ધીર;

શૂન શિખર ગઢ લિયો હૈ મુકામ, યોં કહે દાસ કબીર ... ૩

hoy san-mukh mālani pahe-rāve, bās bās man dhir
shun shikhar gaDh liyo hai mukām, yoň 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 ॥ રામનામ પ્રહલાદ પુકારે

Nādbrahma pada 483, Rāga: Sagun Vasant ॥ નાદબ્રહ્મ પદ-૪૮૩, રાગ - સગુણ વસંત

રામનામ પ્રહલાદ પુકારે, અસુરન કો નહિ ભાવે;
હિરણ્યાકંસ કી હાક ન માને, પ્રેમ મગ્ન ગુણ ગાવે ... ટેક

rām-nām prah-lād pukāre, asuran ko nahi bhāve
hiranyā-kaňsa ki hāk na māne, prem magna gun gāve ... repeat

રાજા સહિત સભા સબહી મિલી, નિશ્વાસર સમજાવે;
રામ રસાયન કે મતવાલા, કુવરકે દાયે ન આવે ... ૧

rājā sahit sabhā sabahi mili, nishvā-sar sam-jāve
rām rasāyan ke mat-vālā, kuvar-ke dāye na āve ... 1

છાંડા મુર્ગા કરત વિનંતિ, રામનામ છોડ બાલ;
મેરો કહ્યો સત કરી માન, કોપ કિયો ભૂપાલ ... ૨

chhāndā murgā karat vinaňti, rām-nām chhod bāl
mero kahyo sat kari mān, kop kiyo bhupāl ... 2

કો તુમ હો ભૂપાલ કોને હૈ, બાત કરત બકવાદ;
રામસ્નેહી જીવન મેરો, ઇષ્ટ અમારો એ હી ... ૩

ko tum ho bhupāl kone hai, bāt karat bak-vād
rām-snehi jivan mero, ishta amāro e hi ... 3

કાઢી ખડગ હિરણ્યાકંસ કોપ્યો, ઇષ્ટ કહાં અબ તેરો;
મોં મે તો મેં ખડક સ્તંભમેં, સકલ વ્યાપક અનેરો ... ૪

kāDhi khadag hiranyā-kaňsa kopyo, ishta kahāň aba tero
moň me to meň khadak stambha-meň, sakal vyāpak anero ... 4

રામચરણ નરહરિ પ્રગટે, જનકો કાર્ય જ સાર્યો;
રામ વિમુખ ભક્તનકો દ્રોહી, રાક્ષસ મારી વિડાર્યો ... ૫

rām-charan nar-hari pragate, janako kārya ja sāryo
rām vimukh bhaktan-ko drohi, rākshas māri vidāryo ... 5

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 ॥ આરત રૂડી રૂડી મારા વ્હાલા

Nādbrahma pada 484, Rāga: Sagun Vasant ॥ નાદબ્રહ્મ પદ-૪૮૪, રાગ - સગુણ વસંત

આરત રૂડી રૂડી મારા વ્હાલા, રૂડો માસ વસંત;
રૂડા વનમેં કેસર ફૂલ્યો, રૂડો કમલાકાન્ત ... ટેક

ārat rudi rudi mārā vahālā, rudo mās vasaňt
rudā van-meň kesar fulyo, rudo kamalā-kānt ... repeat

રૂડા રંગે બાંજા વગાડે, તારુણી દે કરતાલ;
ચતુરાનારી શંખ વગાડે, મોરલી મદન ગોપાલ ... ૧

rudā raňge bāňjā vagāde, tāruni de kara-tāl
chaturā-nāri shaňkh vagāde, morali madan gopāl ... 1

અતિ રૂડો વૃન્દાવન સોહે, રૂડો જમુના તીર;
અતિ રૂડી ગોપી ગ્વાલની મંડલી, રૂડો હલધર વીર ... ૨

ati rudo vrundā-van sohe, rudo jamunā tir
ati rudi gopi gvālani maňdali, rudo hala-dhar vir ... 2

અતિ રૂડો ગુલાલ અગર જો, રૂડો મુખ તંબોલ;
અતિ રૂડો મહેતા નરસૈંયાનો સ્વામી, નિત નિત ઝાકમ ઝોળ ... ૩

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, પલાશવૃક્ષ) 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 (તાંબૂલ).

107. Āvo Mārā Vahāla Ati Radhi-yālā ॥ આવો મારા વ્હાલા અતિ રઢિયાળા

Nādbrahma pada 485, Rāga: Sagun Vasant ॥ નાદબ્રહ્મ પદ-૪૮૫, રાગ - સગુણ વસંત

આવો મારા વ્હાલા અતિ રઢિયાળા, ઓપે મંદિર અમારા;
આજ સપરમો દિવસ અમારો, દર્શન થયાં તમારા ... ટેક

āvo mārā vahāla ati raDhi-yālā, o-pe maňdir amārā
āja sapar-mo divas amāro, darshan thayā tamārā ... repeat

નાવલિયાના ધોઉં પાવલિયાં, સિંહાસન પધરાવું;
પાથરવાને ફૂલ પિછોડી, પોઢો તો વાયુ ઢોળું ... ૧

nāvaliyā-nā dho-uň pāvaliyā, siňhā-san padh-rāvuň
pāthar-vā-ne ful pichhodi, poDho to vāyu Dholu ... 1

છપ્પન ભોગ છબીલાજી તમને, પ્રેમ ધરીને પીરસું;
રુમઝુમ રુમઝુમ હીંડું તમ આગે, તેમ તેમ રૂડી દીસું ... ૨

chhap-pan bhog chhabi-lāji tam-ne, prem dhari-ne pirasuň
rum-jhum rum-jhum hinduň tam āge, tem tem rudi disuň ... 2

પાનતણું બીડું પાતલીઆ, તે તમને ખવડાવું;
નરસૈંયાનો સ્વામી વસંત ખેલે, જોવાને ત્યાં જાવું ... ૩

pāna-tanuň biduň pātali-ā, te tam-ne khav-dāvuň
nar-sai-yā-nā svāmi vasaňt khele, jovā-ne tyāň jāvuň ... 3

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.

In this bhajan, Shri Krishna has been referred to as husband who is (radhiyala રઢિયાળા) – handsome; (Navaliya નાવલિયા) endearing; (chhabilaji છબીલાજી) – of attractive features; (patalia પાતલીઆ) – slim but healthy handsome man.

ful pichhodi ફૂલ પિછોડી – very soft covering sheet

Vasant – festival of spring

[1] Navaliya – endearing
[2] Chhabilaji – of attractive features

108. Kaho Kem Vasi-e Re Mārā Vahāla ॥ કહો કેમ વસીએ રે મારા વ્હાલા

Nādbrahma pada 490, Rāga: Sagun Vasant ॥ નાદબ્રહ્મ પદ-૪૯૦, રાગ - સગુણ વસંત

કહો કેમ વસીએ રે મારા વ્હાલા, ગોકુલ લુંટ મંડાણી;
નંદતણો નાંધડીયો નરહરિ, થઇ બઠો દાણી રે ... ટેક

kaho kem vasi-e re mārā vahāla, gokul luṅt maṅdāni
naṅda-tano nāṅdhadiyo nar-hari, tha-ii betho dāni ... repeat

લાગ નહીં એનો ભાગ નહીં, બાલક જાણી પાળ્યો;
મથુરામેં મહીં વેચવાને, મારગડો ટાળ્યો રે ... ૧

lāg nahiṅ eno bhāg nahiṅ, bālak jāni pālyo
mathurā-meṅ mahiṅ vech-vā-ne, mārag-do tālyo re ... 1

એકનું ઢોળે વ્હાલો એકનું ફોડે, એકનું ગોરસ ખાયે;
એક એકને વ્હાલો અટકળું બોલે, શ્યામ સમ ખાઇ બોલે ... ૨

eka-nu Dhole vahālo eka-nu fode, eka-nu goras khāye
eka eka-ne vahālo atakalu bole, shyām sam khā-ii bole ... 2

એક એકને વ્હાલો ચીર પહેરાવે, એકને પહેરાવે ચોળી;
એક એકને વ્હાલો દધિ ખવડાવે, એકનું મેલે ઢોળી રે ... ૩

eka eka-ne vahālo chir paherāve, eka-ne paherāve choli re
eka eka-ne vahālo dadhi khavdāve, ekanu mele Dholi re ... 3

નારી મળી સૌ ભામા ભોળી, મળી સૈયરની ટોળી;
નરસૈંયાનો સ્વામી વૃંદાવનમેં, રમે છે હોળી રે ... ૪

nāri mali sa-u bhāmā bholi, mali sai-yar-ni toli re
nar-sai-yā-no svāmi vruṅdā-van-meṅ, rame chhe holi re ... 4

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.

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[1] Young one – nāňdhadiyo (નાંધડીયો)

[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 (મહીં)

[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 Vasaňt ॥ મન ખેલો વિમલ વસંત

Nādbrahma pada 497, Rāga: Dhanāshri ॥ નાદબ્રહ્મ પદ-૪૯૭, રાગ - ધનાશ્રી

મન ખેલો વિમલ વસંત પ્યારે મિત્રશું;
ખોલ કમાડી કોટડી તું, ઘટ બેઠો મહેલ એકાંત ... ટેક

man khelo vimal vasaňt pyāre mitra-shuň
khol kamādi kotadi tuň, ghat betho mahel ekāňt ... repeat

સતિયા ઉપર બત્તિઆ ધરું હો, ભોવન કરું ઉજીયાર;
પિયુ મિલે સુખ પાઇએ, મેરો જીવન પ્રાણ આધાર ... ૧

satiyā upar bat-ti-ā dharuň ho, bhovan karuň ujiyār
piyu mile sukh pā-ii-e, mero jivan prān ādhār ... 1

ગંગા જમુના કે આંતરે, ચંદ્ર સૂરજ કે બીચ;
અરધ ઉરધ કે સાંધમેં, તહાં અમીયાં અગરજા કીચ ... ૨

gaňgā jamunā ke āňtare, chaňdra suraj ke bich
aradh uradh ke sāňdh-meň, tahāň amiyā agar-jā kich ... 2

સોહી રંગ રંગે રંગ રહ્યો રે, હિલમિલ એક હી ઠામ;
કબીરા ભેટ્યા ભાવસોં, જહાં મિટ્યો અપનો નામ ... ૩

sohi raňg raňge raňg rahyo re, hila-mila eka hi thām
kabirā bhetyā bhāv-soň, jahāň mityo apano nām ... 3

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 Raňg ॥ મન કરી સુમરણ કો રંગ

Nādbrahma pada 499, Rāga: Dhanāshri ॥ નાદબ્રહ્મ પદ-૪૯૯, રાગ - ધનાશ્રી

મન કરી સુમરણ કો રંગ હો હોરી ખેલીએ;
જ્ઞાન પિચકારી ધ્યાન કેસર ભરી, એહીવિધ મન પર મેલ ... ટેક

man kari sumaran ko raňg ho hori kheli-e
gnān picha-kāri dhyān kesar bhari, ehi-vidha man par mel ... repeat

સુરત નુરત અનુરાગ રાગણી, અનુચિત ચેત સુજાણ;
પાંચ સખી મિલી ઉઠી ઉઠી ધાવે, ઉનકી લકુટી બજાય ... ૧

surat nurat anu-rāg rāgani, anu-chit chet sujān
pāňch sakhi mili uthi uthi dhāve, unaki lakuti bajāy ... 1

મનકો મૃદંગ સૂર જાયેગો ગગનમેં, અનહદ નાદ બજાય;
કામ ક્રોધ મદ લોભ મોહકો, અબિલ ગુલાલ ઉડાય ... ૨

man-ko mru-daňg sur jāyego gagan-meň, anahad nād bajāy
kām krodh mad lobh moh-ko, abil gulāl udāy ... 2

પ્રેમ પ્રકાશ આનંદ અનુભવ, આવાગમન મિટાય;
કહે કબીર સુનો હરિ ભક્તો, ગુરુપે ફગુઆ પાય ... ૩

prem prakāsh ānaňd anu-bhav, āvā-gaman mitāy
kahe kabir suno hari bhakto, guru-pe fagu-ā pāy ... 3

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 friends[1] 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 Anaahat[2] 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 Gulal[3].

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 Phag[4].

---

[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 ॥ અવિનાશી દુલ્હા કબ મિલે હો

Nādbrahma pada 503, Rāga: Dhamār ॥ નાદબ્રહ્મ પદ-૫૦૩, રાગ - ધમાર

અવિનાશી દુલ્હા કબ મિલે હો, હો મેરે પ્યારે, મિલહે તો જાને ન દઉં;

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.

જલ ઊપજી જલહી સોં નેહા, રટત પિયાસ પિયાસ;

મૈં વ્રહની ઠાડિ મૃગ જોઉં, રામ તુમ્હારી આશ ... ૧

jal upaji jal-hi soň nehā, ratat piyās piyās
maiň vrah-ni thādi mrug jo-uň, rām tum-hāri āsh ... 1
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.

ખાન પાન કી સૂધ નહિ હૈ, દેહ ગ્રહે કો સાર;

નિશદિન ફિરત ભુવનમેં ભૂલી, મારી હૈ અંગોઅંગ માર ... ૨

khān pān ki sudh nahi hai, deh grahe ko sār
nisha-din firat bhuvan-meň bhuli, māri hai aňgo-aňga mār ... 2
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.

દિવસ ન ભૂખ રૈન નહિ નિદ્રા, ગ્રહ આંગન ન સોહાય;

સેજડિયાં વૈરણ ભયી મોં કો, જાગત રૈન બિહાઈ ... ૩

divas na bhukh rain nahi nidrā, grah āňgan na sohāy
seja-diyā vai-ran bhayi moň ko, jāgat rain bihā-ii ... 3
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.

છોડ્યો ગૃહ સ્નેહ જોડ્યો તુમસે, ભયી ચરણે લોલીન;

તલફત ફિરત પ્રેમકી પ્યાસી, જૈસે જલ વિના મીન ... ૪

chhodyo grah sneh jodyo tum-se, bhayi charane lolin
tal-fat firat prem-ki pyāsi, jai-se jal vinā min ... 4
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.

મૈં તો તુમ્હારી દાસી મોહન, તુમ હમારે શિરદાર;

દીન દયાલ કૃપા કરો માધવ, સહાયો સર્જનહાર ... ૫

maiň to tum-hāri, dāsi mohan, tum hamāre shir-dar
din dayāl krupā karo mā-dhav, sahā-yo sarjan-hār ... 5
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.

કહે હમ પ્રાણ તજતહુ મોહન, કે અપની કર લીજે;

દાસ કબીર વ્રેહ અતિ વધ્યો, હમહી કો દર્શન દીજો ... ૬

kahe ham prān tajatahu mohan, ke apani kar lije
dās kabir vreh ati vadhyo, ham-hi ko darshan dijo ... 6
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 ॥ નિત મંગલ હોરી ખેલિયે હો

Nādbrahma pada 507, Rāga: Dhāmār ॥ નાદબ્રહ્મ પદ-૫૦૭, રાગ - ધમાર

નિત મંગલ હોરી ખેલિયે હો, હો મેરે પ્યારે, નિત હી વસંત નિત હી ફાગ;

nita maňgal hori kheli-ye ho, ho mere pyāre, nita hi vasaňt nita hi fāg

દયા ધર્મકો કેસર ઘોળ્યો, પ્રેમ પ્રીત પિચકારી;

ભાવ ભક્તિ ભરોસો સદ્‌ગુરૂકો, જન્મ સફલ નરનાર ... ૧

dayā dharma-ko kesar gholyo, prem prit picha-kāri
bhāv bhakti bharo-so sad-guru-ko, janam safal nar-nār ... 1

ક્ષમા અબિલ ચર્ચ્યો ચિત્ત ચંદન, સુમરણ ધ્યાન ધુમાર;

જ્ઞાન ગુલાલ અગર કસ્તૂરી, ઉમંગે ઉમંગે રસ ડાર ... ૨

kshamā abil charchyo chit-ta chaňdan, sumaran dhyān dhumār
gnān gulāl agar kasturi, umaňge umaňge ras dār ... 2

ચરણામૃત પ્રસાદ સંતરજ, લીજે શિષ ચઢાય;

લોક લાજ કુલ કહેત તોડકે, નિર્ભય નિશાન બજાય ... ૩

charanā-mrut prasād saňt-raj, lije shish chaDhāy
lok lāj kul kahet tod-ke, nir-bhay nishān bajāy ... 3

કથા કીર્તન મંગલ ઓચ્છવ, જ્યોં સંતન કી ભીર;

કબહુ કારજ બિગડે ન તેરો, યોં કહે દાસ કબીર ... ૪

kathā kirtan maňgal och-chhav, jyoň saňtan ki bhir
kabahu kāraj bigade na tero, yoň kahe dās 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,
Reverent devotion for Guru, helps live life of success.

2. Earth[1] is Abeer[2], mind is like sandalwood while meditational prayer is fragrant incense;
Spiritual knowledge blooms like Gulal[3], Agar[4] and Kasturi[5], with rejoicing within the heart.

3. Dust off the feet of saints is charanā-mrut[6], 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.

---

[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 ॥ ઐસે મન સંગ હોરી ખેલીએ હો

Nādbrahma pada 507, Rāga: Dhamār ॥ નાદબ્રહ્મ પદ-૫૦૭, રાગ - ધમાર

ઐસે મન સંગ હોરી ખેલીએ હો, હો મેરે પ્યારે, જન્મ મરણ ભય જાય;

aise man saňg hori kheli-e ho, ho mere pyāre, janma maran bhay jāy

જોગ જુગતકી કરો પિચકારી, ક્ષમા ચલાવનહાર;

આત્મા બ્રહ્મ જબ ખેલન લાગે, પાંચ પચીશ મોઝાર ... ૧

jog jugat-ki karo picha-kāri, kshamā chalā-van-hār
ātmā brahma jab khelan lāge, pāňch pachish mo-jhār ... 1

ઇંગલા પિંગલા ને સુષમણા નાડી, સુરત નુરત લિયે લાર;

અપને પિયુ સંગ હોરી ખેલો, લજ્જા કહાન નિવાર ... ૨

iňgalā piňgalā ne sushamnā nādi, surat nurat liye lār
apane piyu saňg hori khelo, laj-jā kahān nivār ... 2

જ્ઞાન ગલીમેં હોરી ખેલો, મચ્યો હૈ પ્રેમકો કીચ;

કામ ક્રોધ દોઉ કુડ કુડ ભાગે, સુની શબ્દ અતીત ... ૩

gnān gali-meň hori khelo, machyo hai prem-ko kich
kām krodh do-u kud kud bhāge, suni shabda atit ... 3

સતગુરુ મિલી મોહે ફગુઆ દીના, મારગ દિયો બતાય;

કહેત કબીર ખેલો મન ઐસે, જીવત બ્રહ્મ સમાય ... ૪

sat-guru mili mohe fagu-ā dinā, mārag diyo batāy
kahet kabir khelo man ai-se. jivat brahma samāy ... 4

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 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 the essence of the Supreme Soul come to dwell within your soul i.e. you experience oneness with the universe.

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[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 ॥ હરિ પિયુ સંગ હોરી ખેલીએ હો

Nādbrahma pada 508, Rāga: Dhamār ॥ નાદબ્રહ્મ પદ-૫૦૮, રાગ - ધમાર

હરિ પિયુ સંગ હોરી ખેલીએ હો, હો મેરે પ્યારે, સુરત સુહાગન નાર;

hari piyu saňg hori kheli-e ho, ho mere pyāre, surat suhāgan nār

કર્મ કિયે નર દેહી પાઇ, હોત પશુ ઔર ગમાર;

સાધુ સકલ મૂલ ગ્રહી બૈઠે, સબ જુગ લાગ્યો હૈ ડાર ... ૧

karma kiye nar dehi pā-ii, hota pashu a-u-r gamār
sādhu sakal mul grahi bai-the, sab jug lāgyo hai dār ... 1

ઇંગલાં પિંગલા સુષમણા નાડી, દશમે દ્વારે મઠ છાંય;

ભ્રમર ગુફામેં જે રસ ચાખે, ઉર ધર ધ્યાન લગાય ... ૨

iňgalā piňgalā sushamnā nādi, dash-me dvāre math chhāňy
bhra-mar gufā-meň je ras chākhe, ur dhar dhyān lagāy ... 2

ડાર ભ્રમણા અજહુ ન ચેતે, કહેત કબીર વિચાર;

શબ્દ હમારો જે કોઈ માને, સોઈ જન ઉતરે પાર ... ૩

dār bhra-manā ajahu na chete, kahet kabir vichār
shabda hamāro je ko-ii māne, so-ii jan utare pār ... 3

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.

.....

[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.

115. Aise Hari Saňg Hori Kheli-e Ho ॥ ઐસે હરિ સંગ હોરી ખેલીએ હો

Nādbrahma pada 509, Rāga: Dhamār ॥ નાદબ્રહ્મ પદ-૫૦૯, રાગ - ધમાર

ઐસે હરિ સંગ હોરી ખેલીએ હો, હો મેરે પ્યારે, જૈસે ધ્રુવ-પ્રહ્લાદ;

aise hari saňg hori kheli-e ho, ho mere pyāre, jaise dhruv prah-lād

બાલપનું ખેલનમેં ગુમાયો, જોબન જુવાની જોર;

એ મન મસ્ત કહ્યો ન માને, ન દેખ સાંજ ભોર ... ૧

bālapanu khelan-meň gumāyo, joban juvāni jor
e man masta kahyo na māne, na dekh sāňj bhor ... 1

કર્મ કિયે નર દેહી પાયો, હોત પશું પતંગ;

જેણે પ્રભુજી કો નામ ન જાણ્યો, સો નર હોગા ભોરિંગ ... ૨

karma kiye nar dehi pāyo, hota pashu pataňg
jene prabhu-ji ko nām na jānyo, so nar hogā bhoriňg ... 2

અવિનાશી વણસે નહિ, જા કી કથા રે અપાર;

સાધુ સકલ મૂલ ગ્રહી બૈઠે, સબ જુગ લાગ્યો હૈ ડાર ... ૩

avi-nāshi vanase nahi, jā ki kathā re apār
sādhu sakal mul grahi baithe, sab jug lāgyo hai dār ... 3

જે જન જગતસે લગ રહ્યો હૈ, હરિ કો દેખે દૂર;

નિશ્ચે સ્મરણ કરે રે કબીરજી, ઘટ માંહે હાલ હજૂર ... ૪

je jana jagat-se lag rahyo hai, hari ko dekhe dur
nishche smaran kare re kabir-ji, ghat māňhe hāl hajur ... 4

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. Vasaňt Vivāh Ādaryo Ho ॥ વસંત વિવાહ આદર્યો હો

Nādbrahma pada 520, Rāga: Dhamār ॥ નાદબ્રહ્મ પદ-૫૨૦, રાગ - ધમાર

વસંત વિવાહ આદર્યો હો, હો મેરે પ્યારે, પરણે નંદજીનો લાલ;

vasaňt vivāh ādaryo ho, ho mere pyāre, parane naňda-ji-no lāl

વસંત પંચમી નૌતમ નક્ષત્ર, લગ્ન લીધાં નિરધાર;

સંત પધરાવું ચમર ઢોળાવું, તોરણ બંધાવું દ્વાર ... ૧

vasaňt paňchami na-u-tam nakshatra, lagna lidhā nira-dhār
saňt padharāvu chamar Dholāvu, toran baňdhāvu dvār ... 1

કલ્લા કાંબી અણવટ વિછુઆ, ઝાંઝરનો ઝંકાર;

બાંહે શોભીતો ચૂડલો રે, કંઠે કાવડ હાર ... ૨

kal-lā kāmbi ana-vat vichhu-ā, jhāň-jhar-no jhaňkār
bāňhe shobhito chudalo re, kaňthe kāvad hār ... 2

ભાવે બ્રહ્મા વેદ ભણે રે, મંગલ વરતાય ચાર;

સુરિનર મુનિજન સર્વે મળીને, કંઠ આરોપ્યો વરમાળ ... ૩

bhāve brahmā ved bhane re, maňgal var-tāy chār
suri-nar muni-jan sarve mali-ne, kaňth āropyo var-māl ... 3

નંદજીને ઘેર કુંવર કનૈયો, કન્યા ભિખુભાન દુલારી;

પહેલા પરણ્યા મહેતા નરસૈંયાના સ્વામી, પછી પરણ્યો સંસાર ... ૪

naňda-ji-ne gher kuňvar kanaiyo, kanyā bhikhu-bhān dulāri
pahelā paranyā mahetā nar-sai-yā-nā svāmi, pachhi paranyo saňsār ... 4

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 Constellation[1];
Let me invite saints, swing fly-driver, hang flowery festoons on the door posts.

2. Whiskers[2], silver anklets[3] ana-vat vichhu-ā[4] 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 Varmala[5].

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. Raňg Rasiyo Hori Khel-vā Re ॥ રંગ રસિયો હોરી ખેલવા રે

Nādbrahma pada 522, Rāga: Rasiyo ॥ નાદબ્રહ્મ પદ-૫૨૨, રાગ – રસિયો

રંગ રસિયો હોરી ખેલવા રે નંદલાલ કુંવર;

ત્યાં બોલાવે વ્રજરાજ જમુનાના તીરમેં નંદલાલ કુંવર ... ૧

raňg rasiyo hori khel-vā re naňda-lāl kuňvar
tyāň bolāve vraj-rāj jamunā-nā tir-meň ... 1
Prince of Nandlal, Krishna fond of playing colorful Holi;
The lord of Vraj[1] is calling me to play on river banks of Jamuna.

સૈયર સર્વે ટોળે મળી રે નંદલાલ કુંવર;

માંહી પ્યારી રાધા સરદાર જમુનાના તીરમેં નંદલાલ કુંવર ... ૨

sai-yar sarve tole mali re naňda-lāl kuňvar
māňhi pyāri rādhā sar-dār jamunā-nā tirmeň ... 2
All my friends have gathered around Prince of Nandlal;
Amidst them is leading loving Radha plays on river banks of Jamuna.

શ્યામે સખા તેડાવ્યા રે નંદલાલ કુંવર;

કીધો રમવાને ઉલટ અંગ જમુનાના તીરમેં નંદલાલ કુંવર ... ૩

shyāme sakhā tedāvyā re naňda-lāl kuňvar
kidho ramavā-ne ulat aňg jamunā-nā tir-meň ... 3
Prince of Nandlal, Shyam invited all his friends to play Holi;
Enthused everyone to dance and sing on river banks of Jamuna.

સામા તે સામી મોરચે રે નંદલાલ કુંવર;

ત્યાં તો મચ્યો અતિરંગ જમુનાના તીરમેં નંદલાલ કુંવર ... ૪

sāmā te sāmi morche re naňda-lāl kuňvar
tyāň to machyo ati-raňg jamunā-nā tir-meň ... 4
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

તાલ બજાવે તારૂણી રે નંદલાલ કુંવર;

ગાયે સુંદર રાગ વસંત જમુનાના તીરમેં નંદલાલ કુંવર ... ૫

tāl bajāve tāruni re naňda-lāl kuňvar
gāye suňdar rāg vasaňt jamunā-nā tir-meň ... 5
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.

નામ તે લઇ લઇ નારીઓ રે નંદલાલ કુંવર;

ત્યાં ગોવિંદના ગુણ ગાય જમુનાના તીરમેં નંદલાલ કુંવર ... ૬

nām te la-ii la-ii nāri-o re naňda-lāl kuňvar
tyāň goviňd-nā gun gāy jamunā-nā tir-meň ... 6
Lovingly calling Prince of Nandlal with several different names;
Friends of Govind sang songs in his praise on river banks of Jamuna.

તાલ મૃદંગ ડફ ખંજરી રે નંદલાલ કુંવર;

ત્યાં વાગે વેણ રસાલ જમુનાના તીરમેં નંદલાલ કુંવર ... ૭

tāl mru-daňg daf khaňjari re naňda-lāl kuňvar
tyāň vāge ven rasāl jamunā-nā tir-meň ... 7
Playing lilting songs on beats of Mru-daňg, Daf and Khaňjari;
Krishna enchantingly played flute on river banks of Jamuna.

કાલે રમવાને આવજો રે નંદલાલ કુંવર;

કહે સૌ સુંદરીનો સાથ જમુનાના તીરમેં નંદલાલ કુંવર ... ૫૩

kāle ramavā-ne āv-jo re naňda-lāl kuňvar
kahe sa-u suňdari-no sāth jamunā-nā tir-meň ... 53
Do come tomorrow to play with us, O' Nandkunwar, pleads lasses;
All beauteous Gopis call Krishna to come on river banks of Jamuna.

વસંત લીલા જોઇ રહ્યા રે નંદલાલ કુંવર;

ત્યાં નરસૈંયો બલ જાય જમુનાના તીરમેં નંદલાલ કુંવર ... ૫૪

vasaňt lilā jo-ii rahyā re naňda-lāl kuňvar
tyāň nar-sai-yo bal jāy jamunā-nā tir-meň ... 54
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 Raňg Bhine Ho ॥ રઘુવર રાજકુમાર લાલ રંગ ભીને હો

Nādbrahma pada 523 ॥ નાદબ્રહ્મ પદ-૫૨૩

રઘુવર રાજકુમાર, લાલ રંગ ભીને હો;

ભરત શત્રુધ્ન સંગકે, લક્ષ્મણ લીને હો ... ટેક

raghu-var rāj-kumār, lāl raňg bhine ho
bharat shatru-ghan saňg-ke, lakshman line ho ... repeat
Raghuvar - the prince, is drenched in red color;
Together with Bharat Shatrughan and Lakshman.

જૂથ જૂથ મેલાવું કે, સીયા સંગ કીની હો;

કેસર આડ બનાઇ કે, મૃગમદ દીને હો ... ૧

juth juth mElāvu ke, siyā saňg kini ho
kesar āda banā-ii ke, mruga-mad dine ho ... 1
Women arriving in groups throng around Seeta;
With saffron smeared red heels, with deer-like eyes.

કેસર કુમ કુમ ઘોર કે, માટ ભરાયે હો;

ઇન્દ્રાદિક અંતરીક્ષથી, બાજાં બજાયે હો ... ૨

kesar kum kum ghor ke, māt bharaye ho
indrā-dik aňtri-khsa-thi, bājā bajāye ho ... 2
Earthen pots are readied with saffron and reds mixed;
Deities delighted in heavens, orchestrate musical notes.

ગાવત ગૌરી નારી કે, પિયાકો પ્યારી હો;

કંચનકે બહુ કામકે, સાયે ઢાળી હો ... ૩

gāvat ga-u-ri nāri ke, piyāko pyāri ho
kaňchan-ke bahu kām-ke, sāye Dhāli ho ... 3
Singing lilting festival songs women in love with their men;
Adorned with gold jewellery and draped in lovely saree.

ધાય ભરે રઘુરાયકે, હો હોરી બોલે હો;

રત્ન જડિત રાય આંગન, ખેલત ડોલે હો ... ૪

dhāy bhare raghu-rāy-ke ho hori bole ho
ratna jadit rāy āňgan, khelat dole ho ... 4
Womenfolk chase prince Ram, shouting cheerily holi holi;
Prince bedecked with precious jewels, swings dancingly.

પકડ જાયે શત્રુઘ્નકે, આંખ અંજાયે હો;

ફગુવા લીયો રે મંગાય, તબ છટકાયે હો ... ૫

pakad jāye shatru-ghan-ke, āňkh aňjāye ho
faguvā liyo re maňgāy, tab chhat-kāye ho ... 5
Catching hold of Shatrughna, cheating him to pay off;
Lasses let him go only when the gift of Holi he paid.

ઐંસી ધર્મધોરીંધર ધીરકે, નાહિ કાહુ ભૂપ હો;

જન શ્યામદાસ બલ જાયકે, રઘુપતિ રૂપ હો ... ૬

ai-si dharma-dhoriň-dhar dhir-ke, nāhi kāhu bhup ho
jan shyām-dās bal jāy-ke, raghu-pati rup ho ... 6
No so called saint or sage, no king can have such glory;
How opulent Raghupati looked, says awed Shyamdas.

119. Man-rājā Khelan Chale Raňg Ho Hori ॥ મનરાજા ખેલન ચલે રંગ હો હોરી

Nādbrahma pada 524 ॥ નાદબ્રહ્મ પદ-૫૨૪

મનરાજા ખેલન ચલે રંગ હો હોરી

કાયા નગર મોઝાર રામ રંગ હો હોરી ... ટેક

man-rājā khelan chale raňg ho hori
kāyā nagar mojhār rām raňg ho hori ... repeat
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.

જ્ઞાન ગલીમેં ઠાડે ભયે રંગ હો હોરી

સુરત નુરત લીયે સાથ રામ રંગ હો હોરી ... ૧

gnān gali-meň thāde bhaye raňg ho hori
surat nurat liye sāth rām raňg ho hori ... 1
Standing on the path of knowledge, let us play joyous Holi,
With meditating mind and spiritual light, let worship of Ram be like Holi.

ગુરુ ગુલાલ મેં પાયીઆ રંગ હો હોરી

અબિલ અગમ અપાર રામ રંગ હો હોરી ... ૨

guru gulāl meň pāye-ā raňg ho hori
abil agam apār rām raňg ho hori ... 2
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.

પાંચ પચીશ મિલી ખેલ હી રંગ હો હોરી

રાગ રાગણી સાર રામ રંગ હો હોરી ... ૩

pāňch pachish mili khel hi raňg ho hori
rāg rāgani sār rām raňg ho hori ... 3
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.

ત્રિકુટી સંગમ ખેલ હી રંગ હો હોરી

ત્રિવેણી કે ઘાટ રામ રંગ હો હોરી ... ૪

trikuti saňgam khel hi raňg ho hori
triveni ke ghāt rām raňg ho hori ... 4
In the life uniting three mountainous peaks[1], let us play joyous Holi;
On the bank of union of three rivers[2], let worship of Ram be like Holi.

મેરૂ દંડ સાજે ચઢે રંગ હો હોરી

દેખ્યા અગમકા ઘાટ રામ રંગ હો હોરી ... ૫

meru daňd sāje chaDhe raňg ho hori
dekhyā agam-kā ghāt rām raňg ho hori ... 5
With Merudand[3] embellished spiritually, let us play joyous Holi;
Perceiving soul as a bank of heavenly river, let worship of Ram be like Holi.

સીમા છીટ છિરકત ફિરે રંગ હો હોરી

બાઢ્યો રંગ અપાર રામ રંગ હો હોરી ... ૬

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.

જનકબીર યોં ખેલ હી રંગ હો હોરી

આવાગમન નિવાર રામ રંગ હો હોરી ... ૭

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.

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[1] Three mountainous peaks (ત્રિકુટી સંગમ) - the three qualities or constituent qualities inherent in all created existence i.e. Tamas (ignorance), Rajas (anger), Satttva (Virtue)

[2] Bank of union of three rivers – (ત્રિવેણી કે ઘાટ) - Confluence of the three tubular vessels (ઇડા, પિંગળા અને સુષુમણા એ ત્રણ નાડીઓનો સમુદાય).

[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 Goňd Re Mad Māto ॥ ગોકુળ ગામને ગોંદ રે મદ માતો

Nādbrahma pada 529, Rāga - Garbi ॥ નાદબ્રહ્મ પદ-૫૨૯, રાગ - ગરબી

ગોકુળ ગામને ગોંદ રે મદ માતો

મદ માતો રે મદ માતો, હોળીનો ખેલ મદ માતો --- હોળીનો ખેલ ... ટેક

gokul gām-ne goňd re mad māto
mad māto re mad māto
holi-no khel mad māto --- holi-no khel ... repeat
Vibrant colors and gaiety galore,
Vibrant splash of joyous fervor
Playful festivities on fringe of Gokul.

ટોળે મળી સહુ સુંદરી રમવાને

રમવાને રે રમવાને, અતિ આનંદ ખેલ રમવાને --- અતિ આનંદ ખેલ ... ૧

tole mali sahu suňdari ramavā-ne
ramavā-ne re ramavā-ne
ati ānaňd khel ramavā-ne --- ati ānaňd khel ... 1
Groups of dancing beauteous lasses,
Playfully running and running around,
As if wellspring of jubilation is burst out.

કેસર કેસૂડા ઘોરીયા રે ગુલાલે

ગુલાલે રે ગુલાલે, અતિ આનંદ ખેલ ગુલાલે --- અતિ આનંદ ખેલ ... ૨

kesar kasudā ghoriyā re gulāle
gulāle re gulāle
ati ānaňd khel gulāle --- ati ānaňd khel ... 2
Mixing saffron, Kesudo[1] and Gulal
Vivid colorful water cannons are readied,
Smearing faces with Gulal in jest and fun.

ઘેર્યાં તે લાલ ગોપાલને જેવી તરૂવર

જેવી તરૂવર રે જેવી તરૂવર, જેવી તરૂવર વેલ જેવી તરૂવર --- જેવી તરૂવર વેલ ... ૩

gheryā te lāl gopāl-ne jevi taruvar
jevi taruvar re jevi taruvar
jevi taruvar vel jevi taruvar --- jevi taruvar vel ... 3
Entwining Gopal like creepers on large tree,
Surrounded by Gopis, Gopal dances with joy,
Like a large tree is entwined by creepers.

ચૂવા રે ચંદન કુમકુમ ચાલી ધરણી

ચાલી ધરણી રે ચાલી ધરણી, ધરણી પર રેલ ચાલી ધરણી --- ધરણી પર રેલ ... ૪

chuvā re chaňdan kum-kum chāli dharani
chāli dharani re chāli dharani
dharani par rel chāli dharani --- dharani par rel ... 4
Walking on earth smeared with Chuvachandan[2]
Beauteous lasses treads on with dancing feet,
Matching steps with Gopal - the Almighty.

રૂપ અનેક ગોવિંદના ગોપિકાને

ગોપિકાને રે ગોપિકાને, ન પડે રે ઉકેલ ગોપિકાને --- ન પડે રે ઉકેલ ... ૫

rup anek goviňd-nā gopikā-ne
gopikā-ne re gopikā-ne
na pade re ukel gopikā-ne --- na pade ukel ... 5
Vivid images of Gopal make Gopis lose sense of being,
With Gopis lost in spiritual ecstasy,
No Gopi can sense of spiritual joy.

પ્રીતમના પ્રભુ શામળિયા રે પાતળિયા

પાતળિયા રે પાતળિયા, મારો પાલવ મેલ તું પાતળિયા --- મારો પાલવ મેલ ... ૬

pritam-nā prabhu shāmaliyā re pātaliyā
pātaliyā re pātaliyā
māro pālav mEl tuň pātaliyā --- māro pālav mEl ... 6
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 ॥ લોક રસિયા રે લોક રસિયા

Nādbrahma pada 530, Rāga - Garbi ॥ નાદબ્રહ્મ પદ-૫૩૦, રાગ - ગરબી

લોક રસિયા રે લોક રસિયા, પેલા ગોકુલ ગામના લોક રસિયા;

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.

એક એકને આનંદ ગમે છે, હોરી રમવા મન વસ્યા ... ૧

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.

અબિલ ગુલાલની ફાંટ ભરી લાયે, એક એક ઉપર ધસ્યા ... ૨

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.

પકડ લિયો હૈ નંદકુંવરકો, સાન બતાવી પીછે ખસ્યા ... ૩

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.

વસ્તા વિશ્વંભર સુરતે જોઇને, અરસ પરસ મનમેં વસ્યા ... ૪

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 ॥ મત મારો રે મત મારો

Nādbrahma pada 531, Rāga - Garbi ॥ નાદબ્રહ્મ પદ-૫૩૧, રાગ - ગરબી

મત મારો રે મત મારો, અબિલ ગુલાલ મોહે મત મારો;

mat māro re mat māro, abil gulāl mohe mat māro
Don't, Oh, don't you throw Abil and Gulal at me;

પરનારીનો પાલવ પકડ્યો, હું રાખું છું તોલ તારો ... ૧

par-nāri-no pālav pakadyo, huň rākhu chhuň tol tāro ... 1
Ignoring your infidelity, I've cherished you with honor.

ગોકુલ ગામની અમે ગોવાલણી, તું છે નંદજીનો લાલ પ્યારો ... ૨

gokul gām-ni ame govālani, tuň chhe naňda-jino lāl pyāro ... 2
We're the cowherd girls and you are the beloved son of Nand Ji.

આજકાલનો તું છોકરવાદ, શાને રોકે જમુના આરો ... ૩

āja-kāl-no tuň chhokar-vād, shāne roke jamunā āro ... 3
You're a childish boy of today, why do you stop our way to Jamuna Ji.

વસ્તા વિશ્વંભર કૃષ્ટે કરીને, ભવજલ સિંધુ મોહે તારો ... ૪

vastā vishvam-bhar krushte kari-ne, bhav-jal siňdhu mohe tāro ... 4
When you pervade over the universe, help us fathom the ocean of life.

123. Raghu-naňdan Jhule Pārane Ho ॥ રઘુનંદન ઝુલે પારણે હો

Nādbrahma pada 544, Rāga - Dhamār ॥ નાદબ્રહ્મ પદ-૫૪૪, રાગ -ધમાર

રઘુનંદન ઝુલે પારણે હો, હો મેરે પ્યારે, કૌશલ્યા કે ગુન ગાવે;

raghu-naňdan jhule pārane ho, ho mere pyāre, ka-u-shalyā ke gun gāve
Son of Raghu swings in cradle, while Kaushalya sings delightful lullaby;

દશરથ રાયે પારણું ઘડાવ્યું, ચંદનકો સબ સાજ;

હીર જડિત પાટકી દોરી, રત્ન બંધાયે કર બાજ ... ૧

dash-rath rāye pāranu ghadāvyu, chaňdan-ko sab sāj
hira jadit pātaki dori, ratna baňdhāye kar bāj ... 1
King Dashrath got a cradle made, embellished with sandalwood;
Diamond studded on a rope to pull, tied jewel trinkets resound.

રાતે ચરણ કમલ કર રાતે, જલદ શ્યામ તન શોહે;

ઘુંઘરાળે કેસ બિરાજત, મંદહાસિનીના મન મોહે ... ૨

rāte charan kamal kar rāte, jalad shyām tan shohe
ghuňgh-rāle kes birā-jat, maňda-hāsi-ni-nā man mohe ... 2
Lotus-like scarlet soles of child with body enchanting with glorious shine;
Curly locks of hair frame around the face of child with faintly loving smile.

ઉત્તર દિશા એક પુર અયોધ્યા, રામજી કો જન્મ નિવાસ;

ગાવત સુનત હોત સબ પાવન, બલ પરમાનંદ દાસ ... ૩

ut-tar dishā eka pur ayodhyā, rāmaji ko janma nivās
gāvat sunat hot sab pāvan, bal paramā-naňda dās ... 3
On the North lies a city called Ayodhya, that is the birth place of Ram;
All who listen to songs of devotion, get sanctified, says Bal Parmanand Das.

જન્માષ્ટમી

Janmāshtami

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 Āňgan Rachyo Hindolo ॥ વ્રજ કે આંગન રચ્યો હિંડોલો

Nādbrahma pada 564, Rāga - Godi ॥ નાદબ્રહ્મ પદ-૫૬૪, રાગ - ગોડી

વ્રજ કે આંગન રચ્યો હિંડોલો, વ્રજ કે આંગન રચ્યો;

સુર બ્રહ્માદિક દેખન આયે, શંકર તાંડવ નાચ્યો ... ટેક

vraj ke āňgan rachyo hindolo, vraj ke āňgan rachyo
sur brahmā-dik dekhan āye, shaňkar tāňdav 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.

શુક સનકાદિક મુનિવર નારદ, હિંડોળો દેખન આયે;

નંદકો લાલ ઝુલન હમ દેખ્યો, બડી લૂંટ હમ પાયે ... ૧

shuk sanakā-dik muni-var āye, hindolo dekhan āye
naňda-ko lāl jhulan ham dekhyo, badi luňt 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.

વ્રજ કી નાર અટા ચઢ દેખે, અપનો તન મન વારે;

પરમાનંદ દાસ કો ઠાકોર, ચિત્ત ચોર્યો તનકો રે ... ૨

vraj ki nār atā chaDh dekhe, apano tan man vāre
paramā-naňda dās ko thākor, chit-ta 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 ॥ ઝુલત હૈ ગિરધારી હિંડોલે

Nādbrahma pada 565, Rāga - Godi ॥ નાદબ્રહ્મ પદ-૫૬૫, રાગ - ગોડી

ઝુલત હૈ ગિરધારી હિંડોલે, ઝુલત હૈ ગિરધારી;

અતિ આનંદ ભયે દોઉ ઝુલત, મોહન શ્યામ પ્યારી ... ટેક

jhulat hai gira-dhāri hindole, jhulat hai gira-dhāri
ati ānaňd 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.

ભુવન ભુવન સેં આઇ ઝુલાવન, સબ ગોકુલકી નારી;

સકલ શણગાર કિયે વ્રજવનિતા, પહેરે કુસંબી સાડી ... ૧

bhuvan bhuvan seň ā-ii jhulā-van, sab gokul-ki nāri
sakal shan-gār kiye vraj-vanitā, pahere kusambi sādi ... 1
From every household, each lass of Gokul, throng Jamuna river banks;
Adorned with alluring ornaments lasses of Vraj are sashaying saffron sarees.

જમુના પુલીન મનોહર સુંદર, વૃન્દાવન સુખકારી;

દેખત શોભા સુરનર ભૂલે, કૃષ્ણદાસ બલિહારી ... ૨

jamunā pulin mano-har suňdar, vrundā-van sukh-kāri
dekhat shobhā sur-nar bhule, krishna-dās bali-hāri ... 2
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 ॥ ભક્તિ હિંડોળેના રે

Nādbrahma pada 569, Rāga - Malār ॥ નાદબ્રહ્મ પદ-૫૬૯, રાગ - મલાર

ભક્તિ હિંડોળેના રે, માંહી ઝુલે આતમરામ;
પ્રેમ ભક્તિ હિંડોળેના રે, સબ સંતનકો વિશ્રામ ... ટેક

bhakti hiňdole-nā re, māňhi jhule ātam-rām
prem bhakti hiňdole-nā re, sab saňtan-ko vishrām ... repeat

ચાંદા સૂરજ દોઉ સ્થંભ રૂપે, બંક નાલ કી દોર;
ઝુલે રે પાંચ પ્યારીયાં રે, તહાં ઝુલત હૈં સિયામોર ... ૧

chāňdā suraj do-u sthambh rupe, baňk nāl ki dor
jhule re pāňch pyāri-yā re, tahaň jhulat hai siyā-mor ... 1

દ્વાદશ ગમકે અંતરે રે, જહાં અમૃત કો વાસ;
જેણે એ અમૃત ચાખ્યાં રે, સો ઠાકોર હમ દાસ ... ૨

dvā-dash gam-ke aňtare re, jahāň amrut ko vās
jene e amrut chākhyā re, so thākor ham dās ... 2

સ્હેજ શુન્ય કો નેહડો રે, ગગન મંડલ સિયામોર;
દોઉ રે કુલ હમ આગવી રે, હમ ઝુલે એહી હિંડોળે ... ૩

sahej shunya ko nehado re, gagan maňdal siyā-mor
do-u kul ham āgavi re, ham jhule ehi hiňdole ... 3

અરધ ઉરધ કે ગંગા જમુના, મોલ કમલા ઘાટ;
ષટ્ ચક્રકી ગાગરી રે, ત્રિવેણી સંગમ ઘાટ ... ૪

aradh uradh ke gaňgā jamunā, mol kamalā ghāt
shat chakra-ki gāgari re, triveni saňgam ghāt ... 4

નાદ બુંદકી નાવડી રે, રામ નામ ખેવનહાર;
કહે કબીર ગુણ ગાઇ લો રે, ગુરૂ ગમ ઉતરે પાર ... ૫

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 ones[1], 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 body[2] or a confluence of three streams of rivulets[3].

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] પાંચ પ્યારીયાં - five loved ones = પંચતત્વ - five basic elements - sustaining our life i.e. space, air, light, water, earth

[2] ષટ્ચક્રી ગાગરી - human body with the six mystical circles or plexuses

[3] ત્રિવેણી સંગમ ઘાટ - symbolized version of the three humours of the body

127. Bharma Hiňdole-nā Re ॥ ભર્મ હિંડોળેના રે

Nādbrahma pada 570, Rāga - Malār ॥ નાદબ્રહ્મ પદ-૫૭૦, રાગ - મલાર

ભર્મ હિંડોળેના રે, કહો કોન ઝુલન આયે;

આ રે હિંડોળે જે કોઇ ઝુલે, સતગુરૂ કહ્યો સમજાય ... ટેક

bharma hiňdole-nā re, kaho kon jhulan āye
ā re hiňdole je ko-ii jhule, sat-guru kahyo sam-jāy ... repeat

પાપ પુન્ય દોઉ સ્તંભ રૂપે, મનસા રચ્યો હૈ હિંડોળો;

ઝુલત જીવ જહાન ઇતસ્તત, કબહુ ન પાયો ઠોર ... ૧

pāp punya do-u stambh rupe, manasā rachyo hai hiňdolo
jhulat jiv jahān ita-stata, kabahu na pāyo thor ... 1

લક્ષ ચોરાશી જીવ ઝુલે, રવિ શશી ભયે બિગાર;

અનંત કોટિ જુગ ઝુલ્યા રે, અજહુ ન માને હાર ... ૨

laksha chorāshi jiv jhule, ravi shashi bhaye bigār
anaňt koti jug jhulyā re, ajahu na māne hār ... 2

ગુણી ગંધર્વ મુનિ ઝુલ્યા રે, શેષ નાગ સુમેરૂ;

બ્રહ્મા વિષ્ણુ મહેશ ઝુલે, કાર્ય જ લઇ લઇ ફેર ... ૩

guni gaň-dharv muni jhulyā re, shesh nāg sumeru
brahmā vishnu mahesh jhule, kārya la-ii la-ii fer ... 3

ધરણી આકાશ દોઉ ઝુલ્યા રે, પવન પાવક અરૂ નીર;

દેહ ધરી હરિ ઝુલ્યા રે, યોં કહે દાસ કબીર ... ૪

dharani ākāsh do-u jhulyā re, pavan pāvak aru nir
deh dhari hari jhulyā re, yoň kahe dās kabir ... 4

ભરમ હિંડોળાના રે, કહો કોન ઝુલન આયે;

આ રે હિંડોળા જે કોઇ ઝુલે, સતગુરૂ કહ્યો સમજાય ... ટેક

0. The ideal spiritual teacher capable of emancipating his disciples elucidates about who all rock on the swing of illusion.

લોભ મોહ કે ખંભ દોઉ, મનસા રચ્યો હૈ હિંડોલ;

ઝુલત જીવ જહાન જહાં લગી, કબહુ ન પાયો ઠૌર ... ૧

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.

લક્ષ ચોરાશી જીવ ઝુલહિં રવિસુત ધરિયા ધ્યાન;

અનંત કોટિ જુગ ઝુલ્યા રે, અજહુ ન માને હાર ... ૨

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.

ગુણી ગંધર્વ મુનિ ઝુલ્યા રે, શેષ નાગ સુમેરૂ;

બ્રહ્મા વિષ્ણુ મહેશ ઝુલે, કારન લઇ લઇ ફેર ... ૩

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.

ધરણી આકાશ દોઉ ઝુલ્યા રે, પવન પાવક અરૂ નીર;

દેહ ધરી હરિ ઝુલહિં, ઢાઢે દેખહિ હંસ કબીર ... ૪

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 ॥ હનિહાંરે સુભગ સાવન આયો

Nādbrahma pada 573, Rāga - Hindolā-ni Sāmeri
નાદબ્રહ્મ પદ-૫૭૩, રાગ - હિંડોળાની સામેરી

હનિહાંરે સુભગ સાવન આયો, દશરથ દ્વારે હિંડોળો સોહાયો;

હનિહાંરે પ્રથમ દિવસ ત્રીજ અજવાળી, રચ્યો હિંડોળો પરમ સુખકારી ... ટેક

hani-hāre subhag sāvan āyo, dash-rath dvāre hiňdolo sohāyo
hani-hāre pratham divas trij aja-vāli, rachyo hiňdolo param sukh-kāri ... repeat

પરમ સુંદર સરસ શોભા, શેષ સહસ્ત્ર ન શકે કહી;

યુગલ ખંભ અનુપ સુંદર, દાંડી ચાર ઝગમગ રહી ... ૧

param suňdar saras shobhā, shesh sahastra na shake kahi
yugal khambh anup suňdar, dāňdi chār jhag-mag rahi ... 1

મખમલ કે તકિયા બિરાજે, બિછુના બહુવિધ બને;

લાલ દોરી ગ્રહી ઝુલાવત, ચિત્ર કે ચંદ્રવા તને ... ૨

makh-mal ke takiyā birāje, bichhu-nā bahu-vidh bane
lāl dori grahi jhulāvat, chitra ke chaňdra-vā tane ... 2

કનક પુષ્પ અનેક રચના, હિંડોળો હરિ મન ભાવહી;

કહેત કૃષ્ણદાસ અવસર, શુભ સાવન આવહી ... ૩

kanak pushpa anek rachanā, hiňdolo hari man bhāvahi
kahet krishna-dās ava-sar, shubha 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 ॥ હનિહાંરે સાવન સુદ ત્રીજ અજવાળી

Nādbrahma pada 574, Rāga - Hindolā-ni Sāmeri
નાદબ્રહ્મ પદ-૫૭૪, રાગ - હિંડોળાની સામેરી

હનિહાંરે સાવન સુદ ત્રીજ અજવાળી, બૈઠે હિંડોળે શ્યામ સંગ પ્યારી;

હનિહાંરે હિંડોળો નંદભુવન અતિ સોહે, નીરખી સુરિનર મુનિમન મોહે ... ટેક

hani-hāre sāvan sud trij aja-vāli, baithe hiňdole shyām saňg pyāri
hani-hāre hiňdolo naňda-bhuvan ati sohe, nirakhi suri-nar muni-man mohe ... repeat

સુરિનર મુનિ કો મન મોહે, ગોપી ગુણ ગાવે સહી;

વાજીંત્ર નાનાભાત બાજે, ઝુલાવે સન્મુખ રહી ... ૧

suri-nar muni ko man mohe, gopi gun gāve sahi
vājiňtra nānā-bhāta bāje, jhulāve sanmukh rahi ... 1

ચંગ ઉપંગ મૃદંગ તાલ, ઝાલર ઝીની ઝીની બાજહી;

શ્રી મંડલ રણકાર સોહે, સપ્તશુર અતિ રાજહી ... ૨

chaňg upaňg mru-daňg tāl, jhālar jhini jhini bāja-hi
shri maňdal rana-kār sohe, sapta-shur ati rāja-hi ... 2

તાન બંધન સરસ સોહે, મોહિત ગોકુલ નાથ હી;

કહેત કૃષ્ણદાસ ગિરધર, ઝુલાવે સબ સાથ હી ... ૩

tān baňdhan saras sohe, mohit gokul nāth hi
kahet krishna-dās gira-dhar, jhulāve sab sāth hi ... 3

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 delightedly 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 Gukulnath (Lord of Gokul), the poet Krishnadas says, with heavenly singing, everyone ecstatically rocks in trance.

130. Hani-hāre Kuňj-bhuvan Rachyo Hiňdolo ॥ હનિહાંરે કુંજભુવન રચ્યો હિંડોળો

Nādbrahma pada 576, Rāga - Hindolā-ni Sāmeri
નાદબ્રહ્મ પદ-૫૭૬, રાગ - હિંડોળાની સામેરી

હનિહાંરે કુંજભુવન રચ્યો હિંડોળો, સંગે શ્રી રાધાજી સોહે જોડ;

હનિહાંરે પંચમણિકો સ્તંભ બનાયો, દાંડી ચાર કંચન શું લાયો ... ટેક

hani-hāre kuňj-bhuvan rachyo hiňdolo, saňge shri rādhā-ji sohe jod
hani-hāre paňch-mani-ko stambh banāyo, dāňdi chār kaňchan shuň lāyo ... repeat
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.

શોહાયો રત્ન હિંડોળો સુંદર, મર્કટમણિ સાટક બહુ;

ચહું ઔર મુક્તાલાલ લટકે, ભાત કહો જુગતે કહું ... ૧

shohāyo ratna hiňdolo suňdar, markat-mani sātak bahu
chahuň a-u-r muktā-lāl lat-ke, bhāt kaho jugate kahuň ... 1
The Hindolo ornamented with brilliantly shining precious jewels, and also Emeralds, evokes breathe taking 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.

પવન મંદ સુગંધ શીતલ, ડમરો મરુવો જાઇ હી;

કેતકી ચંપક મોગરો, મચકંત સુગંધ લાવ હી ... ૨

pavan maňd sugaňdh shital, damaro maruvo jā-ii hi
keta-ki champak mogaro, macha-kaňt sugaňdh lāv hi ... 2
Fragrant cool breeze gently moving through the blossoming flowery shrubs propagates fragrance through the woods. Orphic fragrance from blooming Damaro and Maruvo along with Jasminum humile (Jui) flower spreads fascinates all. At the same time, the woods full of fragrant flowers like Screw-pine (Ketki), Button-like Jasmine flower (Mogro), sweet smelling Champak with Machkand flowers blossoming.

સેવંત્રી અતિસાર બ્હેકે, લતા નાના ભાત હી;

કહેત કૃષ્ણદાસ ગિરધર, ઝુલાવે વ્રજ સાથ હી ... ૩

sevaňtri ati-sār baheke, latā nānā bhāt hi
kahet krishna-dās gira-dhar, jhulāve vraj sāth hi ... 3
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. Raňg Hiňdole-nā Re ॥ રંગ હિંડોળેના રે

Nādbrahma pada 584, Rāga - Rishikesh Sāmeri ॥ નાદબ્રહ્મ પદ-૫૮૫, રાગ - ઋષિકેશ સામેરી

રંગ હિંડોળેના રે, રંગભુવન નૃપ નંદરાય કે;

વિશ્વકર્માએ રચ્યો હરિ હેત, વિવિધ બનાય કે;

અનુપમ કનક કે દોઉ સ્તંભ પરમ સોહાવને;

મરૂવા ઝગમગે નંગ જડિત અતિ મન ભાવહી ... ટેક

raňg hiňdole-nā re, raňg-bhuvan nrupa naňda-rāy ke
vishva-karmā-e rachyo hari het, vividh banāya ke
anu-pam kanak ke do-u stambh, param sohāva-ne
maruvā jhag-mage naňg 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.

ભાવને નંગ જડિત મરૂવા, કુંજ કુંજ તહાં મણિ ખચે;

દાંડી રસાલ વિશાલ અદ્‌ભુત, જુમખા પચરંગ રચે ... ૧

bhāv-ne naňg jadit maruvā, kuňj kuňj tahāň mani khache
dāňdi rasāl vishāl ad-bhut, jum-khā pach-raňg rache ... 1

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.

પટુલી પરમ ધન સારકી, દોરી નર્મ નિર્મૂલના;

ઋષિકેશ પ્રભુ નંદ નૃપકે, રંગ ભુવન હિંડોળેના ... ૨

patuli param dhan sār-ki, dori narma nirmul-nā
rushi-kesh prabhu naňda nrupa-ke, raňg bhuvan hiňdole-nā ... 2

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 ॥ ઝુલત શ્યામ રે

Nādbrahma pada 585, Rāga - Rishikesh Sāmeri ॥ નાદબ્રહ્મ પદ-૫૮૫, રાગ - ઋષિકેશ સામેરી

ઝુલત શ્યામ રે, મન અભિરામ મદન ગોપાલ;

રસ ઝુલાવહી કુંજ કુંજ, મિલી વ્રજ બાલા;

મધુર ધૂની બાજહી, મુખ ચંગ તાલ મૃદંગહી;

સબ મિલી ગાવહી, રસરંગ સરસ સુગંધ હી ... ટેક

jhulat shyām re, man abhi-rām madan gopāl
ras jhulāv-hi kuñj kuñj mili vraj bālā
madhur dhuni bāj-hi, mukh chañg tāl mru-daňg-hi
sab mili gāv-hi, ras-raňg saras sugaňdh 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.

રસ રંગ સરસ સુગંધ ગાવે, પ્રેમ મગ્ન રસ ભરી;

કોકિલા સુર મધુરી બાની, અંગોઅંગ છબી રચી રહી ... ૧

ras raňg saras sugaňdh gāve, prem magna ras bhari
kokilā sur madhuri bāni, aňgo-aňg 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.

નીલ પીત દોઉ કુલ રાજીત, દામિની ધન શાલા;

ઋષિકેશ પ્રભુ દાસ ઝુલે, શ્યામ મદન ગોપાલ ... ૨

nil pit do-u kul rājit, dāmini dhan shālā
rushi-kesh prabhu dās jhule, shyām madan gopāl ... 2

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.

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[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.

1. Shringar (શૃંગાર): Romance, Love, attractiveness. Presiding Deity: Vishnu. Color: light green
2. Haasya (હાસ્ય): Laughter, mirth, comedy. Presiding Deity: Shiva. Color: white
3. Raudra (રૌદ્ર) Fury, anger. Presiding Deity: Shiva. Color: red
4. Kaaruṇya (કારુણ્ય): Compassion, sorrow, mercy. Presiding Deity: Yama. Color: grey
5. Bibhatsa (બિભત્સ) Disgust, aversion. Presiding Deity: Shiva. Color: blue
6. Bhayaanaka (ભયાનક) Horror, fear, terror. Presiding Deity: Yama. Color: black
7. Veera (વીર, ઉત્સાહ) Heroism. enthusiasm. Presiding Deity: Indra. Color: saffron
8. Adbhut (અદ્‌ભૂત, વિસ્મય): Wonder, amazement. Presiding Deity: Brahma. Color: yellow
9. Shaanta (શાંત) Peace or tranquility. Deity: Vishnu. Color: perpetual white.

The ninth rasa was added by later authors.

133. Saras Hiňdole-nā Re ॥ સરસ હિંડોળેના રે

Nādbrahma pada 587, Rāga - Malār Chhappe ॥ નાદબ્રહ્મ પદ-૫૮૭, રાગ - મલાર છપ્પે

સરસ હિંડોળેના રે, માંહી ઝુલત કૌશલ્યા રાય;

saras hiňdole-nā re māňhi jhulat ka-u-shalyā rāy
Youthful Rama, the son of queen Kaushalya seems to enjoy pleasant surroundings rocking in a beautiful swing.

અવધ મધ્ય હિંડોળેના રે, જહાં રહ્યો કલ્પદ્રુમ છાંય;

કનક આંગન કનક મંદિર, કનક કલશ સોહાય;

રચી રે રચના વિવિધ વિધના, નાના વાજીંત્ર વધાય;

દેખી રતિપતિ ભયો લજ્જિત, રહ્યો શિશ નમાય ... ૧

avadh madhya hiňdole-nā re, jahāň rahyo kalpa-drum chhāy
kanak āňgan kanak maňdir, kanak kalash sohāy
rachi re rachnā vividh vidhanā, nānā vājiňtra vadhāy
dekhi rati-pati bhayo laj-jit, rahyo shish namāy ... 1
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.

રત્નજડિત દોઉ સ્થંભ સુંદર, પ્રીત હાટક હીર;

જહાં લાલ દોરી ગ્રહી ઝુલાવે, બહેત સુગંધ સમીર;

જાનકી તન સજી આભૂષણ, પહેરે નૌતમ ચીર;

મુગટમણિ નંદલાલ મુકતા, ઝલકે શ્યામ શરીર ... ૨

ratna-jadit do-u sthambh suňdar, prit hātak hir
jahā lāl dori grahi jhulāve, bahet sugaňdh samir
jānaki tan saji ābhu-shan, pahere na-u-tam chir
mugat-mani naňda-lāl mukatā, jhalake shyām sharir ... 2
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.

કોઇ સખી લિયે ચમર વીંઝણો, કોઇ પુષ્પ અરૂ પાન;

કોઇ રાગ મલાર ગાયે, લઇ લઇ ઊંચી તાન;

કોઇ સખી તન તોડ ડાલે, વાર હી તન પ્રાન;

પ્રેમ પુલકિત રીઝી દંપતિ, દેત ચિતવ નિદાન ... ૩

koii sakhi liye chamar viñjhano, koii pushpa aru pān
koii rāg malār gāye, la-ii la-ii uñchi tān
koii sakhi tan tod dāle, vār hi tan prān
prem pula-kit rijhi dampati, det chitav nidān ... 3

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.

પ્રેમ ધ્યાન સુજ્ઞાન લીલા, ગાવહી નરનાર;

ભક્ત વાંછિત વાસ હરપુર, પાવહી ફલચાર;

દક્ષિણે દશરથ સુત બિરાજે, વામે જનક કુમારી;

પ્રેમાનંદ પ્રભુ જુગલ છબી પર, તન મન ધન બલિહારી ... ૪

prem dhyān su-gnān lilā, gāv-hi nar-nār
bhakta vāñ-chhit vās hara-pur, pāv-hi fal-chār
dakshine dash-rath sut birāje, vāme janak kumāri
premā-naňd prabhu jugal chhabi par, tan man dhan bali-hāri ... 4

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 ॥ ભક્તિ હિંડોળે સંત જન ઝુલે

Nādbrahma pada 593, Rāga - Kānado ॥ નાદબ્રહ્મ પદ-૫૯૩, રાગ – કાનડો

ભક્તિ હિંડોળે સંત જન ઝુલે;

સતગુરુ શબ્દકા દેત જોટા, કહત સુનત હૃદયમેં કૂલે ... ટેક

bhakti hiňdole saňt jan jhule
sat-guru shabda-kā det jotā, kahat sunat ruday-meň fule ... repeat

જ્ઞાન વૈરાગ્ય દોઉ સ્થંભ મનોહર, રામનામકી દોરી લગાઇ;

શીલ સંતોષ વિચાર વિવેક હી, દાંડી ચાર અમોલ શોહાય ... ૧

gnān vai-rāgya do-u sthambh mano-har, rām-nām-ki dori lagā-ii
shil saňtosh vichār vivek hi, dāňdi chār amol shohāy ... 1

ધીર ગંભીરકી પટુલી બિરાજે, પ્રેમપ્રીતકી ચુની જુરી હૈ;

આતમ અનુભવી જ્ઞાન પ્રકાશ, હીરા માણેક શોભા બની હૈ ... ૨

dhir gam-bhir-ki patuli birāje, prem-prit-ki chuni juri hai
ātam anu-bhavi gnān prakāsh, hirā mānek shobhā bani hai ... 2

સંત સંગત મિલી જે કોઇ ઝુલે, કામ ક્રોધ મદ લોભ નસાવે;

કહેત કબીર સોહી જન નિર્મલ, અંતકાલ પરમપદ પાવે ... ૩

saňt saňgat mili je koii jhule, kām krodh mad lobh nasāve
kahet kabir sohi jan nir-mal, aňt-kāl param-pad pāve ... 3

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 સુરત લગાઈ કે, મુખ તે કછુ 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 Hiňdolo Param Sukh-kāri ॥ ભક્તિ હિંડોળો પરમ સુખકારી

Nādbrahma pada 594, Rāga - Kānado ॥ નાદબ્રહ્મ પદ-૫૯૪, રાગ – કાનડો

ભક્તિ હિંડોળો પરમ સુખકારી;

વેદ પુરાણ શાસ્ત્ર શોધ કે, સબ સંતન મિલી કિયો હૈ વિચાર ... ટેક

bhakti hiňdolo param sukh-kāri
ved purān shāstra shodh ke, sab saňtan mili kiyo hai vichār ... repeat

વિચાર વિવેક દોઉ સ્થંભ મનોહર, દોરી પ્રેમ પ્રીત શું લાયી;

સમ દમ ઔર સંતોષ હી ક્ષમા, દાંડી ચાર પરમ સોહાયી ... ૧

vichār vivek do-u sthambh mano-har, dori prem prit shuň lāyi
sam dam a-u-r saňtosh hi kshamā, dāňdi chār param sohāyi ... 1

આ હિંડોળે સનકાદિક ઝુલે, શંકર ઝુલે અતિ અનુરાગે;

શુક મુનિ વ્યાસ પ્રહ્લાદ ધ્રુવસે, નારદ ઝુલે પરમ બડભાગે ... ૨

ā hiňdole sanakā-dik jhule, shaňkar jhule ati anu-rāge
shuk muni vyās prah-lād dhruv-se, nārad jhule param bad-bhāge ... 2

અનંતકોટિ સંત પ્રેમ શું ઝુલે, ઝુલત આનંદ ઉર ન સમાયે;

કહેત કબીર આ હિંડોળે ઝુલત, જન્મ મરણ ભવદુઃખ મિટાયો ... ૩

anaňt-koti saňt prem shuň jhule, jhulat ānaňd ur na samāye
kahet kabir ā hiňdole jhulat, janma maran bhav-dukh 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 (सनकादि = सनक + आदि)[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-bihāri Pyāro ॥ લે નવલબિહારી પ્યારો

Nādbrahma pada 598, Rāga – Hindolā-ni Kāfi ॥ નાદબ્રહ્મ પદ-૫૯૮, રાગ - હિંડોળાની કાફી

ઝુલે નવલબિહારી પ્યારો લાલ ઝુલાવન આઇ;

jhule naval-bihāri pyāro lāl jhulāvan ā-ii

સોરંગ હિંડોળો લાલકો રે, જોડી જુગલ શોહાય;

ઝુલાવે સબ ગ્વાલની રે, તહાં બૈઠે કુંવર કનાય ... ટેક

soraňg hindolo lāl-ko re, jodi jugal shohāy
jhulāve sab gvāl-ni re, tahāň bai-the kuňvar kanāy ... repeat

મણિ કાંચન કે સ્થંભ મનોહર, વિદ્રુમ દાંડી શોહાય;

પચરંગ દોરી પાટકી રે, તહાં પટુલી પાંચ જડાય ... ૧

mani kāňchan ke sthambh mano-har, vidrum dāňdi shohāy
pach-raňg dori pātaki re, tahāň patuli pāňch jadāy ... 1

બરન બરનકે ફુલને રે, જહાં મોતિઅનકો ઝુમ બનાઇ;

માનુની ગાવે મોદ શું રે, તહાં બાજે અનંત વધાઇ ... ૨

baran baran-ke ful-ne re, jahāň moti-an-ko jhum banā-ii
mānuni gāve mod shuň re, tahāň bāje anaňt vadhā-ii ... 2

મોહી રહી સુર સુંદરી રે, જહાં કુસુમની વર્ષા કરાઇ;

શોભા દેખી દંપતિ રે, તહાં કૃષ્ણદાસ બલ જાય ... ૩

mohi rahi sur suňdari re, jahāň kusum-ni varshā karā-ii
shobhā dekhi dampati re, tahāň krishna-dās bal jāy ... 3

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. Hiňdolo Nav-raňgyo Re Sajani ॥ હિંડોળો નવરંગ્યો રે સજની

Nādbrahma pada 602, Rāga - Hindolā-no Kālero
નાદબ્રહ્મ પદ-૬૦૨, રાગ - હિંડોળાનો કાલેરો

હિંડોળો નવરંગ્યો રે સજની, ત્યાં ઝુલે શ્રી વલ્લભરાય;

ચાલો સાહેલી જોવાને જઇએ, આ સુશ શોભા કહી ન જાય ... ટેક

hiňdolo nav-raňgyo re sajani, tyāň 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.

નવરંગ કનક સ્તંભ દોઉ સુંદર, નવરંગ દાંડી ચાર સોહાય;

નવરંગ ચોકી તકિયા ગાદી, નવરંગ મોતીની ઝુમ બનાય ... ૧

nav-raňg kanak sthambh do-u suňdar, nav-raňg dāňdi chār sohāy
nav-raňg choki takiyā gādi, nav-raňg moti-ni jhum banāy ... 1
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:

ગૌધન ગજધન ઔર વાજીધન, ઔર રતનધન ખાન;

પર જબ આવૈ સંતોષ ધન, સબ ધન ધૂર સમાન...

[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.

નવલ લાલ નવરંગી રાધા, નવરંગ જુવતી ઢોળે રે વાય;

નવરંગ મોર કલા કરી નાચે, નવરંગ જમુના લ્હેરે રે જાય ... ૨

naval lāl nav-raňgi rādhā, nav-raňg juvati Dhole re vāy
nav-raňg mor kalā kari nāche, nav-raňg jamunā lahere re jāy ... 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.

નવરંગ પુષ્પવૃષ્ટિ વ્રજ ઉપર, ઇન્દ્રાદિક ત્યાં દુદુંભિ વાય;

નવરંગ ભક્ત તણા મન મોહે, માધવદાસ ઉમંગી જશ ગાય ... ૩

nav-raňg pushpa-vrushti vraj upar, indrā-dik tyaň du-dumbhi vāy
nav-raňg bhakta tanā man mohe, mādhav-dās umaňgi jash gāy ... 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!

138. Param Chatur Jhule Nāth Amāro ॥ પરમ ચતુર ઝુલે નાથ અમારો

Nādbrahma pada 603, Rāga - Hindolā-no Kālero
નાદબ્રહ્મ પદ-૬૦૩, રાગ - હિંડોળાનો કાલેરો

પરમ ચતુર ઝુલે નાથ અમારો, રાધાજીની સંગે રે;
વરણું રે અંગોઅંગની શોભા, વારું કોટિ અનંગ રે ... ટેક

param chatur jhule nāth amāro, rādhā-ji-ni saňge re
varanu re aňgo-aňgani shobhā, vāru koti anaňg re ... repeat

સાવન માસ પરમ સુખકારી, ઝરમર ઝરમર વરસે મેહ;
દાદૂર મોર પપૈયા બોલે, ઊપજે અતિ સ્નેહ રે ... ૧

sāvan más param sukh-kāri, jhar-mar jhar-mar varase meh
dādur mor papai-yā bole, upaje ati sneh re ... 1

આજ મેં અદ્‌ભુત કૌતુક દીઠું, સીચંતા હરિ હસ્યા રે;
શ્યામ સન્મુખ દષ્ટિ કરીને, પ્રીછે બેઉ રસિયા રે ... ૨

āja meň ada-bhut ka-u-tuk dithuň, sichaňtā hari hasyā re
shyām sanmukh dashti kari-ne, prichhe be-u rasiyā re ... 2

શ્યામ સુભગ ને રાધા ગોરી, સોરંગ હિંડોળે ઝૂલે રે;
જેમ જેમ ઘુમ્મર ઘાલે હો સજની, તેમ તેમ નરસૈંયો ફૂલે રે ... ૩

shyām subhag ne rādhā gori, soraňg hindole jhule re
jem jem ghum-mar ghāle ho sajani, tem tem nar-sai-yo fule re ... 3

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 Hiňdole ॥ ઝુલત નવલબિહારી હિંડોળે

Nādbrahma pada 603, Rāga - Hindolā-nu Māru
નાદબ્રહ્મ પદ-૬૧૦, રાગ - હિંડોળાનું મારૂ

ઝુલત નવલબિહારી હિંડોળે, માંહી ઝુલત નવલબિહારી;
તટ જમુનાકો પરમ મનોહર, સંગે રાધિકા પ્યારી ... ટેક

jhulat naval-bihāri hiňdole, maňhi jhulat naval-bihāri
tat jamunā-ko param māno-har, saňge rādhi-kā pyāri ... repeat

દાદૂર મોર ચકોર પપીહા, સારસ સોરા શોર;
મધૂપ મરાલ કોકિલા કિલકિત, અલિ ગૃંજત અતિ ભારી ... ૧

dādur mor chakor papihā, sāras sorā shor
madhup marāl kokilā kilakit, ali gruňjat ati bhāri ... 1

સુરિનર જન મુની કુસુમની વર્ષત, જ્યાં મુનિવર છૂટી તાડી;
એહી લીલા સુખ દેખી મગ્ન ભયે, પરમાનંદ બલિહારી ... ૨

suri-nar jan muni kusum-ni varshat, jyāň muni-var chhuti tādi
ehi lilā sukh dekhi magna bhaye, parmā-naňda bali-hāri ... 2

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-realized 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 Hiňdole ॥ ઝુલત નવલગિરધારી હિંડોળે

Nādbrahma pada 611, Rāga - Hindolā-nu Māru
નાદબ્રહ્મ પદ-૬૧૧, રાગ - હિંડોળાનું મારૂ

ઝુલત નવલગિરધારી હિંડોળે, માંહી ઝુલત નવલગિરધારી;
બૈઠે સંગ પરસ્પર ભુજધારી, શ્રી વૃષભાન કુમારી ... ટેક

jhulat naval-gira-dhāri hiňdole, maňhi jhulat naval-gira-dhāri
bai-the saňg paras-par bhuj-dhāri, shri vrusha-bhān kumāri ... repeat

મણિ કાંચન કે સ્તંભ મનોહર, દાંડી ચાર સોહાય;
વિવિધ ભાતકે બને હૈ ફૂલના, વિદ્રુમ ભૂમિ બનાય ... ૧

mani kāňchan ke stambh mano-har, dāňdi chār sohāy
vividh bhāt-ke bane hai ful-nā, vidrum bhumi banāy ... 1

કરત વિલાસ અપને મન ભાવ્યો, રસિક રાધિકા પ્યારી;
લલિતાદિક મને ફુલે ઝુલાવે, ગાવત ગીત સુધારી ... ૨

karata vilasa apane mana bhāvyo, rasika rādhi-ka pyāri
lalitā-dik mane fule jhulāve, gāvat git sudhāri ... 2

દર્પણમેં મૂખ દેખી મનોહર, દેત પરસ્પર તાલી;
એ છબી સહિત રહો મન મેરે, નંદદાસ બલિહારી ... ૩

darpan-meň mukh dekhi man-har, det paras-par tāli
e chhabi sahit raho man mere, naňda-dās bali-hāri ... 3

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.

પ્રગટ્યો સબ વ્રજ કો શૃંગાર,
કીર્તિ કુખે અવતરી કન્યા, સુંદરતા કો સાર.
નખસીખ રૂપ કહાંલોં બરનો , કોટી મદન બલીહાર,
'પરમાનંદ' વૃષભાન નંદિની , જોરી નંદ દુલાર.

(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 ॥ ઝુલાવન આયી ગોપી

Nādbrahma pada 612, Rāga - Hindolā-nu Māru
નાદબ્રહ્મ પદ-૬૧૨, રાગ - હિંડોળાનું મારૂ

ઝુલાવન આયી ગોપી, ઝુલાવન આયી;
ચલ હો હિંડોળો દેખન વનમેં, અશ ચંપેકી છાંય ... ટેક

jhulāvan āyi gopi, jhulāvan āyi
chal ho hiňdolo dekhan van-meň, ash champeki chhāňy ... repeat

પહેરત પીત પીતામ્બર સુંદર, સાડી સુરંગ સોહાય;
શ્યામા શ્યામ બરોબર બૈઠી, શોભા વરણી ન જાય ... ૧

paherat pit pitām-bar suňdar, sādi suraňg sohāy
shyāmā shyām baro-bar bai-thi, shobhā varani na jāy ... 1

મણિ કાંચનકે સ્થંભ મનોહર, દાંડી ચાર સોહાય;
પરમાનંદ પ્રભુ ઝુલે હિંડોળે, ગોપી ઝુલાવન આયી ... ૨

mani kāňchan ke sthambh mano-har, dāňdi chār sohāy
parmā-naňda prabhu jhule hiňdole, gopi jhulāvan āyi ... 2

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 happi0ness, 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 and 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 ॥ પિયુજીને પ્રેમ હિંડોળે ઝુલાવું

Nādbrahma pada 601, Rāga - Hindolā-nu Māru, નાદબ્રહ્મ પદ-૬૦૧, રાગ - હિંડોળાનું મારૂ

પિયુજીને પ્રેમ હિંડોળે ઝુલાવું, પિયુજીને પ્રેમ હિંડોળે;

મનબુદ્ધિ કે સ્થંભ દોઉ સુંદર, લાલકે રંગ રંગાવું ... ટેક

piyuji-ne prem hiňdole jhulāvu, piyuji-ne prem hiňdole
man-bud-dhi ke sthambh do-u suňdar, lāl-ke raňg raňgāvu ... repeat
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.

રંગનારા સાચા સતગુરૂ, ધસી ધસી ત્યાં જાવું;

મનસા વાચા કર્મણા દેકે, મંગલ મરૂવા લાવું ... ૧

raňg-nārā sāchā sat-guru, dhasi dhasi tyāň jāvu
manasā vāchā kar-ma-nā deke, maňgal maruvā lāvu ... 1
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.

હેત પ્રીત અરૂ ભાવ ભક્તિકી, દાંડી ચાર સોહાવું;

ચેતન ચોકી જ્ઞાન કી ગાદી, તકિયા તૃપ્ત મિલાવું ... ૨

het prit aru bhāv bhakti-ki, dāňdi chār sohāvu
chetan choki gnān ki gādi, takiyā trupta milāvu ... 2
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.

સુરતા દોરી ચારૂ હિંડોળે, નાદ ધુધર ધમકાવું;

સખીઓ પાંચ પચ્ચીશ મિલકે, મુક્ત મંગલ ગાવું ... ૩

suratā dori chāru hiňdole, nād ghughar gham-kāvu
sakhi-o pāňch pach-chish mil-ke, mukta maňgal gāvu ... 3

The swing is created from 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.

ઐસે હિંડોળે ઝુલો મેરે પ્યારે, બહુવિધ વાજાં બજાવું;

મગ્ન ભયી સખીઓ સબ ગાયે, સોહમ્ તાલ બજાવું ... ૪

a-i-se hiňdole jhulo mere pyāre, bahu-vidh vājā bajāvu
magna bhayi sakhi-o sab gāye, soham tāl bajāvu ... 4

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.

પ્રાણજીવન હિંડોળે ઝુલે, નીરખી હરખી સુખ પાવું;

કહેત કબીરા આ રે હિંડોળે, વારંવાર ફિર જાવું ... ૫

prāna-jivan hiňdole jhule, nirakhi harakhi sukh pāvu
kahet kabirā ā re hiňdole, vāram-vār fir jāvu ... 5

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 ॥ સજની જુઓ નાથ નિહાળી રે

Nādbrahma pada 614, Rāga - Sajani, નાદબ્રહ્મ પદ-૬૧૪, રાગ - સજની

સજની જુઓ નાથ નિહાળી રે, વ્હાલો વાયે છે વેણ રસીલી રે;

ઘુમરડી તે અબલા ઘાલે, સુખ સાગર મોહન મ્હાલે રે ... ટેક

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.

શિરમુગટ મહામણિ સાર રે, કાને કુંડલ જ્યોત અપાર રે;

વનમાલા ઉરપર લ્હેકે રે, તહાં ચૂવા ચંદન બ્હેકે રે ... ૧

shir-mugat mahā-mani sār re, kāne kuňdal jyot apār re
van-mālā ur-par laheke re, tahāň chuvā chaňdan 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.

શ્યામલડી સોહે સંગે રે, અતિ ઉલટ વાધ્યો અંગે રે;

વહાલો હસી હસી હૃદીયા ભીડે રે, કામની મનમથ પીડે રે ... ૨

shyāmal-di sohe saňge re, ati ulat vādhyo aňge re
vahālo hasi hasi rudi-ā bhide re, kāmani man-math pide 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.

શ્યામા સન્મુખ આવી ઉભી રે, શણગાર સકલ તહાં શોભે રે;

શ્યામા સાન કરી કરી જુએ રે, જુવંતી જનના મન મોહે રે ... ૩

shyāmā sanmukh āvi ubhi re, shan-gār sakal tahāň shobhe re
shyāmā sān kari kari ju-e re, juvaňti jan-nā man mohe re ... 3
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.

તાલી તાલ પખાવજ ગુગરડી, આગળ નાચે છે નારી રૂડી રે;

ઉમંગ્યો રસ કૌતુક ભારી રે, આનંદિત અબલા નારી રે ... ૪

tāli tāl pakhā-vaj gugardi, āgal nāche chhe nāri rudi re
umaňgyo ras ka-u-tuk bhāri re, ānaňdit abalā nāri re ... 4
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.

ઘુમરડી ઘાલે લાંબી રે, પાયે ખલકે તે કલ્લાં કાંબી રે;

એને નાદે નુપૂર વાજે રે, પદછંદે પૃથ્વી તે ગાજે રે ... ૫

ghumardi ghāle lāmbi re, pāye khalake te kal-lā kāmbi re
ene nāde nupur vāje re, pad-chhaňde pruthvi te gāje re ... 5
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.

વ્હાલાં મરકડલાં કરી બોલે રે, તેમ આવી હીંચે હિંડોળે રે;

વ્હાલાંને વ્હાલેરી લાગે રે, માન મૂકી સખી પાયે લાગે રે ... ૬

vahālā mar-kadalā kari bole re, tem āvi hiňche hiňdole re
vahālā-ne vahāleri lāge re, mān muki sakhi pāye lāge re ... 6
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.

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નરસૈંયો રસમેં માતો રે, ગોપીવરના ગુણલાં ગાતો રે;

તે પામ્યો મહાફલ મોટું રે, હું તો ચરણકમલમાં લોટું રે ... ૭

nar-sai-yo ras-meň māto re, gopi-var-nā gunalā gāto re
te pāmyo mahā-fal motuň re, huň to charan-kamal-mā lotuň re ... 7
Immensely enjoying the divine playfulness of Krishna and Gopis, Narsinh Mehta sings in praise of the companion of the Gopis. Having perceived the great divine show, Narsinh says, he considers himself supremely fortunate to roll at the holy feet of his holiness, as he has been awarded with the greatest divine gift of witnessing the Raas (dance) of his lordship.

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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 Hiňdolo Re ॥ આજનો હિંડોળો રે

Nādbrahma pada 618, Rāga – Mevādo, નાદબ્રહ્મ પદ-૬૧૮, રાગ - મેવાડો

આજનો હિંડોળો રે અતિ રળિયામણો, તહાં ઝુલે નંદનો કુમાર;

સંગે ઝુલે રે રાધા સુંદરી, રાય વૃષભાનની કુમારી ... ટેક

āja-no hiňdolo re ati raliyā-mano, tahāň 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!

કનકના સ્તંભ રે બે હીરે જડ્યા, દાંડી સોહે સુંદર ચાર;

પંચ ને પીરોજા રે અતિશય ઝલહળે, ફરતી મોતીઓની ઝુલ ... ૧

kanak-nā stambh re be hire jadyā, dāňdi sohe suňdaa chār
paňch ne pirojā re ati-shay jhal-hale, farati moti-o-ni jhul ... 1
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.

ઝુલાવવાને આયી રે વ્રજની સુંદરી, તેને સોહે સોળ શણગાર;

રુમ ઝુમ કરતાં રે સર્વે નીસરી, હંસગામીની રે નાર ... ૨

jhulāv-vāne āyi re vraj-ni suňdari, tene sohe sol shan-gār
rum jhum karatā re sarve ni-sa-ri, haňsa-gāmi-ni nār ... 2
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.

વાજીંત્ર વાજે રે બહુ વિધવિધના, વૈષ્ણવજન ગાયે સાર;

સુરિનર મુનિ રે સર્વે મોહી રહ્યા, બોલે જૈ જૈ શબ્દ રસાલ ... ૩

vājiňtra vāje re bahu vidh-vidh-nā, vaishnav-jan gāye sār
suri-nar muni re sarve mohi rahyā, bole jai jai shabda rasāl ... 3
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...!!'.

અંત્રીક્ષથી આવી રે ઇન્દ્ર ઊભા જુએ, જહાં ઝુલે દેવમોરાર;

શોરા શોરી રે ઝુલે સન્મુખ રહી, હરિજશ ગાવે કેશવદાસ ... ૪

aňtriksha-thi āvi re indra ubhā ju-e, jahāň jhule dev-morār
shorā shori re jhule sanmukh rahi, hari-jash gāve keshav-dās ... 4
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!

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[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 ॥ દેખ હો વસુદેવ હરિમુખ

Nādbrahma pada 620, Rāga - Bihāg Fer, નાદબ્રહ્મ પદ-૬૨૦, રાગ - બિહાગ ફેર

દેખ હો વસુદેવ હરિમુખ, દેખ હો વસુદેવ;

કોટિ કામ સ્વરૂપ સુંદર, કોઇ ન જાણે ભેવ ... ટેક

dekh ho vasu-dev hari-mukh, dekh ho vasu-dev
koti kām svarup suňdar, koii na jāne 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).

જાકે ચાર ભુજા ચાર આયુધ, નીરખી લે નિરધાર;

અજહું મન પ્રતીત નાહિ, નંદ ગ્રહે લે જાય ... ૧

jāke chār bhujā chār āyudh, nirakhi le nira-dhār
ajahuň man paratit nāhi, naňda gruhe le jāy ... 1
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.]

જાકે પોલી પાલા જડે તાળાં, નાહિ ન માર્ગ ભેવ;

નિશા અંધારી વીજ ચમકે, સઘન વર્ષે મેહ ... ૨

jāke poli pālā jade tālā, nāhi na mārg bhev
nishā aňdhāri vij chamake, saghan varshe meh ... 2
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 પડત પહોરવા, હુઆ મુક્ત દ્વાર;

બંધન બેડી સબ છુટી, ભયો એહ વિચાર ... ૩

jā ke shvān padat pahor-vā, hu-ā mukta dvār
baňdhan bedi sab chhuti, bhayo eh vichār ... 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 ગૃહે કૃષ્ણ પગટે, કંસકો હૈ કાલ ... ૪

jhālar jhānjh pakhāv bāje, or bāje kir-tāl
devaki gruhe krishna pragate, kaňs-ko hai kāl ... 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 આગે શેષ પીછે, વહત જમુના પૂર;

નાસિકા લો નીર આયે, પાર પેલે દૂર ... ૫

siňh āge shesh pichhe, vahat jamunā pur
nāsikā lo nir āye, pār pele dur ... 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.

ગોદ તેં અહંકાર કીનો, નદી પાયો ભેવ;

પરસી જમુના માર્ગ દીનો, ઉતરે વસુદેવ ... ૬

god teň ahaňkār kino, nadi pāyo bhev
parasi jamunā mārg dino, utare vasu-dev ... 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.

બાવાનંદ શું મનોહાર કીજે, સુનો કહે વસુદેવ;

કહેત કવિ સુત જાની અપનો, કીજો હરીજીકી સેવ ... ૭

bāvā-naňda shuň mano-hār kije, suno kahe vasu-dev
kahet kavi sut jāni apano, kijo hari-ji-ki sev ... 7

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."

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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 (કળિયુગ) 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 ॥ આજ સખી અષ્ટમી

Rāga - Dhol, રાગ – ધોળ

આજ સખી અષ્ટમી ને બુધવાર રે,
પ્રગટયા શ્રી પુરુષોત્તમ પ્રાણાધાર રે

āja sakhi ashtami ne budha-vār re,
pragatyā shri purushottam prānādhār re ... 0

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'.

પહેરો બેની શોભીતા શણગાર રે,
જાવું છે નંદ તણે દરબાર રે

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'.

નંદજીના ભાગ્ય તણો નહીં પાર રે,

ધન્ય ધન્ય માતા જશોદા માડી રે

naňda-ji-nā bhāgya tano nahiň pār re,
dhanya dhanya mātā jashodā mādi re ... 2

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!

પુત્રના તો શ્રીમુખ નીરખો છો દહાડી રે,

એવો તો પુત્ર જન્મીને સુખ દીધા રે

putra-nā to shri-mukh nirakho chho dahādi re,
evo to putra janmi-ne sukh didhā re ... 3

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.

વિપ્રને તો દાન ઘણાં એક દીધાં રે,

ત્યાં તો કોઇ તરિયા તોરણ બંધાવો રે

vipra-ne to dān ghanā eka didhā re,
tyāň to ko-ii tariyā toran baňdhāvo re ... 4

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.

વ્હાલાજીને વિવેકે વધાવો રે,

એવી છે દાસ હરિ ભટ્ટની વાણી રે,

તેને તમે હૃદિયામાં રાખોને આણી રે

vahālā-ji-ne viveke vadhāvo re,
evi chhe dās hari bhatt-ni vāni re,
tene tame rudiyā-māň rākho-ne āni re ... 5

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.

સાખી **sākhi**

હીંડે વન વન શોધતી, શ્રી વૃંદાવન મોઝાર;

વાડી વેલે સર્વે જોયું, હવે જુએ સરોવર પાળ ... ૧

hiňde van van shodhati, shri vruňdā-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.

ગર્વ જાણી ગોરી તણો, હરિ ભયે અંતર્ધ્યાન;

એધાણી જોતી પંથની, નયણે છુટ્યાં ઝરણ ... ૨

garva jāni gori tano, hari bhaye aňtar-dhyān
edhāni joti paňth-ni, nayane chhutyāň 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 ॥ પંથ નિહાળતી રે હો

Nādbrahma pada 697, Rāga – Panthido, નાદબ્રહ્મ પદ-૬૯૭, રાગ - પંથીડો

પંથ નિહાળતી રે હો, જોતી પ્રીતમના પગલાં;

મધ્ય નિશાએ ઘેલી રે હો, ભરતી લથડતા ડગલાં ... ટેક

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.

ચૌદિશી નિહાળતી રે હો, જાણે વનચરતી હરણી;

સુધ બુધ વિસરી રે હો, પ્રભુ મારા તે તારી કરણી ... ૧

cha-u-dishi nihālati re ho, jāne van-char-ti harani
sudh budh visari re ho, prabhu mārā te tāri karani ... 1

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!

શ્યામા સૌ ટોળે મળી રે હો, હીંડે મારગડો જોતી;

નયણે નીર ઝરે રે હો, ચતુરા ચીરથી લ્હોતી ... ૨

shyāmā sa-u tole mali re ho, hiňde mārag-do joti
nayane nir jhare re ho, chaturā chir-thi lahoti ... 2

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.

શ્યામા સૌ ટોળે મળી રે હો, મનમાં કીધો એક વિચાર;

ચાલો સખી ત્યાં જઇએ રે હો, જ્યાં કંઇ રમતા નંદકુમાર ... ૩

shyāmā sa-u tole mali re ho, man-māň kidho eka vichār
chālo sakhi tyāň ja-ii-e re ho, jyāň kaň-ii ram-tā naňda-kumār ... 3

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.

જોતા સૌ ત્યાં ગયા રે હો, જ્યાં છે જળ યમુના નીર;

અહીં હરિ બેસતા રે હો, જમતાં કર્મલડો ને ક્ષીર ... ૪

jotā sa-u tyāň gayā re ho, jyāň chhe jal yamunā nir
ahiň hari bes-tā re ho, jam-tā karmal-do ne kshir ... 4

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.'

વ્હાલો વગાડતો વાંસડી રે હો, ગોપી ગાતી સર્વે ગીત;

તે કેમ વિસરૂં રે હો, પ્રભુ મારા પૂર્વ જન્મની પ્રીત ... ૫

vahālo vagād-to vāňsadi re ho, gopi gāti sarve git
te kem visaru re ho, prabhu mārā purva janma-ni prit ... 5
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.

જતને જાળવું રે હો, જોબન ભૂધર ભેટ કરીશ;

જો હરિ નહિ મળે રે હો, મારા પાપી પ્રાણ તજીશ ... ૬

jat-ne jālavu re ho, joban bhudhar bhet karish
jo hari nahi male re ho, mārā pāpi prān tajish ... 6
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!

શ્રી હરિ શ્યામળા રે હો, ધરતાં ધાબળિયાનો વેશ;

કેડલો પૂછતી રે હો, કહો મને કૃષ્ણનો ઉપદેશ ... ૭

shri hari shyāmalā re ho, dharatā dhābaliyā-no vesh
kedalo puchhati re ho, kaho mane krishna-no up-desh ... 7
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."

આણે આણે મારગડે રે હો, આવ્યા લક્ષ ચોરાશી માંય;

મનષા દેહ ધરી રે હો, પ્રભુ મારા આવાગમનની વાર ... ૮

āne āne mārag-de re ho, āvyā laksha chorāshi māňy
manashā deh dhari re ho, prabhu mārā āvāgaman-ni vār ... 8
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.

પૂછું પેલા દ્રુમને રે હો, કહો મને નાગર કેરી ભાળ;

વનિતા વલ વલે રે હો, મળવા આતુર શ્રી ગોપાલ ... ૯

puchhuň pelā drum-ne re ho, kaho mane nāgar keri bhāl
vanitā val vale re ho, malavā ātur shri gopāl ... 9

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.

તારુણી ટોળે મળી રે હો, કરવા લાગી કંઠ રુદન;

વ્રહદેવના સ્વામી મળો રે હો, દ્યો ધ્યાને આલિંગન ... ૧૦

tāruni tole mali re ho, karavā lāgi kaňth rudan
vrah-dev-nā svāmi malo re ho, dyo dhyāne ā-liňgan ... 10

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 Ānaňd-no Din Chhe Jo ॥ મારે આજ રે આનંદનો દિન છે જો

Nādbrahma pada 718, Rāga – Garbi, નાદબ્રહ્મ પદ-૭૧૮, રાગ - ગરબી

મારે આજ રે આનંદનો દિન છે જો;

હરિની ભક્તિ કરે તેને ધન્ય છે જો ... ટેક

māre āja re ānaňd-no din chhe jo
hari-ni 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.

જેણે પ્રહ્લાદની રક્ષા બહુ કરી જો;

વિકરાળ નૃસિંહ દેહ ધરી જો ... ૧

jene prah-lād-ni rakshā bahu kari jo
vika-rāl nar-siňh deh dhari jo … 1
In fact, for the one devout worshiper 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]

વિષ વાર્યા તે મીરાંબાઈનાં જો;

પત રાખી તે સેના નાયી જો ... ૨

vish vārya te mirā-bā-ii-nā jo
pata rākhi te senā nāyi jo … 2
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.

નરસૈંય મહેતાનો હાર આણી આપ્યો જો;

ધ્રુવને અવિચલ કરી સ્થાપ્યો જો ... ૩

nara-saňi mahetā-no hār āni āpyo jo
dhruv-ne avi-chal kari sthāpyo jo … 3

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.

જેણે નામદેવનું છાપરું છાયું છે જો;

સુદામાની નાર સુખ પાય છે જો ... ૪

jene nām-dev-nu chhāpru chhāyu chhe jo
sudāmā-ni nār sukh pāy chhe jo … 4

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.

નરભેરામના સ્વામીની સાથમાં જો;

અમે રહીએ હરિના હાથમાં જો ... ૫

narbhe-rām-nā svāmi-ni sāth-māň jo
ame rahi-e hari-nā hāth-māň jo … 5

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 would not shower his grace upon his disciple!

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[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 Narasimha 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.

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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 ॥ મારી શેરીએ આવો શ્યામળિઆ

Nādbrahma pada 718, Rāga – Garbi, નાદબ્રહ્મ પદ-૭૧૮, રાગ - ગરબી

મારી શેરીએ આવો શ્યામળિઆ;

વાટલીએ વેરાવું ફૂલ પ્રીતમ પાતલિઆ ... ટેક

māri sheri-e āvo shyāmali-ā
vātali-e verāvu ful pritam pātali-ā ... repeat
Radha says come to my street Shyamalia (Krishna) ! Scattering the lane with flowers of her prayers, Radha offers a grand welcome to Krishna.

મેં જુગમેં જોયું શ્યામળિઆ;

નહિ આવે તમારી તોલ પ્રીતમ પાતલિઆ ... ૧

meň jug-meň joyu shyāmali-ā
nahi āve tamāri tol pritam pātali-ā ... 1
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.

ધન ધન દેવકીના શ્યામળિઆ;

જાણે જનમ્યા ને અકલ સ્વરૂપ પ્રીતમ પાતલિઆ ... ૨

dhan dhan devaki-nā shyāmali-ā
jāne janamyā ne akal sva-rup pritam 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.

તારું મુખડું સુંદર શામળિઆ;

જાણે શરદ પુનમનો ચંદ્ર પ્રીતમ પાતલિઆ ... ૩

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.

રઘુનાથના સ્વામી શ્યામળિઆ;

વ્હાલો દુઃખડા કેરો જાણ પ્રીતમ પાતલિઆ ... ૪

raghu-nāth-nā svāmi shyāmali-ā
vahālo dukhadā kero jān pritam 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 ॥ ફરી નહિ મળે રે

Nādbrahma pada 720, Rāga – Garbi, નાદબ્રહ્મ પદ-૭૨૦, રાગ - ગરબી

ફરી નહિ મળે રે, ફરી નહિ મળે રે,

લેરે લ્હાવો તને ફરી નહિ મળે;

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...!

બાવળિયાનું બી વાવે તો આંબા નહિ ફળે;

આવી રૂડી મનષા દેહ ભૂલમાં ભમે ... લેરે લ્હાવો તને ફરી નહિ મળે

bāvaliyā-nu bi vāve to āmbā nahi fale
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...

> મનુષ્ય જન્મ તો દુર્લભ હૈ, નહીં બારંબાર,
>
> તરુવર તે ફલ ગિર પડો. બહોર ન લાગે ડાર..
>
> 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!

કેવડો કસ્તૂરી મોગરો તેલમાં તરે;

મોતિડાંની કણક લઈ ઘંટીમાં દળે ... લેરે લ્હાવો તને ફરી નહિ મળે

kevado kasturi mogaro tel-māň tare
motidā-ni kanak la-ii ghaňti-māň dale ... lere lahāvo tane fari nahi male

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!

ચેતવું હોય તો ચેતી લેજે, અવસર નહિ મળે;

નરસૈંયાના સ્વામી વિના અર્થ નવ સરે ... લેરે લ્હાવો તને ફરી નહિ મળે

chet-vu hoy to cheti leje, avasar nahi male
nar-sai-yā-nā svāmi vinā artha nav sare ... lere lahāvo tane fari nahi male

Lastly, with on a 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 ॥ આજનો લ્હાવો લીજીએ રે કાલ કોણે દીઠી

Nādbrahma pada 721, Rāga – Garbi, નાદબ્રહ્મ પદ-૭૨૧, રાગ - ગરબી

આજનો લ્હાવો લીજીએ રે કાલ કોણે દીઠી;

āja-no lahāvo liji-e re kāl kone dithi

વાણીના મેહુલા ને નૃત્યની હેલી;

સુખનો લ્હાવો લીજીએ રે ... કાલ કોણે દીઠી

vāni-nā mehulā ne nrutya-ni heli
sukh-no lahāvo liji-e re … kāl kone dithi

પ્રભુજીના ગુણ જોને એવા રે મીઠડાં;

હર્ષે ઓવારણાં લીજીએ રે ... કાલ કોણે દીઠી

prabhuji-nā gun jone evā re mithadā
harshe ovāranā liji-e re … kāl kone dithi

ફૂલની રે ગાદી ને ફૂલના તકિયા

ફૂલના બિછાના બિછાવીએ રે ... કાલ કોણે દીઠી

ful-ni re gādi ne ful-nā takiyā
ful-nā bichhā-nā bichhāvi-e re … kāl kone dithi

રામની રે આરતી ને સંતની સેવા;

દાસ રણછોડ હૃદયે લીજીએ રે ... કાલ કોણે દીઠી

rām-ni re ārati ne saǹt-ni sevā
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 ॥ નંદના છોરું રે

Nādbrahma pada 722, Rāga – Garbi, નાદબ્રહ્મ પદ-૭૨૨, રાગ - ગરબી

નંદના છોરું રે ખેલત કાંકરી કોણે મારી
કોણે મારી રે મારે હૈયે લાગી ... નંદના છોરું રે

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.

તેરી મારી મેં તો નહિ રે મારુંગી
મોરી દિલકી મારી મર જાઉં રે ... નંદના છોરું રે

Teri Māri Meň To Nahi Re Māruňgi
Mori Dil-Ki Māri Mar Ja-Uň 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.

આ તીરે ગંગા ને પેલી તીરે જમુના
મારે ભરવા છે ઝાઝાં નીર રે ... નંદના છોરું રે

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,

"ચલો મન ગંગા-જમુના તીર...

ગંગા-જમુના નિરમલ પાની, શીતલ હોત શરીર,

બંસી બજાવત ગાવત કાન્હા, સંગ લિયા બલવીર,

ચલો મન ગંગા-જમુના તીર...

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.

કંઠે તિલક કુમકુમ ઓર કેસર

મોતીયન ચોક પુરાવો રે ... નંદના છોરું રે

Kaṅthe Tilak Kum-Kum Or Kesar
Moti-Yan Chok Purāvo Re ... Naṅda-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.

ભક્તો લીયે અવતાર લીયો હૈ

કંસ નિકંદન કાજ રે ... નંદના છોરું રે

Bhakto Liye Avatar Liyo Hai
Kaṅsa Nikaṅdan Kāj Re ... Naṅda-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.

પ્રેમાનંદ પ્રભુ ચિરમ્ જીવો રે

નંદ લાલ કે લાલ રે ... નંદના છોરું રે

Premā-Naṅda Prabhu Chiram Jivo Re
Naṅda Lāl Ke Lāl Re ... Naṅda-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 ॥ આદિ અનાદિ એક તું

Nādbrahma pada 723, Rāga – Vinanti, નાદબ્રહ્મ પદ-૭૨૩, રાગ - વિનંતિ

સ્વામી રે મારા આદિ અનાદિ એક તું, નિરંજન નિરાકાર;
હરિ હર બ્રહ્મા તું હવો, સ્વામી તું છે અપાર;
પાયે લાગી કરું વિનંતિ ... ટેક

svāmi re mārā ādi anādi eka tuň, niraňjan nirākār
hari har brahmā tuň havo, svāmi tuň chhe apār
pāye lāgi karu vinaňti ... 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.

તારો પાર કોઇ નવ લહે, પરિબ્રહ્મ અવિધાર;
તું સરખો કર તાહેરો, માયા રહિત સંસાર ... ૧

tāro pār ko-ii nav lahe, pari-brahma avi-dhār
tuň sarakho kar tāhero, māyā rahit saňsār ... 1

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.

આપણે પોતે ગોઠવ્યું, વહ્યો સકલ સંસાર;
જાગ દાન અધ્યાત્મને, નથી ગર્ભનો પાર ... ૨

āpane pote gothavyu, vahyo sakal saňsār
jāg dān adhyātma-ne, nathi garbh-no pār ... 2

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.

ભોવન રઝળ્યો એ આત્મા, તું ન જાણે એ સાર;

ધણી વિહોણો તૂ મર્યો, ચોખાણ મોઝાર ... ૩

bhovan rajhalyo e ātmā, tuň 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.

બ્રહ્માદિક શિવ આત્મા, જે ધરે રે શરીર;

કછું મોટો કછું નાનેરો, એવો અકલ તૂ વીર ... ૪

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.

વિગતો કીધો એ આત્મા, ગુણે હવો ખંડ;

ચોરાશી લક્ષ જીવ થયા, તેણે ભર્યા બ્રહ્માંડ ... ૫

vigato kidho e ātmā, gune havo khaňd
chorāshi laksha jiv thayā, tene bharyā brahmāňd ... 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.

બ્રહ્માંડ મુક્યું આ બધું, પડ્યો મોહ સંસાર;

હું મારું કરે આંધળો, અંધ એહ ગમાર ... ૬

brahmāňd mukyu ā badhuň, padyo moh sansār
huň māru kare āňdhalo, aňdh 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.

તમારી કૃપા થકી રહિત છે, લોપે રાજ આદેશ;

ધર્મે આ બધું માંડ્યું, માને બૂધ જનેશ ... ૩૦

tamāri krupa thaki rahit chhe, lope rāj ādesh
dhar-meň ā badhuň maňd-yu, māne budh janesh ... 30
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.

અણછતો આત્મા વિનવે, ઉદ્ધાર જો તાત;

તું સમર્થ હવે પામ્યો, આદર એજ વાત ... ૩૧

ana-chhato ātmā vinave, ud-dhār jo tāt
tuň samarth have pāmiyo, ādar eja vāt ... 31
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.

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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 કીર્તનો) 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 ॥ હરિ હરિ વેદ પુરાણ સ્મૃતિ ષડ દર્શન

Nādbrahma pada 740, Rāga – Ved Purān, નાદબ્રહ્મ પદ-૭૪૦, રાગ - વેદ પુરાણ

હરિ હરિ વેદ પુરાણ સ્મૃતિ ષડ દર્શન, નિચટ વિચારી સ્વામી જોયું એ ... ૧

એક જ સાર સનાતન લાધ્યું એ, ચેતન હરિ પરિબ્રહ્મ તણું એ ... ૨

hari hari ved purān smruti shad darshan, nichat vichāri svāmi joyu e ... 1
eka ja sār sanātan lādhyu 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

પાછલા જનમ તણા દુઃખ કાં વિસર્યો, ગર્ભને ઘર લઇ કાં થયો એ ... ૩

કર્મ તજી ને હરિનું ધ્યાન માં છાંડીશ, અહરનીશ અનુસરો ક્ષેણું ઘડી એ ... ૪

pāchhalā janam tanā dukh kā visaryo, garabh-ne ghar la-ii kāň thayo e ... 3
karma taji ne hari-nu dhyān māň chhāndish, ahar-nish 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

ધંધે એ વાહ્યો કાલમાં નિર્ગમ્યો, કાજ છે તે સિધ્યુ નથી એ ... ૫

જન્મ મરણ સુખે દુઃખે એ વાહ્યો, કાજ સિધ્યા વિના ભમ્યો એ ... ૬

dhaňdhe e vāhyo kāl-māň nirgamyo, kāj chhe te sidhyu nathi e ... 5
janma maran sukhe dukhe e vāhyo, kāj sidhyā vinā bhamyo e ... 6

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

કાજ સિધ્યુ નથી કામ ઉપર નથી, કાજ સિધ્યા વિના ઘર નથી એ ... ૭

દેહ ધરે તે આત્મા બોલે એ, દેહ વિના પરમાત્મા એ ... ૮

kāj sidhyu nathi kām upar nathi, kāj sidhyā vinā ghar nathi e ... 7
deh dhare te ātmā bole e, deh vinā parmātmā e ... 8

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

મૂર્તિ વિના પરમાત્મા ધાઇએ, અવર પ્રપંચ કીજે નહિ એ ... ૯

તે પરમાત્માથી સહુ ઉપજે, અંતે તેણે વળી સહુ આથમે એ ... ૧૦

murti vinā parmātmā dhā-ii-e, avar pra-pañch kije nahi e ... 9
te parmātmā-thi sahu upaje, aňte tene vali sahu āthame e ... 10

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. .. 9 .. 10

આશ્રમે દર્શન વર્ણે જે ભોળવ્યા, તુજ વિના તે સહુ રળવળ્યા રે ... ૪૧

તારે આઇ સે સબળ કર્મ છે, લાગતો અંધ બ્હીએ નહીં એ ... ૪૨

āshrame darshan varne je bholavyā, tuj vinā te sahu ralavalyā re ... 41
tāre ā-ii se sabal karma chhe, lāgato aňdh ba-hi-e nahiň e ... 42

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, Vaishya 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 - Brahmins (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. ... 41... 42.

કર્મ ભોગવ્યા પછી દુઃખ સહે આત્મા, તું લાજે તારા ભણી એ ... ૪૩

અણછતો ભક્ત વિનંતિ કરે સ્વામી એ, આત્મા ફેડી અળગો શું કરે એ ... ૪૪

karma bhogavyā pachhi dukh sahe ātmā, tuň lāje tārā bhani e ... 43
ana-chhato bhakta vinaňti kare svāmi e, ātmā fedi alago shuň kare e ... 44

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 unworldly spirit, and dwelt in the pursuit of illusionary pleasure seeking realm? ... 43 .. 44

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*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:

ષડ દર્શન - પટદર્શન

નિચટ - નિઘંટુ (વૈદિક શબ્દોનો કોષ; શબ્દસંગ્રહ; શબ્દકોષ; એક પદાર્થના અનેકાર્થ અને અનેકાર્થનું એક નામ વર્ણવેલું હોય તેને નિઘંટુ કહે છે. - 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 ॥ જી રે સરસ્વત સ્વામીને વિનવું

Nādbrahma pada 741, Rāga – Sorangi, નાદબ્રહ્મ પદ-૭૪૧, રાગ - સોરંગી

જી રે સરસ્વત સ્વામીને વિનવું, અને માગું એક પસાયો દે;

જી રે ભોળી ભક્તિએ ગાઈએ, કોટ બ્રહ્માંડનો રાય દે ... સોરંગીયા ૧

ji re sarasvat svāmi-ne vinavu, ane māguň eka pasāyo de
ji re bholi bhakti-e gā-ii-e, kot brahmāňd-no rāy de ... soraňgi-yā 1

The worshiper beseeches the Saraswat 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.

જી રે સોરંગે શ્રીહરિ ધાઈએ, આરાધીએ ગોકુળ કહાન દે;

જી રે હરજી હરિ પરિબ્રહ્મ, ગુરવા તારા નામ દે ... સોરંગીયા ૨

ji re soraňge shri-hari dhā-ii-e, ārādhi-e gokul kahān de
ji re haraji hari pari-brahma, guravā tārā nām de ... soraňgi-yā 2

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.

જી રે સંસાર સાગર અતિ દોહ્યલો, ઊંડો ને અતિ અપાર દે;

જી રે રામનામ કર બોલડી, ઉતરીએ પેલે પાર દે ... સોરંગીયા ૩

ji re saňsar sāgar ati dohyalo, uňdo ne ati apār de
ji re rām-nām kar boladi, utari-e pele pār de ... soraňgi-yā 3

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 worships, colors of attire and methods are of least importance. God just seeks true and ardent devotion from the worshipers.

જી રે કોટ બ્રહ્માંડ ભાંજે ઘડે, તે કંડીએ કેમ સમાય દે;

જી રે કોને ચઢાવું ફૂલ પાંદડી, જેને ચૌદ ભોવન મુખ માંહે દે ... સોરંગીયા ૪

ji re kot brahmāňd bhāňje ghade, te kaňdi-e kem samāy de
ji re kone chaDhāvu ful paňdadi, jene cha-u-da bhovan mukh māňhe de... soraňgi-yā 4

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?

જી રે આતમ વિદ્યા જાણીને, ગુણ તારુણીમાં રાચ્યો દે;

જી રે કોટ બ્રહ્માંડ વ્યાપી રહ્યો, તે કેવલ બ્રહ્મ અવાચ દે ... સોરંગીયા ૫

ji re ātam vidyā jāni-ne, gun tāruni-maň rāchyo de
ji re kot brahmānd vyāpi rahyo, te keval brahma avāch de ... soraňgi-yā 5

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,

पुनरपि जननं पुनरपि मरणं पुनरपि जननीजठरे शयनम् ।
इह संसारे बहु दुस्तारे कृपयाऽपारे पाहि मुरारे ॥

[અર્થ: વારંવાર જન્મ, વારંવાર મરણ, વારંવાર ગર્ભમાં શયન. આ સંસારને પાર કરવો બહુ જ મુશ્કેલ છે. માટે હે મુરારી, મારા પર કૃપા કરીને મને આ સંસાર-સાગર પાર કરાવી દો.

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.]

જી રે ભક્ત વત્સલ ભણી ઓલંગ્યો, અને વળીમા કરશો કાં ન દે;

જી રે સેવ્યો ગર્ભ સંકુષ્ટ દુઃખ ટાળે, એ નિશ્ચે મન આણો દે ... સોરંગીયા ૬

ji re bhakta vatsal bhani olaňgyo, ane valimā kar-sho kāň na de
ji re sevyo garbh saňkushta dukh tāle, e nishche man āno de ... soraňgi-yā 6

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.

જી રે તુલસી કેરે પાંદડે, પુતનાનો રિપુ પૂજો દે;

જી રે મોહ મત્સર પદરહરો, આત્મજ્ઞાન બૂઝો દે ... સોરંગીયા ૩૬

ji re tulasi kere paňdade, putanā-no ripu pujo de
ji re moh matsar padarharo, ātma-gnān bujho de ... soraňgi-yā 36

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.

જી રે લક્ષ્મી સહિત હરિ સેવીએ, સેવ્યો લીલા વિલાસ દે;

જી રે મનવાંચ્છિત ફલ પામીએ, તે રાજા શ્રી અવિનાશ દે ... સોરંગીયા ૩૭

ji re lakshmi sahit hari sevi-e, sevyo lilā vilās de
ji re man-vaňch-chhit fal pāmi-e, te rājā shri avinash de ... soraňgi-yā 37

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 ॥ જી રે પગરણે વ્હેલા પધારજો

Nādbrahma pada 756, Rāga – Dhol, નાદબ્રહ્મ પદ-૭૫૬, રાગ - ધોળ

જી રે પગરણે વ્હેલા પધારજો;
સધારજો રે સધારજો સેવકના કામ ... ટેક

ji re paga-rane vahelā padhār-jo
sadhār-jo re sadhār-jo sevak-nā kām ... repeat

જી રે તમો વિના સર્વે શોભે નહિ;
ઘણું લોભે રે ઘણું લોભે મળવા મન ... ૧

ji re tamo vinā sarve shobhe nahi
ghanu lobhe re ghanu malavā man ... 1

જી રે વ્હાલાની જોઉં છું વાટડી;
પાવન કરજો રે પાવન કરજો અમારા ધામ ... ૨

ji re vahālā-ni jo-uň chhuň vātadi
pāvan kar-jo re pāvan kar-jo amārā dhām ... 2

જીરે અબલાની આશા પૂરજો;
ઘણું શું કહીએ રે ઘણું શું કહીએ પ્રાણાધારા ... ૩

ji re abalā-ni āshā pur-jo
ghanu shuň kahi-e ghanu shuň kahi-e prānā-dhārā ... 3

જી રે રામ કૃષ્ણ પ્રભુજન રંકને;
વહાલા પૂરજો રે વ્હાલા પૂરજો જનમની આશ ... ૪

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. Gaňgā Jamanā-nā Nir Maňgāvo ॥ ગંગા જમનાના નીર મંગાવો

Nādbrahma pada 761, Rāga – Dhol, નાદબ્રહ્મ પદ-૭૬૧, રાગ - ધોળ

ગંગા જમનાના નીર મંગાવો, વર વનમાલીને ઉઘલાવો;
કેસરીઆં વાગા ને સોળે શણગારો, તો વરઘોડે વર શોભતો રે ... ટેક

gaňgā jamanā-nā nir maňgāvo, var van-māli-ne ugha-lāvo
kesari-ā vāgā ne sole shan-gāro, to var-ghode var shobhato re ... repeat

પાઘડીએ સોના સેર બંધાવો, ફૂમતડાં લટકે લટકાવો;
બંધુવર ને ખૂંપ ઢોળાવો, તો વરઘોડે વર શોભતો રે ... ૧

pāghadi-e sonā ser baňdhāvo, fumatadā lata-ke lata-kāvo
baňdhu-var-ne khump Dholāvo, to var-ghode var shobhato re ... 1

શ્રીફલ ફોફળ લીધાં છે હાથ, મોડ બાંધી જશોદા માત;
વામન દીવડો ગ્રહ્યો છે હાથ, તો વરઘોડે વર શોભતો રે ... ૨

shri-fal fofal lidhā chhe hāth, mod bāňdhi jashodā māt
vāman divado grahyo chhe hāth, to var-ghode var shobhato re ... 2

ગોકુળમાં સહુ જોવાને મળ્યા, રૂપ દેખી સહુનું ચિત્તડું ચઢ્યું;
વલ્લભનું મન આનંદમાં મળ્યું, તો વરઘોડે વર શોભતો રે ... ૩

gokul-māň sahu jovā-ne maliyā, rup dekhi sahu-nu chit-ta-du chaDhyu
val-labh-nu man ānaňd-māň malyu, to var-ghode var shobhato re ... 3

“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. Goviňd-ji Parane Naňda-ji Par-nāve ॥ ગોવિંદજી પરણે નંદજી પરણાવે

Nādbrahma pada 762, Rāga – Dhol, નાદબ્રહ્મ પદ-૭૬૨, રાગ - ધોળ

ગોવિંદજી પરણે નંદજી પરણાવે, તે રે દિવસ સખી ક્યારે આવે;
સાંજી દેવ ત્યાં આણી બોલાવે, તો ચારે મંગલ ગાઇશું રે ... ટેક

goviňd-ji parane naňda-ji par-nāve, te re divas sakhi kyāre āve
sāňji dev tyāň āni bolāve, to chāre maňgal gā-ii-shuň re ... repeat

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.

જશોદાજી આપણને બોલાવે, ખોળામાં કંઇ નૌતમ લાવે;

નવું નવું કરીને ગવડાવે, તો ચારે મંગલ ગાઇશું રે ... ૧

jashodā-ji āpan-ne bolāve, kholā-māň kaň-ii na-u-tam lāve
navu navu kari-ne gav-dāve, to chāre maňgal gā-ii-shuň re ... 1

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.

વર વનમાલી આવીને જુએ, સાંભળતા સૌ દુઃખડા ખુએ;

તે સમે માવડી ગાવડી દુહે, તો ચારે મંગલ ગાઇશું રે ... ૨

var van-māli āvi-ne ju-e, sāmbhal-tā sa-u dukhadā khu-e
te same māvadi gāvadi duhe, to chāre maňgal gā-ii-shuň re ... 2

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.

આવીને ત્યાં કહાનની પાસે, માતાનું મન રૂડું રે થાશે;

નિરખી સ્વરૂપ રસિક સોહાસે, તો ચારે મંગલ ગાઇશું રે ... ૩

āvi-ne tyāň kahān-ni pāse, mātā-nu man rudu re thāshe
nirakhi svarup rasik sohāse, to chāre maňgal gā-ii-shuň re ... 3

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.

વરઘોડે વર જ્યારે ચઢશે, વ્રજમેં સૌ કોઇની દષ્ટિએ પડશે;

વલ્લભનું મન ત્યાં ગળશે, તો ચારે મંગલ ગાઇશું રે ... ૪

var-ghode var jyāre chaDh-she, vraj-meň sa-u ko-ii-ni dashti-e pad-she
val-labh-nu man tyāň gal-she, to chāre maňgal ga-ii-shuň re ... 4

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 ॥ રાધાજી રે ઘણું હરખ્યાં છે મન

Nādbrahma pada 763, Rāga – Dhol, નાદબ્રહ્મ પદ-૭૬૩, રાગ - ધોળ

રાધાજી રે ઘણું હરખ્યાં છે મન, આજ અમારો અવતાર ધન્ય;
પ્રગટ્યું છે પૂર્વજન્મનું પુન્ય, તો પુરણ બ્રહ્મને પરણીએ રે ... ટેક

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

મારા રે મનમાં હતી એક વાત, તે તમે જાણી જદુનાથ;
જનમો જનમ તમારી સાથ, તો પુરણ બ્રહ્મને પરણીએ રે ... ૧

māra re man-māň hati eka vāt, te tame jāni jadu-nāth
janamo janam tamāri sāth, to puran brahma-ne parani-e re ... 1

અંતરીક્ષથી રે બહુ વાજાં રે વાગે, જાણે ગગનમાં મેહુલિઓ રે ગાજે;
દેવતા આવ્યા વધાવવાને કાજે, તો પુરણ બ્રહ્મને પરણીએ રે ... ૨

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 ... 2

સૌ સાજન મળી બેઠાં છે ટોળે, નંદ જશોદાએ લીધાં છે ખોળે;
વલ્લભ ઊભાં ઊભાં વાવ જ ઢોળે, તો પુરણ બ્રહ્મને પરણીએ રે ... ૩

sa-u sājan mali bethā chhe tole, naňda jashodā-e lidhā chhe khole
val-labh ubhā ubhā vāv ja Dhole, to puran brahma-ne parani-e re ... 3

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 subtlety beautiful rich words. Joy, happiness and positive energy is floating everywhere.

160. Gokul-māň Eka Naňda-ji-nu Dhām ॥ ગોકુલમાં એક નંદજીનું ધામ

Nādbrahma pada 767, Rāga – Dhol, નાદબ્રહ્મ પદ-૭૬૭, રાગ - ધોળ

ગોકુલમાં એક નંદજીનું ધામ, ત્યાંથી પ્રગટ્યા શ્રી સુંદીર શ્યામ;

કરવા સેવક જનના કામ, તો ધન્ય જશોદા માવડી રે ... ટેક

gokul-māň eka naňda-ji-nu dhām, tyāň-thi pragat-yā shri suňdir shyām
karavā sevak jan-nā kām, to dhanya jashodā māvadi re ... repeat
A sacred residence of Shree Nanda is in Gokul, beautiful Shree Krishna descended there;
Descended to fulfil servant's works, Mother Jashoda is praiseworthy.

અંધારી આઠમ અજવાળી, તે દિન પ્રગટ્યા શ્રી વનમાલી;

મંગલ ગાએ સૌ વ્રજની નારી, તો ધન્ય જશોદા માવડી રે ... ૧

aňdhāri ā-tham aja-vāli, te din pragat-yā shri van-māli
maňgal gā-e sa-u vraj-ni nāri, to dhanya jashodā māvadi re ... 1
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.

તરીયાં તોરણ બાંધ્યા છે દ્વાર, સાથિયા શોભાતણો નહિ પાર;

દધી છાંટે સૌ નરને નાર, તો ધન્ય જશોદા માવડી રે ... ૨

tariyā toran bāňdhyā chhe dvār, sāthiyā shobhā-tano nahi pār
dadhi chhāňte sa-u nar-ne nār, to dhanya jashodā māvadi re ... 2
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.

વેદ કહે છે પુરણ બ્રહ્મ, જાણે નહિ કોઈ એનો મર્મ;

શાં શાં નંદે કીધાં શુભ કર્મ, તો ધન્ય જશોદા માવડી રે ... ૩

ved kahe chhe puran brahma, jāne nahi ko-ii eno marma
shān shān naňde kidhā shubh karma, to dhanya jashodā māvadi re ... 3
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.

વ્રજમેં ન્યાલ કીધાં તે કહીએ, એના ભાગ્યનો પાર ન લઈએ;

હૃદયમાં રાખ્યા નંદને છૈયે, તો ધન્ય જશોદા માવડી રે ... ૪

vraj-meň nyāl kidhā te kahi-e, enā bhāgya-no pār na la-ii-e
ruday-māň rākhyā naňda-ne chhai-ye, to dhanya jashodā māvadi re ... 4
Vraj has been made opulent and its fate is unlimited;
Shree Nanda's son keeps all in the heart, Mother Jashoda is praiseworthy.

ભજની ભૂપ નિત બહુ જાગે, ભક્તિ કૃષ્ણ વિના સહુ ત્યાગે;

વ્રજભૂમિ અતિ સુંદર લાગે, તો ધન્ય જશોદા માવડી રે ... ૫

bhajani bhup nit bahu jāge, bhakti krishna vinā sahu tyāge
vraj-bhumi ati suňdar lāge, to dhanya jashodā māvadi re ... 5
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.

જાચક આવી જનમ જશ ગાએ, નંદ વધાવીને ન્યાલ જ થાય;

એના આપ્યાં મુખથી ના કહેવાએ, તો ધન્ય જશોદા માવડી રે ... ૬

jāchak āvi janam jash gā-e, naňda vadhāvi-ne nyāl ja thāy
enā āpya mukh-thi nā kahevā-e, to dhanya jashodā māvadi re ... 6
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.

દુદુંભિ દેવતણાં બહુ વાગે, પશુ પંખી પાવલીએ લાગે;

ભક્તિ ભાવ સદા મુખ માગે, તો ધન્ય જશોદા માવડી રે ... ૭

dudum-bhi dev-tanā bahu vāge, pashu paňkhi pāvali-e lāge
bhakti bhāv sadā mukh māge, to dhanya jashodā māvadi re ... 7
Angelic drums are playing, animals and birds are roaming happily;
All demands to seek the feeling of worship, Mother Jashoda is praiseworthy.

દિન પુંઠે દિન હર્ષમાં જાય, વ્રજમાં બાલ લીલા નિત્ય થાય;

વલ્લભ વેદ પુરાણે ગવાય, તો ધન્ય જશોદા માવડી રે ... ૮

din puňthe din harsha-māň jāy, vraj-māň bāl lilā nitya thāy
val-labh ved purāne gavāy, to dhanya jashodā māvadi re ... 8
Days are passing in happiness, childhood Leela is happening in Vraj everyday;
Shree Vallabh 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 Panadava, 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 Lāguň ॥ ગુરૂ ચરણે કરજોડી લાગું

Nādbrahma pada 770, Rāga – Dhol, નાદબ્રહ્મ પદ-૭૭૦, રાગ - ધોળ

ગુરૂ ચરણે કરજોડી લાગું, સદા પ્રભુજીની ભક્તિ માંગુ;

હરિ ગુણ ગાઇ આનંદ શું જાગું, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ટેક

guru charane kar-jodi lāguň, sadā prabhu-ji-ni bhakti māňgu
hari gun gā-ii ānaňd shuň jāgu, to sāmbhal svāmi karu vinaňti re ... repeat
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.

ભક્તિ મારગ ભૂધર કાંઇ નવ લેતી, દુઃખ ને સુખ શરીરે સહેતી;

સદા પ્રભુજીના વિશ્વાસે રહેતી, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ૧

bhakti mārag bhudhar kāň-ii nav leti, dukh ne sukh sharire saheti
sadā prabhu-ji-nā vishvāse raheti, to sāmbhal svāmi karu vinaňti re ... 1
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.

દુર્બલ જાણી પ્રભુ દયા કીજે, ચરણ કમલની સેવા દીજે;

હરિગુણ ગાઇ મારું મન રીઝે, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ૨

durbal jāni prabhu dayā kije, charan kamal-ni sevā dije
hari-gun gā-ii māru man rijhe, to sāmbhal svāmi karu vinaňti re ... 2

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.

હું અપરાધી ને કોણ મારું ગજું, સંસાર સાગર કયી પેર તજું;

રામનું નામ કયી પેર ભજું, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ૩

huň apa-rādhi ne kon māru gaju, saňsār sāgar kayi per taju
rām-nu nām kayi per bhaju, to sāmbhal svāmi karu vinaňti re ... 3

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.

રામજી વિના કારજ કયી પેર સરશે, મીઠડી માયા પ્રભુ મન મારું હરશે;

લક્ષ ચોરાશીનો ફેરો પડશે, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ૪

rām-ji vinā kāraj kayi per sarashe, mithadi māyā prabhu man māru harashe
laksha chorāshi-no fero padashe, to sāmbhal svāmi karu vinaňti re ... 4

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.

કાયાવાડીનો કોણ રખેવાળ, સેવક જાણી પ્રભુ સન્મુખ ભાળ;

લક્ષ ચોરાશીનો ફેરો ટાળો, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ૫

kāya-vādi-no kon rakhe-vāl, sevak jāni prabhu sanmukh bhāl
laksha chorāshi-no fero tālo, to sāmbhal svāmi karu vinaňti re ... 5

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. →

જગ જીવન તમે દેવકીના જાયા, કોઇ ન જાણે પ્રભુ તમારી માયા;

નંદજીના સુત ગોકુલમાં કહેવાયાં, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ૬

jug-jivan tame devaki-nā jāyā, ko-ii na jāne prabhu tamāri māyā
naňda-ji-nā sut gokul-māň kahe-vāyā, to sāmbhal svāmi karu vinaňti re ... 6

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.

ધન જીવ્યું રે ગોકુલની ગોપી, જાદવકુળની લજ્જા લોપી;

તનમન ધન હરિચરણે સોંપી, તો સાંભળ સ્વામી કરું વિનંતિ રે ૭

dhan jivyu re gokul-ni gopi, jādav-kul-ni lajjā lopi
tan-man dhan hari-charane sompi, to sāmbhal svāmi karu vinaňti re ... 7

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.

ગિરિ ગોવર્ધન નખ પર તોળ્યો, જઈ મથુરામેં કંસને રોળ્યો;

માતપિતાના બંધન છોડાવ્યા, તો સાંભળ સ્વામી કરું વિનંતિ રે ૮

giri govardhan nakh par tolyo, ja-ii mathurā-meň kaňsa-ne rolyo
māta-pitā-nā baňdhan chhodāvyā, to sāmbhal svāmi karu vinaňti re ... 8

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 finger[1]. 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 are 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.

રામનું નામ પ્રહ્લાદજી ભણ્યા, નૃસિંહ રૂપે હિરણ્યાકંસ હણ્યા;

સઘળા ભૂપમેં છો તમે બળિયા, તો સાંભળ સ્વામી કરું વિનંતિ રે .. ૯

rāma-nu nām prahlād-ji bhanyā, nrusiňh rupe hiranyā-kaňsa hanyā
saghalā bhup-meň chho tame baliyā, to sāmbhal svāmi karu vinaňti re ... 9

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.

રામાવતારે રાવણને માર્યો, બાંધી સાહ્યર સેના પાર ઉતારી;

ભક્ત વિભીષણને રાજે બેસાર્યો, તો સાંભળ સ્વામી કરું વિનંતિ રે . ૧૦

rāmāvtāre rāvan-ne māryo, bāňdhi sāhyar senā pār utāri
bhakta vishishan-ne rāje besāryo, to sāmbhal svāmi karu vinaňti re … 10

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.

સુદામાને હરિએ નવનિધિ આપી, જન્મો જનમનું દારિદ્રય કાપ્યું;

ધ્રુવને રાજ્ય અવિચલ આપ્યું, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ૧૧

sudāmā-ne hari-e nav-nidhi āpi, janmo janam-nu dāridray kāpyu
dhruv-ne rājya avichal aapyu, to sāmbhal svāmi karu vinaňti re … 11

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?

રંકા વંકા ને કાલુ કેવલ કુબા, રઘુરાય અયોધ્યાના સુબા;

હનુમાન હરિચરણે સન્મુખ ઊભા, તો સાંભળ સ્વામી કરું વિનંતિ રે. ૧૨

raňkā vaňkā ne kālu kevl kubā, raghu-rāy ayodhyā-nā subā
hanumān hari-charane sanmukh ubhā, to sāmbhal svāmi karu vinaňti re … 12

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.

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નરસિંહ મહેતાનું હરિએ પૂર્યું મોસાળું, મીરાંબાઈ કીર્તન ગાઈ રસાળું;
પાંડવનું પ્રભુએ કર્યું રખેવાળું, તો સાંભળ સ્વામી કરું વિનંતિ રે ૧૩

narsinh mahetā-nu hari-e puryu mosālu, mirā-bāii kirtan gā-ii rasālu
pāndav-nu prabhu-e karyu rakhe-vālu, to sāmbhal svāmi karu vinaňti re … 13

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 money-lender. 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.

નાભા પિપા નામદેવ તમારા, દર્શન દીધાં હરિએ ફેર દ્વારે;
ભક્તિ કરી જેવી ખાંડાની ધાર, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ૧૪

nābhā pipā nām-dev tamārā, darshan didhā hari-e fer dvāre
bhakti kari jevi khaňdā-ni dhār, to sāmbhal svāmi karu vinaňti re … 14

Nabha, Pipa Bhagat and Namdev[2] 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.

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[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.

ભક્ત કારણે દશ અવતાર ધર્યા, વામન રૂપે બલિરાજાને યાચ્યા;

લઇ ભૂમિદાન પગ પીઠ પર ધર્યા, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ૧૫

bhakta kārane dash avatār dharyā, vāman rupe bali-rājā-ne yāchyā;
la-ii bhumi-dān pag pith par dharyā, to sāmbhal svāmi karu vinaňti re ... 15

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 Paataal 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.

અરજ અમારી સુણજો સ્વામી, હું પામર પ્રભુ તમને પામી;

દાસ વલ્લભ કહે શિશ નામી, તો સાંભળ સ્વામી કરું વિનંતિ રે ... ૧૬

araj amāri sunajo svāmi, huň pāmar prabhu tam-ne pāmi
dās val-labh kahe shish nāmi, to sāmbhal svāmi karu vinaňti re ... 16

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,

પ્રેમ બિના જો ભક્તિ હી સો નિજ દંભ વિચાર;

ઉદર ભરન કે કારન, જન્મ ગંવાયે સાર.

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 Vinā Māre Palak Nā Chāle ॥ પ્રભુજી વિના મારે પલક ના ચાલે

Nādbrahma pada 771, Rāga – Dhol, નાદબ્રહ્મ પદ-૭૭૧, રાગ - ધોળ

પ્રભુજી વિના મારે પલક ના ચાલે, વેણની વાત વધારી મારે વ્હાલે;

ધન્ય વિધાતા એ વર માંગુ, તો બલવંત માંગું બાં'યડી રે ... ટેક

prabhu-ji vinā māre palak nā chāle, ven-ni vāt vadhāri māre vahāle
dhanya vidhātā e var māňgu, to balavaňt māňgu bāňyadi 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.

સાંભળ મા મા એ વર રૂડો, જેની દષ્ટિ એ સંસાર રૂડો;

નાનો છે તો પરાક્રમે પૂરો, તો રૂડો અવિચલ ચાંદલો રે ... ૧

sāmbhal mā mā e var rudo, jeni dashti-e saňsār chhe rudo
nāno chhe to parā-krame puro, to rudo avi-chal chāňdalo re ... 1

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."

મોહની મારી નિર્મુખ જોતી, હું ફરું રંગ રસિયાને જોતી;

એ વર નજરે ન આવે બીજો કોઇ, તો હું મોહી ગોકુલ કહાનને રે ... ૨

moh-ni māri nirmukh joti, huň faru raňg rasiyā-ne joti
e var najare na āve bijo ko-ii, to huň 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.

જોષીડા તેડાવીને જોષ જોવડાવો, ઘડીયાલાં લગન લેવડાવો;

વાત વિવેકી એને વધાવો, તો કહાવો જશોદા નંદને રે ... ૩

joshidā 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.

ધોળીડાં તેડાવીને ધોળ ગવડાવો, નવરંગી ચોળી ચિતરાવો;

ચોંકેલા ખૂપને ખંતથી લખાવો, તો ધરાવો મુજ હરિને કારણે રે ... ૪

dholidā tedā-vine dhol gav-dāvo, nav-raňgi choli chit-rāvo
choňkelā khup-ne khaňt-thi lakhāvo, 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.

મારા પિતાજીને લક્ષ તમારું, જુઓ બાઇ ભાગ્ય પૂરશે તમારું;

પહોંચતા પહોંચે કોડ અમારો, તો રણછોડ બોલ્યા કરગરી રે ... ૫

mārā pitāji-ne laksha tamāru, ju-o ba-ii bhāgya pur-she tamāru
pahoňch-ta pahoň-che kod amāro, to ran-chhod bolyā kar-gari 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 ॥ હેતે હરિ ભજી લેજોની પ્રાણી

Nādbrahma pada 772, Rāga – Dhol, નાદબ્રહ્મ પદ-૭૭૨, રાગ - ધોળ

હેતે હરિ ભજી લેજોની પ્રાણી, અવસર આવ્યો રૂડો જાણી;
મટી જાશે માયાની ઘાણી, તો જોની વિચારી પ્રાણીઆ રે ... ટેક

hete hari bhaji lejo-ni prāni, avasar āvyo rudo jāni
mati jāshe māyā-ni ghāni, to joni vichāri prāni-ā re ... repeat

માયાનું સુખ છે ઠાલું થોથાં, સંગ કરીને ખવડાવે ગોથાં;
હરિગુરૂ સંતનું ઝાલની ઓથું, તો અંત સમે ઉગારશે રે ... ૧

māyā-nu sukh chhe thālu thothā, saňg kari-ne khav-dāve gothā
hari-guru saňt-nu jhāl-ni o-thu, to aňt same ugār-she re ... 1

ઉગારવાનો એ રે ઓવારો, સફલ ફેરો થાશે તમારો;
અવસર આવ્યો અતિ સારો, તો રામ નિરંતર સેવીએ રે ... ૨

ugārvā-no e re o-vāro, safal fero thāshe tamāro
avasar āvyo ati sāro, to rām niraňtar sevi-e re ... 2

રામે અનંત કોટિ લીધાં ઉગારી, પતિત પાવન છો ગિરધારી;
અજામિલ ગજ ગુણકા તારી, તો તારણ તારણ શ્રીહરિ રે ... ૩

rāme anaňt koti lidhā ugāri, patit pāvan chho gira-dhāri
ajā-mil gaj gunakā tāri, to tāran tāran shri-hari re ... 3

શું રે બઠો જીવ રામ વિસારી, અંત સમે શી ગત થાશે તારી;
હરિદાસ હૈયામાં લેજોની ધારી, તો દોહ્યલાં દાસને જાણીને રે ... ૪

shuň re betho jiv rām visāri, aňt same shi gat thāshe tāri
hari-dās haiyā-māň 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 ॥ હું તો હરજી જોવાને નિસરી

Nādbrahma pada 777, Rāga – Dhol, નાદબ્રહ્મ પદ-૭૭૭, રાગ - ધોળ

હું તો હરજી જોવાને નિસરી, મારા ગુરુજીએ દીધો ઉપદેશ ...વ્હાલાજીને નીરખવા

huň to haraji jovā-ne nisari, mārā guru-ji-e didho up-desh ... vahālāji-ne nirakhavā

મારે શીલ સંતોષ કલ્લાં કાંબી, મારે ઝાંઝર પ્રેમ વૈરાગ્ય ... ૧

māre shil saňtosh kallā kāmbi, māre jhāň-jhar prem vai-rāgya ... 1

મેં તો શ્યામ સોનાનું લીધું બેડલું, છોડી ચાલ્યાં ઘરનાં કામ ... ૨

meň to shyām sonā-nu lidhuň bedalu, chhodi chālyā ghar-nā kām ... 2

વ્હાલે બંસી બજાવે એના રંગમાં, મારા ઘરમાં ઘડી ન રહેવાય ... ૩

vahāle baňsi bajāve enā raňg-maň, mārā ghar-māň ghadi na rahe-vāy ... 3

વ્હાલો શેરીમાં સામો મળ્યો, હું તો લળી લળી લાગું પાય ... ૪

vahālo sheri-maň sāmo malyo, huň to lali lali lāguň pāya ... 4

વહાલે ચુંદડી ઓઢાડી પાકા રંગની, છેડે આત્મારામનો રંગ ... ૫

vahāle chuňdadi oDhādi pākā raňg-ni, chhede ātmā-rām-no raňg ... 5

હું તો ભર્મે ભૂલી સેંથો પૂર્યો, પૂરી દાસ ગોપાલની આશ ... ૬

huň to bharme bhuli seňtho puryo, puri dās gopāl-ni āsh ... 6

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, "મૈંને ઓઢી કાલી કાંબળી ચઢે ન દૂજો રંગ". 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 Raňg-māň ॥ તું તો રામ રટણ કર રંગમાં

Nādbrahma pada 781, Rāga – Dhol, નાદબ્રહ્મ પદ-૭૮૧, રાગ - ધોળ

તું તો રામ રટણ કર રંગમાં, તારું જાય છે જુવાનીનું જોર
અવસર આવો નહિ મળે ... ટેક

tuň to rām ratan kar raňg-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.

જીરે કાચો કુંભ જલે ભર્યો, તેને ફૂટતાં નહિ લાગે વાર ... ૧

jire kācho kumbh jale bharyo, tene futatā nahi lāge vār ... 1

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 a earthen pot.

Originally reflecting this thought, Kabir Ji had said,

જલ મેં કુંભ, કુંભ મેં જલ હૈ, બાહર ભીતર પાની;
ફૂટા કુંભ જલ જલહીં સમાના, યહ તથ કથૌ ગિયાની॥

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.

જીરે કાચા સુતરનો તાંતણો, તેને તૂટતાં નહિ લાગે વાર ... ૨

jire kāchā sutar-no tāňtano, tene tutatā nahi lāge vār ... 2

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!

જીરે વાડી ખીલીને ફૂલ્યો મોગરો, તેને કરમાતાં નહિ લાગે વાર ... ૩

jire vādi khili-ne fulyo mogaro, tene karamātā nahi lāge vār ... 3

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.

જીરે બાજીગરે બાજી રચી, એને સમેટતાં નહિ લાગે વાર ... ૪

jire bāji-gare bāji rachi, ene sametatā nahi lāge vār ... 4

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.

જીરે પાંચ તત્વનું પૂતળું, માંહી બોલન હારો રામ ... ૫

jire pāñcha tatva-nu putalu, māñhi bolan hāro rām ... 5

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.

જીરે ગગન મંડળમાં ચોરી રચી, ત્યાં પરણે છે આત્મારામ ... ૬

jire gagan maṅdal-māñ chori rachi, tyāñ parane chhe ātmā-rām ... 6

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.

જીરે દાસ પ્રીતમની વિનંતિ, અમને મળ્યા છે સતગુરૂ શ્યામ ... ૭

jire dās pritam-ni vinaṅti, am-ne malyā chhe sat-guru shyām ... 7

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 programed 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. Akhaňd Sāheb-ji-ko Nām ॥ અખંડ સાહેબજીકો નામ

Nādbrahma pada 797, Rāga – Mangal, નાદબ્રહ્મ પદ-૭૯૭, રાગ – મંગલ

અખંડ સાહેબજીકો નામ, ઔર સબ ખંડ હૈ;

સાધુ ખંડિત મેર સુમેર, ખંડિત બ્રહ્માંડ હૈ ... ટેક

akhaňd sāheb-ji-ko nām, a-u-ra sab khaňd hai
sādhu khaňdit mer sumer, khaňdit brahmāňd 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.

સ્થિર ન રહે ધીર ધ્યાન, જીવનકો ધૂંધ હૈ;

સાધુ લક્ષ રે ચોરાશી જીવ, પડ્યા જમ ફંડ હૈ ... ૧

sthir na rahe dhir dhyān, jivan-ko dhuňdh hai
sādhu laksha re chorāshi jiv, padyā jam faňd hai ... 1

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.

ચંચલ મન સ્થિર રાખ, જબ ભલે રંગ હૈ;

ઉન સંતનકે સંગ, સદા આનંદ હૈ ... ૨

chañchal man sthir rākh, jab bhale raňg hai
una saňtan-ke saňg, sadā ānaňd hai ... 2
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.

જીનસે સાહેબજીસે હેત, સોઇ નિર્બંધ હૈ;

ઉલટ નિકટ ભર પિયુ, તો અમૃત ગંગ હૈ ... ૩

jin-se sāheb-ji-se het, so-ii nir-baňdh hai
ulat nikat bhar piyu, to amrut gaňg hai ... 3
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.

દયા ભાવ ચિત્ત રાખ, ભક્તિકો અંગ હૈ;

કહે કબીર ચિત્ત ચેત, જગત પતંગ હૈ ... ૪

dayā bhāv chit-t rākh, bhakti-ko aňg hai
kahe kabir chit-t chet, jagat pataňg hai ... 4
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,

दुर्लभ मानुष जन्म है, देह न बारम्बार,
तरुवर ज्यों पत्ता झड़े, बहुरि न लागे डार।..

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 ॥ મનષા દેહી પાઈ

Nādbrahma pada 798, Rāga – Mangal, નાદબ્રહ્મ પદ-૭૯૮, રાગ – મંગલ

મનષા દેહી પાઈ, રામ ગુણ ગાઈએ;
સુરતિ અકન કુંવારી, હંસાકો બહાઈએ ... ટેક

manashā dehi pā-ii, rām gun gā-ii-e
surati akan kuňvāri, haňsā-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.

સતગુરુ વિપ્ર બોલાય લગન લખાઈએ;
વેગે કરી લો વિવાહ, ઢીલ મત લાઈએ ... ૧

sat-guru vipra bolāy, lagan lakhā-ii-e
vege kari lo vivāh, Dhil mat lā-ii-e ... 1

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.

પાંચ પચ્ચીશ શું નાર, મંગલ ગાઈએ;

લક્ષ ચોરાશીનો ફેરો, બહોર નહિ આઈએ ... ૨

pāňcha pach-chish shuň nār, maňgal gā-ii-e
laksha chorāshi-no fero, bahor nahi ā-ii-e ... 2

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.

સુરત નુરત દોઉ બેઠે, હથેવારો જોડીએ;

જમ શું જીવ ઉગાર, તનખાં તોડીએ ... ૩

surat nurat do-u bethe, hathe-vāro jodi-e
jam shuň jiv ugār, tanakhā todi-e ... 3

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.

હંસાએ કર્યો વિચાર, સુરતિ શું યોં કહી;

તુમ જુગ જુગ અકન કુંવારી, એતા દિન ક્યોં રહી ... ૪

haňsā-e karyo vichār, surati shuň yoň kahi
tum jug jug akan kuňvāri, etā din kyoň kahi ... 4

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.

સુરતિએ હંસાને કરી સલામ, પિયુ તુમ સત કહી;

મોહે સતગુરૂ મળ્યા નહિ, એતા દિન યોં રહી ... ૫

surati-e haňsā-ne kari salām, piyu tum sat kahi
mohe sat-guru malyā nahi, etā din kyoň rahi ... 5

The attitude of the soul, mildly replied confessing that, it has failed so far in finding an ideal Guru, who could have enabled the soul to attain ultimate emancipation. As a result, the attitudes of the soul remained lost in the worldliness, like a spinster remains unwedded.

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 री मैं तो प्रेम दिवानी, मेरो दरद न जाने कोय
गगन मंडल पै सेज पिया की, किस विध मिलना होय....

પરમ પુરુષકી સેજ, અખંડિત ખેલના;

પિયો રે પ્યાલા પ્રેમ, અધર રહી ઝીલના ... ૬

param purush-ki sej, akhaṅdit khelanā
piyo re pyālā prem, adhar rahi jhilanā ... 6

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.

પુરૂષ પુરાતન લાઈ, શબ્દ સુનાઈએ;

કહે કબીર ભજો રામ, પરમ પદ પાઈએ ... ૭

purush purātana lā-ii, shabda sunā-ii-e
kahe kabir bhajo rām, param-pad pā-ii-e ... 7

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 ॥ જીવ તું કહાંસે આયો

Nādbrahma pada 800, Rāga – Mangal, નાદબ્રહ્મ પદ-૮૦૦, રાગ - મંગલ

જીવ તું કહાંસે આયો, કહાં ચલ જાયેગો;

જીવ તું કર લે પહિચાન, મુએ પસ્તાયેગો ... ટેક

jiv tuň kahāň-se āyo, kahāň chal jāye-go
jivat tuň kar le pahi-chān, mu-e pas-tāye-go ... repeat
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.

સત્ય લોકસે આયો, ત્રિગુણમેં સમાય રહ્યો;

ભૂલ ગયો વો દેશ, માયામેં લપટાય રહ્યો ... ૧

satya lok-se āyo, trigun-meň samāy rahyo
bhul gayo vo desh, māyā-meň lapa-tāy rahyo ... 1
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.

નહિ તેરો ગામ ને ઠામ, નહિ પુર પાટણ;

હૈ રે બટાવલું લોક, નહિ કોઇ આપણાં ... ૨

nahi tero gām ne thām, nahi pur pātan
hai re batā-valu lok, nahi ko-ii āpanā ... 2
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 !

કહે કબીર વિચાર, હંસા મંગલ ગાવહી;

હંસ ગયે સતલોક, બહોર નહિ આવહી ... ૩

kahe kabir vichār, haňsā maňgal gāva-hi
haňsa gaye sat-lok, bahor nahi āva-hi ... 3
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 ॥ હરિને ભજતાં હજી કોઇની લાજ

Nādbrahma pada 803, Rāga – Mangal, નાદબ્રહ્મ પદ-૮૦૩, રાગ - મંગલ

હરિને ભજતાં હજી કોઇની લાજ, જતાં નથી જાણી રે;

જેની સુરતા શામળિઆ સાથ, વદે વેદ વાણી રે ... ટેક

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.

વ્હાલે ઉગાર્યો પ્રહ્લાદ, હિરણ્યાકંસ માર્યો રે;

વિભિષણને આપ્યું રાજ, રાવણ સંહાર્યો રે ... ૧

vahāle ugār-yo prah-lād, hiranyā-kaňsa 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.

વ્હાલે નરસિંહ મહેતાને હાર, હાથોહાથ આપ્યો રે;

ધ્રુવને આપ્યું અવિચલ રાજ, પોતાનો કરી સ્થાપ્યો રે ... ૨

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.

વ્હાલે મીરાં તે બાઇનાં ઝેર, હળાહળ પીધા રે;

પાંચાળીના પૂર્યા ચીર, પાંડવ કામ કીધાં રે ... ૩

vahāle mirā te bā-ii-nā jher, halā-hal pidhā re
pāňchāli-nā puryā chir, pāňdav 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.

વ્હાલે અંબરીષની ઓળખાણ, અવતાર દશ લીધાં રે;

વ્હાલે ગજની કીધી સહાય, પૈદલ પરહર્યા રે ... ૪

vahāle amba-rish-ni ola-khān, avatār dash lidhā re
vahāle gaja-ni kidhi sahāy, pai-dal par-haryā re ... 4
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.

આવો હરિ ભજવાનો લ્હાવો, ભજન કોઇ કરશે રે;

કરજોડી કહે પ્રેમળદાસ, ભક્તોનાં દુઃખ હરશે રે ... ૫

āvo hari bhajavā-no lahāvo, bhajan koi kar-she re
kar-jodi kahe premal-dās, bhakto-nā dukh har-she re ... 5
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 ॥ સુખદુઃખ મનમાં ન આણીએ

Nādbrahma pada 882, Rāga – Mangal, નાદબ્રહ્મ પદ-૮૮૨, રાગ - મંગલ

સુખદુઃખ મનમાં ન આણીએ, ઘટ સાથે રે ઘડિયાં
ટાળ્યાં તે કોઇનાં નવ ટળે, રઘુનાથનાં જડિયાં ... ટેક

sukh dukh man-māň na āni-e, ghat sathe re ghadiyā
tālyā te ko-ii-nā nav tale, raghu-nāth-nā jadiyā ... repeat
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.

નળ રાજા સરખો નર નહિ, જેને દમયંતી રાણી
અડધે વસ્ત્ર વનમાં ભમ્યાં, ન મળ્યાં અન્ન ને પાણી ... ૧

nal rājā sarakho nar nahi, jene dam-yaňti rāni
adadhe vastra van-māň bhamya, na malyā an-na ne pāni ... 1
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.

પાંચ પાંડવ સરખાં બંધવા, જેને દ્રૌપદી રાણી
બાર વરસ વન ભોગવ્યાં, નયણે નિંદ્રા ન આણી ... ૨

pāňch pāňdav sarakhā baňdhavā, jene dra-u-padi rāni
bār varas van bhogavyā, nayane niňdrā na āni ... 2
Mighty Pandava brothers too, married to Draupadi the queen,
For twelve long years lived in forests, but could hardly get a wink of sleep.

સીતા સરખી સતી નહીં, જેના રામજી સ્વામી
રાવણ તેને હરી ગયો, સતી મહાદુઃખ પામી ... ૩

sitā sarakhi sati nahiň, jenā rām-ji svāmi
rāvan tene hari gayo, sati mahā-dukh pāmi ... 3
None could be as pious as Sita, whose husband was Rama, the god,
Even than Ravana kidnapped her, Sita had to endure grief awful.

રાવણ સરખો રાજિયો, જેની મંદોદરી રાણી
દશ મસ્તક છેદાઇ ગયાં, બધી લંકા લૂંટાણી ... ૪

rāvan sarakho rājiyo, jeni maňdo-dari rāni
dash mastak chhedā-ii gayā, badhi laňka luňtāni ... 4
But Ravana though valorous king, whose wife was Queen Mandodari,
His ten heads were chopped off, whose entire kingdom was raided.

હરિશ્ચન્દ્ર રાય સતવાદિયો, જેની તારામતી રાણી
તેને વિપત્તિ બહુ રે પડી, ભર્યાં નીચ ઘેર પાણી ... ૫

harish-chandra rāy sat-vādiyo, jeni tārā-mati rāni
tene vipat-ti bahu re padi, bharyā nich gher pāni ... 5
King Harishchandra avowed to stick to truth, who had Queen Taramati,
Even he succumbed to onslaught of ill luck and fetch water for others.

એ વિચારી હરિને ભજો, તે સહાય જ કરશે
જુઓ આગે સહાય ઘણી કરી, તેથી અર્થ જ સરશે ... ૬

e vichāri hari-ne bhajo, te sahāy ja kar-she
ju-o āge sahāy ghani kari, tethi arth ja sar-she ... 6
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.

સર્વ દેવોને જ્યારે ભીડ પડી, સમર્યા અંતરયામી
ભાવટ ભાંગી ભૂધરે, મહેતા નરસૈંયાના સ્વામી ... ૭

sarva devo-ne jyāre bhid padi, samaryā aňtar-yāmi
bhāvat bhāňgi bhudhare, mahetā nar-sai-yā-nā svāmi ... 7
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 ॥ તમે સુણો દિનાનાથ દયાળ

Rāga – Akeli, રાગ - અકેલી

તમે સુણો દિનાનાથ દયાળ અકેલી ક્યોં રહું;

tame suno dinā-nāth dayāl, akeli kyoň rahuň;
Listen O' merciful God, why should I live alone?

લોક બેગાના મેં દુઃખી રે વાલો ગયો રે અકેલી મેલી;

દિલ તલસે રે દારા કો, હાં રે માહે તનમાં તાલાવેલી ... ટેક

lok begānā meň dukhi re vahālo gayo re akeli meli;
dil talase re dārā ko, hāň re mahe tan-māň tālā-veli ... akeli kyoň rahuň
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.

કઠણ કસોટી ખલક કી રે વાલો કાયર સબ પરિવાર;

હેતે સંદેશો મોકલ્યો, હાં રે વાલા નહીં કોઇ આવનહાર ... ૧

kathan kasoti khalak ki re vahālo kāyar sab pari-vār;
hete saňdesho mokalyo, hāň re vahāla nahi ko-ii āvan-hār ... 1
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.

પાલવ બિછાવું પ્રેમ કો રે તમો સુણો ત્રિભુવન પ્રતિપાળ;

ગુણ અવગુણ માહે મત ધરો, હાં રે મોહે મૃત્યુ સે લીજો ઉગાર ... ૨

pālav bichhāvu prem ko re tamo suno tri-bhuvan prati-pāl;
gun ava-gun māhe mat dharo, hāň re mohe mrutyu se lijo ugār 2
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.

અંતરગત આતુર ભયે રે વાલો વ્રેહની કરે રે પુકાર;

જન નામદેવ સ્વામી વિનંતિ, હાં રે તમે સુણજો સરજનહાર ... ૩

aňtar gat ātur bhaye re vahālo vreh-ni kare re pukār;
jan nām-dev svāmi vinaňti, hāň re tame sunajo sar-jan-hār ... 3
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 ॥ તમે જુઓને કરમની રેખા

Rāga – Karam-ni Rekhā, રાગ - કરમની રેખા

હાં રે તમે જુઓને કરમની રેખા, લખ્યા નવ ચૂકે રે;

હાં રે એ તો વિધાતા કેરા લેખ, લખ્યા નવ ચૂકે રે;

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.

રાયસુ જેણે યજ્ઞ કર્યા છે, તેડ્યા દેશોના ભૂપ રે;

ગુપ્ત રહેવાના હો કારણે રે, રાયે લીધું કીંક રૂપ ... ટેક

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.

ખાંડવ વન જેણે દહન કર્યા છે, કૃષ્ણ હતા જેની સાથ રે;

તે અર્જુન વ્યંઢળ થઇ બેઠો, કંકણ પહેર્યા હાથ ... ૧

khāňdav van jene dahan karyā chhe, krishna hatā jeni sāth re
te arjun vyaňDhal tha-ii betho, kaňkan paheryā hāth ... 1

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.

નકુળ મસાણી થઇને રહ્યો છે, સહદેવ પાળ્યા અશ્વો રે;

ઉદર કેરે હો કારણે રે, ભીમ રસોઇઓ થાય ... ૨

nakul masāni tha-ii-ne rahyo chhe, sah-dev pālyā ashvo re
udar kere ho kārane re, bhim rasoii-yo thāy ... 2

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.

પાંચાલી દાસી થઇને રહ્યાં છે, સર્વ સતી ઓમાં શ્રેષ્ઠ રે;

કરજોડીને ભાલણ કહે છે, એ તો વિધાતા કેરા લેખ ... ૩

pāňchāli dāsi tha-ii-ne rahyā chhe, sarva sati o-māň shreshth re
kar-jodi-ne bhālan kahe chhe, e to vidhātā kerā lekh ... 3

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.

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[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-raňg Bālā Prabhu ॥ જય બજરંગ બાલા પ્રભુ

Rāga – Ārati, રાગ - આરતી

જય બજરંગ બાલા પ્રભુ, જય બજરંગ બાલા;
વાયુ કેરા પુત્ર, અંજની કેરા પુત્ર ... ૧

jay baja-raňg bālā prabhu, jaya baja-raňg bālā
vāyu kerā putra, aňjani kerā putra ... 1

તેલ ચઢે સિંદુર ચઢે, ફૂલડાની તો માળા;
અડદ ચઢે આનંદે, હરિજન ગુણ ગાતા રે ... ૨

tel chaDhe siňdur chadhe, fuladā-ni to mālā
adad chaDhe anaňde, hari-jan gun gātā re ... 2

તમો સેવક શ્રી રામના પ્રભુ લંકાપુર ચાલ્યા;
સમુદ્ર બાંધી પાર, સીતા શોધ લાવ્યા ... ૩

tamo sevak shri rām-nā prabhu laňkā-pur chālyā
samudra bāňdhi pār, sitā shodh lāvyā ... 3

બજરંગ બાલાની આરતી, જે કોઇ ભાવધરી ગાશે;
ભણે શિવાનંદ સ્વામી, સુખ સંપત્તિ થાશે ... ૪

baja-raňg bālā-ni ārati, je ko-ii 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.

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[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 ॥ ફૂલે ભરું રે હરિને ફૂલે ભરું

Rāga – Dhol, રાગ - ધોળ

ફૂલે ભરું રે હરિને ફૂલે ભરું, ઘેર આવે મારો વાલો હરિને ફૂલે ભરું

fule bharu re hari-ne fule bharu, gher āve māro vahālo hari-ne fule bharu

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.

ફૂલની રે પોંહોચી ને ફૂલનો રે હાર

દડૂલો દોડાવતો આવે નંદલાલ ... ઘેર આવે મારો .. ૧

ful-ni re poňhochi ne ful-no re hār
dadulo dodāvato āve naňda-lāl ... gher āve māro .. 1

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.

શેરીઓ વળાવું પથરાવું રે ફૂલ

વાલાજી ને જોવા આવે સહુ કુળ ... ઘેર આવે મારો .. ૨

sheri-o valāvu patharāvu re ful
vahālā-ji ne jovā āve sahu kul ... gher āve māro .. 2

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.

કનક કટોરામાં કઢીચેલ દૂધ

માહે વાટી સાકર ભેગુ કપુર ... ઘેર આવે મારો .. ૩

kanak katora-maň kaDhiyel dudh
māhe vāti sākar bhegu kapur ... gher āve māro .. 3
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.

તમો દીઠડે સુખ પામે મારી દેહ

પ્રિત જોડી નવ દેજો મને છેહ ... ઘેર આવે મારો .. ૪

tamo didhade sukh pāme māri deh
prit jodi nav dejo mane chheh ... gher āve māro .. 4
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.

વાત કરતાં કેમ લાગી તમને વાર

આટલા મોંઘા શું થાઓ નંદલાલ ... ઘેર આવે મારો .. ૫

vāt karatā kem lāgi tam-ne vār
ātalā moňgha shuň thā-o naňda-lāl ... gher āve māro .. 5
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.

ભોળે ભાવે મને ભેટેલા કહાન

નરસઇના સ્વામી છે રૂપ નિધાન ... ઘેર આવે મારો .. ૬

bhole bhāve mane bhetelā kahān
nar-sa-ii-nā svāmi chhe rup nidhān ... gher āve māro .. 6
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 ॥ મેં તો પહેરી લીધો ચૂડલો

મેં તો પહેરી લીધો ચૂડલો તમારો રે હરિ, તમારો રે હરિ

નથી રે નજર કોઇ બીજાના ભણી

meň to paheri lidho chudalo tamāro re hari, tamāro re hari
nathi re najar ko-ii bijā-nā 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.

ઊંચા ઊંચા મહેલ મારે કામ ન આવે, મન નહીં ભાવે

મને વ્હાલી લાગે ઝૂંપડી તમારી રે હરિ (૨)

નથી રે નજર કોઇ બીજાના ભણી ... મેં તો પહેરી

uňchā uňchā mahel māre kām na āve, man nahiň bhāve
mane vahāli lāge jhuňpadi tamāri re hari (2)
nathi re najar ko-ii bijā-nā bhani ... meň to paheri
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.

હીરા માણેક મારે કામ ન આવે, મન નહીં ભાવે

મને વ્હાલી લાગે તુલસીને માળા રે હરિ (૨)

નથી રે નજર કોઇ બીજાના ભણી ... મેં તો પહેરી

hirā mānek māre kām nā āve, man nahiň bhāve
mane vahāli lāge tulasi-ni mālā re hari (2)
nathi re najar ko-ii bijā-nā bhani ... meň to paheri
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.

હીરનાં ચીર મારે કામ ન આવે, મન નહીં ભાવે

મને વ્હાલાં લાગે ભગવા ચીર રે હરિ (૨)

નથી રે નજર કોઇ બીજાના ભણી ... મેં તો પહેરી

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.

બાઇ મીરાં કહે પ્રભુ ગિરિધરના ગુણ, ગિરિધરના ગુણ

મને ચરણ કમળ દત્ત લેજો રે હરિ (૨)

નથી રે નજર કોઇ બીજાના ભણી ... મેં તો પહેરી

bā-ii mirā kahe prabhu giri-dhar-na gun, giri-dhar-na gun
mane charan kamal dat-ta lejo re hari (2)
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. Man Tuň Shaňkar Bhaji Le ॥ મન તું શંકર ભજી લે

મન તું શંકર ભજી લે, મન તું શંકર ભજી લે

છોડ ને કપટ ભોળાનાથને ભજી લે ... ટેક

man tuň shaňkar bhaji le, man tuň shaňkar bhaji le
chhod ne kapat bholā-nāth-ne bhaji le ... repeat
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.

કોણ ચઢાવે ગંગા જમુના, કોણ ચઢાવે દૂધ;

કોણ ચઢાવે બિલ્લી પત્ર, કોણ ચઢાવે ભભૂત ... ૧

kon chaDhāve gaňgā jamunā, kon chaDhāve dudh;
kon chaDhāve bil-li patra, kon chaDhāve bhabhut ... 1
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[1] and also ash?

રાજા ચઢાવે ગંગા જમુના, રૈયત ચઢાવે દૂધ;

બ્રાહ્મણ ચઢાવે બિલ્લી પત્ર, યોગી ચઢાવે ભભૂત ... ૨

rājā chaDhāve gaňgā jamunā, rai-yat chaDhāve dudh;
brāhman chaDhāve bil-li patra, yogi chaDhāve bhabhut ... 2
The king proffers waters of Ganga and Jamuna, while subjects of king or state, proffer milk; while a Brahmin may proffer Bilipatra[1], an ascetic (Yogi) proffers ash.

કોણ માંગે અન્ન ધન, કોણ માંગે પુત્ર;

કોણ માંગે કંચન કાયા, કોણ માંગે રૂપ ... ૩

kon māňge an-na dhan, kon māňge putra;
kon māňge kaňchan kāyā, kon māňge rup ... 3
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.

ગરીબ માંગે અન્ન ધન, વાંઝિયા માંગે પુત્ર;

બ્રાહ્મણ માંગે કંચન કાયા, ગુણિકા માંગે રૂપ ... ૪

garib māṅge an-na dhan, vaṅjhiyā māṅge putra;
brāhman māṅge kaṅchan kāyā, gunikā māṅge rup ... 4
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.

આંકડાનો ભાત બનાવ્યો, ધંતુરાની ભાજી;

પીરસે રાણી પાર્વતી ને જમે ભોળાનાથ ... ૫

āṅkadā-no bhāt banāvyo, dhaṅturā-ni bhāji;
pirase rāni pārvati ne jame bholā-nāth ... 5
Wife of Shankar is so much engrossed in worship of her lord, that she cooked Ankdo[2] for rice, and Dhanturo[3] for vegetable. Lost in lovelorn prayers of Shiva, the queen Parvati serves such meal, and Bholanath happily dines.

આંકડો ધંતુરો શિવજી, ભાવના છે ભોગી;

ભણે નરસૈંયો વહાલો, જૂનાગઢનો જોગી ... ૬

āṅkado dhaṅturo shiva-ji, bhav-nā chhe bhogi;
bhane nar-sai-yo vahālo, junā-gaDh-no jogi ... 6
Saint Narsinh, an ascetic from Junagadh (Gujarat) says, Lord Shiva accepts all things proffered to him with equal love, even Ankdo[2] and Dhanturo[3]. It is a symbolic representation of how Lord Shiva absorbs pains and anguish signified as poisonous of his devotees. As the legend of Amrut 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.

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[1] bilipatra - Leaf of Bael tree (Botanical - Aegle marmelos)
[2] ankdo - Crown flower (Botanical - Calotropis gigantea)
[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-ni Kalā ॥ એવી છે કુદરતની કળા

એવી છે કુદરતની કળા, અણધાર્યું તે આગળ થાય

evi chhe kudarat-ni kalā, ana-dhāryuň te āgal thāy
Such is the game of fortune that unforeseen things happen!

રાજા દશરથે એના મનમાં વિચાર્યું, વ્હેલી સવારે રામને ગાદીએ બેસાડું,
વ્હેલી સવારે રામ વનવાસ જાય ... અણધાર્યું તે આગળ થાય

rājā dash-rathe enā man-māň vichāryuň, vaheli savāre rām-ne gādi-e besādu,
vaheli savāre rām van-vās jāy ... ana-dhāryuň 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.

રાજા રાવણ તો અતિ મહા બળિયો, સીતા માતાનું હરણ કરી ગયો,
સોનેરી લંકામાં લાગી છે લહાય ... અણધાર્યું તે આગળ થાય

rājā rāvan to ati mahā baliyo, sitā mātā-nu haran kari gayo,
soneri lankā-maň lāgi chhe lahāy ... ana-dhāryuň 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.

રાજા અભિમન્યુએ મનમાં વિચાર્યું, સાતે કોઠા મારે જીતી લેવા છે,
સાતમે કોઠે વહાલો રણમાં રોળાય ... અણધાર્યું તે આગળ થાય

rājā abhi-manyu-e man-maň vichāryuň, sāte kothā māre jiti levā chhe,
sāt-me kothe vahālo ran-māň rolāy ... ana-dhāryuň 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 ખાંડણિયે ખંડાય ... અણધાર્યું તે આગળ થાય

sheth sagalshā chaňgā-vati rāni, brāhman-jano-ne bhojan karāve,
putra chela-ii-yo khaňdaniye khaňdāy ... ana-dhāryuň te āgal thāy

A merchant couple – Sagalsha and his wife were exceedingly philanthropic and used to offer meals to hungry people and Brahmins. 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.

સતગુરુ કબીરજી સ્વર્ગે સિધાવે, હિન્દુ ને મુસ્લિમ ઝઘડો ચલાવે,

ચાદર ખસેડતાં ફૂલડાં દેખાય ... અણધાર્યું તે આગળ થાય

sat-guru kabir-ji svarge sidhāve, hindu ne muslim jhagado chalāve,
chādar khased-tā fuladā dekhāy ... ana-dhāryuň 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 Puňja-thi ॥ બહુ પુણ્યકેરા પુંજથી

Nādbrahma pada 895, નાદબ્રહ્મ પદ-૮૯૫

બહુ પુણ્યકેરા પુંજથી, શુભ દેહ માનવનો મળ્યો,
તોયે અરે! ભવચક્રનો આંટો, નહિ એક્કે ટળ્યો,
સુખ પ્રાપ્ત કરતાં સુખ ટળે છે, લેશ એ લક્ષે લહો,
ક્ષણ ક્ષણ ભયંકર ભાવમરણે, કાં અહો રાચી રહો ? ... ૧

bahu punya-kerā puňja-thi, shubh deh mānav-no malyo,
toye are ! bhav-chakra-no āňto, nahi ek-ke talyo,
sukh prāpta karatā sukh tale chhe, lesh e lakshe laho,
kshana kshana bhayaňkar bhāv-marane, kaň aho rāchi raho ? ... 1

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.

લક્ષ્મી અને અધિકાર વધતાં, શું વધ્યું તે તો કહો ?
શું કુટુંબ કે પરિવારથી, વધવાપણું એ નય ગ્રહો;
વધવાપણું સંસારનું, નરદેહને હારી જવો,
એનો વિચાર નહીં અહોહો ! એક પળ તમને હવો !!! ... ૨

lakshmi ane adhikār vadhatā, shuň vadhyu te to kaho ?
shuň kutumb ke parivār-thi, vadhavā-panu e nay graho,
vadhavā-panu saňsār-nu, nar-deh-ne hāri javo,
eno vichār nahiň aho-ho ! eka pal tam-ne havo !!!! ... 2

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.

નિર્દોષ સુખ નિર્દોષ આનંદ, લ્યો ગમે ત્યાંથી ભલે,
એ દિવ્ય શક્તિમાન જેથી, જંજીરેથી નીકળે;
પરવસ્તુમાં નહિ મૂંઝવો, એની દયા મુજને રહી,
એ ત્યાગવા સિદ્ધાંત કે, પશ્ચાત્ દુ:ખ તે સુખ નહીં. ... ૩

nirdosh sukh niradosha ānaňd, lyo game tyāň-thi bhale,
e divya shakti-mān jethi, jaňjire-thi nikale,
para-vastu-māň nahi muňjhavo, eni dayā muj-ne rahi,
e tyāg-vā sid-dhāňt ke pashchāt dukh te sukh nahiň ... 3

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,

> સંબંધોના સમીકરણમાં સરવાળે શૂન્ય જોઈ ને અકળાયો છું
> મારી શું ઓળખ આપું, હજી હું ખુદને જ ક્યાં પૂરો કળાયો છું.
>
> [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?]

હું કોણ છું ? ક્યાંથી થયો ? શું સ્વરૂપ છે મારું ખરું ?
કોના સંબંધે વળગણા છે ? રાખું કે એ પરહરું ?
એના વિચાર વિવેકપૂર્વક, શાંત ભાવે જો કર્યા,
તો સર્વ આત્મિકજ્ઞાનનાં, સિદ્ધાંત-તત્વ અનુભવ્યાં. ... ૪

huň kon chhuň ? kyāň-thi thayo ? shuň svarup chhe māru kharu ?
konā sambaňdhe valaganā chhe ? rākhu ke e paraharu ?
enā vichār vivek-purvak, shāňt bhāve jo karyā,
to sarve ātmik-gnān-nā, sid-dhāňt-tatva anu-bhavyā ... 4

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.

તે પ્રાપ્ત કરવા વચન કોનું સત્ય કેવળ માનવું?
નિર્દોષ નરનું કથન માનો, 'તેહ' જેણે અનુભવ્યું;
રે! આત્મ તારો આત્મ તારો ! શીઘ્ર એને ઓળખો,
સર્વાત્મમાં સમદ્રષ્ટિ દ્યો, આ વચનને હૃદયે લખો. ... ૫

te prāpta karavā vachan konu satya keval mānavu ?
nirdosh nar-nu kathan māno 'teh' jene anu-bhavyu,
re ! ātma tāro ātma tāro ! shighra ene olakho,
sarvātma-māň sama-drashti dyo, ā vachan-ne rudaye lakho ... 5

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.

ꕥꕥꕥ

179. Prabhu Dvār Tamārā Kholo Re ॥ પ્રભુ દ્વાર તમારા ખોલો રે

પ્રભુ દ્વાર તમારા ખોલો રે આવ્યો એક પુણ્ય આત્મા

prabhu dvār tamārā kholo re āvyo eka punya ātmā
O' God open your doors, a pious soul has come!

આ દુનિયાની સગાઈ, એ તો પ્યારમાં પથરાઈ
એમાં આત્મા ગયો ભરમાઈ રે ... આવ્યો એક પુણ્ય આત્મા ૧

ā duniyā-ni sagā-ii, e to pyār-māň patharā-ii
emāň ātmā gayo bhar-mā-ii re ... āvyo eka punya ātmā 1
Bonds of this world are stretched out in passion
The soul is entwined in it…, a pious soul has come

આ ચારે કોરની માયા, તેમાં સઘળા ભેદ સમાયા
મન માનવના લોભાયા રે ... આવ્યો એક પુણ્ય આત્મા ૨

ā chāre kor-ni māyā, temā saghalā bhed samāyā
man mānav-nā lobhāyā re ... āvyo eka punya ātmā 2
All around is realm of Maya, all deceits dwell within,
Minds of men are bewitched…, a pious soul has come

આ કાયા કુંભ છે કાચો, સમજો તો એમાં ન રાચો
પ્રભુ તું છે એક જ સાચો રે ... આવ્યો એક પુણ્ય આત્મા ૩

ā kāyā kumbh chhe kācho, samajo to emā na rācho
prabhu tuň chhe eka ja sācho re ... āvyo eka punya ātmā 3
Human form is but a pot of earth, don't you rejoice over it,
O' God you are the truth ultimate, a pious soul has come

એણે સત્કર્મ કંઈ કીધાં, એણે દુઃખ સહન કરી લીધાં
તારા નામનાં અમૃત પીધાં રે ... આવ્યો એક પુણ્ય આત્મા ૪

ene sat-karma kaň-ii kidhā, ene dukha sahan kari lidhā
tārā nām-nā amrut pidhā re ... āvyo eka punya ātmā 4
It did some good deeds, also endured a pangs of pain a bit,
Fondly drinking nectar of your name, a pious soul has come

લીધી તારા નામની માળા, હૈયે ભજીલે છેલ છોગાળા

ઓ ગિરિધારી ગોપાલા રે ... આવ્યો એક પુણ્ય આત્મા ૫

lidhi tārā nām-ni mālā, hai-ye bhaji-le chhel chhogālā
o giri-dhāri gopālā re ... āvyo eka punya ātmā 5
Holding a string of rosary of your name, holding you in heart,
O' Girdhari Gopala, here, a pious soul has come

તારા હાથે છે મૂજ નૈયા, તને પુકારુ તરવૈયા

તમે આવોને રખવૈયા રે ... આવ્યો એક પુણ્ય આત્મા ૬

tārā hāthe chhe muj nai-yā, tane pukāru tara-vai-yā
tame āvo-ne rakh-vai-yā re ... āvyo eka punya ātmā 6
My boat of life sails left at your will, I beckon Divine Savior,
Hold my hand O' Liberator, here, a pious soul has come

તમે વારે આવો નાથ, મારો પકડી લેજો હાથ

પછી છોડુ નહી સંગાથ રે... આવ્યો એક પુણ્ય આત્મા ૭

tame vāre āvo nāth, māro pakadi lejo hāth
pachhi chhodu nahi saňgath re ... āvyo eka punya ātmā 7
Come hold my hand, O' God, assuage me from swamps of life
I shall never leave you then, here, a pious soul has come

આ અવિચળ ભાનુ ચંદા, એ તારી લીલા ગોવિંદા

ઓ જશોદાજીના નંદા રે ... આવ્યો એક પુણ્ય આત્મા ૮

ā avi-chal bhānu chaňdā, e tāri lilā goviňdā
o jashodā-ji-nā naňdā re ... āvyo eka punya ātmā 8
This Sun and Moon afloat above, these are your games celestial,
O' illustrious son of Jashoda, here a pious soul has come

પ્રભુ એ છે પ્રાર્થના મારી, આત્માને લેજો તારી

તમે સુણજો કૃષ્ણ મોરારી રે ... આવ્યો એક પુણ્ય આત્મા ૯

prabhu e chhe prār-thanā māri, ātmā-ne lejo tāri
tame sunajo krishna morāri re ... āvyo eka punya ātmā 9
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 ॥ હે નાથ જોડી હાથ

હે નાથ જોડી હાથ પાયે પ્રેમથી સહુ લાગીએ,
શરણું મળે સાચું તમારું એજ હૃદયથી માંગીએ,
જે જીવ આવ્યો આપ પાસે ચરણમાં અપનાવજો,
પરમાત્મા એ આત્માને શાંતિ સાચી આપજો. ૧

he nāth jodi hāth pāye prem-thi sahu lāgi-e
sharanu male sāchu tamāru, eja ruday-thi māṅgi-e
je jiv āvyo āpa pāse, charan-māṅ apanāv-jo
paramātmā e ātmā-ne shāṅti 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!

વળી કર્મનાં યોગે કરી જે કુળમાં એ અવતરે,
ત્યાં પૂર્ણ પ્રેમે ઓ પ્રભુજી આપની ભક્તિ કરે,
લક્ષ ચોરાશીનાં બંધનોને લક્ષમાં લઈ કાપજો,
પરમાત્મા એ આત્માને શાંતિ સાચી આપજો. ૨

vali karma-nā yoge kari je kul-māṅ e avatare
tyāṅ purna preme o prabhu-ji, āp-ni bhakti kare
laksha-chorāsi-nā baṅdhano-ne, laksha-māṅ la-ii kāp-jo
paramātmā e ātmā-ne shāṅti 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.

સુસંપતિ, સુવિચારને, સતકર્મનો દઈ વારસો,
જન્મો જનમ તમ ભક્તિથી, કિરતાર પાર ઉતારજો,
આ લોક ને પરલોકમાં તમ પ્રેમ રગ રગ વ્યાપજો,
પરમાત્મા એ આત્માને શાંતિ સાચી આપજો. ૩

su-sampati, suvichār-ne sat-karma-no da-ii vāraso
janmo janma tam bhakti-thi, kiratār pār utār-jo
ā lok-ne par-lok-māň, 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!

મળે મોક્ષ કે સુખ સ્વર્ગનાં આશા ઉરે એવી નથી,
દ્યો દેહ દુર્લભ માનવીનો ભજન કરવા ભાવથી,
સાચું બતાવી રૂપ શ્રી રણછોડ હૃદયે સ્થાપજો,
પરમાત્મા એ આત્માને શાંતિ સાચી આપજો. ૪

male moksha ke sukh 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

Ramkabir Bhajans

A downloadable digital collection of traditional bhajans of Bhakta Samaj

BOOKS ● AUDIOS ● VIDEOS

RamkabirBhajans.org

YouTube

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