

**RUSSIA WORKSHOP – JULY 2019**  
**Kabir session 3: a few themes & metaphors**

**J = number in Jaipur manuscript, 1615-21**

**S = Jaipur ms number as given in Callewaert's *Millennium Kabir*, followed by # = *Millennium* poem number**

*Drunk!*

**J17 - S17#22**

छाकि परयौ<sup>1</sup> आतम मतिवाला ॥ पीवत रांम रस करत बिचारा ॥ टेक ॥  
बहुतै मोलि<sup>2</sup> महग गुर पात्रा ॥ दै<sup>3</sup> कसाव रस रांम चुवात्रा ॥ १ ॥  
तन पोटण<sup>4</sup> मै कीन्ह पसारा ॥ मांगि मांगि रस पीवै<sup>5</sup> बिचारा ॥ २ ॥  
कहै कबीर फावी मतिवारी ॥ पीवत रांम रस लागी<sup>6</sup> घुमारी ॥ ३ ॥ १७ ॥

**J16 - S16#20**

बोलौ भाई राम की दुहाई  
इह<sup>7</sup> रसि सिख सनकादिक माते ॥ पीवत न अजहूँ अघाई ॥ टेक ॥  
इला पिंगुला भाठी कीन्ही ॥ ब्रह्म अगनि परजारी ॥  
ससिहर सूर द्वार दस मूदे<sup>8</sup> ॥ लागी जोग जुग ताली ॥ १ ॥  
मन मतिवाला पीवै रांम रस ॥ दूजा<sup>9</sup> कुछ न सुहाई ॥  
उलटी<sup>10</sup> गंग नीर बहि आया ॥ अंघ्रित धार चवाई<sup>11</sup> ॥ २ ॥  
पंच जने सो संगि करि लीन्हा<sup>12</sup> ॥ चलत घुमारी लागी ॥

<sup>1</sup> A19 छाकि परे, Raj60;1 माति परे.

<sup>2</sup> KG (Gupta) बोलि.

<sup>3</sup> A19, V58, Gop21;3, Gop21;3, KG (Gupta), KV-S लै.

<sup>4</sup> A19, Gop21;3 पाटण, Gop21;3, KG (Gupta), KV-S पाटन.

<sup>5</sup> Gop21;3 पीवैहि, KV-S पिपे.

<sup>6</sup> A 19, V58, Gop21;3, Gop21;3, KG (Gupta), KV-S लगी.

<sup>7</sup> A18 इहि; V59 इहि; Gop21;12 इहि. These forms can be easily identified as obl. sg. of the demonstrative pronoun (corresponding to MSH इस). The form इह in the *teka* of MS3190/S16 is scribal error – in the last verse we have the correct reading of the same phrase: इहि रसि माता.

<sup>8</sup> ससिहर and सूर can be interpreted either as obl. sg. with the force of ergative, i.e. as the subjects of the sentence, agents who close the ten doors (so according to GUPTA, KG, p. 189: शशधर ... और सूर्य ... ने दसों द्वार मुद्रित ... कर दिये), or as obl. sg. with the force of locative (as understood and further elaborated by J. and V. SiHA, KV-S, p. 254: चन्द्र और सूर्य अर्थात् इडा-पिङ्गला नाडियों में प्राण और अपान की गति बंद हो गई.)

<sup>9</sup> In S16 दूजा : subscript *nukta* व on the preceding line taken by mistake for nasalization dot above the syllable दू.

<sup>10</sup> MS3190/S16 and Gop21;12 उलटी; A18 and V59 उलटि.

<sup>11</sup> MS3190/S16 चवाई; A18, V59, Gop21;12 चुवाई; AG1123;3, M45 चुआवउ. CATURVEDĪ and MAHENDRA, KK, p. 125, quote this locus and explain चुवाई as क्रिया सकर्मक with the meaning टपकाई. Similarly, SiHA, KKK, p. 61, has चुवावा, explained as टपकाया.

<sup>12</sup> A18 पंच जनेँ सौ संग करि लीना; V59 पंच जनेँ सू संग करि लीन्हें; Gop21;12 पंच जनेँ सो संग करि लीन्हें. These variants have (correctly) संग as a noun in phrase with obl. analogous to MSH किसी का संग कर लेना. But संगि of S16 appears to be an adverb (or locative of a noun) with the meaning "together with [oneself]" which does not fit grammatically into such phrase; moreover, सो, if meant as a postposition, would then be redundant – it makes sense only with संग. The phrase "to take with oneself" is attested several times in texts of KG as संगि लि-ली-, of course, without any other preceding postposition (see, eg. the *pad* 459.1); whereas the verb करना tends to form a nomino-verbal

प्रेम पिआला पीवन लागा ॥ सोवत नागिनी जागी ॥ ३ ॥  
 सहज सुनि मैं जिनि रस चाख्या ॥ सतगुर तैं सुधि पाई ॥  
 दास कबीर इहि रसि माता ॥ कबहूँ उछकि न जाई ॥ ४ ॥

### J15 - S15#19

अवधू मेरा मन मतिवाला ॥  
 उनमनि चढ्यौ मगन रस पीवै ॥ त्रिभवन भया ऊजियाला ॥ टेक ॥  
 गुड करि ग्यांन ध्यांन करि महुवा ॥ ऐ भौ भाठी भारा<sup>13</sup> ॥  
 सुष्मन नारी सहजि समांनी ॥ पीवैगा पीवनहारा ॥ १ ॥  
 दुइ पुड जोडि चहोडी भाठी ॥ चुवै महारस भारी ॥  
 कांम क्रोध दोउ कीया बलीता<sup>14</sup> ॥ छूटि गई संसारी<sup>15</sup> ॥ २ ॥  
 त्रीकुट कोट मैं मदल बाजै<sup>16</sup> ॥ तहां मेरा मन नाचै ॥  
 गुर प्रसादि अमर फल पाया ॥ सहजि सुष्मनां काछै<sup>17</sup> ॥ ३ ॥  
 पूरौ मिल्यौ तबै सुष उपनौ ॥ तन की तपति बुझाणी<sup>18</sup> ॥  
 कहि कबीर भव बंधन छूटै ॥ सुष मैं सुरति समांणी<sup>19</sup> ॥ ४ ॥ १५ ॥

construction with postposition joining it to an adverbial. The reading in S16 may be a conflation of two possible variants: पंच जने सो संग करि लीन्हा and पंच जने संगि करि लीन्हा. In the latter variant the absolutive करि can be understood as a postpositive formative, analogically to such expressions as e.g. तलि करि, उपरि करि in *pad* 15, verse 3. For more details on this special use of the absolutive, see Part two, *Morphology of the pads*, section 5.F.1.d. The expression पंच जने has been interpreted variously as पंचप्राण (GUPTA, *KG*, p. 189), or पाँचों ज्ञानेन्द्रियों (SĪHA, *KV-S*, p. 154).

<sup>13</sup> The word भारा is variously interpreted by different Kabīr scholars and translators: thus, CATURVEDĪ and MAHENDRA, *KK*, p. 320, explain it as किराया, भाड़ा ("rent", "hire") and illustrate this meaning with the quotation of the present locus; GUPTA, *KG*, p. 187, translates it as ईंधन ("fuel", "firewood"); J. and V. SĪHA, *KV-S*, p. 47, translate भट्ठी ("oven": सांसारिक विषय-वासनाओं की भट्ठी). The translation preferred here is "load", "fill", "charge" of matter loaded into the oven. The meaning common to all these explanations seems to be that one has to sacrifice the world and the attachment to it to the process of mystical distillation.

<sup>14</sup> J. and V. SĪHA connect this word with the Persian फलीतह (sic! Correct spelling is पतील), meaning "wick". "igniter" (*KV-S*, p. 47, and *KKK*, p. 208-209; also *HSS*, vol. 7. p. 3411, and vol. 6, p. 2893); GUPTA, *KG*, p. 187, explains it as जलने वाले लकड़ी के कुन्दे, interpretation not supported by dictionaries.

<sup>15</sup> SĪHA, *KV-S*, p. 47, translate संसार के प्रति उसकी आसक्ति, GUPTA, *KG*, p. 187 has सांसारिकता.

<sup>16</sup> Similarly A17: त्रिकुट कोट मैं मंदला बाजै, and V57 त्रिकुट कोट मैं मंदल बाजै; Gop21;1 has सुनि मंदल मैं मंदला बाजै, reading preferred by printed editions of the text.

<sup>17</sup> All Rājasthānī MSS edited in the *MKV* that include this *pad* (S15, A17, V57, Gop21;1) have the same reading of this verse whose meaning may have created no problem to the scribes, singers and the audiences of the time. To us, the expression सहजि सुष्मनां काछै (in the *MKV* transcribed incorrectly सुष्मनां) is less clear. J. and V. SĪHA translate simply सुषुम्ना सहज में लीन हो गयी; GUPTA, *KG*, p. 187, is more elaborate: सहज में ही सुषुम्ना ने [अपना वेष] काछ लिया (सुषुम्ना अपना कार्य करने लगी). In Old Hindī, the verb काछना occurs frequently with nouns such as वेष, भेष, etc. *HSS*, vol. 2, p. 892, explains काछना<sup>1</sup> thus: १. कमर में लपेटे हुए वस्त्र के लटकते भाग को जांघों पर से ले जाकर पीछे कसकर बांधना । २. बनाना । संवारना । पहनना । But *HSS*, *ibid.*, knows also a homonym काछना<sup>2</sup> derived from the OIA कर्षण with the meaning "to skim", "to scum". This second of the two homonyms seems to fit better in the context of the present *pad* which describes the yogic procedure of attaining the state of *sahaja*; the parallel between this state and the effects of an intoxicating drink can be found also in *pad* 28 of Gorakh (BAṚATHVĀLA, *GB*, p. 122): कुसमल होता ते झड़ि पड़िया, रहि गया तहां तत सारं. Cf. also the *pad* 419 in the present corpus describing the attainment of *sahaja* in terms of churning milk and pointing out the role of the *nāḍīs* in filtering away the buttermilk (छछिहारी) from the real substance (तत).

<sup>18</sup> In the MS the word looks like बुझोणी.

## Hindu-Muslim

### J42 - S42#51

रे भाई दोइ कहां सो मोहि बतावो<sup>20</sup> ॥  
विचि हीं भ्रम का भेद लगावो<sup>21</sup> टेक  
जोनि उपाइ रची दोइ<sup>22</sup> धरंणी ॥ दीन ऐक भई दोइ करंणी<sup>23</sup> ।  
राम रहीम जपत<sup>24</sup> सुधि गई ॥ उनि माला उनि तसबी लई<sup>25</sup> ॥ १ ॥  
कहै कबीर सुनहु रे<sup>26</sup> भूंदू । बोलनहार तुरक न हींदू ॥ २ ॥ ४२ ॥

### J43 - S43#52

हमारै राम रहीम करीमा केसौ ॥ अलह राम सति सोई ॥  
विसमल मेटि विसंभर ऐकै ॥ और न दूजा कोई टेक  
इन कै काजी मुलां पीर पैकंबर ॥ पछिम अलह निवासा<sup>27</sup> ॥  
उन कै पूरब दिसा देव दिज पूजा ॥ ग्यांसि गंग दिवाजा<sup>28</sup> ॥ १ ॥  
तुरक मसीति देहुरै हींदू । दुहुं ठांइ<sup>29</sup> राम घुदाई ॥  
जहां मसीति देहुरा नाहीं ॥ तहां का की ठकुराई २ ॥  
हींदू तुरक दोउ रह टूटी<sup>30</sup> ॥ फूटी अर कनराई ॥  
अरध उरध दसौ जिस<sup>31</sup> जित तित ॥ पूरि रह्या राम राई ॥ ३ ॥  
कहै कबीरा दास<sup>32</sup> फकीरा ॥ अप<sup>33</sup> रह चलि भाई ॥  
हींदू तुरक को ऐक ही करता । ता गति लषै न कोई<sup>34</sup> ॥ ४ ॥ ४३ ॥

## Lotus

### J46 – S46#58

काहे री नलनी तूं कुमिलांणी तेरे हीं नालि<sup>35</sup> सरोवर पांणी ॥ टेक ॥

<sup>19</sup> V57 जोतिहि जोति संमांनी; Gop21;1 जोतिहि जोति संमांनी.

<sup>20</sup> J111 बतावे.

<sup>21</sup> J111/C43 विचि हीं झूठा भरम उठावे/उठावो; Raj77;5 विचि हीं भरम का भेद उठावो.

<sup>22</sup> C43 रची है.

<sup>23</sup> V44, Gop53;11, KG(Gupta) दीन एक बीचि भई करनी. J111, C43 येके राम दोइ भइ करनी.

<sup>24</sup> J111, C43 कहत.

<sup>25</sup> J111 भइ.

<sup>26</sup> V44 चेतो नर; J111, C43 चेतिवे; Gop53;11 चेतहु रे.

<sup>27</sup> J113/C45 तुम्हारे/तुम्हारै काजी मुलां पीर अवलीया/अवलिया । पश्चिम दीशा / पछिम दिसा नीवाजा/निवाजा. Raj76;12 ends the verse पछिम अलह निमाजा, V46, C30 / Gop54;8 रोजा पछिम निवाजा/निमाजा.

<sup>28</sup> J113, C30, C45 read नीवाज, निवाजा and निवाज.

<sup>29</sup> J113 घा.

<sup>30</sup> Raj76;12 झूठी.

<sup>31</sup> Anticipatory scribal error (on ज of the following जित); A56, V56, J113, C30, C45, Gop54;8, Raj76;12 correctly दिस, दिसि or दिशि.

<sup>32</sup> J113, C45 जाति.

<sup>33</sup> A56, V56, J113, C30, C45, Gop54;8, Raj76;12 correctly अपनी, आपनी, अपनी or अपनी.

<sup>34</sup> A56, V56, C30, C45, Gop54;8, Raj76;12 लषी न जाई.

<sup>35</sup> J116 तेरी नाली.

जल में उतपति जल मै बास जल मै<sup>36</sup> नलनी तोर निवास ॥ १ ॥  
ना तलि<sup>37</sup> तपति न उपरि आगि ॥ तोर हित कहि<sup>38</sup> कासनि लाग<sup>39</sup> ॥ २ ॥  
कहै कबीर जे उदिक<sup>40</sup> समांन ॥ ते नहीं मुऐ हमारे जाण ॥ ३ ॥ ४६ ॥

### *Riding a horse*

#### **J24 - S24#29**

अपणै बिचारि असवारी कीजै ॥ सहज कै पाइडै पाव जब दीजै ॥ टेक ॥  
दे मुहुरा लगांम पहरांउ<sup>41</sup> ॥ सिकली<sup>42</sup> जीन गगन दौरांउ ॥ १ ॥  
चलि बैकुंठ तोहि ले तारू ॥ थकै त प्रेम ताजिणै मारू ॥ २ ॥  
जन कबीर अैसा असवारा ॥ बेद कतेब दहू थैं न्यारा ॥ ३ ॥ २४ ॥

[prepare only to here]

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<sup>36</sup> J116 जल में री

<sup>37</sup> J116, Raj66;1 तर.

<sup>38</sup> A63, J116, Gop76;8, Raj66;1 हेत कहि. J116 without the following कहि, Raj66;1 हेत कह.

<sup>39</sup> A63, J116, Gop76;8, Raj66;1 लागि.

<sup>40</sup> On the line only दिक्, initial उ subsequently added above the first line on the top of the page and interpolated at the proper place by insertion marks (*kākapāda*).

<sup>41</sup> In MS 1614 the final -उ appears without the superscript *anusvāra*. However, in close proximity there is a clearly visible dot belonging to the letter ऋ in the line immediately above. The verb at the end of the line which is in grammatical rhyme with पहरांउ has both vowels nasalized: दौरांउ. The first verb is therefore interpreted as ending with -उ too. MKV, p. 146, A29 पहिरांऊ; V21 पहिरांऊ; C17 पहिरांउ; Gop54;1 पहिरांऊ; and AG329;31 पहिरावउ.

<sup>42</sup> Word of unclear meaning. All Rājasthānī MSS included in the MKV (S24, A29, V21, C17, Gop54;1) read सिकली; AG329;31 has सगल in the phrase सगल त जीनु गगन दउरावउ (in translation of SGGs, p. 1412, "abandoning everything, I now ride through the skies", the word division त जीनु and interpretation of दउरावउ as non-causative form appears problematic). Both GUPTA, KG, p. 160, and SĪHA, KV-S, p. 3, in their treatments of this locus appear to follow the suggestion of CATURVEDI and MAHENDRA, KK, p. 393 (सिकली = भारी, दृढ़, with the quotation of the present verse as example) and translate the word as मजबूत and भारी, respectively. This meaning is derived from the Arabic ثَقِيل "heavy", "weighty" (but no adjective formed from the Arabic root ثَقَلَ is attested in Steingass' *Comprehensive Persian-English Dictionary*). ŚARMĀ, KG, p. 329, offers a different etymology: सिकली in combination with गगन is translated as शून्य शिखर, i.e. ब्रह्मरन्ध्र. HŚS, vol. 10, p. 6009, explains सिकली as a noun, with the meaning "polishing", "sharpening" (as of a weapon), quoting verse 89.6 of Kabīr's Bījak.

FYI – here are two more that refer to Hindu-Muslim theme

### J57 - S58#78

मुलां करि ल्यौ<sup>43</sup> न्यांव पुदाई ॥ इहि विधि जीव का भ्रम न जाई ॥ टेक ॥  
रजीव आणें देह बिनासै<sup>44</sup> ॥ माटी बिसमल कीता<sup>45</sup> ॥  
जोति सरूप अनाहद<sup>46</sup> लागा ॥ कहौ हलाल क्या कीता ॥ १ ॥  
बेद कतेब कहौ क्यूं झूठा ॥ झूठा जौ<sup>47</sup> न बिचारै ॥  
पहली ऐक ऐक करि ध्यावै ॥ भी दूजा करि मारै ॥ २ ॥  
कुकडी मारी बकरी मारी ॥ हक हक कहि बोलै ॥  
सबै जीव साई के प्यारे ॥ उबरहुगे किस बोलै ॥ ३ ॥  
दिल नहीं पाक पाक नहीं चीन्हां ॥ उस्ता<sup>48</sup> षोज न जान्यां  
कहै कबीर भिस्ति छिटकाई ॥ दोजगि हीं मन मान्यां ॥ ४ ॥ ५७ ॥

<sup>43</sup> MS3190/S58, A60, V50 and Gop56;3 ल्यौ; J114 and C46 ल्यो; Raj78;1 लै. In the present context the form is to be understood as 2nd pers. pl. imper. in the compound verbal expression करि ल्यौ. For more details, see the section 5.B.2.c. (2nd pers. pl. imper.) in the grammatical part of the present work.

<sup>44</sup> Nasalizations in both आणें and बिनासै allow us to interpret these forms as 3rd pers. pl. pres. ("they bring ... they destroy"). Other MSS which nasalize आणें only, make stronger case for understanding it as adverbial perfective participle ("having brought .. he kills"): A60 सरजीव आणें देह विणासै । माटी बिसमल कीता; V50, Gop56;3 (and Raj78;1) सरजीव आणें (आनें) देह विणासै (बिनासै) । माटी बिसमलि (बिसमिल) कीता. However, one should take into account the possibility that the final nasalization in आणें is due to phonological (preceding nasal consonant) rather than morphological/grammatical reasons. J114 (C46) सरजीव (सरजीव) आन्यो (आन्यु) देह (देहि) बिनासी । मांटी (माटी) बिसमल कीनां (कीना) understand both verbs as passive past participles ("brought ... destroyed"); so do AG1350;4 (and M10): पकरि जीउ आनिआ (आणिआ) देह बिनासी । (ता) माटी कउ (कउं) बिसमलि कीआ. Interestingly, the form of the past participle कीता (see the next note), possibly a Panjābism in the Rājasthānī MSS, does not occur in the AG and M which have the more common form कीआ. CATURVEDĪ and MAHENDRA, *KK*, p. 278, wrongly interpret the form बिनासै as क्रिया अकर्मक, translate "नष्ट होती है", and quote the present locus as example.

<sup>45</sup> CATURVEDĪ and MAHENDRA, *KK*, p. 75, explains कीता as a variant of the perfective participle किया and quotes the present verse as example. Similarly, *MHK*, vol.1, p. 536, explains कीता as "करना" का पुराना भूतकालिक रूप । किया । (पश्चिमी हिंदी). On the other hand, PLATTS, *A Dictionary of Urdū, Classical Hindī, and English*. Vol. II., p. 888, explains: "kīā (imperf. part. of kīnā=karnā, qq.v.), part. Doing, making (= kartā)". Manuscripts give different variants of this verbal form: see the note 2 above. As both कीनां/कीना and कीआ are to be understood as perfective participles, the form कीता can be best interpreted in the same way – in accordance with *MHK* and Caturvedī and against Platts. For further information on this form, see the grammatical part of the present work, section 5.E.6.

<sup>46</sup> S58 and Raj78;1 अनाहद लागा; A60, V50, J114, C46, Gop56;3 read हाथि न (नहीं) आया; AG 1350;4 (M10) अनाहत (अनाहतु) लागी. Sīha, *KKK*, p. 11, remarks that कबीर वाणी में "अनहद" शब्द दो अर्थों में प्रयुक्त हुआ है – (क) अनाहत नाद के अर्थ में और (ख) अनहद अर्थात् जिसका कोई हृद नहीं या असीम के अर्थ में ।

<sup>47</sup> जौ only in MS/3190S .58A60, V50, Gop56;3, Raj78;1 and AG1350;4 have जौ; J 114 and C 46 read जे.

<sup>48</sup> In MS3190 the word can be read either as उस्ता or उस्ता. In form the ligature is almost identical with the conjunct consonant स्त in the word भिस्ति on the next line. In *MKV*, p. 197-200, the reading उस्ता occurs only in S58 and has a parallel in A60 which supplies probably a better reading उसना; V50 and Gop56;3 have उसका, J114, C46, Raj78;1 show उसदा, AG1350;4 and M10 तिसका. Tivārī, *KG*, p. 107, gives the form उसता as one of variant readings and adds comment "पंजाबी मूल". This form, as well as उस्ता (उसना) in S58 (A60), can be interpreted as pronominal genitive – as is the case of the other variants given by other MSS. The form of the adjectivizing postposition ना may be due to western Rājasthānī influence: see TESSITORI, *OWR*, § 73.5 (postposition नउ) and also KELLOGG, *GHL*, § 173, p. 112 (Hindī variant of dat./acc. postp. in ना connected with corresponding Mār. नै). The noun षोज, however, is regularly feminine.

## J56 – S57#77

ऐसा भेद विगूचनि<sup>49</sup> भारी ॥  
वेद कतेब दीन अरु दुनिया ॥ कूण पुरिष कूण नारी हो<sup>50</sup> ॥ टेक ॥  
ऐक बुंद ऐकै<sup>51</sup> मल मुंत्र ऐक चांब ऐक गूदा ॥  
ऐक जोति तैं सब उत्तपंना ॥ कौण वारंण कौण सूदा ॥ १ ॥  
माटी का पिंड सहजि उत्तपंना ॥ नाद रु बिंद समांना ॥  
बिनसि गये थैं का नाउ धरिहौ ॥ पढि गुंणि मरंम ज जानां ॥ २ ॥  
रज गंन ब्रह्मा तम गुंन संकर ॥ सत गुंन हरि है सोई ॥  
कहै कबीर ऐक रांम भजहु रे । हीदू तरक न कोई ॥ ३ ॥ ५६ ॥

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<sup>49</sup> MS3190/S57, A55, Gop53;15 and Raj77;4 विगूचनि; V45 विगूचनि; C44 विगूचनि; J112 विगुचन; NPS ed. विगुचन.

<sup>50</sup> हो only in MS/3190S .57In all other MSS edited in MKV, p. 197-196, this word or particle is missing, so that the last word नारी rhymes with भारी which stands at the end of the preceding line.

<sup>51</sup> Forms of the first pair of the numeral ek- (note the variant forms ए and ऐ, and the use of emphatic forms in -ai) in the other MKV MSS: A55 ऐक ...एक; V45 ऐक ...एक; J112 येके... येके; C44 येक ... येकै; Gop53;15 एक ...एकै; Raj77;4 ऐकै ...ऐक .The second pair of ek- on this line is in all MSS non-emphatic.