

THE RELIGIOUS POETRY OF SWAMI SHYAM



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ABSTRACT

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This thesis is a study of the religious poetry of a contemporary Indian religious figure, Swami Shyam. This poetry is considered in terms of three major themes: yogic techniques, bhakti devotionism, and adwait philosophy.

In terms of yogic techniques we considered primarily the practises of meditation and mantr repetition and how they effect a physiological transformation corresponding to a cosmicization of the ātma into the Paramātmā. This theme does not correspond to a particular type of poem.

Next we considered bhakti devotionism, which corresponded to a definite type of poem, usually written from the perspective of the devotee. We determined a range of mood present in these poems and were able to form a correlation between separation from God and a despondent mood, and union with God with a joyful mood.

We then considered whether there was a particular philosophical viewpoint expressed in these poems. We determined that explicitly, the author expounds an adwait or non-dualistic philosophy wherein the problem of the self is defined in terms of lack of proper knowledge. However a dualistic ontology is implicit in many poems, particularly in the bhakti type. We attempt to resolve this through

an understanding of how the lover-beloved imagery of bhakti serves
as a metaphor for the realization of the adwaitin's Absolute.

Preface

I would like to acknowledge the author of these poems, Swami Shyam, who kindly made available to me both the original Hindi version of the poems as well as the English commentaries on them.

A Note on Transliteration

Transliteration is the rendering of the spelling of a word from the script of one language into that of another. In this thesis we have endeavoured to devise some means of transliterating the Devanagari script of Hindi into the Latin script with which English speaking people are familiar. The Devanagari script is an ancient one and is the one most commonly used in the rendering of Sanskrit and is the sole script used for such modern Sanskrit derived languages of North India such as Hindi and Marathi. Depending on the language to which it has been adapted, the Devanagari script can be said to contain anywhere from fifty to fifty-seven letters. If we include क्ष, ञ, and ङ as letters properly speaking, then we consider Hindi to be composed of fifty-four letters, though several of them such as ऋ and ॠ rarely appear and when they do it is usually in the form of a borrowed Sanskrit word. Therefore to render this large alphabet into the twenty-six letter Latin one requires the use of diacritics.

I believe that a sound system of transliteration must fulfill two major criteria. First of all, through the use of a diacritical system it must accurately distinguish between the letters of the original script. That is, after assimilating the diacritical system used, the reader, if familiar with the original script, should be able to accurately reproduce the original on the basis of the transliterated version. Secondly the transliteration should include as much transcription as possible. By transcription we understand the process of recording the sound of the original language. That is, transliteration

is not merely an arbitrary arrangement of symbols. Rather it should be developed in such a manner that an English speaking person should be able to at least approximately reproduce the sound of the original, merely by reading the transliterated version.

In this thesis we have decided to develop our own system of transliteration because the common method of transliterating from the Devanagari is in our opinion inadequate. The standardized system such as that in A.L. Basham, The Wonder That Was India (3rd ed., New York: Taplinger, 1968), is lacking in two areas. First of all it was developed in order to transliterate from the Sanskrit and thus does not accurately include certain Hindi letters and sounds which do not occur in Sanskrit. For example such letters as ङ, ञ, and फ़ occur in Hindi but not in Sanskrit and this commonly used system does not provide for special diacritics indicating these particular letters. Secondly this commonly used system does not provide for as much transcription as possible. That is, the visual rendering into the Latin alphabet does not correspond as accurately as possible to the sound of the original Hindi. Of course the explanation of the diacritical system would indicate how various diacritics transform the sound of the written letters so as to reproduce the original pronunciation. Yet this visual approximation could be even more precise and our system provides for this.

We will outline this new system of transliteration comparing it to the common system used by many scholars such as Basham.

Devanagari

Common System

System used in Thesis

vowels

अ
आ
इ
ई
उ
ऊ
ऋ
ॠ
ऌ
ॡ
ः
ऌ
ॡ

a
ā
i
ī
u
ū
r
r
e
ai
o
au
l
m
m
h

a
ā
i
ī
u
ū
r
r
e
ai
o
au
l
m or n
m or n
h

consonants

क
ख
ग
घ
ङ
च
छ
ज
झ
ण
ट
ठ
ड
ढ
न
त
थ

ka
kha
ga
gha
na
ca
cha
ja
jha
na
ta
tha
da
dha
n
ta
tha

ka
kha
ga
gha
na
cha
chha
ja
jha
na
ta
tha
da
dha
da
dha
n
ta
tha

	म	da	da
	म	dha	dha
	प	na	na
	प	pa	pa
	फ	pha	pha
	ब	ba	ba
	भ	bha	bha
	म	ma	ma
semi-vowels	य	ya	ya
	र	ra	ra
	ल	la	la
	व	va	va or wa
	ह	ha	ha
sibillants	श	sa	sha
	ष	sa	sha
	स	sa	sa
compound consonants	क्ष	ksa	ksha
	त्र	tra	tra
	ज	jna	gya

As we mentioned, our system listed above more accurately represents the Hindi language and its representation in the Devanagari script than does the common system. For instance, whereas the common system has no particular diacritical form to represent the letters ड and ढ, simply transliterating them as it does ड and ढ, our system as shown above distinguished these four letters clearly from one another: ड da, ढ dha, ढ da, ढ dha. Likewise our system clearly distinguishes between chandrabiṇḍu and anuswār: ँ ṁ or ṅ, ँ ṁ or ṅ. This distinction is essential in terms of determining

mātrā structure (see page 17) the chāndrabīndu and anuswār being of different mātrā value. Though the guttural nasal sound ङ is transliterated exactly as one of the options for anuswār this is because it only ever appears in the anuswār form.

As to improving the common transliteration system in terms of a pronounceable transcription we have transliterated the first two sibilants, श and ष, as sha and sha respectively, distinguishing them clearly from the "ess" sound of the third sibilant, स. Therefore we also needed to alter क्ष, literally क + ष, from kṣa to ksha. Likewise we differentiated the change in pronunciation of the letter व, according to whether it appears as the first or final letter in the word when it is transliterated as va, or whether it occurs in the middle of the word when it is more accurately transcribed as wa.

The most drastic alteration is in the transliteration of ञ. The common system transliterates it as ṅna, because technically in the Sanskrit it is composed of ज्ञ and ञ. However this does little to indicate the proper pronunciation of the letter, particularly in Hindi where it is pronounced as ṅya. By the use of the single diacritic we distinguish it from the possible ञ्य which is in reality a half ञ and a य, though pronounced the same as ज्ञ.

Following a common convention we have dropped all terminal short a's as they are not pronounced in Hindi. However for the sake of a transcription sympathetic to reproducing the sound of the original we have left them intact when following the semi-vowel य. For an English speaker the word प्रिय is more pronounceable when transliterated as

priya rather than as priy. Such a method however ignores the possibility of there being a half-consonant ending such as ऩ. Here the slash \ indicates that there is no terminal "a" and thus is half the patra value of the full consonant ऩ. When this occurs in our transliteration we will simply retain the original slash as a diacritic, thus tat for ऩ and so on.

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CHAPTER 1

INTRODUCTION

In this thesis we hope to provide a glimpse at the religious poetry of a modern Hindu saint, Swami Shyam. This collection of poetry, appended to this text, includes a series of eighty-two poems written during a period beginning January 1, 1980, and ending December 9, 1980. It includes poems written in the standardized dohā and chaupāī style, as well as poems written in various unstandardized forms which we will refer to as gīts, or "songs".

The poems appended to the text and to which the reader will be repeatedly referred are unauthorized translations from the original Hindi of Swami Shyam. There is both an advantage and a disadvantage to this translation. The advantage is that I have had access to Swami Shyam's own translations into English of this material, though I have declined to reproduce them for several reasons. First of all these translations by the author are in need of editing, for although he is fluent in spoken English, his written syntax is often obscure and therefore confusing. Secondly, his translations are more akin to commentaries, as we would understand them. They are only infrequently literal translations from the Hindi and are usually generously added to, sometimes at great length, presumably both to clarify the intentions of the original text and to provide some implicit or esoteric understanding of them. However it is quite true that these translation-commentaries serve to elaborate upon and clarify the occasionally obtuse

syntax of certain Hindi poetic structures and the often cleverly disguised metaphor which if not brought out in a lengthy exposition would rather have gone unnoticed altogether. I have incorporated elements of the author's commentaries into the translations themselves as they appear in the appendix and discuss the method of this incorporation in the Preface to the Appendix.

However with full knowledge of my own limitations in Hindi (I have a passive fluency), I have done an unauthorized translation of the poems which, as I have suggested has borrowed elements of the author's own translations, and perhaps more importantly which has borrowed from the spirit of those translations. The major disadvantage to such an endeavour, as I see it, is that the translated text as it appears is quite likely riddled with minor errors primarily in the area of verb tense and Hindi idiom, for which I am often at a loss to decipher. Hindi poetry, particularly this traditional kavi genre, can be highly stylized and is governed by certain conventions with which I am not totally familiar. However I am confident that these translations convey the spirit of the original though perhaps being more literal and therefore more sterile than the English commentaries by Swami Shyam. This confidence is bolstered by the author's own expressed confidence in my ability to convey the poetry adequately, and in keeping with its spirit.

Obviously this less than perfect translation would effectively invalidate this thesis as a study within the discipline of linguistics or comparative religion. Yet clearly this thesis, as a study within the field of religion or comparative religion, is concerned neither with the characteristics or peculiarities of the author's Hindi (we have not submitted a complete transliteration from the Hindi of the entire corpus), nor even with the poems as a literary phenomenon.

Rather it is the religious dimension of the works which concerns us and how the religious consciousness of the author finds expression through his poetry.

As a study within the field of religion it is significant to note that this thesis is attending to the religious expression, varied though it may be, of a single individual. That individual, Swami Shyam, is the sole creator of these poems. And despite the thematic analysis which we apply to the text, in order to distil from it something of significance for the scholar of religion, it must be remembered that we are dealing exclusively with the religious consciousness of one man, so that all our distilled information and conclusions drawn from it must ultimately answer to this fact. The significance of dealing with the works of a single author, especially spontaneous and religiously-motivated expression, will be a fact needing considering in our conclusion. With this stress on the fact that these poems have a single source, the religious imagination of Swami Shyam, we must endeavour to provide at least a brief biographical sketch of the author so that a reading of the poems and a reading of the textual analysis will be informed by at least some degree of historical background.

Shyamacharan Srivastava was born to a Kshatriya family in a village near the town of Kunch in the Jhansi district of Uttar Pradesh around the year 1925. He had several brothers and a household which included Swami Ramanand, his own guru, a spiritual leader venerated throughout the area. Initiated as a disciple by Swami Ramanand at the young age of nine, Shyam participated in the spiritual activity of his community of which his own home was the centre. This included a daily routine of pre-dawn bathing, puja, bhajan and kirtan in Sanskrit and

Hindi, and a daily reading of his own guru's extensive translations from the Sanskrit including the Bhagavad-Gītā, the major Upanishads and to a lesser extent the Ramayana.

It was in this rural setting of central India, relatively untouched by Western influences, that Swami Shyam passed his formative years. In areas such as these local traditions are very strong, particularly oral traditions such as philosophical debate and poetry recitals. The Srivaṣṭava home was a natural attraction for travelling babas, sadhus, and poets.

Against the wishes of Swami Ramanand, Shyam left home to attend university in Allahabad where he received a commerce degree. Finally succumbing to family pressures, Swami Shyam took a wife and moved to the quite Westernized university town of Simla to begin his life as a householder. Here he maintained his new family, eventually five children, by serving as a tutor and employing various other secretarial skills in which he had been trained. Moving to Chandigarh he was employed as a recording secretary in the Punjab State Assembly and eventually in the Haryana State Assembly as well. Eventually, as a natural and perhaps inevitable response to his own spiritual nature, he began to devote his time exclusively to spiritual meditations and the training of disciples.

As we mentioned Swami Ramanand had translated into Hindi the Bhagavad-Gītā which he had done using the rhyming couplet or chaupāī style. He wrote in dohā as well. In rural Hindi-speaking India the dohā and chaupāī verses of the Medieval saints such as Kabir, Mirabai, Sur Das, and Tulasidas are widely known to this day. They are sung especially by women, for their simple language and especially their rhythmic quality are particularly suited to such daily chores as

grinding grain, spinning, and washing clothes in the well or river. Thus Shyam, like all local children spent a great deal of time with the village women and was familiar from an early age with a great many dohā and chāupāī, especially those of Kabir.

Though we are not in a position here to describe the dynamics of spiritual realization and how certain individuals so completely effect a transformation in their beings from a more mundane to a more divine consciousness, we know that for the past twenty years spirituality and the religious dimension of man have been the exclusive themes of Swami Shyam's writings. His work has largely been in prose including four original books: Sovereign Secret of Meditation, Mastermind, Raj-Yog, and Patanjali Yog Darshan. As well he has composed a translation-commentary of Shankar's Vivek Chūdāmaṇi retitled Light of Knowledge. He has also written scores of unpublished essays and has rendered commentaries in English of such scriptures as Ashtavākṛ-Gītā.

Although he was the author of a half-dozen poems in the last ten years, the material we are presenting here is rather unique. It was the result of a deliberate and conscious effort to create a collection of poems beginning on January 1, 1980. For the past ten years it has been traditional for Swami Shyam to deliver a New Year's message to his devotees in which the coming year is dedicated to a specific aspect of the search for spiritual realization. The year 1980 was declared the "Year of Self-Manifestation", meaning a time when all devotees were to concentrate their skills in expression so as to manifest in a tangible manner the consciousness which was evolving within them. This would include written, oral, and artistic expression of every kind. To this end Swami Shyam himself undertook to write a series of poems

which would represent a manifestation of the self-consciousness of a self-realized being.

As a poet we presume that the author's creation was a spontaneous outpouring of his own religious imagination, and as a guru that it serves as a teaching by example for his devotees. Generally these poems were written at dawn at least every other morning and taught to the assembly of devotees in satsang. They came to replace almost entirely the usual Sanskrit, Hindi, and English songs which had hitherto served as the common liturgy for the group. Some poems are particularly suited to the creation of a meditative atmosphere while others tend to induce a group ecstasy. It is significant that a vast majority of the devotees know the meanings only in a general sense, few having any fluency in Hindi. This primacy of sound over meaning we will discuss in the second chapter. Being unpublished these songs have had little exposure beyond the immediate group of devotees, though their traditional form and generally simple language have given them a certain currency among the local villagers at Swami Shyam's ashram in Kulu Valley. This is a telling fact about the traditional nature of these works that one can see local farmers and tradespeople (those who maintain some degree of intercourse with the ashram) singing them as they go about their daily activities. The forceful impact of song and poetry on illiterate and semi-literate populations with strong oral traditions has long been noted. Naturally, the widespread veneration for Swami Shyam himself explains to some extent the fact that these poems are gaining a certain popularity among local communities in Kulu.

Before introducing the theses upon which this analysis is structured, we should at least attempt to describe something of the

quality of the language and melody of which these poems are composed. Swami Shyam, we believe, lies within a definite religious tradition at least in terms of his literary mode of expression.

The Medieval kavi literature which we have already referred to in passing (p. 2), is that poetic expression in lyric and song of the phenomenon of the bhakti movements. These devotional movements displayed a wide range of religious sentiment yet are characterized collectively because of their general adherence to certain religious ideals including the emphasis on the fact that "God is One" and "There is but One God", and a general rejection of the idea and practise of caste. Their universalist message perhaps necessarily implied a commitment to some idea of egalitarianism. However by movements we do not mean to imply organized societies or even any idea of a definite congregation adhering to any dogma, the idea itself being foreign to the very nature of what may be considered as basic Hindu principles and values. Rather the outstanding figures of this religious phenomenon were the poets who wrote in dohā, chaupāī as well as other forms of traditional Hindi poetry. Figures such as Kabir, Mirabai, Tulasidas, and Sur Das, all wrote of the oneness of God yet employed primarily the imagery of lover and beloved, a metaphor through which even Kabir could give full expression to his "Absolute" a phenomenon sometimes referred to as nirgunī bhakti.¹ Their poetry is the first truly outstanding works of Hindi literature and have remained the standard up to the present, even though there is no longer much activity in this genre of devotional poetry.

¹Charlotte Vaudeville, Kabir, (Oxford: Oxford University Press, 1974), p. 106.

The language of these Medieval saints has much in common on the level of diction or vocabulary with Swami Shyam. This is probably due to the fact that until perhaps quite recently, when it has begun to close, the gap in style of language and speech between the rural Hindi peasant and the modern urbanite was truly centuries apart. That is, Swami Shyam's literate yet rural Hindi is both simple and dignified. Simplicity itself being a prime characteristic of this type of poetry, and it is dignified because it is far closer to the language of the Medieval kavis than it is to the common urban vernacular of Delhi or Kanpur. In short it is a classic yet popular, perhaps even populist, Hindi.

As to the actual quality of the spoken language I still find the following description by a Medieval Persian-speaking Sufi to be a truly outstanding one:

But Hindi is generally soft and touching; its expression is more direct, and in keeping with this quality, the melody is also soft and clear, and stimulates a feeling of despondency, meekness and humility.... There is a tenderness, a delicacy, a suggestiveness which finds expression only in Hindi. This can be realized by experience.²

Despite the description of the stimulated religious feelings as being ones of despondency, meekness and humility, which would appear to be more the vocabulary of Muslim than a Hindu, there is certainly not one description in the above passage that does not apply to the Hindi of the Medieval kavi saints and to one of their modern successors,

²Muhammad Mujeeb, "Tawami 'al-Kalim," The Indian Muslims, (London: George Allen & Unwin Ltd, 1967), p. 150.

Swami Shyam. Beyond this testimony there is not much more short of a sound recording that could deepen an appreciation of the actual singing of the poems whether individually or collectively. Or as this testimony concludes: "This can be realized by experience."

The remainder of this thesis is an analysis of the collection of poetry. In order to extract from it at least some aspects of the religious consciousness of the author, we have chosen to divide it into three chapters, each a consideration of one universal feature of the Hindi kavi's religious experience. The first is on yogic techniques, which almost all Hindu religious leaders, past and present, have prescribed to their devotees in at least some fashion and to some degree. The second is on the devotional aspects of the poetry, or the qualities of bhakti as revealed in the poems. The third chapter deals with the philosophical implications of the poems and will deal with such questions as to whether or not there is a consistent or ultimate philosophical system of thought expounded within them. These three are quite natural divisions in the sense that they pertain to the actual physical routine and spiritual practises to which the spiritual aspirant must be devoted day in and day out, the emotive qualities of religious devotion and surrender, and the need for intellectual digestion of a largely non-rational or supramundane reality described by religious men and women in all ages, and which is of course at the very heart of this material.

None of the analyses in each of the chapters is designed to be comprehensive. Our analyses remain somewhat general and our references representative. Yet each chapter, I believe, deals with an integral aspect of the religious expression of Swami Shyam as revealed

through his poetry. It should be remembered that Swami Shyam created these works with the intention that they be spiritual nourishment for the devotees, and our three chapters distinguish various levels or modes of religious behaviour and sentiment that these poems engender and express. They thereby find relevance with the devotee in that they answer his need for practical discipline, emotive release, as well as his need to express the ultimate mystical experience which he or she is seeking, in terms of a rational and structured philosophy.

CHAPTER 2

YOGIC TECHNIQUES: MEDITATION AND MANTR

The first element or theme which we will consider is that of yogic techniques. That is, to consider in reference to the poetry those aspects of thought and discipline which have some traditional basis in the history of Indian religion, and are considered representative especially of that school or tradition of asceticism known as yog.

The word "yog" has been used to refer to many different things throughout the ages. It is both a generic term denoting all spiritual disciplines undertaken in order to cosmicize the self, freeing it from the bonds of karm and māyā. Or as Eliade has sought to define it: "The means of attaining to Being, the effectual techniques for gaining liberation. This corpus of means constitutes Yoga properly speaking."³ That is, yog, in its broadest sense describes means and techniques which become the content of the aspirant's sādhana or personal spiritual disciplines. That is, that which must be undertaken in order to effect a transformation of the personal being, the jivātman, into the cosmic being, the Paramātman.

Yog as a general term has few specific limitations to it and can include within it simple techniques ranging from wiggling the ears (as a practise of Hath-Yog) to the attainment of the final samādhis accessible only to the most rare of incarnations. Yet Yog as a philosophical

³ Mircea Eliade, Yoga: Immortality and Freedom, (Princeton: Princeton University Press, 1969), p. 3.

system, so systematized by Patanjali in his Yog-Darshan, assumes ultimate dimensions beyond simple amorphous physical practises. Patanjali's Yog-Darshan assumes that the reader is already quite aware of the details of the primary stages of the ashtang-yog (eight-limbed yog), and so concentrates primarily on the higher aspects of yogic technique: dhāra, dhyān, and samādhi. From the implications of such practises, Patanjali sought to devise a theoretical basis which when constructed would accommodate very ancient and largely esoteric teachings under a single philosophical umbrella. The degree to which Patanjali was successful in doing so is still a point of debate. For instance it can be quite validly argued that Patanjali merely imports wholesale the ontology of Sāṅkhya and qualifies it with a quasi-theism so that the yogic technique of Ishwarprānidhān or devotion to God, a prevalent technique among theistic yog groups, should find a place under Patanjali's scheme.

Thus as a general term yog has two aspects. It is a general term referring to a wide group of physical-spiritual practises having a general common denominator, that being the intention of transforming personal individualized mortal consciousness (physical and mental) into a condition or consciousness which is immortal or divine. And Yog, especially as capitalized, refers to the philosophical system enunciated by Patanjali in Yog-Darshan. Obviously there is a compelling relationship between certain yogic practises and the philosophy systematized by Patanjali, as a reading of Yog-Darshan would show. Yet it would be incorrect to say that all those teachers who prescribed various yogic techniques envisioned the resulting liberation in terms of the Prakṛti-Puruṣh dialectic, favoured by Patanjali and the

Sankhyans. That is, yogic techniques are effective without reference to any philosophical structure. Rather they are a dimension of all Indian religious consciousness: "Yoga constitutes a characteristic dimension of the Indian mind, to such a point that wherever Indian religion and culture have made their way, we also find a more or less pure form of Yoga."⁴ Likewise do we find yogic techniques pervading Swami Shyam's poetry. Indeed the simple advice: "Meditate," which is certainly the most frequent injunction in these poems must be considered as yogic technique not because meditation is one of Patanjali's eight-limbs of yog but because meditation is a characteristic yogic technique, independent of any centralized system, complete with ultimate cosmic implications. Thus Shankar could recommend nididhyāsan or "continuous meditation" as the final means to fully grasp the nirgun Brahm without needing to establish any consistency between his own and Patanjali's philosophical convictions.

As we have outlined in our introduction, this thesis is designed to survey the practical, devotional, and philosophical aspects or elements revealed through this poetic corpus. Thus our consideration of the practical or technical elements is understood as a survey of yogic techniques quite independent of the quasi-theistic ontologically dualistic philosophy devised by Patanjali. Our philosophical survey will focus on the advait elements throughout the poems. Although there is one poem: Prakṛti-Puruṣh Antar Gyān which outlines the Yog-Sankhya cosmology, it is an exception and even then resolved within an advait mould of thought, the Sankhya duality eliminated in a transcendent non-dual realization.

⁴Ibid., p. 559.

Thus in the second chapter of this thesis we understand yogic techniques to refer to those spiritual practises, the undertaking of which as means incorporated into a personal sādhana are prerequisite for liberation or moksh, the goal of almost all Indian religious thought.

However before proceeding with a textual analysis according to yogic technique, that is, the content of yogic techniques so outlined by Swami Shyam, we must understand their context. This is related somewhat to Eliade's contention that yog is both "practical" and "initiatory".⁵ That is, there is both the content of the practises and the context in which they are practised. For Eliade this context in which the practise is pursued is that of the guru, for one is initiated into the practises by a guru, and thereafter one's progress is directed and assessed by the guru. The function of guru is however best a consideration under Chapter 3 of this thesis dealing with devotional questions. Yet this entire endeavour by Swami Shyam does have a context, we have outlined the reasons for its being written in the Introduction and have mentioned how it is used, by whom, in what setting, and so on.

The very context, therefore, in which these poems are recited has implications for our discussion of yogic technique. Poetry as a literary form is so defined because it is written in verse, this definition applying to all non-modern Hindi poetry.⁶ The metric

⁵ Ibid., p. 5.

⁶ Hindi poetry patterned after Western poetry is a phenomenon of the last century and a half and of a different genre than the spiritual or kavi poetry with which we are concerned here.

structure of the verses, standardized to a large degree in the case of dohā and chaupāī and to a lesser degree in the case of the gīt, has always had a magical or yogic quality in Indian religious expression. That is, the very utterance of sound, shabd, was considered to be potent or considered to effect the release of vital or spiritual energies. Likewise the proper interplay between sound and syllabic arrangement was considered to effect definite physiological transformation, the very *raison d'être* of yog. Thus recitation of poetic materials was significant on two levels: the level of meaning where the meaning of the content functions as something upon which to reflect [manan] and meditate, and on the level of the unleashing of certain vital energies effected by the very sound and structure of the verses themselves.

In the various Indian religious traditions the power of mantr [literally man+tr: to cross over the mind] has been enunciated in the earliest scriptures, and a belief in the power of the sound-word shabd has been a visible feature ever since. The conscious efforts of man to attain liberation through the inwardly or outwardly vocalized use of mantr has been one of the mainstays of yogic practise. Accordingly there has been great stress placed on the proper pronunciation of these potent sounds. On the popular level Hindu mythology is filled with examples of how dreadful destinies befell those who even unknowingly mispronounced mantr, as well as how the mere utterance of certain mantr served as powerful curses.

This idea of the Sanskrit mantr is closely tied in with the use of mātrā in Hindi poetry. Mātrā is defined as:


quantity; scale, a dose, degree; a vowel mark in the Devanagri and other allied scripts; length of

time taken in pronouncing a vowel or consonant.⁷

If we observe particularly the final definition we see that all Hindi, whether speech or literature, is composed of mātrās or the relative amount of time for which any particular syllable lasts. This idea is most important in poetry because poetry is a system of appropriately and usually symmetrically arranged mātrās. This interplay between syllables of various lengths is closely allied to the practise of mantr. While this is so, we can observe a shift in importance away from the exact lingual pronunciation of the vowels and consonants in Sanskrit, to an emphasis in Hindi upon the proper recitation of rhythm or patterns or mātrās. Thus dohā as a poetic form is defined according to its value and arrangement of mātrās, usually being four verses of thirteen mātrās in the first and third lines, and eleven mātrās in the second and fourth. Likewise are other forms standardized such as chaupāī which is rhyming couplets usually with both lines being between fifteen and seventeen mātrās and one line being at least one and a half mātrās shorter or longer than the other.

In Hindi, which is written in the Devanagari script, we observe mātrā units ranging from a value of one-quarter to a value of two. Therefore half-consonants, for instance the "p" and "h" in "brahm" (half-consonants in that they are followed by another consonant rather than a vowel) being of one-half mātrā, and the "ra" and "na" (terminal short 'a' dropped in our transliteration) being of a mātrā value of one each. Therefore the mātrā value of "brahm" is three, a relative

⁷A Practical Hindi-English Dictionary, ed. Mahendra Chaturvedi and Dr. B.N. Tiwari, (New Delhi, 1980); p. 589.

value meaning that the length of time taken to pronounce it must be ~~three~~ times the length it would take to pronounce "sa" with a mātrā value of one, and half as long as it would take to pronounce "brahm nāth" with a mātrā value of six. Initially this scheme looks quite simple though it quickly becomes more complex through refinement into one-quarter mātrās (such as chandrabiṇḍu ) and the zero designation to visarg (;).

We describe in detail the context of yogic technique in reference to these songs for through personal observation I know that Swami Shyam when instructing non-Hindi speakers in the proper recitation of the poems places less importance on the proper pronunciation of sound (retroflexive consonants such as the "ṣ" in krṣṇ, or the "ṭh" in "ṭhaur" being almost impossible to accurately reproduce for an English speaker) than he does on the proper recitation according to the mātrā arrangement. This emphasis by the author on the proper recitation in terms of mātrā stems both from a general desire that something should be learned correctly if to be learned at all, but more importantly one suspects from a conviction that only through accurate reproduction on the vocal level of mātrā arrangement can the fullest benefit of the poems be had. This refers to the two levels of yogic function we mentioned before. However the level of conscious meaning, as something to reflect upon, and the level of experience through the nervous system or vital channels which are acted upon by the relation of sound and mātrā, are not in any way divorced from one another. That is, the full value of the meaning can only be realized through proper recitation which creates in the physical and energy bodies a definite spiritual condition. The effect of proper recitation

according to the mātrā arrangement is beneficial only if the meaning contained in the words is reflected upon.

This idea of the direct functioning of the poems on a level more subtle than that of meaning is also pertinent to the fact that certain songs are intended to be sung on certain occasions. Not simply because in their meaning-content they address the occasion but because certain poems, because of their mātrā arrangement, are intentionally designed to perform certain functions. That is, the pattern of energy produced by certain poems is particularly significant in reference to certain occasions or conditions. Thus there is a song Holi-Holi which commemorates the Hindu festival of Holi and yet whose mātrā arrangement is such that it precipitates an ecstasy consistent with the jubilant festival of the painted colours. Likewise there is a healing poem (Gīt Bhagawān Pyāre), an evening song (Sāyankāl Maṅgal), a morning song (Maṅgal), and a reveille (Jāgarān-Gīt).

We would not like to extend the mistaken impression that the author views these works as devices of some magical nature. Rather the meaning, the occasion at and for which it was written, and the form are all determining factors. Indeed the healing song, Gīt Bhagawān Pyāre, was written one afternoon. That night Swami Shyam developed a bad headache and had the devotees sing the song. When his headache disappeared as a result he announced that it was a healing song, yet did not specify whether it "possessed" medicinal properties beyond those of any other song. Rather, there is obviously an interplay between faith on the part of the devotees and the actual mātrā construction of any particular song. Thus Jāgarān-Gīt is particularly suited as a reveille both because of its rousing rhythm and because the devotee associates it

aforehand with the purpose for which it is designed.

Thus the context in which these poems were written and thereafter recited has relevance to our analysis according to yogic techniques. However we must also ascertain the author's own conscious and perhaps unconscious convictions as to the need for yogic practise and the type of yogic practise that should be pursued. Swami Shyam, as do all Vedantins and neo-Vedantins, borrows extensively from the terminology of Patanjali in that Yog-Darshan is the definitive text on human psychology, itself inspired by the Sankhya theorists. So our aim is not to sort out of this material all references to ideas or terms which may be traced back to the work of Patanjali but rather, by understanding yogic technique as definite action or means, locate what advice Swami Shyam gives through these poems.

As we mentioned earlier, the single most recurrent piece of advice that Swami Shyam makes throughout this work is to meditate. This is significant in that the author obviously considers it to be the essential tool or key to liberation or moksh, which is for him as for most all other Indian saints, the very purpose of human existence. The quality or nature of this liberation we will discuss in Chapter 4. For our purposes of viewing it as a yogic technique, we must naturally associate it with dhāra (concentration) and samādhi, though the content of the experience of the latter is the touchstone of the non-dual ontology ascribed to and again discussed in terms of its philosophical import in Chapter 4.

To the question "Why should one meditate?", the most direct and simple reply is:

"Meditate," it is said,
 "Because the life is precious."
 (Jivan-Uddhār, v.1).

Though simple it does suggest a somewhat prevalent theme throughout these poems. That being that the attaining of a human incarnation is a rare happening and that having attained it, one lifetime is a short period in which to attain liberation.

The central poem in terms of discussion of yogic technique and meditation and from which we can further elaborate on the question is Pāñchoṭh Thir. In this series of seven dohās the basic outline of yogic practise is delineated. Liberation is attained:

When the five senses of perception are stabilized,
 And the mind as well is stabilized,
 And when the intellect is contained in the tattw,
 Then the liberation is attained.

(Pāñchoṭh Thir, v.1).

That is, yog practise is above all one of stabilization of those faculties of the inner psychological mechanism which are normally wavering.

When the intellect (buddhi) is contained in the tattw, that is when the functioning of discrimination is stabilized or is absorbed into the source from which it originally emanated, then liberation is attained. To this end the author advises the aspirant to meditate on that fine being, the ātma, the Self:

The one who sends the prāṇ [life-force] upwards,
 And makes the apāṇ [prāṇ] go downwards,
 (Pāñchoṭh Thir, v.2):

That is meditation should be performed on that ātma, the microcosmic self who is the director of all the vital energies of the body. Likewise

one should:

Meditate on the Paramātmā

Knowing that it is permeating the whole existence.

(Pāñchoṅ Thir, v.3).

This meditation on the ātmā and the Paramātmā, that is meditation on the microcosmic and macrocosmic self is the ultimate of "unparalleled meditation" (Pāñchoṅ Thir, v.3).

With the object of meditation so described, we may assume that Swami Shyam in describing this object in various terms understands them (the various terminologies) to have identical meaning (if this not be a contradictory statement), or at least very intimately related to each other. Therefore the injunction to: "Do meditation on your own True Nature nirrūp," (Jaisā Hai Vaisā Hī Jāno, v.9). One's own True Nature and the ātmā being interchangeable objects of meditation. Likewise:

On the form of your own Pure Consciousness

[chetan ke nī rūp]
Meditate day and night.

(Mukti-Lābh, v:7).

That being that Pure Consciousness is the characteristic of ātmā and is none other than "your own True Nature" (Mukti-Lābh, v.7). In that meditation is above all a process of acute awareness or superconsciousness, the opposite so to speak of the unconscious process of deep sleep (sushupti), the object of meditation or the content of meditation is described as "Knowledge space avasthā gyan," (Mukti-Lābh, v. 11). Likewise in the same poem is the object of meditation described as "Shyam Space" (shyamākāsh), a comprehensive term designating the ultimate reality and characteristic as far as I know only of

the writings of Swami Shyam. Its significance in terms of the guru is elaborated upon in Chapter 3.

The process or technique of meditation is elaborated upon in several poems. Although the author does not detail actual physical Īsan (posture) or environmental requisites as is done by Krshn in Chapter 6 of the Bhagavad-Gītā, he does strongly emphasize the use of mantr as the primary technical tool of meditation. This includes general references such as;

Meditate upon and repeat the mantr day and night,
For then in the mind there can be steadiness.
(Māyākāmoḥ, v.8),

Do meditation and purify the mind
Knowing the root-mantr [mūlmantr].
(Āntim Satya, v.21).

However the purpose of mantr is more specifically articulated in other poems especially Shabd-Prayog and Shyām Mantr Mahimā:

Repeating the name of God, the world is eliminated,
And the light of truth is awakened in the life.
(Shabd-Prayog, v.3).

That is, through repetition of the mantr, the external reality is dissolved and simultaneously the light of truth is kindled. Through repetition of the mantr, the heart becomes purified (Shabd-Prayog, v.1) and the mind imbibes Ātm Shānti or the "Peace of the Self" (Shabd-Prayog, v.2). The mantr as the key to immortality, or as the very core practise of yog (in that it is a psycho-mental exercise used to precipitate the ultimate yogic state, samādhi), is also mentioned in this poem:

Through the practise of meditation the bliss comes.
 By repeating it again and again you become God.
 (Shabd-Prayog, v.9).

The implication here being that by repeating the repetition of mantr, that is by meditating regularly and consistently, the human becomes divine; he becomes God.

The title of this poem Shabd-Prayog means literally "Acquaintance with the Word" and speaks of the phenomenon of shabd, meaning Voice, Word, and in yog usually referring to the phenomenon of vocalized sound which would include mantr, and anahad shabd or the "unstruck sound" or liberation attained to in various levels of samādhī. In this poem it relates especially to shabd as the uttered word:

In the shabd, there is a great power,
 Therefore speak with great care.
 (Shabd-Prayog, v.10).

This potency contained in word, whether due to its meaning or because of its magical qualities (mantr used as curses etc.) is well recognized in Indian religions in general and likewise by Swami Shyam (Shabd-Prayog: v.11-12, Bhakti Mile Bhagawān Se: v.4).

In the very first poem, chronologically speaking, of this group of poems the process of meditation is described in the very first three dohās:

All have come on earth with the purpose
 To do various tasks,
 But the one who knows his own true nature
 His is the true discrimination of what is worthwhile.

When that discrimination [vivek] comes into your being,
 And is transmitted into your life,
 Immediately begin meditating on God
 And repeat the mantr again and again.

Watch the space of the mind,
 See the shabd-vichār,
 Begin to repeat the mantr.
 According to the advice of guru.
 (Gyān Prakāsh, v.1-3),

These three dohās describe the essence of the yogic technique prescribed by Swami Shyam in this group of poems. The prerequisite to meditation is vivek or the discrimination as to what is worthwhile or of value. That is, the aspirant must know why it is he or she is meditating or must have the discrimination as to what the end of their meditation is. When this discrimination is not only intellectually understood but is appropriated into the being of the aspirant then the meditation, in this context the meditation on God, should begin. This meditation should take the form of repeating the mantr. This description also refers to shabd, in this case shabd-vichār or the thought-sound atom. That is through repetition of the mantr, the shabd-vichār or the very vibrational quality of the mantr on the atomic level enters the mind-space. And finally this description also includes the initiatory quality of yogic practise in that the aspirant is enjoined to repeat the mantr in accordance with the personal instruction of the guru.

As we mentioned previously one more poem which emphasizes the use of mantr is Shyām Mantr Mahimā or "Shyam, the Supreme Mantr." Swami Shyam sometimes ascribes the place of the most potent mantr to "Amaram Han" and "Shyām" and in this poem to the latter as the title would indicate. Indeed:

The very name 'Shyām' is the bestower of happiness,
 Whosoever repeats it in meditation reaches the bliss state.
 (Shyām Mantr Mahimā, v.2).

The result of this meditation is both the bliss state and the sundering of the bondage of the world through the purification of the mind (Shyām Mañtr Mahimā, v.7). The advice on technique is simple:

While meditating the thread should not be broken,
Just as the river's current keeps flowing.

The mind's attention should not stray anywhere
Always keep the meditation on the mañtr.

(Shyām Mañtr Mahimā, v.3-4).

Here the mañtr or the attention to the repetition of the mañtr is described as the thread of consciousness, both the point of attention and the sustainer of the flow of consciousness in the meditation. Again regular practise is deemed essential if the Shyam Space or the Knowledge which is the goal of all yogis is to become manifest (v.5-6).

However it is in the concluding dohā that the significances of mañtr is exalted, deemed the very tool by which all levels of yogic achievement are made possible:

One should meditate with the sense of love and devotion
In order to cross over the world of worldly life.

Jap, tap, sañyam, and yog;

All these are achieved with the mañtr-essence

(Shyām Mañtr Mahimā, v.8).

That is, without the realization of the mañtr-essence which could be described as the shabd-vichār (Gyān-Prakāś, v.3) or as anahad shabd (unstruck sound), all success in whatever yogic practises are undertaken is impossible.

As we mentioned in the beginning of this chapter, yogic techniques must be considered both in reference to the description of it as revealed in the poems themselves, which we have done at least in a general sense, and in reference to the context or function of the poems

themselves. We can also refer therefore to the context of the mantr itself. Certain poems, in particular Amaram Ham and Sanātan Mantr Tattw function as mantr quite distinct from the idea of mātrā whose association with mantr we have already discussed. Although the mātrā arrangement of the poems acts directly on the nervous system of the reciter, it is by virtue of the rhythm it produces, quite distinct from word-sound which is characteristic of mantr. Even Hindi speakers such as Swami Shyam initiate people only with Sanskrit mantr and not with Hindi words (though the two languages share a large vocabulary).

For instance, Amaram Ham both describes mantr and serves as mantr. The mantr "amaram ham" is, along with "shyam", the most common mantr used by Swami Shyam in initiating meditators. The mantr "amaram ham" is usually accompanied by "mādhuram ham," the full mantr thus being "amaram ham, mādhuram ham" and as mantr is repeated over and over again. The first verse simply recommends to the aspirant that he keep repeating this mantr "amaram ham" (I am immortal);

"I am immortal," keep saying these words;
"I am immortal, I, I am immortal."

(Amaram Ham, v.1).

As we mentioned previously the proper or at least most complete usage of mantr is accomplished when the aspirant through complete appropriation or assimilation of the sound vibration reaches that level of atomic vibration, the shabd-vichār or the mantr-essence which is unstruck sound, "anahad shabd." The second verse suggests how this vibration is permeating the entire being and also how in the heart of the man only, the pulsation: "Ham, Ham, Ham" or "I, I, I" is present. Just as the mantr eliminates the world through the cosmic-

zation of the Self and the discovery of the identity of ātma and Paramātmā so in the heart or in the core of the being of a man is the pulsation of Self alone present:

From each and every limb, the unstruck sound is
bursting forth;
From each and every heart: "Haṁ, Haṁ, Haṁ."
(Amaram Ham, v.2).

This idea of maṅtr as a tool to eliminating the world is more graphically described in the third verse where Lord Shiv is exploding the universe through uttering the maṅtr: "Bam, Bam, Bam." Lord Shiv is of course the supreme yogi in Hindu mythology. It is interesting to note that this verse also says: "You are the infinite space, You are the infinite time" (Amaram Ham, v.3). The explosion of the universe through the repetition of maṅtr is rather the association of the Self with the infinity whether measured in terms of space [mahākāsh] or in terms of time [mahākāl]. It is not a void or a nothing. Rather the Self exists and is infinitely everywhere. It cannot be destroyed as it alone is, hence: "Amaram Ham."

The final of the four verses describes the process of how the repetition of the maṅtr attracts the soul [haṅs] to itself, the very infinite unstruck (unmanifest) vibration:

To that heaven the soul-swan is flying;
Where a celestial drum is beating: "Amaram Ham."
(Amaram Ham, v.4).

Hear the celestial drum, the damānā, associated with the mahāyogī Lord Shiv, whose very beat is sustaining the entire universe is saying simply: "I am immortal."

Thus yogic technique serves to cosmicize the Self through the

realization of the identity of the microcosmic ātma and macrocosmic ātma. The vibration from every limb of the body (v.2) is identical to the very vibration of the universal body (v.4).

This poem contains definite mantr particularly in the concluding words of every verse: amaram ham, ham ham ham, bam bam bam, amaram ham. The mātrā arrangement of the song lends itself to an intense and ever quickening tempo, and is concluded with a continuous repetition of "Amaram Ham." In my personal observation I have never seen this poem sung by an assembly of meditators when it has not been followed by a meditation of some duration. It both speaks of mantr and serves as mantr, the vocalized mantr gradually interiorized into a silent repetition.

The other poem which both speaks of mantr and serves as mantr is Sanātan Mantr Tattw, "Ancient Mantr Space." Its refrain:

Rām, rām, rām, rām, rām, rām jāp le
Sat, chitt, ānand, ye, rāt dīn jāp le.
 (Sanātan Mantr Tattw)

is a mantr both in the sense of the sound or shabd evoked, and in terms of its perfectly consistent mātrā arrangement. The words "jāp le" means both remember in the sense that recitation is recollection, and more literally refers to the recitation or "jap" performed with the mālā or rosary. This mantr "rām rām" is described as the very embodiment of "sachchidānand," the apprehended, as opposed to qualifying, attributes of the Absolute: Pure Existence, Pure Consciousness, and Pure Bliss. This idea of the mantr vibration, or the atomic vibration, as the very embodiment of the Absolute suggests how the realization of this tattw or space is the

very unmanifest form or embodiment of the Absolute Consciousness.

This mantr the aspirant is exhorted to repeat continuously, that is night and day.

The description of this poem as ancient implies that the mantr therein contained have been used since ancient times. The first verse relates a series of the names of God which have always been used as mantr, though Swami Shyam does not intend it as an exercise with theistic import in that he also includes reference to the "no name, no form," that is when this reality is revealed as "Absolute Space". Likewise the second verse includes both names of God as well as "form of Pure Consciousness, form of Infinite Being". As in Amaram Ham, the author clearly states that this infinite space is "not void nothingness", and opposes to it "eternal knowledge". That is, that this realization is one of infinite and aware consciousness, an always existing space of knowledge or gyān which the word tattw, which can be translated variously as "fact", "space", or "knowledge", so implies. The form or rūp of Shiv is the form or rūp of Pure Consciousness, and the form or rūp of Shakti is the form or rūp of Infinite Being, sat and chitt of sachchidānand.

Thus, as with Amaram Ham, Sanātan Mantr Tattw both describes the fact that one should remember or recite the mantr and in the uttering of the poem one is in fact doing that which one should remember to do. That is, it is both in content and context, yogic technique.

This survey of certain forms of yogic technique as revealed in these poems, primarily meditation and mantr, is a description of the author's intentions vis-à-vis means or sādhān. However the significance of means is elsewhere described, for instance:

However many means of yog there are,
 Know it [the final goal] is not the means.
 The kaivalya abhedī chetana [Consciousness of One
 without a second]
 It is recognized as yog siddhi [the perfection of yog].
 (Sampurn Vedānt, v.5).

That is, the goal or perfection of yog, yog siddhi, is in no way the means themselves but rather the attainment of that realization of adwait or kaiyalya abhedī, Absolute Non-Differentiation. Thus all the means are posited merely as such, means. They are undertaken with a purpose to attain a certain consciousness, after which all means are superfluous. That is, the yog siddhi is the negation of all need for yogic techniques. The quality or description of this goal or end is the subject matter of Chapter 4.

CHAPTER 3

BHAKTI

This chapter is devoted to a consideration of the expression of bhakti in the poetry of Swami Shyam. By bhakti we understand that phenomenon of Hindu devotionalism marked by an intense longing for God, frequently expressed as union with the Divine. The Medieval devotion-
alist sentiment in India, portrayed by such figures of Kabir, Mirabai, Tulasidas and Sur Das, frequently characterize the relationship between man and the Divine by such religious and poetic metaphors as lover and beloved, drop in the ocean, bird in space and others. As a religious phenomenon the rise of true popular religion in bhakti "movements" coincided with a new emphasis on the Oneness and Supremacy of God who is accessible to all the devoted regardless of caste or other position of social privilege. This rejection of the idea of religious privilege naturally led the kavi poets to depict the relationship between man and God in a very personal or intimate way.

For these kavis, and for Swami Shyam, the key element in devotion is Love. Love being the preeminent attribute or constituent of God, as well as being the vehicle of intercourse between man and God. Man's efforts are made successful through the cultivation of an intense love for God, and God's grace which rewards the efforts of man, is likewise an act of love. It is not surprising therefore that the image of lover and beloved is the prime metaphor of this type of poetry. This metaphor of human love symbolizing divine love runs the full gamut of mood. It

ranges from intense and joyful intoxication with the beloved to an intense anger with God expressed in defiance and threat.

Before beginning an analysis of this range of emotion in the bhakti of Swami Shyam's poetry, we should make the point that bhakti as a quality or condition of religious experience is not necessarily tied to any single philosophical viewpoint. The kavi poets were not philosophers as such. Their work is compelling but more in the sense of suggesting the emotive qualities of separation from God rather than systematizing the philosophical implications of "union" and "separation". Many figures whom we would collectively refer to as bhaktas because of the quality of their religious devotion, would not share common views as to the nature of man and God, particularly in reference to the conditions of "human" existence when the union, which is the goal of religious life, is achieved. For instance Chaitanya and Kabir differed considerably as to the nature of God, Chaitanya being a Vaishnavite devotee with a pronounced theistic and dualistic philosophy, and Kabir the nirgun bhakt or devotee of the unconditioned Absolute.

There are nevertheless implicit philosophical points being made in the devotional songs and these we will discuss in Chapter 4. We are simply making the point that it is valid to examine the bhakti characteristics in this poetry, quite apart from the ultimate philosophical viewpoints expressed therein. In this context we will consider the emotive quality of this expression and survey the variety of the expression in terms of the varying moods in different poems.

Unlike yogic techniques which are implied in almost all the poems in this collection, there are definite poems which we could call bhakti.

The most obvious fact about these bhakti poems is the fact that they are almost always written from the perspective or viewpoint of the devotee. This contrasts with the philosophical poems we will discuss in Chapter 4 which are for the most part written from the perspective of God or guru. That is, the separation from God is expressed in terms of the devotee, the bhakt, the unrealized one. Naturally this suggests that Swami Shyam is making a plunge from his own realized or satisfied state of consciousness into the perspective of the unrealized one. In this sense, these poems do not proceed from the direct state of consciousness of the author, who does not feel the anguish of the devotee. Rather, perhaps by memory or by empathy, the author has fashioned his own consciousness into that of the devotee and has written these poems from that vantage point. Of course, we are not in a position to understand how it is that the author can sincerely and accurately portray that which he is not. Yet the fact remains that these devotional songs are the most compelling in the entire text. They are richest in emotion, symbolism and metaphor, and are the favourite of the guru and devotees both. As we suggested, both the simplicity of form and message and the tenderness of emotion has accounted for the popularity of this genre of poetry since the Middle Ages. These poems, largely gīts, are certainly less dry than most of the philosophical dohā-chaupāī verse, while their exuberant rhythm and refrains lend themselves to group chanting. And when the rhythm and melody are not exuberant, they are truly touching and beautiful.

As we mentioned before we cannot attempt a philosophical analysis of these songs because they are not philosophically significant. That is, their *raison-d'être* is not to establish philosophical consistency.

Rather they are by nature evocative. So if we hope to provide the reader with some feel for the quality of these poems we are again at a loss because they are here merely translated and available only as literature to be read. The melody, voice, and original metre are therefore lost. Yet by illustrating the range of emotion revealed in them we will perhaps give the reader a feel for them as works of religious poetry.

It is often considered a mark of good literature, especially modern, that the mood created be one of mixed emotions, or that it leave the reader with a sense of ambiguity as to the intentions of the author. We understand mood to be the atmosphere which the poem reflects and depending on his empathy, the mood it creates in the reader. Of course in poetry this is created not simply by the manoeuvres of narrative but by the immediate and direct tools of imagery, diction, metaphor and other literary devices, all of which serve to create mood. In the poems of Swami Shyam, and indeed of the kavi poets in general, there is not such a sophisticated response demanded of the reader. As we have mentioned, if there is one universal characteristic of this type of poetry it is the directness and simplicity of its expression and message. There is no suggestion or sense of the unsolved matrix of human relations and emotions. Rather there is only one relationship in question, that being the relationship between man and God. All the emotions depicted are thus those associated with the longing for God, the gratitude to God, and even the anger and disappointment with God.

Although there is, as we shall see, a full range of mood expressed in the devotional poems, generally speaking the mood can be categorized

as some form of joy or some form of despondency. Joy being the quality of union with God, and despondency being the expression of the sense of separation from God. There are many poems which depict various shades of these two general moods.

The poem which, chronologically speaking, first refers explicitly to the love or bhakti sentiment is Prem. Interestingly it is one of the very few devotional poems to be written in the dohā-chaupāī form. Although its mood is more dispassionate or less ecstatic than many that follow it, it nevertheless outlines the elements of bhakti upon which the subsequent poems expound. It is the paradigm of sorts as it provides the framework with which all bhakti can be understood, or at least the bhakti of Swami Shyam. It describes the nature of the universe, God and man in terms of love. For instance it begins:

O Lord, your name is Premnāth [Lord of Love].
 You have manifested this universe, the form of Love.
 (Prem, v.1).

Here God is named or described as Premnāth, or the Lord of Love. That is, the very nature of God is prem or love. And it is this Love which is the creative shakti that has created the universe, which is none other than the form (rūp) of Love. In the very first verse of the very first devotional song Swami Shyam declares the context in which all subsequent expressions of the devotees takes place: God is Love, and this universe is nothing but the form of that Love. This is Love defined macrocosmically. But Love is also the nature of the microcosm, the man:

Eternal unending Love is our true nature [dharm].
 Attaining this Love, the world is all right.
 (Prem, v.2).

That is, the same eternal Love which is God is also the true nature of man. Their nature is one, as it is Love. When the man attains this Love, his true nature, then the whole world is transfigured and becomes all light. It is interesting that Swami Shyam, who usually translates ni, rup or swarup as "true nature", here translates dharm as "true nature". I have kept his translation, for dharm translated as "duty" or "religion" or as anything else would not be contextually appropriate, as in the first two verses of the poem the author is trying to establish Love as the nature of both man and God.

The third verse establishes the condition of man, the one who has not yet attained or reached this Love as described in the second verse:

Man [mind] is remaining thirsty to drink the Love.
Without the nectar of Love, every soul is sad.
(Prem, v.3).

The Hindi word man, Swami Shyam translates both as "mán" and as "mind", though it can also, depending on the context, mean "heart", "desire", and "nature". In fact, the author readily interchanges "mind" and "man". This suggests something about the nature of man, that he is man by virtue of his mind. However this verse describes the obvious condition of man. Man is forever thirsting after this Love, his own true nature, and that in failing to quench this thirst the soul or man remains sad. That is, the essential characteristic of separation is sadness.

The fourth verse describes the nature of union:

The path of Love brings you to the God of Love.
It is Love that brings bliss into the heart.
(Prem, v.4).

As sadness is the quality of separation, so is bliss (ānand) the quality of union. This is also the first mention of a "path of Love"

translatable as bhakti mārg but here translated as prem pañth, which has a more intimate connotation to it. So the thirst for Love is quenched by following the prem pañth, for this path brings one to God. If the third verse describes the problem or plight of man's condition, then the fourth describes the solution.

The next verse describes the quality of life of that soul who takes that path. It is described as uttam, translated as "excellent" but also meaning "highest", "supreme", and "utmost". What happens on this path of Love, the dynamic of attaining the goal is next described:

When Love saturates the prāṇ [life-force] it becomes God.,
The distinction between God and soul is eliminated.
(Prem, v.6).

The word prāṇ means many things including "vital energy", "word", "air", and in this context "life". A similar usage of the word is found in the fourth verse of Guru-Prārthan. When the very life is saturated with Love, then the life becomes divine, it becomes God. Here the philosophical import of bhakti is first enunciated. Through this saturation in Love, the distinction between Ishwar and jīv is eliminated. That is, the oneness of the nature of man and God, which is Love, is realized. Thus the end of bhakti is here described as bhed mitānā, the "removal of differentiation" or the "elimination of distinction", referring to the elimination of the distinction between the true nature of man and the true nature of God.

The last chaupāī states that God especially cherishes those on this path of Love and that this path removes all pain. The summary dohā likewise mentions that the difference between loving God and not loving God is the difference between happiness and pain, and that by perfecting

one's love in God, that is by making love divine, the whole world appears as Love. Everything that appears externally, that is the world, is perceived as nothing other than one's own true nature.

As we mentioned this poem is distinctly devotional in content, yet it is neutral in tone and thus the mood evoked is not pronounced. This is partly because of its dohā-chaupāī form, which is usually characterized by description or exposition and thus quite neutral in tone. Yet perhaps it is also because the poem serves as a neutral outline to the subsequent bhakti poems which are so much characterized by their emotive mood.

Taking from Prem the basic distinction between union-joy and separation-sadness / we can survey the range of mood present within each of these two extremes of the devotee's consciousness.

One poem which exhibits the basic traits of the despondent bhakti type is Samarpaṅ-Gīt or "Song of Surrender". The first verse describes the general condition of the despairing devotee:

I am stuck in the middle of the ocean of the world
 And I don't see anyone who can rescue me.
 With my own power I have tried,
 But still my boat is stuck.

(Samarpaṅ-Gīt, v.1).

That is, the devotee has become immobile and helpless in the middle of the ocean of the world and is thus appealing to God. First of all because no other help is available and secondly because the devotee's own efforts have proved futile. In this poem the word "boat" (pār) is a metaphor for the individual existence. The boat being the body of the soul or the vehicle by which it traverses the incarnated existence and reaches God. The ocean is the symbol for the seemingly endless

expanse of worldly as opposed to divine existence. It appears to overwhelm the spiritual aspirant who can only see ocean endlessly in every direction. This image of the devotee completely helpless in the world after having made efforts to free his or her self, is characteristic of all the despondent type poems.)

From this helpless condition, the devotee calls out to God:

My boat is being surrounded by stormy waves
 And they are rising up to destroy my life.
 Come, O Lord, and save me,
 Extend to me your hand.

All those actions [karms] have only brought calamity,
 And caused this boat to be stuck in midstream.
 Please come, reduce their power,
 And then burn them.

(Samarpan-GIt, v.2-3).

The Lord must save the devotee because the devotee has become helplessly enmeshed in the world through karm. Therefore the Lord must come and destroy the karm of the devotee in order to free him or her.

But how is it that this karm was able to trap the devotee who was nevertheless on God's Path? The fourth verse says:

You have reminded me to be aware at every moment
 But again and again I forget you.
 But now please listen to me, O Lord
 I pray to you to help me cross over.

(Samarpan-GIt, v.4).

Since to remember God is to receive his grace (prasād or darshan) it is not surprising that this despondent mood should be related to forgetfulness. Whereas the first three verses reflect a mood of despair, and the devotee pleads to God from this perspective of separation, the final verse reveals that this despair is all the more acute because the responsibility of decision, the exercise of will, lies with the devotee.

He or she either remembers or forgets. Thus the shifting of responsibility from the impersonal storm to an individual with free choice marks a shift in mood from one of imploring to one of despair. It is interesting to note that Swami Shyam translates the final line: "I pray to you to help me cross over" as "So I pray to you one last time to help me cross over." Thus the devotee's existential position is one of being on the verge of death, unable to sustain life under such stifling conditions.

Closely allied in mood to Samarpan-Gīt is Guru-Prārthan or "Prayer to Guru". This poem is transitional between the meek despondency of the devotee and the state of anger and agitation seen in other poems. In it the devotee reasons that since all power, shakti, is God's or guru's then with what power shall he even pray for relief from his tormented state? Again the devotee feels isolated in the world where no one belongs to him. Likewise does the devotee fear for his life:

I am so afflicted by the torment of the world,
How shall I keep living?
(Guru-Prārthan, v.2).

Instead of the image of the boat tossed about the waves of the ocean, the devotee is depicted as a fish out of water who can only hope that God will pick him up and put him back in the water (v.3). Consistent with all these bhakti poems, pain is here equated with separation from God or separation from God's grace kṛpā (v.4).

However the final verse is the one that sets the mood for the entire poem and distinguishes it on this level from Samarpan-Gīt:

O Lord Guruvar, come and save [protect] my prāṇ .
Fulfill your promise.
(Guru-Prārthan, v.4).

You do not mind trouble, you do not mind pain;
You come running barefoot.

(Bhagawān Prem Ke Vash, v.1).

Or as Swami Shyam adds: "You come running barefoot without even pausing to put on your sandals." God wants only one thing, love:

You don't want flowers, you don't want green peas:
One should just offer you a few leaves of love.

(Bhagawān Prem Ke Vash, v.5).

The dependent relationship between man and God suggested in the refrain is therefore that of Love. God is only interested in the love of the devotee (v.3), and therefore through the following of the prem panth, God belongs to the devotees. He is there to fulfill his duty.

One universal aspect of these despondent poems is the sense of fatigue experienced by the devotee, whether described as the boat lost in the ocean or as the fish out of water. Another poem which also suggests this sense of fatigue is Bārambār Naman Hai Merā or "I Bow Down to You Again and Again". After saluting God by his various epithets and identifying the devotee as a child seeking refuge in the Lord, the devotee observes that the life is a process of degeneration or weakening of all faculties:

Daily the body is wearing out.
And this sensuous mind is becoming weaker.
The intellect is not aware of the inner being
And the soul does not remain in God;
Therefore Lord Dinabandhu, destroyer of pain,
Keep me in your lap.

(Bārambār Naman Hai Merā, v.2).

It is the condition of man that the body and mind are steadily weakening and the intellect remains unaware of the inner being, the antar

māhīn or āntarayānī. Due to this degenerate condition of the three levels of existence present in the individual being "the soul does not remain in God". Therefore this child, the devotee, asks the Lord to keep him or her in His lap, as a parent embraces and soothes the troubled child. This sense of despair in the face of time is also reflected in the next verse:

Whenever I hope for anything from this world
 Then I only get great pain,
 And now that childhood and youth have left
 My power has weakened and the life is empty.
 But now I have abandoned all hope from the world
 I have come to your shelter, O Lord.

(Bārambār Naman Hai Merā, v.3).

As the devotee gets older and realizes the final end of this human life, he abandons all hope of happiness in the world and seeks God alone, a renunciation born of experience.

These despondent poems which we have so far encountered share certain characteristics in regards to the condition of the devotee. He or she is fatigued, disillusioned to the possibility of worldly happiness, helpless, and doubtful as to whether or not he or she can continue on without God's intercession on their behalf. The mood is despairing and melancholic. However there are certain poems which express an even greater intensity of despairing. The devotee is desperate rather than merely despondent, and the mood is one of anger and resentment rather than melancholy.

The most complex of these poems from the standpoint of emotions is Apanī Ter Suno which means "Hear My Call", but which Swami Shyam entitles "Sobbing Gopi Calling" though these words never appear in the text. This title is intended to establish the context in which the

words in the poem are uttered. Not only is the devotee a gopī, or that female devotee whose very life is devotion to the Divine and thus for whom separation is most acute, but she is anguished as well, sobbing rather. The first verse is the gopī's defense of her own intentions and efforts:

I am filled with pain, and completely fatigued.

I have sought in each and every place in the forest,
But you never came to me,

O beloved of my heart from time immemorial
With open eyes I worship you,

And closing the eyes I meditate upon you.
This time please come and listen!

(Apanī Ter Suno, v.1).

Like all poems of separation, she is of course pained and fatigued and has sought God everywhere but still could not find him. She has exhausted all her energy trying to find God in the forest, an image drawn from the stories of Krshn and the gopīs where Krshn hides from the gopīs in the forest around Vrndavan. Her problem is not that she has fixed her idea on finding an external God, the Krshn of the forest, for she has worshipped both the external God and the God present when the eyes are closed.

Each verse of this poem ends with the same line: "This time please come and listen!", Āo abakī ber suno. Both the imperative verb tenses in the line are in the familiar form. The translation including the word "please" is a certain liberty taken on my part. The line does not read Āiye abakī ber suniye, the polite or formal imperative form. Regardless, the devotee is to some degree demanding or insisting that God hear her call or prayer this time, implying that God has ignored her before. Yet after having read Bhagawān Prem Ke Vash, we would tend to conclude that this would be impossible. It could only be explained

either that God was testing her and therefore didn't respond, or because the gopI was not true in her love and therefore God was not compelled to answer her plea. Whatever the logical implications, the fact is that it is not unusual in this genre of poetry for the devotee to feel that God is intentionally ignoring her for a variety of motives and thus the relationship obviously shifts between the response of God to the devotee and the apparent self-isolation of God from the devotee. This more insistent attitude is further elaborated upon in the second verse:

If you do not come to me then it will be painful,
 And the whole world will call you heartless.
 By loving, love has been fostered,
 So if you don't meet me, then this body will dissolve.
 Then you will think and think about it and thereafter
 repent.
 What have you forgotten? My call? Please listen!
 This time please come and listen!
 (ApanI Ter Suno, v.2).

These warnings to God represent that finally emotionally exhausted condition of the devotee. They are not clever or manipulative tools used to force God into coming, but are rather the expression of the devotee submerged in an anguished and irrational state of mind. We again remind the reader of the author's own title, "Sobbing Gopi Calling". However irrational the impulse, the points she makes are interesting. She accuses God of being the source of her pain so that if he prolongs it by his absence then the whole world will accuse him of heartlessness. That is, she appeals to God's pride and ego in declaring that he will become the object of universal condemnation. Her next argument is that God has allowed this love between devotee and God to be fostered and so is again responsible for the present painful predic-

ment. Indeed this love has become the very sustenance of her existence, so if deprived of it the body will surely die. If God delays and allows this body to die then he will think over what she has said and in seeing his own responsibility in the tragic outcome, will repent. Thus the devotee questions God as to what the Omniscient has forgotten. It is perhaps irrational but revealing of the love of the devotee for God. She is urging him to remember.

The third verse moves away from this warning and prodding attitude:

You are seated in Heaven,
 But I am thinking and thinking and now am drowning.
 You are sure that I love you
 And that while on your path I am not afraid.
 But if you delay then I will renounce my love.
 Listen to my threat!
 This time please come and listen!

(Apani Ter Suno, v.3).

Here the gopi informs God as to her predicament and as to his as well. Here she implicitly refers to the image of the ocean of the world when she states that she is drowning, though it could also refer to an ocean of "thinking and thinking". Likewise she is confident that God is aware of her love for him and of her fearlessness on the Path. However here, instead of threat of death, the gopi threatens instead to renounce her love. This is quite interesting in that the renouncing of love is seen as a threat. Perhaps this is because of the mutually dependent relationship of God and devotee. That is, if one renounces their partnership, then both dissolve. The clearest expression of this contractual relationship being in Bhagawan Prem Ke Vash. Or perhaps the renunciation of love is just another word for renouncing the life, the essence of love and True Nature having already been established (p. 35 of this chapter).

One more poem which expresses in this fashion is Bāt Joh or "Waiting on the Path". This title is interesting because it really sums up the predicament of the despondent devotee. He or she is on the path of God, the prem pañth but he or she is waiting. That is, by efforts man can move onto the path towards God, but once there the grace of God is required if the journey is to be successful. Like Apanī Ter Suno, Bāt Joh is spoken from the viewpoint of a gopī, so identified by the name "Purnima" in the refrain.

The first verse again sums up the condition of the devotee who has forgotten all pleasures and whose very existence has become as a vigil on the Path:

Day and night I am waiting
 And I have forgotten all comforts.
 My mind is not interested in work or action
 And the prāṇ has flown to be with Shyam.
 (Bāt Joh, v.1).

The devotee has become disinterested in action of any kind. The last line is very interesting when it is said that the prāṇ has flown to be with Shyam. This prāṇ or life-force animating the body-existence has flown or transcended out of the body and has gone to be with God. That is, this gopī on the Path is in a bodyless state. There is no prāṇ remaining on the mind level that there can be any movement towards work or action. Indeed the title itself suggests standstill or lack of movement on the Path, both in the sense that the devotee is stuck and in the sense that the devotee is immobile, the prāṇ having left her.

The second verse, like Apanī Ter Suno, suggests how the very life of the devotee is passing away as God is delaying:

Come immediately and take my hand
 And enter into my home.
 And if you delay then you will be repenting
 For my life is even now passing away.
 (Bāt Joh, v.2).

Thus she suggests God will repent at having delayed, once the consequences of his course of action, the death of the devotee is realized. The image of God entering into the gopī's home is suggestive in many ways. For instance it could be construed sexually and thus integrated into the overall lover-beloved imagery. It could also be understood in the sense of God being the very prāṇ of the devotee, and the home being the body of the gopī. Thus for God to enter into the home is to ask God, in the form of prāṇ, to come into the body of the devotee, its continued existence being impossible without God, the very prāṇ itself.

One of the most sublime of these poems is Mīlan Binā Dukh Dāruṇ, or "Without Meeting You there is Great Pain", its melody and rhythm being especially moving. It is a commentary on the condition of the devotee caught in separation, yet spoken less from the despairing voice of Apanī Ter Suno and Bāt Joh. It appears almost as a recollection of the devotee of those moments when the separation appears most acute. Yet itself is a testimony to the continued existence of this separation. Here the words "meeting you" is the idiom for "uniting with" or "joining with":

Without meeting you there is great pain,
 Shyam, without meeting you there is great pain.
 (Mīlan Binā Dukh Dāruṇ, refrain).

The first two verses clearly establish the fact that devotee and God are as lover and beloved, but that the very memory (yād) of Shyam

brings pain in the heart. This would seem to be exactly opposite the point made in such poems as Smaran HI Milan which means literally "Remembering is Meeting", milan as we mentioned being idiomatic for "union" or "joining". Usually, to remember is to unite, but in this case it is "the memory" rather than "remembering". Thus when the memory vṛtti born of past association appears, then the separation is revealed and pain is experienced.

The final three verses likewise exhibit typical characteristics of this type of poem:

Now I want to sing your song,
But no song rises from my throat.

I have been on God's path waiting the whole life,
But you are not showing me your purity, your darshan.

Come now Shyam and show your face,
Even if only as a guest [temporarily].
(Milan Binā Dukh Dāruṇ, v.3-5).

The devotee wishes to sing but no song rises from the throat. This is reminiscent of the prān having left the body as described in Bāt Joh (v.1), prān sometimes referred to as "breath". So when breath leaves the body, then no words can be uttered at that time, or only with the greatest of struggle. The fourth verse is the common image again of awaiting on the path, in this case not merely day and night but for the whole life. But still God is withholding his darshan. This time God is urged to come and show his face even if only as a guest (pāhun), or one who visits even if they do not remain indefinitely.

So far all the poems we have seen we might characterize as despondent in mood due to the experience or the sense of separation by the devotee. However there are at least an equal number of poems,

written from the perspective of the devotee, which express the joy of union. The before and after pictures of the bhakt, in a manner of speaking. In the same way that the despondent types have their own characteristic images which contribute to the expressed mood, so do the joyful or union poems have common features apart from their overall common mood. We can determine this by looking at a few of the key bhakti poems which express this joy.

The first poem, chronologically speaking, which is not written in the dohā-chaupāī style is Holi-Holi. It was written on March 1st to mark the celebration of Holi, a holiday in the Hindu calendar celebrating the childhood of Kṛṣṇa, in which children most enthusiastically partake. They walk about their neighbourhoods with free license to splash powdered paint on each other and all passersby. By the end of the day it is unusual to see anyone who is not coloured in a variety of paint powders from head to foot. Swami Shyam takes the opportunity to write the first truly ecstatic song of this collection. The refrain:

We come to play holī
 We come, we come to play holī with you.
 We all got coloured [drenched] in the colour of love,
 So I brought the gulāl powder of devotion, and came.
 (Holi-Holi, refrain).

is the first reference to a "we" as the subject of a poem, referring to the collectivity of devotees. It is significant in that the majority of ecstatic songs in this collection likewise refer to a "we", implying a connection between ecstasy or intense personality-dissolving joy, and a group consciousness of the devotees as a whole. The refrain also refers to the image of being coloured in love, or of love as being a quality which colours the consciousness or being of the devotee. And

the instrumentality of this love is devotion, here described as the gulāl powder of devotion. In the third line of this refrain Swami Shyam translates raṅg kar in one version of a commentary on the poem as "coloured", which is its most literal translation, and in another as "drenched," a word he uses repeatedly in these poems. Whichever word is used, the author wishes to convey the image of being completely saturated in love itself, an image already referred to in terms of the prāṇ being saturated in love, in what we have called the first and paradigmatic bhakti poem, Prem.

The first verse of Holi-Holi includes two images common to almost all the joyful poems:

O Shyam, in your love we have become mad,
 We are unconscious [forgetful] and moving
 about outside of each and every house.
 We are carefree [forgetful of everything] and
 are dancing and singing,
 And so I have come to remind you of this fact.
 (Holi-Holi, v.1)

The first is of course the image of becoming mad or insane. This madness results from the second image, that of complete intoxication in the love of God. The individual becomes other than himself, rather all the devotees, the "we" of the poem, being all drenched in a single consciousness, love. This madness is characterized by a forgetfulness and a sense of freedom from worries. Significantly, Swami Shyam translates besudh, literally "carefree," as "forgetful of everything." The devotee in this state is as unselfconscious as the children during Holi who feel free to go from house to house playing holi.

The contrast between the first and second verses is quite revealing:

Prahalad got drenched in the colour of God
 And was wandering and roaming about repeating God's name.
 He forgot about the things and prosperity of the world
 And sang your song only.

(Holi-Holi, v.2).

Whereas the first verse refers to the frenzied ecstasy, if you will, of the devotees collectively, the second verse seeks to complement this image by referring to Prahalad, the boy-sage. Prahalad left home at an early age and roamed about as a homeless sādhu, completely one-pointed on his repetition of the name of God; Rām, Rām. Apparently Swami Shyam does not see the frenzied intoxication of the devotees as the salient feature of this Holi revelry. Rather it is the obliviousness to the world and the sole fixation on God, the implicit fact of such intoxication, which is most significant. Thus Prahalad is an appropriate comparison because he likewise "forgot about the things of the world and home," suggestive also of the fearless nature of children. Thus the first verse reveals the exteriorized and communal aspects of this intoxication as renunciation, while the second verse refers to the interiorized and individualized quality of this same intoxication as renunciation. This intoxication is one-pointedness on God (Prahalad could sing only God's name) in which renunciation of the worldly affairs is not a product of it, but rather the inherent quality of such intoxication, inseparable causally from it.

Another song which is joyful in mood and employs many of the same images is Aur Rang Nahin or "There is no Other Colour." This poem in particular contains many references to colour, beginning in the refrain itself:

I am coloured in the colour of Shyam
 And no other colour pleases me, sādhū/sakhrī.
 (Aur Raṅg Nahīn, refrain).

Here the devotee, as in Holī-Holī, is coloured in the colour of Shyam or God. That divine colour being Love, and that Divine Love alone being pleasing to the devotee on the Path. The first verse includes references to the fact that this love is beyond any sense of rāg or dwesh, the syndrome of attachment and repulsion which so characterizes normal human love and the relationships which ensue from it. As in Holī-Holī, in the love of God all interest in family and relations is forgotten. The second verse contrasts the difference before being coloured in Love and afterwards:

As soon as I got drenched in the colour of Shyam,
 Everything became fantastic.
 Before everything was distasteful,
 But now the heart is filled with love.
 (Aur Raṅg Nahīn, v.2)

In this verse we can also see the interchangeability of "coloured" and "drenched." To be drenched in Love is to see the world totally fresh. The whole human experience had become insipid but now is "fantastic."

However it is in the final verse that this poem becomes distinctive:

To drown again and again in the ocean of Love,
 I want to be dissolved and die.
 Drenched again and again I liberate the "I"-ego
 And remain forever in the water of Love.
 (Aur Raṅg Nahīn, v.3).

Instead of drowning in the mind and world, the devotee wants to drown not once, but again and again in the ocean of Love. This drowning

is described as dissolution and death). And this death is nothing other than the liberation of the "I"-ego from the limitations of separation consciousness. It is unusual for one of these bhakti poems to explicate the nature of this union or dissolution into the ocean of Love in philosophical terminology. The description of this union in terms of death is done in order to illustrate that it is a distinctly different level of being than the ordinary or undissolved state of consciousness. Likewise is the goal not a temporary state of union or dissolution but a state of eternal dissolution in the "water of Love." This permanent condition is preceded by repeated drenchings or colourings in Love.

Two images which appear in Aur Raᅅ Nahin, that of being drenched and that of the devotee finding anything but God tasteless, are also found in Shyam Lageᅅ Priya Nike or "Only God Pleases Me." These five dohās describe how all the various phenomena of human experience are empty without Shyam. Each dohā lists the variety of certain types of experience. For instance the first dohā speaks of how all relations, worldly accomplishments and possessions "Without Shyam they are all empty." The second of how "In the face of the horizon of Shyam Space" all human emotions or rasas are insipid. The third dohā tells of how all types of food "have no taste," and the fourth of how all social and personal activities are "against my heart." And the final dohā tells of how all climates are pleasing only when the devotee is "drenched in the water of Shyam Love." The image of colour is absent but the image of being drenched in Love as one would be drenched in the rain remains.

This image of raining love is also found in Rim-Jhim which in Hindi is the onomatopoeia for falling rain. Here the rain is falling and the mind of the devotee is mad with happiness (v.1). However the overall image is more sophisticated than in Shyān Lageñ Priya Nike:

The rain is falling, drops from heaven
Saying: "God loves and delights in you."
(Rim-Jhim, v.2).

That is, it is not simply the image of rain falling but it is also the sound of the rain falling: "rim-jhim, rim-jhim". The sound "rim-jhim" is said to mean that "God loves and delights" in the devotee. Interestingly this poem ends with a several minute repetition of the words "rim-jhim, rim-jhim" which have no literal meaning yet end in the labial-nasal sound "ꣳ", and are thus suitable for use as mantr. This type of mantr poem we discussed in Chapter 2.

Two poems which reveal not simply a joyful but an ecstatic mood, are Gāũñ Re and Nāchũñ Re. These poems have a definite circular rhythm to them. Once one begins singing them there is no clear indication according to the melody or mātrā structure as to when they end. They lend themselves to endless repetition. In the poem Gāũñ Re, the author speaks of saturation in Shyam, another image of drenching. Though ecstatic there is an absence of any description of insanity or madness as in Holi-Holi for instance. Instead of insanity the concluding line: "hil-mil kar meñ gāũñ re" translates as "with a friendly spirit I should keep singing" (v.2). Interestingly Swami Shyam translates "with a

friendly spirit" as "gathered altogether," obviously connecting the idea of a friendly disposition to that of communal harmony. It is not surprising therefore that this song is particularly suited to choral harmonies and is a favourite song at group satsang. The conditional tense of the verb gāūn, meaning "I should sing," when repeated endlessly, naturally serves as a tool for group reinforcement.

The twin of this song in mātrā structure is Nāchūn Re or "I should dance." It is more ecstatic than Sāūn Re, more in the vein of Holi-Holi:

I heard the Shabd [Voice], brother, and became insane.
Intoxicated, the love flooded my heart.
Drunken and intoxicated I dance,
I should dance, yes, I should dance.
(Nāchūn Re, v.1).

This verse refers to the image of intoxication, and also to the image of being drenched in love, here referred to as "flooded." We have already given a description of shabd in Chapter 2, here it is cited as the cause which touches off this insanity. The second verse is almost identical in content to the first:

Flooded with love I swing back and forth intoxicated,
Swinging with love I sing the song of Shyam.
I sing and I sing and I dance,
I should dance, yes, I should dance.
(Nāchūn Re, v.2).

In this poem the Hindi words for "drunken", jhūm-jhūm, literally mean "swinging back and forth, back and forth," the hyphen signifying the repeated quality of the action. Like Holi-Holi, this poem describes body movement of the devotee, the revellers of Holi

stumbling from house to house and the drunkards of Nāchūñ Re swinging back and forth. As Swami Shyam does not prescribe any dervish-type sādhana, we understand the image of "flooded with love" to mean the total abandon of the physical body, total possession by love. Understandably Nāchūñ Re, which employs the imagery of dance, is more violently ecstatic than Gāññ Re, "I Should Sing."

We have by no means exhausted all the various images present in the devotional songs of Swami Shyam, but we have given a representative view of the imagery present in poems of highly contrasting mood, whether despondent or joyful. However not all of these poems can be easily typed as either despondent or joyful. Foremost among these are those which use a lot of natural imagery. These poems are generally not despondent in mood but are not joyful in the ecstatic sense that we have described above. Rather they are more reflective in mood, this complemented by the pastoral imagery. Although the metaphor of the soul elevating into realization as the bird or swan (haññ) soars into Shyam Space (Shyām ākāsh or Shyām gagan), is a common one throughout the devotional poetry, it is especially characteristic of these natural types. This is not surprising since a bird or swan is a natural image. For instance in Āo JI Bas Āo JI, the refrain "Come dear, Come dear" refers to the soul-bird or the pañchhi. The first verse describes the metaphor of the soul flying into that Space using natural imagery:

In the ākāsh perfect void [shyāya gagan] there is peace,
 And the soul-bird goes flying,
 Forever delighted in that space nañdal [celestial orbit],
 And blessed in that inner universe.
 You are flying a lot in that blue space,
 Come down on earth dear one.

(Āo JI Bas Āo JI, v.1).

Here the soul-bird's destination is described as shuṇya gagan which Swami Shyam translates as "akāsh perfect void" and as "gagan maṇḍal," the form of that "inner universe." And the quality of that space is blueness, another word for shyam which translates literally as "blue-black."

This infinite inner void space in which there is peace is contrasted in the second verse with earthly imagery which pales in comparison to that space:

On this earth there are numerous games
 And abundant sun and shade, food and fruit,
 Trees, creepers, streams and ponds,
 Wife, sons, wealth and home.
 Looking in the sky there is nothing,
 So come dear one, return back home to the world.
 (Āo JI Bas Āo JI, v.2).

Here the imagery is not simply that of the natural world but of the relative world, the author seeing a natural connection between sun, vegetation, water, and wife, sons, home, and material prosperity. This unsatisfactory world is all that constituted by these images and therefore the natural world is not portrayed as idyllic but ultimately as something from which to fly away: "Leave this earth and touch the sky" (v.3). Opposed to the hunger and thirst is the existence of sachchidānand, the fulfilled state of consciousness. This contrast between the sky and earth is done using a common type of natural imagery, thus the desired state is described using spatial imagery and the desiring state employing more earthly imagery.

This natural imagery is also used in reference to God's māyā, "illusory power," and God's līlā, "divine sport." In the philo-

sophical poems, māyā is meant in the sense of illusion or the deluding power of the Brahm, while in the devotional poems it is used more in the sense of the Creation of God and the wonder and mystery associated with it. The poem Parameshwar Kī Pyārī Māyā is little more than a testimonial to the glory of the māyā of God. The first three verses describe this māyā in a beautiful poetic style, the final line of each proclaiming the quality of this māyā: "It is most uniquely beautiful" (v.1), "It is resplendent; very beautiful" (v.2), and "What a great glory!" (v.3). The final verse is more of a philosophical description:

In all states of existence God's power is permeating,
His eternal light is shining.
In those beings, whose names and forms are innumerable,
His Creation is unique.
He is Parabrahm, Parameshwar;
It is most beautiful.

(Parameshwar Kī Pyārī Māyā, v.4).

It particularly emphasizes the nature of God's māyā in the sense of its infinitude, for God's power, his shakti or his eternal light, his lyoti nirañtar is permeating all states of existence. The Creation is unique and the beings in it are innumerable. This God is described as both Parabrahm and as Parameshwar. That is, he is both the Absolute and the Ultimate God. In so describing God, Swami Shyam preempts any decision in the mind of the reader as to the nature of God philosophically speaking. Rather he is both the Absolute of the Vedantin and the God of the bhakt.

The poem Shyam Gagan or "Shyam Space" distinguishes as does Āo JI Bas Āo JI, between the natural imagery of earth and the natural imagery of space. The gādhū, or soul-bird according to Swami Shyam's

translation, is flying to that Shyam Space and the first verse describes the flight of that bird in that space. The second verse employs the image of "showering" but instead of showering love as in Rim-Jhim, this "eternal rainy season" (v.2) is "showering and showering immortality, smart" (v.2). However this celestial space is quite distinct from the natural world as is described in the third verse:

There, there is no shining moon or sun,
 And no beginning or end.
 No night or day and no time or place,
 There is only the light of Love, ever shining.
 (Shyam Gagan, v.3).

This Shyam Space is beyond time and space and in no way subject to the rotations and rhythms of worldly existence symbolized by the image of sun and moon.

But despite the Absolute quality of this space, the final verse suggests the possibility of its realization:

But the mind can have no contact [darshan] with
 that space,
 And it is ungraspable by the intellect.
 When the air of ego return back home,
 Then the Self sees the Self.
 (Shyam Gagan, v.5).

This Shyam Space, the Self, is realized only by the Self, possible only when the ego "returns back home" or is withdrawn into its source substance, the Self.

There are devotional poems in this collection which we have not had occasion to refer to, either because they would be included in the discussion of joyful poems, despondent poems, and poems using natural imagery, or because they cannot easily be characterized in either of

these three ways. That is, there are miscellaneous poems which do not share a common mood with these three types nor do they share anything in common with each other. However we have been able to show something of the range of mood in these devotional poems, ranging from despondency to ecstasy as well as rather neutral toned poems which abound in natural imagery.

CHAPTER 4
ADWAIT PHILOSOPHY

Swami Shyam is a Vedant philosopher and it is in this chapter that we will outline the most basic aspects of his philosophy. Of course, Vedant is a very general term and so in order to narrow in on the type of Vedantin he is, we could say that he is an adwaitin, for his ontology is monistic, or non-dualistic. This does not mean however that all those who espouse an adwait philosophy all share identical views on the matter, or in the Hindu context that they would all agree completely with the great āphārya Shankar. Even Shankar's immediate successors differed from him in some respects. Being a contemporary, we could also term Swami Shyam a neo-Vedantin, a term now gaining a certain currency which refers to those contemporary Hindu thinkers who are resynthesizing the philosophy of the great āchāryas, usually in a manner which is more world-affirming. That is, they tend to deny that the world is illusory, though the ramifications of such an opinion in terms of the structure of Shankar's Adwait Vedant, is complex and far-reaching.

However in seeking to provide something representative of the philosophy of Swami Shyam, it is important to remember that the material with which we are working is poetic. As such, it is not intended to be a vehicle for philosophical discourse and thus its discussion of philosophical questions takes more the form of simple pronouncement rather than that of a line of reasoning based on

inductive or deductive truths. That is, these poems do not provide a forum for analytic reasoning and thus we can only hope to show what basic philosophical principles Swami Shyam espouses, without any discussion of on what grounds he justifies these beliefs, or whether or not they together form a coherent and logically firm philosophy. We will therefore only be able to provide a broad outline of his basic philosophy.

In seeking to convey something of the author's philosophy it is perhaps best to begin by asking the question: "How does the author conceive of the ultimate reality?" In answering it we would excerpt from the text those passages which illustrate the author's ontology, or his view as to the nature of Reality or Being. Almost every poem in this collection, and especially the more philosophical ones written in the dohā-chaupāī style, has at least one declarative verse which conveys the author's deepest philosophical conviction. The following is a representative selection:

"I am Brahm" and "Brahm am I"

(Āntim Satya, v.3)

Throughout the entire world Brahm is evenly spread

(Chaupāī Chānd, v.4)

I [aham] and the All [Brahm] are One

As are mind, chitt, intellect, and all their evolutes.

This whole manifestation is God,

This everything is Shyam Space [shyām akāsh].

(Gyān Prakāsh, v.7)

I am the whole universe, and I am the vision which sees it.

(Maṅgal, v.3)

This Pure Consciousness is one indivisible reality,

Because of the name and form it appears to be separate.

(Maṅgalācharaṇ, v.3)

All this is indeed Brahm,
The Pure Consciousness Existence permeating everywhere.
(Smaran HI Milan, v.2)

You are Pure Being and Pure Consciousness [shuddh and buddh
chetan],
You are permeating the entire universe.
(Smaran HI Milan, v.21)

We should know the whole world as us.
The sense of duality is merely a dream.
(Swarup Jagrati, v.3).

As can be seen there is a variety of descriptions of the same conviction conveyed most succinctly in the first passage. This identification of ātmā with Brahm and Brahm with ātmā is a religious and philosophical ideal, dating at least from the time of the early Upanishads.

The interpretation of this idea is in many ways the touchstone of all subsequent Vedant philosophies. Each citing it as scriptural authority (shruti) and thereafter interpreting its meaning and adapting it to their own systematized philosophies. For an adwaitin its meaning is obvious, that there is no separation between the Self and the All, they are exactly and in every respect the identical existence, one reality. The excerpt from Mahgalācharan clearly shows that Swami Shyam is of this opinion. For Vedantins with a dualistic ontology, this principle is likewise accepted as truth yet in seeking to accommodate it to their own philosophies their arguments tend to centre on the question of "how" it can be said that Self and Brahm are One. This naturally led to the evolution of qualified monism of which Ramanuja's Vishishtadwait is the most popular example. Although not in this collection of poems, Swami Shyam often develops the traditional

Upanishadic vākya: tat twam asi (Chandogya Upanishad, chap. 6) into two associate sayings: aham brahm asmi (I am Brahm) and sarvam khalwidam brahm (All this is Brahm), thereby establishing the same truth in terms of the first, second, and third person pronouns. This is an uncompromising philosophical position and does not admit to any exception or qualification. This reality must therefore be the content of the ultimate realization, the knowledge of it being the liberation or moksh, the end to which almost all Hindu thought and religion is directed:

The ultimate consciousness is of Oneness,
And no longer any separation.
Please know this ultimate vision of Reality

"I alone am everywhere" [kaivalya darshan]:
[aham ek sab hoy]."
(Sampurn Vedant, v.9).

No relationship of separation can ever aspire to any ultimate vision of Reality because all is one already and empirical proof suggesting the contrary is merely the plodding analysis of sensory data by a limited intellect. There can be no question of modification:

That Pure Existence of the Self,
Is only One everywhere.
It forever remains only one substance,
It cannot become many.

(Gyan-Akash Sthir, v.5).

Yet of course no philosophy is conceived of and thereafter propagated unless its central concern is somehow related to the question of the Self, the individual consciousness who must use the philosophy as a vehicle for its own direct realization of that ultimate truth about which the philosophy is constructed. This is therefore the

natural subject of Swami Shyam's poems and the philosophy expressed through them is ultimately directed to the enlightening of the self to its own nature, this enlightenment or knowledge being the very moksh, the end of any sense of limitation or bondage of the self.

The implicit assumption is that the self is not realized to this reality or to borrow from a common image in Hindi poetry there is a: "knot of body-identification" (Pashu-Buddhi Se Mukti, v.19). Therefore the philosophy is constructed in order to address this knot and to unravel it so that the individualized consciousness realizes that its true identity is cosmic consciousness.

Since the ontology on which this philosophy is based is that of "one existence alone everywhere", or to put it in another way "no two realities", the problem of the self is ultimately the very belief in the reality of a subjective consciousness which observes an objective reality distinct and other. The very fact that the "I" separate from objectivity is at all accepted as true and thereafter endlessly and intricately expounded upon, is itself the nature of duality, and the very antithesis of the ant of the advaitin's philosophy:

All these bhut are permeated by God
 So nobody is having attachment or sense of separation:
 For the one who perceives this Oneness
 There remains no more pain.

(Ishā Upanishad, v.7).

That is, since all is God, then nobody is either having attachment or repulsion with anybody else. The perception of Oneness which eliminates the sense of doership of the individual consciousness, is therefore

the only cure for pain since all pain is born of duality consciousness. Thus pain, the problem of the Self, is based on a sense of knowledge thereby the knower is treated as separate from both knowingness and from the known. What is absent is proper knowledge or ultimate knowledge.

This problem, the absence of Knowledge [Gyān] of the One Reality is therefore the very crux of the problem of the Self, and is expressed in various ways:

Knowledge of the mind is called bondage.
Realize the Self and the bondage runs away.
(Āntim Satya, v.5)

When the ahaṅkāra [ego; sense of "I"] is held in the mind,
Understand that this is the power of illusion.
(Āntim Satya, v.8)

As long as the mind is in time and space dimension,
It cannot speak the truth under any circumstance.
(Deh Adhyāsa Mitānā Avashyak, v.2)

Without satisfaction the mind moves
Each moment outwards to the sense objects
Hoping to find pleasure and contentment,
But it does not meet even a little happiness.
(Gyān Prakāśh, v.4)

The thought which is by its own accord in the weak mind,
Is the painful root of the whole world.
(Hīn Bhāvanā Tyāg, v.1)

When there is restlessness night and day
In the mind, pain and unease permeates,
The time runs out of his hands
And repenting he beats his head again and again.
(Jānā Hī Bandhan, v.9)

When it [jiv] creates the sense of separateness
In between jIv and God,
It will receive numerous pains,
And fall into the mire of the world.
(Sampūrṇ Vedānt, v.3)

Then it [chetan] understands that its beginning was birth,
And accepts that its end is death.

(Smaran Hī Milan, v.16)

In the womb of the mother the chetan forgot,
Forgetting this Knowledge, you rotate on the wheel
of pain and suffering.

(Smaran Hī Milan, v.23).

These excerpts all share one thing in common. They all speak of a deficiency in knowledge or in understanding as being the root of the problem of man. It is the mind-knowledge or manogyan, the perceptive and reasoning faculty of individualized consciousness which prevents the ātma or more precisely the jīvatma from realizing its true nature. For the true nature of the ātma is eternal and infinite and thus when identified as jīv or soul and its psychological apparatus, it is bound in time and space and can never perceive beyond it. Thus the very consciousness of a man, the chetan, understands itself to have been born and thus ultimately that it will die, though the ātma is in reality unborn and immortal. And all this type of knowledge is based on separation, or the belief that man and God are separate. The downfall of this understanding being that it will always bring pain and suffering, the opposite of the ānand of Self-realization (Sampūrṇ Vedānt, v.1).

In philosophical terms, this misunderstanding or misperception of Reality is called ignorance, avidyā the term favoured by Shankaracharya though Swami Shyam prefers the term agyān or the opposite of gyān, Knowledge. Swami Shyam, in these poems, does not discuss in any thorough way the nature of this agyān or any of the sticky questions which have been raised against this philosophical point such as "If it Reality is One, then to whom does agyān belong?". That is, he asserts

that it exists or at least has a provisional existence pending full Self-realization, but does not really discuss the implications inherent in such a theory. Rather the author speaks of it in general terms and in keeping with simple quality of this poetry. Instead of a philosophical discussion of the problem he says rather that the very existence of the individual consciousness is the cause of agyān:

Shyam says: "Listen to me brother,
The trap of the body is the creator of ignorance [agyān]."
(Shyām Upadesh, v.5).

That is, the very consciousness of a body-existence separate from the universal existence and which therefore relates to it, is the problem of the self. It is a limitation from which it cannot easily escape. Similar to this idea is:

As soon as he takes birth, the child forgets
And swings day and night in the cradle of forgetfulness.
(Jana Hī Bandhan, v.1).

That is, the very birth is bondage: jana hī bandhan.

The description of the condition of the jīvanmukt or the one freed from this bondage appears in many places in the text. Yet since most of the philosophical poems take the form of the guru instructing the disciple, the condition of the jīvanmukt is more vividly described in terms of the contrast between guru or gyānī and disciple or agyānī.

The subject of guru is one which really overlaps all the three areas with which we are concerned for he is a means or an indispensable part of the yogi's sādhana, he is an object of devotion or bhakti and he is also the direct proof of the validity of philosophical descriptions of ultimate reality, as he is the Self-realized one. Although

not in this collection of poems, Swami Shyam usually defines guru in terms of its opposite, laghu, mentioned but not explained in Shyam Upadesh, v.14. Guru means "one who raises higher" and laghu means "one who brings lower." Thus guru is the one who brings the disciple into satsang (union with Truth) and laghu the one who brings the man into kusang (bad company), this latter phenomenon described in Kusang Ka Tyag.

Traditions of mysticism generally venerate, to varying degrees, those men who have ascended to very high levels of mystical insight. In Hinduism there are many names for such men, primarily Swami (Self-master). Swami Shyam, himself a guru to a group of devotees similarly exalts the role of guru or more properly satguru. The definitive poem on this matter is Guru-Bhed or "Guru's Secret". The guru, being jivanmukti is of a different level of being than the gyani, for his knowledge is not manogyan:

The knowledge of guru is unique, brother,
And this knowledge man cannot easily understand.
(Guru-Bhed, v.2).

Though the essence of spiritual growth for Swami Shyam is found in the instructions of guru to disciple, this relationship is not like any other because:

The mind and guru have no consonance [do not meet],
Though the mind tries a million times.
(Guru-Bhed, v.13).

and by the fact that:

The guru is not the doer of things
He who believes otherwise falls into the grips of pain.
(Guru-Bhed, v.14).

Thus what is perceived by the mind of the disciple as an external agent acting upon him in such a way that his own Self-consciousness is liberated, is in fact illusory. There is no relationship between subjective consciousness and guru in the same way that there can be no relationship between qualitatively different levels of being. Thus to live with the guru, the disciple must be able to suspend intellectual functioning which only discriminates between things:

Guru is only the Bolashaṅkar [Innocent Lord]
 He is the permeating nature of Truth and Bliss.
 The one who surrenders his intellect,
 Then guru is forever his.

(Guru-Bhed, v.24).

Of course the ability to surrender is acquired through the practise of means, especially meditation. The guru is an indispensable aspect of spiritual enlightenment:

If by God's grace you meet the guru
 Only then can one be saved from this web of māyā.
 (Māyākāmoḥ, v.4).

Therefore the guru is that ideal and sought for consciousness, and thus his role is exalted and integrated into a philosophical scheme as the supreme gyānī, the one who has full knowledge. Rather the guru as the liberated one is the only validation for the philosophical system at all, for the final realization is not one of intellectual awakening but rather of direct experience, and it is the guru who is proof of its reality.

One of the definitive philosophical poems in the collection is Sampūrṇ Vedānt which means "Perfect Vedant". Its twelve dohās summarize Swami Shyam's philosophical viewpoint. Each dohā is an aphorism stating clearly the facts, each self-contained. Even the

first dohā establishes the author as being within the advait tradition for here ānand or Bliss is defined as that experience whereby the jīv realizes that it is abhed or non-differentiated from the Paramātmā. Likewise when the jīv creates sense of separation then the only result can be pain (v.3). Rather experience of separation is due simply to the arising in the chittā of vṛtti of duality, and yog is thus the cessation (niruddh) of the arising of such thoughts (v.6). This vṛtti nirodh (v.10) is the elimination of any sense of witness, or any sense of duality. The seventh verse of this poem is particularly interesting:

If the duality knowledge is removed,
 Then one becomes established in one's true nature [swarūp].
 The dr̥ṣṭā, puruṣh, and jīvātmā,
 Then, O King, they become liberated.
 (Sampūrṇa Vedānt, v.7).

It is interesting because it suggests that however one refers to the individualized consciousness, by whatever term drawn from whatever system, the significant fact is that it gets liberated.

Since the author has not chosen these poems as a vehicle of philosophical exposition but rather of poetic expression which can be somewhat philosophical, we have deliberately avoided any attempt to present a coherent philosophical pattern, for there is none. Although we can hold the prior conviction, as I do, that Swami Shyam is a philosopher of Oneness, a neutral observer of this poetry could very well conclude that the author displays a variety of philosophical viewpoints, whether explicitly in the case of many philosophical poems or implicitly as in the case of many of the devotional poems.

Some, but not all of the bhakti poems, resolve the apparent dual-

ism or separation of devotee from God in philosophical terms. The others simply leave the reader with the impression that indeed the devotee is one reality and God another, quite the opposite of the advait viewpoint. If this is so, then this apparent dualism of bhakti must somehow be resolved into a philosophical scheme, though on the surface the possibilities for integrating such a form of religious expression within a monistic system would appear to be quite difficult.

In order to illustrate how the author is able to accommodate these two forms of religious expression, we have chosen to end this thesis with a discussion of how this integration is possible taking the poem Gopī Gokul as an example. It is the ideal choice because Swami Shyam has written a commentary on it which he describes as the "implicit meaning" of the poem. In order to facilitate a reading which can contrast the explicit and implicit meanings, we will quote the original poem in its entirety and thereafter the commentary:

I am the unique and wonderful [adbhut] gopī of Gokul,
And I have come to tell you the secret.

1. Since this morning Radha has been sitting
Holding infinite love for you in her heart.
She has given up eating and drinking
And is sitting 'listlessly, sadly, and sourly' [alasaī].
2. She is looking upon the ground
Thinking as high as the sky
Shyam, in the memory of you
Radha has gone almost mad.
3. Since that time when she saw you in the forest
She has forgotten her body and her mind.
My friend is very shy,
Hear this take heed of this, O Kṛṣṇ Kanhāī.
4. From her body the fire is emanating
And no girlfriend can reach near her.
Do not let the fire burn Gokul
For it is all arbund, O Kanhāī.

5. The parrots, mynah birds, and girlfriends are restless,
The cows and cowherd boys are all upset.
To shower down the rain of 'rest, peace, and love' [chain],
You come along with me, Kanhāf.
6. Shyam has come along with me to your door
So transform yourself, Radha, into your own original colour.
Do not get lost in the net of the forms
Of your own Kṛṣṇa Kanhāf.
7. Radha began to weep and sob
And her shyness of heart became an obstacle [became heavy].
Holding her by the fingers, Lalita dragged her saying:
"This is the time to unite with the one who has come."

"When the sailor, the mind, one day had a glimpse of the Highest Self, but when it could not meet the soul became sad and began to ponder over as to how I should get the Absolute in my arms. It was thinking alot, at that time the link-consciousness Guru in the form of its friend, as Lalita, came to the rescue of the soul, and Guru went deep into samaadhi and touched the Absolute praying: "My Dear One, now by showering your grace for a moment you have created a terrible problem of the feelings of internal separation. The soul has no way or strength to come to you so, Lord it is for you now to come through my channel and be with the soul. If you don't come, then listen. The soul in the form of Raadhaa has infinite love for you and has given up eating and drinking with a resolve that if soul Raadhaa doesn't meet Krishn, the Absolute, she would prefer to die than exist. Since Raadhaa had a glimpse of you, she has forgotten her body and mind existence and continuously meditates on you. In your memory she has become almost mad. The condition of her body is so terrible that the Praanic fire is emanating out of her body and no other soul or friend can reach her. And Lord, if her condition remains the same, I'm afraid the whole city containing all kinds of bodies and beings is going to be burnt. Even the parrots and mynah birds, souls, and cows and calves and gopees and gops have all gone dried due to this heat of separation. Therefore Lord, come along with me through my Sushmnaa channel and reach everyone personally as early as possible and give darshan." The Lord, Absolute in the form of Krishn heard the wishes of Guru and descended through his being and reached Raadhaa's gate. But Raadhaa was by now so much entrenched into sense of duality that she couldn't revive from the shock so she began to weep thinking that her sense of duality is not allowing her to be free to open the door of her heart and meet her own true self Krishn who was waiting right there. Seeing this condition of the soul, her friend Lalita took her fingers in her hand and told her point blank,

"Now is the time to break through the wall of shyness and sense of duality and meet your own Being. And you should not at all get caught by the idea of Krishna and Raadhaa being separate forms. Be One and enjoy the freedom of your own Existence forever."

Swami Shyam's rendering of the implicit meaning of the poem is very interesting in that it does not completely abandon the original narrative (though the additional flourishes are revealing) in favour of a strictly philosophical interpretation. The implicit as opposed to explicit meaning does however reveal to the reader how such a simple poem, lacking in a single philosophic reference, is understood by the author as being in the final analysis an adwaitin metaphor. Krishna becomes the "Highest Self" (Paramātmā), the "Absolute" (Brahm); Lalita becomes the guru, the "link-consciousness," the "Sushmnaa channel;" Radha becomes the "sailor," the "mind," the "soul."

The explicit translation of the poem reveals that Gopī Gokul is a bhakti poem of some originality of description, but not of content. The image of the female lover estranged from her beloved, her best friend acting as a go-between, and the setting in Gokul, is the stuff not only of Radha-Krishna kavi poetry but of Indian melodrama as well.

The refrain:

I am the unique and wonderful [adbhut] gopī of Gokul.
And I have come to tell you the secret.

establishes that it is Lalita, the go-between, who is the speaker of the song. The narrative proceeds from her perspective. That Swami Shyam should say that Lalita is implicitly the guru is not surprising, for Lalita is thoroughly entangled in the drama of the relation between devotee and the Divine even to the point of exasperation. It

is she who must break through the "wall of shyness", allegorized as the "sense of duality". A hint of this implicit identity lies in the refrain itself for bāt, the secret, is often closely identified with the idea of guru who possesses the secret for overcoming the obstacles met with along the path of Self-realization. The foremost poem in this collection on the subject of the guru is appropriately entitled Guru-Bhed or "Guru's Secret". It is Lalita, as the channel between Divine and devotee, who urges God to come to Radha's rescue. She also enables Radha to transform herself into her own true nature. It is Lalita, the guru, who warns Radha not to be deluded by "the net of the forms" (v.6). And when all urging fails it is Lalita who must drag Radha by her fingers so that she will "unite with the one who has come" (v.7). Thus the guru's role of advising, cautioning, and as a last resort dragging the soul to meet its own true nature is fulfilled by the role of Lalita.

Radha is the "mind" and the "sailor". The former image is understandable in that Radha, as the suffering subjective consciousness estranged from the object of her devotion, is in every way parallel to the mind which suffers because of its illusory separateness caused by subjective identification or the superimposition (adhyās) of the not-Self on the Self. The image of the sailor likewise evokes images of the soul as it travels through the world, essentially groundless. And in this context it reminds one of songs such as Samarpan Gīt where the devotee is depicted as a sailor tossed about on the ocean of worldliness, the sailor an image of the soul in its particularly distressed hour. As the mind it is Radha's own mental obstruction, her shyness, which prolongs her separation from Kṛṣṇa.

It is Kṛṣṇa, as the Paramātmā, the Highest Self, who is sought out by the guru and convinced to come to Rādhā's aid. Likewise it is Kṛṣṇa who is the very source of the "net of the forms" in which Rādhā as the soul is entangled. So Kṛṣṇa is the Absolute Reality, the sarvarūp and nirvikār both, in which Rādhā's illusion is dissolved. She unites with him. The final line of the final verse can be translated variously as "the moment of truth has arrived" or "the hour of union has come".

Thus the apparent melodrama becomes an allegory for Swami Shyam's philosophy. It is not surprising that Lalita, as guru, is further referred to as the suṣūmnā nāḍī or the ethereal nerve channel in the spine through which the kuṇḍalinī or spiritual energy rises through the seven chakras to the śahasrār, enlightening the soul to its absolute identity. Thus the guru is at once depicted as an ethereal channel connecting devotee with Divine, and as the formless suṣūmnā channel itself. Lalita, as the guru, operates on two levels. First she knows that this estrangement is illusory and based on smṛti vṛtti or the mental wave of memory: "Since that time when she saw you in the forest" (v.3). Yet at the same time she functions to unite, on the level of awareness, what has always been undifferentiated (advait or abheda). Thus on the mental level the guru appears as functioning in a contradictory fashion for "How can he do something which has already been done?". To answer this question I would refer the reader to Guru-Bhed in which Swami Shyam says that the essential truth of the guru is that he only appears to be in relation with the mind, but in reality never is (Guru-Bhed, v.13).

Thus Radha meeting Kṛṣṇa serves as a perfect symbol of the meeting of the ātma and Brahm. Radha and Kṛṣṇa as separate from each other or from the Self is merely an idea for there is only one reality. Through my personal contact with Swami Shyam I know that he feels that the nurturing of bhakti is efficacious for the realization of one's identity with the Whole or Brahm, and in the context of this devotional poetry has described how the lover-beloved metaphor should be understood. In my opinion this poem is the masterpiece of the collection. Apart from its beauty as a poem sung to a melody, its imagery is classical and consistent with the images evoked by such bhakti poets as Mirabai and Sur Das. Through the implicit meaning Swami Shyam describes the guru as the sūhṛmā channel, and thus integrates into the text both the role of the guru as the one who breaks down "the wall of shyness" or "the sense of duality" through the cultivation of yogic techniques which awakens the dormant kuṇḍalinī. That is, the coming together of Radha and Kṛṣṇa is effected in reference to yogic technique as developing a definite physiological transformation. And yet the author further integrates into the poem, the advait metaphysics of the Oneness of God and the advait epistemology of illusion and ignorance.

Thus in our analysis designed to seek a means of integration of various philosophical views, we needn't subordinate the bhakti of the devotional poems to the gyān of the philosophical ones. Rather their relationship is organic and interdependent. The feeling of separation is the necessary predicament of the self, proper knowledge effected through yogic technique is the means, and realization of the single identity of both ātma and Brahm is the final goal of the devotee.

CHAPTER 5

CONCLUSION

In this thesis our aim was above all to expose the poems of a contemporary Hindu thinker, Swami Shyam. To approach an exposition of them first required a translation of them and the volume of this material appended to the text of the thesis is such that it precludes any complete analysis of it. Thus various modes of literary criticism have been omitted as has a thoroughly detailed philosophical critique. Rather our purpose has been to give a broad overview of three major themes present in the poems; yogic techniques, bhakti devotionalism, and advait philosophy. Whereas references to yogic techniques are found throughout the poems, there are definite devotional poems and definite philosophical ones. In one sense the different forms of religious expression found in these types are integrated in terms of a non-dualistic metaphysic, and in another sense resolved as the singular expression of one individual's religious expression. That is, the religious expression of any single Self-realized being will be varied, or has the distinct possibility of being so because Self-realization where the Self is the single reality, the cosmic or absolute identity has the capacity not only for varied but for infinitely varied expression.

Taking our cue from Eliade concerning the pervasive nature of yog in Indian religious consciousness we surveyed the collection of poems in a general sense and discovered that the author altogether ignores many basic or preliminary forms of yog and instead concentrates

on meditation and the use of mañtr in meditation. Though there is only a general description of meditation present in the poems, the references to the potency of mañtr are extensive. We determined that the author considers the repetition of mañtr to be a yogic technique, the practise of which effects the cosmicization of the microcosmic Self (ātma) into the macrocosmic Self (Paramātma). Aside from the description of mañtr in the poems, we also determined that certain poems such as Amaram Ham and Sanātan Mañtr Tattw are themselves employed as mañtr. The relationship between mañtr and the science of poetic form determined by mātrā structure was also considered, and comment made on the context in which these poems are normally recited.

One chapter was also given to a consideration of the bhakti or aspects of devotional sentiment found in this collection. We determined that a majority of the poems of this type, written from the perspective of the devotee, express either the despair of being in a state of separation from God or the joy and ecstasy of union with God. By surveying the range of mood expressed in these devotional poems we could shed light on the dynamic of the relationship between devotee and Divine. That is, using what type of language does the devotee express the separation from God and with what imagery is the union with God described. The qualities of fatigue, exasperation and anger characteristic of the despairing devotee, and the imagery of colour, drenching, and intoxication characteristic of the ecstatic devotee in union with the Divine.

The most difficult chapter in this thesis was that on philosophy. Our hope was to determine what philosophical viewpoints the

author expresses in this collection of poems and whether or not there is an overall and supreme philosophical structure into which the other viewpoints could be either subsumed or integrated. The difficulty with this effort is that the material with which we are dealing is poetry and despite the aphoristic nature of the dohā-chaupāī form, it does not afford the possibility of reasoned philosophical thinking. Thus we could only hope to list some verses which exhibit a definite philosophical viewpoint. However, the philosophical material in the poetry is not sufficiently detailed for use as a basis for reflection as to how the author compares either to other Vedant philosophers or to the system of Advait Vedant as expounded by Shankaracharya. Though we could refer to the explicit references to philosophical ideas, there are also philosophical ideas implicit in the bhakti poems. In an attempt to integrate these into an overall non-dualistic metaphysic expounded by the author we chose the implicit meaning of the poem Gopī Gokul in order to show how the author himself understands the classical imagery of the Medieval kavi poets, that of Radha and Krshn. He sees it as a metaphor for the ultimate realization, that of the Absolute, one without a second reality.

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PREFACE TO THE APPENDIX

The poems in this appendix have been arranged in alphabetical order and titled according to their original Hindi titles. The date on which each was written has been noted on the top right hand side of each title page.

In these poems I have found it necessary to interpolate into the literal translation at many points, these interpolations marked by square brackets. These were done in the hope that they would serve to clarify the literal version. They are usually in the form of an excerpt from a commentary on a particular poem done by Swami Shyam. I have also frequently interpolated into the translation, transliterated versions of words or phrases from the original Hindi usually with the intention of showing the variety of translations the author makes from a single Hindi word, rūp being a good example.

As in the text of the thesis I have omitted diacritics from proper names and very familiar Hindi words, "yog" and "guru" for example.

APPENDIX

(A collection of eighty-two poems written by Swami Shyam from January 1, 1980, to December 9, 1980.)

Amaram Ham

30/5/80

I am Immortal

1. "I am immortal," keep saying these words;
"I am immortal, ji, I am immortal."
2. From each and every limb, the unstruck sound is bursting
forth;
From each and every heart: "Ham, Ham, Ham."
3. You are the infinite space, you are the infinite time;
You are Shankar saying: "Bam, Bam, Bam" [exploding the
universe].
4. To that heaven the soul-swan [haha] is flying;
Where a celestial drum is beating: "Amaram Ham."

Anand Kā Sāmpya

6/1/80

The Nearness of Bliss

1. The one who remains always happy,
His health will be excellent.
2. The one who spreads the joy of God through his being,
Comes to know that he has always been the joy itself.
3. It is by virtue of great destiny that this incarnation
has been attained,
So love it, as you are the Supreme Lover.
4. From the entertaining of jealousy fever arises,
Bringing grief to the heart and pain to the mind.
5. In he whose being has been permeated by Knowledge [gyān],
His love will always be wonderful.
6. If you are compassionate to all, then you will attain
great happiness,
Because God is permeating all the bodies.
7. If you meditate on the name of God,
Then all your sins in the world will disappear.
8. The worst sin is kusang [bad company],
Through which fear gets permeated in the mind;
Which is day and night afflicted with worry
And thus the Anand [bliss] is never attained.

Āntim Satya

20/2/80

—Eternal Truth

1. My dear brother, listen to this Ultimate Truth,
Eternally pure and forever free.
2. When this Knowledge gets saturated in the intellect,
Then the man becomes the Lord Himself.
3. "I am Brahm" and "Brahm am I",
"I am Brahm" is permeated by the Supreme Knowledge.
4. This is the experience of your liberated consciousness,
When there is no such experience, then there is a heavy
bondage.
5. Knowledge of the mind is called bondage.
Realize the Self and the bondage runs away.
6. This realization is exceedingly difficult [to attain],
And this is why the world is unhappy.
7. Make efforts in your meditation,
This is the way to purify the intellect.
8. When the ahaṅkāra [ego; sense of "I"] is held in the mind,
Understand that this is the power of illusion.
9. When you do the meditation-sādhana [discipline], illusion
runs away;
Whatever remains, that has always been the same.
10. As long as mind is not purified,
There can be no hope for the guru's knowledge.
11. My dear soul, the Self is never impure,
Make efforts daily, it will awaken by itself.
12. Impure consciousness, call it a mistake,
Never allow it to enter the mind.
13. "I am forever pure", "I am forever pure",
This is the mantra: "I am forever pure".

14. Meaning is one, though words are endless,
 You and I are one, this is gyān vivek [discriminating
 Knowledge].
15. Behind all the desires, I alone am,
 Whether good or bad, it is all me alone.
16. The man is the knower of the desires,
 Which deals with the form of suffering and hardships.
17. If you want to be saved from hardships,
 Bring into your mind what I have said.
18. Watch who is the knower,
 Know that you yourself are the Universe-Creator.
19. By making efforts again and again
 You will have knowledge of your perfection.
 When the mind, chitt [mind-field], and intellect are
 saturated with this Knowledge,
 Then soul and world are God.
20. When you are the basis of all,
 Then how is there any separation?
 If there is separation in your individual consciousness
 Then this is its knowledge of separation.
21. "Do meditation and purify the mind
 Knowing the root-mantr;
 Then you will have the Knowledge,"
 So says wise Shyam.

Āo Jī Bas Āo Jī

11/11/80

Come Dear, Come Dear

Come dear, come dear,
Come on earth dear soul-bird.

1. In the ākāsh perfect void [shuṅya gagan] there is peace,
And the soul-bird goes flying,
Forever delighted in that space maṅḍal [celestial orbit] ;
And blessed in that inner universe.
You are flying alot in that blue space,
Come down on earth, dear one.
2. On this earth there are numerous games
And abundant sun and shade, food and fruit,
Trees, creepers, streams and ponds,
Wife, sons, wealth and home.
Looking in the sky there is nothing,
So come dear one, return back home to the world.
3. Here, everything is mine,
The ākāsh is loving me a great deal.
I am not afflicted by hunger and thirst,
And in the heart of hearts there is sat-chitt-ānaṅd.
Leave this earth and touch the sky,
Come flying in a hurry, dear one.

Āo Shyām Dagar Meñ Āo

30/3/80

Come Shyam on the Path (Invitation Song)

Come Shyam on my path, I call: "Come Shyam."
 Come Shyam on my path, I call: "Come Shyam."

1. While on your path I am calling out,
 Thinking that I have become lost.
 While moving along alone in my life,
 I am dreaming of you.
 So that I may not be lost on the path
 Please come and show me the way.
2. "I am God," "I am Shakti",
 "I am Knowledge and Love", "I am devotion",
 "God is not far away from me".
 Shyam, I always hear these words from you.
 How shall I imbibe this faith in my mind?
 Please come and convince me of it.

Apani Ter Suno

3/8/80

Hear My Call
Sobbing Gopi Calling

Hear my call,
O Lord, hear my call.

1. I am filled with pain, and completely fatigued.
I have sought in each and every place in the forest,
But you never came to me,
O beloved of my heart from time immemorial.
With open eyes I worship you,
And closing the eyes I meditate upon you.
This time please come and listen!
2. If you do not come to me then it will be painful,
And the whole world will call you heartless.
By loving, love has been fostered,
So if you don't meet me, then this body will dissolve.
Then you will think and think about it and thereafter repent.
What have you forgotten? My call? Please listen!
This time please come and listen!
3. You are seated in Heaven,
But I am thinking and thinking and now am drowning.
You are sure that I love you
And that while on your path I am not afraid.
But if you delay then I will renounce my love.
Listen to my threat!
This time please come and listen!

Arati

25/4/80

Prayer to the Guru

Do the arati of guruvar,
 Of guruvar, do it, of guruvar.
 The pūjā of the Lord of Sages, of the satguru,
 Of guruvar, do it, of guruvar.

1. The Lord is the giver of all prosperity and perfection,
 The Lord is the purifier of the intellect.
 The Lord is the destroyer of the deep ignorance,
 And is Lord of Knowledge, Lord among men.
2. He is the Lord of the dimension of Shyam Space,
 He never assents to the body-knowledge.
 The Lord is the giver of all happiness and prosperity,
 He is the Lord who destroys all the pains.
3. He is the Lord who puts you in meditation and samādhi,
 And is the destroyer of the doubt and pain states.
 He gives the Knowledge of the Self to the devotees,
 He is the Lord who liberates you from the bondage of
 the world.

Aur Raṅg Nahīn

16/5/80

There is no Other Colour

I am coloured in the colour of Shyam
And no other colour pleases me, sādhū/sakhirī.*

1. The colour of Shyam is the nature of Love
There, there is no rāg or dveṣh [attachment or repulsion].
The worldliness of family and relations,
In that colour I have forgotten them.
2. As soon as I got drenched in the colour of Shyam,
Everything became fantastic.
Before everything was distasteful,
But now the heart is filled with love.
3. To drown again and again in the ocean of Love,
I want to be dissolved and die.
Drenched again and again I liberate the "I"-ego
And remain forever in the water of Love.

* sādhū is sung by the man, sakhirī by the woman.

Bābā, Man Kī Arīkhe Khol

21/5/80

Baba, Open Your Mind's Eye

Bābā, open your mind's eye.

1. With whatever eyes you are seeing
And are seeking your own truthful nature,
You will never attain that realization
And the life will be destroyed looking for solutions.
2. When you will peep into your own being
And meditate on your own lordship,
Then, at that time, your body will be purified
And you will meet the Truth without paying a price.

Bārabbār Naman Hai Merā

13/7/80

I Bow Down to You Again and Again

I bow down to you again and again,
O Lord, I bow down to you again and again.

1. He! Lord of the loving devotees,
He! Generous Lord of the saints,
He! Infinite stream of immortality,
He! Suresh, the Lord who incarnates for the well-being
of all;
Tormented by pain, this child of yours
Has come to your Supreme Refuge.
2. Daily the body is wearing out,
And this sensuous mind is becoming weaker.
The intellect is not aware of the inner being
And the soul does not remain in God;
Therefore Lord Dinabandhu, destroyer of pain,
Keep me in your lap.
3. Whenever I hope for anything from this world
Then I only get great pain,
And now that childhood and youth have left
My power has weakened and the life is empty.
But now I have abandoned all hope from the world
I have come to your shelter, O Lord.

Bat Joh

10/5/80

Waiting on the Path

Your Purnima* is awaiting you on the path.

1. Day and night I am waiting
And I have forgotten all comforts.
My mind is not interested in work or action
And the prān has flown to be with Shyam.

2. Come immediately and take my hand
And enter into my home.
And if you delay then you will be repenting
For my life is even now passing away.

* female devotee/gopi

Bhagavān Prem Ke Vash

14/5/80

God is Won by Love

God is compelled by the love of the devotees;
 You [God] belong to the devotees and the devotees
 belong to you.

1. You do not mind trouble, you do not mind pain;
 You come running.
2. You don't see actions, you don't see jāti [caste];
 You never look at the sins.
3. You don't ask about education, you don't inquire as to
 wealth;
 You are interested in the love of the devotee.
4. You don't consider women, you don't consider men;
 You treat all as innocent children.
5. You don't want flowers, you don't want green peas;
 One should just offer you a few leaves of love.

Bhakti Mile Bhagawān Se

3/6/80

1. The devotee who meets God,
He is called a sage.
God, the Whole is already the devotee,
The one who knows this is satguru.
2. Please do the sādhān [practise] of meditation,
Please do the sādhān of Knowledge.
With sādhān you will meet with success,
With sādhān you attain God-consciousness.
3. The sādhān is beyond the mind
The sādhān is ātmā.
Sādhān unites you with the immortal,
Know it that this is sādhān.
4. The power of the shabd [Word, Voice] is very powerful,
Therefore speak the shabd knowingly.
When the mind-vr̥tti gets attached to the shabd ākāsh [source-space],
The man becomes God.
5. The existence of the mind is the existence of "I"
Filled to the brim with fire.
Cool is the existence of ātmā
This is the life-giving medicine.
6. If you take the aham [sense of "I"] from the mind,
Then that which remains is ātmā.
If you add the aham to ātmā
The mind will again assume its appearance.
7. Without having Shyam Space,
Man will remain continuously fear-stricken.
Attaining Pure Consciousness
The soul becomes purified, fearless.
8. Without meditation there can be no Knowledge,
Without Knowledge man will always stray.
Only when meditation and Knowledge are united
Will mankind attain peace.

Bhakti Mile Bhagawān Se

3/6/80

1. The devotee who meets God,
He is called a sage.
God, the Whole is already the devotee,
The one who knows, this is satguru.
2. Please do the sādhān [practise] of meditation,
Please do the sādhān of Knowledge.
With sādhān you will meet with success,
With sādhān you attain God-consciousness.
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The sādhān is ātmā.
Sādhān unites you with the immortal,
Know it that this is sādhān.
4. The power of the shabd [Word, Voice] is very powerful,
Therefore speak the shabd knowingly.
When the mind-vṛtti gets attached to the shabd ākāsh [source-space],
The man becomes God.
5. The existence of the mind is the existence of "I"
Filled to the brim with fire.
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This is the life-giving medicine.
6. If you take the aham [sense of "I"] from the mind,
Then that which remains is ātmā.
If you add the aham to ātmā
The mind will again assume its appearance.
7. Without having Shyam Space,
Man will remain continuously fear-stricken.
Attaining Pure Consciousness
The soul becomes purified, fearless.
8. Without meditation there can be no Knowledge,
Without Knowledge man will always stray.
Only when meditation and Knowledge are united
Will mankind attain peace.

Brahm-Gyān

8/3/80

Knowledge of Brahm

1. The seeing, the seer, and the seen.
These are known as the tripuṭī [triad].
When the three become one,
Then it is known as Pure Self [ātma shuddh].
2. Where there is no knowledge-form,
There is no distinction of the knower.
3. There only the vision is known, dear one,
The Knowledge is called the Whole.
4. The relation between insentience and sentience,
Has forever been.
5. Insentience does not exist without sentience,
But the Supreme Consciousness does not get bound
by the insentience.
6. The seer and the seen are parts of the insentience.
Twin brothers born of ra, ta, and sa gunas [modifiers].
7. The ātma is not divided into gunas,
Rather the ātma itself manifests the gunas.
8. When the insentience appropriates the sentience
Then it is called dr̥ṣṭā and dr̥ṣhya [seer and seen].
9. These both are joined by the dr̥ṣṭī [power of seeing],
Then these three states are turned into the tripuṭī.
10. As far as the real seer is concerned, it is Pure Consciousness,
And whatever is seen becomes insentient.
11. When the Pure Consciousness comes in the mind,
Only then can seer be referred to as seer.
12. As long as sākṣhi [mental witness] is remaining with the mind,
That long it calls itself seer.
13. When the sākṣhi withdraws itself,
Insentience gets dissolved.
Seer and seen are no longer,
Only the one ātma remains.

14. When the seer goes to see the seen,
From him the power flows out.
15. This stream is called darshan [power of seeing],
And joins the two in relationship.
16. That man who perceives the reality of darshan,
In him the understanding of Knowledge comes.
17. Of this darshan there are three limbs,
Seer, seeing, and seen are the three types.
18. Whatever vrtti oozes out of the seer,
That comes and joins with the body.
19. With this vrtti mind sees the body as body,
And with this sees the universal manifestation.
20. So long as no vrtti arises in the mind,
Then I can never say: "I, am body".
21. When the vrtti returns deep inside the mind,
Then the knowledge of the body is erased.
22. That which at that moment remains
Is called 'peace of mind'.
23. Whoever fixes his attention on the Pure Being State,
He attains the sahaj [ultimate] samādhī.
24. When the seer is established in sattw-guṇ,
Then he himself obtains samādhī.
25. When the tamogun comes,
Then the Pure Consciousness is covered over.
26. This state is called deep sleep,
When seer has no knowledge of his consciousness.
27. When seer puts its attention on seer
Then only chétan remains.
Then please know the samādhī,
The Knowledge of Self.
28. Seer, seeing, and seen,
All three are Pure Consciousness.
So know your Pure True Nature,
And become blessed.

Charlie

10/4/80

Let Us Go

Let us go, let us go, let us go,
Let us go and meditate, let us go.

1. Our Shyam makes us meditate,
He removes our attachment and aversion [rāg and dwaṣh].
Again and again Prabhu makes us meditate,
So that all the impurity of the mind is washed away.
By constantly doing our sādhana
We awaken the Light in our lives; let us go...
2. I am the soul, world, and sense of ego: the one Brahm,
I am not even the tiniest iota of any distinction.
In meditation Shyam says to us:
"The dimension of man, I am not."
By building and building the state of Pure Consciousness
We awaken to the Knowledge of God; let us go...

Chaupai Chānd

2/1/80

Light Chaupais

1. Wherever there is no love to be met with,
There Shyam will never go.
2. He always remains in meditation completely absorbed in
the thought:
"May everyone in the universe be always happy."
3. The feet of the Lord is the supreme place of happiness,
This fundamental fact Shyam knows, brother.
4. Throughout the entire world Brahm is evenly spread,
This reality Shyam perceives daily.
5. All types of men and women,
When they appear before Shyam, he is joyous.
6. He gives respect to all from the core of his heart and mind,
And Shyam gives to them all his own love from his heart.
7. The duality consciousness is given up from the mind,
When all do Shyam-meditation together.
8. Steady the mind, chitt [mental-field], and intellect,
And see the Self existing everywhere.
The Lord is the soul of the world,
And all this is merely your form.

Deh Adhyās Mitānā Avashyak

4/4/80

The Removal of Body-Identification is Necessary

1. Entrapped in the limits of time and space,
Man can never thereafter speak the truth.
2. As long as the mind is in time and space dimension,
It cannot speak the truth under any circumstance.
3. As the mind transcends upwards
The Truth fills up the voice-level.
4. Man always remains within the boundary,
Within the boundary of the bondage of time.
5. Tell me, how can we live the Truth,
When man always thirsts to drink the water of the mirage.
6. This thirst is not quenched in the whole of the life,
Unless the truth comes into his own heart.
7. By doing meditation, man attains the truth
Beyond space and time.
The intellect reaches its destination,
And he is relieved of the weight of his karma.

Dohā

15/2/80

The seer, the seeing, and the seen
Are one Pure Consciousness,
Understand the Pure True Nature,
And then be blessed.

Dohā

The Pure Energy [Rām] is everywhere,
And that same Rām is dwelling in your heart.
When you are permeated by that Rām,
All the pains and sufferings are removed.

Gāñ Re

19/3/80

I Should Sing

I should sing and sing,
I should sing the song of Shyam.

1. Morning, evening, night and day I sing;
In each and every pore I am saturated with Shyam.
I should abandon the world and fly higher in the space;
I should go and touch the Shabd Brahm [Absolute Vibration]
2. We should fly carrying the vision of ātma;
And in our minds not awaken the duality consciousness.
Even while performing actions we should never forget;
With a friendly spirit I [gathered together we] should
keep singing.

Gopī Gokul

11/4/80

I am the unique and wonderful [adbhut] gopī of Gokul,
And I have come to tell you the secret.

1. Since this morning Radha has been sitting
Holding infinite love for you in her heart.
She has given up eating and drinking
And is sitting 'listlessly, sadly, and sourly' [alāsī].
2. She is looking upon the ground
Thinking as high as the sky.
Shyam, in the memory of you
Radha has gone almost mad.
3. Since that time when she saw you in the forest
She has forgotten her body and her mind.
My friend is very shy,
Hear this, take heed of this , O Kṛṣṇa Kanhāī.
4. From her body the fire is emanating
And no girlfriend can reach near her.
Do not let the fire burn Gokul.
For it is all around, O Kanhāī.
5. The parrots, mynah birds, and girlfriends are restless,
The cows and cowherd boys are all upset.
To shower down the rain of 'rest, peace, and love' [chain],
You come along with me, Kanhāī.
6. Shyam has come along with me to your door
So transform yourself, Radha, into your own original colour.
Do not get lost in the net of the forms
Of your own Kṛṣṇa Kanhāī.
7. Radha began to weep and sob
And her shyness of heart became an obstacle [became heavy].
Holding her by the fingers, Lalīta dragged her saying:
"This is the time to unite with the one who has come."

Guru-Bhed

14/3/80

Guru's Secret

1. The work of the guru is most difficult,
As guru is the underlying reality of the whole universe.
[the whole universe depends on him].
2. The knowledge of the guru is unique, brother,
And this knowledge man cannot easily understand.
3. When the guru enters the heart of the man
Then that man [body] becomes the temple of God.
4. He is adorned day and night with the divine joy [ānañd mañgal].
And listens to the celestial bells, conches, and drums.
5. Sing the praise of your own divine nature
And by doing this kīrtan, obtain that divine joy.
6. The sport of the guru nobody knows,
And the one who longs to, is really stupid.
7. The law of guru is not the law of man,
The work of the guru is the very work of God.
8. The existence of God is underlying the mind
And attracts the mind every day towards itself.
9. That is why the mind always tries to go toward guru,
For mind remaining as mind, you get great mind.
10. Mind does not want to give up its existence,
Yet without giving it up, God is never met.
11. Without mind dissolving in the space of Knowledge
There can be no guru darshan [Guru's Grace].
If the hailstone remains in the cold
How will it become water?
12. As long as the "I" remains in the mind-space,
That long will be remain separate from the guru.
13. The mind and the guru have no consonance [do not meet],
Though the mind tries a million times.

14. The guru is not the doer of things,
He who believes otherwise falls into the grips of pain.
15. One who brings the guru into the category of mind,
Increases his pain again and again.
16. Guru is not any relation, dear one,
Guru has finished all the relations [destroyed all the
bondage].
17. Father, husband; guru is neither of these, dear one,
Nor is he son or daughter.
18. Neither an enemy nor a friend,
He is far removed from all relations.
19. There is only one relation with guru,
The ātma [Self] itself,
If one accepts guru as God Himself,
Then his consciousness will be filled with bliss.
20. The guru is called Perfect Knowledge,
But the ignorant cannot know this fact.
21. To understand guru is a most difficult task,
If one tries, one will go crazy.
22. Guru is always ahead of the intellect,
As guru never runs with the speed of it.
23. If one shoots numerous arrows at the guru,
Guru never gets injured.
24. Guru is only the Bolā Shankar [Innocent Lord]
The permeating nature of Truth and Bliss.
The one who surrenders his intellect,
The guru is forever his.
25. The Supreme Pure Consciousness, Supreme Being of all prosperity
Comes to dwell in the heart of the disciple.
And becomes united, guru and soul,
And becomes supremely perfected.

Guru Prārtīan

14/5/80

Prayer to Guru

[O Lord] How will I pray to you,
When I have no power of my own?

1. I call you for help again and again,
[Because] in the world nobody belongs to me.
2. I am so afflicted by the torment of the world,
How shall I keep living?
3. I am like a fish [out of water], rolling about in pain
night and day,
Without your grace, there is only pain.
4. O Lord Guruvar, come and save me [protect my prān],
Fulfill your promise.

The Knowledge of the Space is Unchanging

1. The space never changes,
The condition of mind is always changing.
By perfecting this knowledge then
Happiness remains forever in one's mind.
2. The multicoloured states of the mind,
Rise and fall daily.
Just as the ocean rises and falls
While your chitt [mind-field] watches.
3. The truth does not change even slightly,
Only the form changes.
The water of the ocean never changes
Though it assumes diverse forms.
4. In the same way the mind, when emotional,
Assumes innumerable guises.
But if you maintain your own True Knowledge,
There will be change but no pain.
5. That Pure Existence of the Self,
Is only One everywhere.
It forever remains only one substance,
It cannot become many.
6. This Self is played with
In the thoughts for some time,
And appears
To have changed into some form.
7. This is the play of the Absolute,
One can never know why.
He enjoys being in this world,
Who knows why?
8. The sense of duality is of your own True Nature,
This is for līlā's [divine sport's] sake.
Maintain your own self as Ātmā,
Give up the happiness and unhappiness.
9. The peace will come by itself,
It will come to you.
Just welcome your own True Knowledge [nij gyān],
Keep your heart open.
10. When the Shyam Space has permeated
The poverty of the mind,
Remove this world-permeating sense of duality.
And the life will become purified.

Light of Knowledge

1. All have come on earth with the purpose
To do various tasks,
But the one who knows his own true nature
His is the true discrimination of what is worthwhile.
2. When that discrimination [vivek] comes into your being,
And is transmitted into your life,
Immediately begin meditating on God
And repeat the mañtr again and again.
3. Watch the space of the mind,
See the shabd vichār [thought-sound atom],
Begin to repeat the mañtr
According to the advice of guru.
4. Without satisfaction the mind moves
Each moment outwards to the sense objects
Hoping to find pleasure and contentment,
But it does not meet even a little happiness.
5. This movement guru knows
And he gives the disciple this teaching:
"You may meditate, even with your craving mind
But bring the God space [Shri Jagadish] into the mind as well."
6. At that time you will meet with boundless happiness,
And your task will be perfected;
Man, from the ignorance,
Is delivered.
7. I [aham] and the All [Brahm] are One
As are mind, chitt, intellect, and all their evolutes.
This whole manifestation is God,
This everything is Shyam Space [shyām ākāsh].
8. Shyam, Shyam, all this is Shyam
Have the Knowledge and dare to speak.
Otherwise the time will slip by and you will repent,
And then your speech will be stopped [you will die].

The Attainment of Knowledge

1. All indeed desire to reach happiness
But nobody wants God.
That one who does desire God,
Attains God's joy [belongs to Him] .
2. Through the loving of the untruthful world
The people want truth.
As if by following the path of separation,
They may obtain unity [unity consciousness] .
3. The truth will appear in the mind-consciousness
When the witness-consciousness is purified.
Everything then seen will be God alone,
And the illusory world will be no more.
4. By being in the witness-knowledge space in meditation
The intellect becomes purified.
One becomes the form of Knowledge itself,
And vṛtti-knowledge [mental knowledge] becomes dissolved.
5. If there is no knowledge of one's own true nature
Then there will be only vṛtti of difference.
Mind-knowledge [manovṛtti] is permeated with gain and loss
And knows only happiness and unhappiness.
6. As long as there remains witness and witnessed
Then that long there remains samsār [world] .
But when the Knowledge manifests.
Then there is just silence.
7. Eliminate the duality from the chitt [mind-field] ,
And see who the witness-self is.
When you come to know even who the seer of the seer is,
Then just stop and be silent.
8. This is the end [ant] of Knowledge,
This is the essence of Knowledge.
Of Yog, Sankhya, and Vedant,
This is the sole basis of all.
9. Have faith in the satguru
And cross over the world.
And having attained Knowledge be filled with happiness,
Have that Shyam Consciousness.

Hari Kò Pāyā, Man Bīsarāyā

12/6/80

Coming to Know Hari, the Mind was Lost

Coming to know Hari, the mind was lost.

1. Since I saw Prabhu in my dream
 All my doubt got broken asunder.
 The hope for birth and death was left behind
 And there is no thirst for either bondage or liberation.
 The doubts concerning the opinions of the world vanish,
 And all the identification of the body is scattered.
2. Now ahaṅkāra [ego-sense] never awakens in the mind
 And the nirvikāra [formlessness] is permeating in the body.
 Now wherever the sight is directed
 It comes in my understanding that God is One.
 Attachments and repulsions [rāga and dveṣa] were all dissolved,
 This duality knowledge was in a moment turned out.

Hīn Bhāwanā Tyāg

27/4/80

Giving Up the Sense of Inferiority

1. The thought which is by its own accord in the weak mind,
Is the painful root of the whole world.
2. Your true nature is neither cowardly nor fear-stricken,
O King of Kings, your form is pure Sat Chitt Anaṅd
[Existence, Consciousness, Bliss].
3. The unborn and undying is never destroyed,
Rather the biṅdu [navel, center] of the glory of the
Self is forever dynamic.
4. All the sons and daughters of God
Were victimized by doubts, became weak, and were defeated.
5. When first the True Nature is known,
Then that imaginary dream-like enemy is destroyed.
6. Maintain this knowledge of your true nature
And give up this weakness of the mind.
7. Face the troubles and difficulties with courage and confidence,
And play the sport of the life always smiling.
8. Destructible is your body existence,
But Shyam Bihārī, you are unborn and undying.
9. Your own Self is Shyam,
And the world is Paramātmā.
10. Shyam, Ram, and Shiv are all your names,
Pranav and Om also, they are also you.
11. All these names permeate the body existence,
When the body disappears, they all disappear.
12. But the one who knows the unseen,
And the seen, he is called Swāmī [Lord of the Self].
13. The ultimate conclusions of the Knowledge of the Ved,
Is that your true form is forever free and fearless.

14. This was free and is now still free,
Because it is free, it will indeed remain forever free.
15. The one who says: "I am bound by māyā [illusion]"
"I am poor, weak, timid, and fear-stricken."
16. He ties a noose around his neck,
And stifles the life much before death appears.
17. Never allow the sense of smallness into the mind,
Rather always meditate on your own Self Power [āt̄m shakti].
18. Never bring weakness into the mind,
And never speak weakness with the tongue.
19. When this becomes your nature,
Then immediately you will attain that Power.
20. When the shakti appears in your being
Then happiness is the result.
Therefore practise the gathering of Power,
For immortality is the immediate result.

Holi-Holi

1/3/80

We come to play holi,

We come, we come to play holi with you.

We all got coloured [drenched] in the colour of love,
So I brought the gulal powder of devotion, and came.

1. O Shyam, in your love we have become mad,
We are unconscious [forgetful] and moving about
outside of each and every house.
We are carefree [forgetful of everything] and are dancing
and singing,
And so I have come to remind you of this fact.
2. Prahalad got drenched in the colour of God
And was wandering and roaming about repeating God's name.
He forgot about the things and prosperity of the world
And sang your song only.

Ishā Upaniṣhad

11/3/80

1. In this whole universe, insentient and sentient,
All is permeated by God.
Knowing such enjoy the life,
For things will never stay in hand [be permanent].
2. Perform actions according to the injunctions of the scriptures,
And hope to live for a hundred years.
Then dedicate the fruits of your actions to God,
This is the technique of being uninvolved.
3. One who understands: "I am the enjoyer of the fruit,"
And in his mind retains desires;
He commits suicide
And descends into the lower species.
4. The speed of God [Parameshwar] is faster,
Faster and more brilliant than the mind.
It itself is stationary yet moves at the same time;
No one knows God's secret:
5. Moving and not moving,
The state of mutuality and contrariety both.
It is indeed within,
And without also.
6. All the beings [know that they] are in Brahm,
So perceive the Brahm in all bhūt [sentient and insentient creation].
When you know you are all this
Then you will have no sense of duality.
7. All these bhūt are permeated by God
So nobody is having attachment or sense of separation.
For the one who perceives this Oneness
There remains no more pain.
8. The one who knows Parabrahm [Supreme Reality]
Becomes the highest among men [purushottam],
The sat, chitt, ānand, the all-permeating Brahm,
And becomes that which he deserves to be.
9. As many people in the world,
Who remain into knowledge as knowledge,
They remain identified with some knowledge,
And thus suffer in their darkness.

10. The one who knows the [satya gyān] truthful reality
Reaches that unique light.
He follows the path of true actions
And he lives as a king.
11. The one who knows the reality of knowledge and action,
And keeps the understanding in the mind;
He enjoys the happiness in life
And goes from mortality to immortality.
12. Those who worship destruction
Will go into darkness.
Those who ego-identify with indestructibility
Attain a doubly worse state.
13. With the Knowledge of the true Brahm
You attain the highest results [phala].
Performing actions with the nishkam state [dedicating results
to God]
You indeed become immortal.
14. It is your own light covering me, O Lord,
It is as a curtain on your face.
Please take it away, O Lord,
And give me your darshan.
15. You nourish and protect your devotees
And your true nature is God-Knowledge.
I have found this in meditation
That my nature is one with the Supreme Being.
16. The prāṇ gets absorbed in the air [vāyu]
And the body gets burned in the fire.
So remember this always
And be happy.
17. O Lord, please hear my prayer [namaskār]
Again and again I call you.
Take me to your home
And remove this bondage of karm.
18. Om, this is Perfect Brahm,
Perfect is the world.
If you take anything from perfection
Everything remains perfection.

Jāgarap-Gīt

8/3/80

Awakening Song

Awake, awake, dear one, awake!
Awake, awake, awake, awake!

1. Abounding in Pure Power, Knowledge, Bliss and Peace,
Abounding in forever dynamic eternally fresh consciousness;
Unborn, undying, uncreated ever the same Lord [Pure Being, Shiv],
Awake to this your own true nature, awake!
2. Do not dwell on your body-consciousness [body-knowledge]
Do not stay in your vṛtti-illusion [-consciousness];
You are neither waking, sleeping, nor dreaming states,
You are self-effulgent Pure Consciousness, awake!

Jaisā Hai Vaisā Hī Jāno

10/3/80

Take It As It Is, Know It As It Is

1. "As many souls [sentient beings] as there are in the entire world,
One day they were all unmanifest, dear one.
2. And one day they will again all be unmanifest,
This you must know with a perfect understanding.
3. This manifestation has been on earth in all ages,
So why do you worry in your mind?
4. When it is manifest, be happy,
And when unmanifest, just be quiet.
5. And don't bring pain into the mind,
For Nature [Prakṛti] changes moment to moment.
6. That Nature [Prakṛti], "I", the entire world,
Does not die, it is Immortal Love.
7. If you have known it only as "I" and "mine"
Then it is not Knowledge, rather it is great ignorance.
8. It, that formless form, is beyond any form or colour,
You are that rare and unique one on earth.
9. Do meditation on your own True Nature,
Know your brilliant consciousness.
Do not worry over the manifest,
Your swayaṁ [Self-Reality] is unmanifest.
10. Thereafter you will remain forever happy,
And the whole world will be useful to you.
11. Since whatever is in the world is as it is,
Have the Knowledge of the Ātmā [Self] moment to moment.
12. Do not thrust the knowledge of the mind on the moment,
Please know it as it is, my dear one.
13. This body in the world
Is only a guest, here for a moment.
Live the life depending on God,
Retain this Knowledge in the mind.

→ Janm HI Bandhan

12/3/80

The Very Birth is Bondage

1. As soon as the child takes birth, he forgets
And swings day and night in the cradle of forgetfulness.
2. When he remembers his forgetfulness,
He cries and cries in the lap of the mother.
3. At that time, the mother nurses him at her breast,
And in drinking milk he obtains a temporary happiness.
4. At that time there is no concept of pain,
He is satisfied in the lap.
5. In that manner the child grows
And makes the concept of this as the meaning of peace.
6. Wherever and whenever he has this experience of peace,
He presumes that he received it from a person or thing.
7. As this concept becomes firmly entrenched,
He, as a grown man, seeks prosperity, people, and the world.
8. Thus the man gets older and reaches death,
And the mind never attains eternal happiness.
9. When there is restlessness night and day
In the mind, pain and unease permeates,
The time runs out of his hands
And repenting he beats his head again and again.
10. When pain comes he attributes to a cause,
He blames someone or something.
11. He never perceives that this concept is of his making,
The true cause of pain never enters into his mind.
12. Happiness comes when this concept is catered to,
And he carries on with this concept based on beings and things.*
13. That person who speaks contrary to this concept,
He is called "the" liar of the world.

14. What is known by the mind is called truth,
But the mind can never know the Ātmā Gyān [Knowledge of
the Self].
15. What he had truly come on earth to search for,
He instead sought in the opposite direction, and it eluded
him.
16. As for happiness, it is hidden in the Self,
While he got lost, embroiled with people and things.
17. He made this pain for himself,
Yet he attributes the fault to his brother.
18. He was looking for truth, brother
In a place where it was not to be found.
19. Until the orientation of the mind is reversed,
Please abandon any hope for permanent happiness.
20. Absorb the mind into the Self
And remove the untruthful [asat] concepts.
Shyam says: "Happiness lies in Knowledge"
"Happiness is not found in prosperity and people."

Jāte Hai Harshen Sabhī

9/12/80

Where People are All Happy

1. Where people are all-happy
And their eyes are filled with love,
Shyam says: "Please go there,
For there is the home of Rādhā."
2. He in whose heart the flame of the life shines,
That man is a most blessed one.
The love of God manifests in his heart
And he becomes a rare one in the world.
3. Where there is devotion to God,
He is the object of love.
All invite Him, even on their heads,
And his God-body becomes the Supreme Lover.
4. Where sat, chitt, and ānānd reign
Around about a man,
In his heart dwells
The indestructible Lord Shiv.
5. The one who knows his own true nature
Knows the true nature of the world.
He is the one who knows the Self,
And he is beloved of God.

Fill the Life with Joy

O Dear God, Destroyer of Pain,
Please fill my life with joy.

1. If your form is Brahma [if you are the Creator] ,
Then create in me good actions.
If you are Vishnu, the nurturer of the world,
Then protect me from pain.
And if you are Shankar, the dissolver of the universe,
Then annihilate all my ignorance.
2. The universe is called world
And the world is called universe.
The scriptures [shruti] say that thereafter there can
be no separation,
So why does struggle continue?
There is no difference between us,
So destroy the māyā from my mind.
3. I want to be saved from birth and death
And I want to remain always in immortal bliss [amarānand].
There, dwelling with the yogis,
To that heaven I want to go.
So I have come to take refuge in you,
Oh Lord, give me shelter.

Jivan-Uddhār

24/4/80

Liberation of the Life

1. "Meditate", it is said,
"Because the life is precious."
This life is a gift from God,
And he gives these words to you.
2. Do not be sad with this body
Give up any hopelessness.
Doubt and fear should not stay,
Just uproot them.
3. Pain, hopelessness, and fear states
Are grave sins.
Be far away from these sins
And you will gather merit.
4. The cause of pain is not a thing,
Nor a result of any circumstance.
Rather the root of it is the mind,
Especially when it is weak.
5. Do not have cowardice
Never, not even in your dream.
Rather have courage in hand,
And live the life fearlessly.
6. He whose mind is strong
And he whose intellect is discriminating,
And sensitivity not delicate,
His is the coronation.
7. He endures pains and difficulties,
And has all the pleasures as well.
This strong one is also patient,
And maintains confidence in his mind.
8. The coward flees and abandons the war
And forthwith sees only enemies.
No victory comes to him,
Rather on the way death eats him.

9. The existence of the life cannot be destroyed.
The one who has confidence in this
He is the brave one in the world,
And victory touches his feet.
10. Seeing difficulties
He remains diligent and assiduous
Rather gathers more power [shakti] in times of pain,
And does not abandon the field.
11. He defeats all the difficulties,
And burns and destroys the problems one by one.
He is never separated from patience
And is never displeased with the life.
12. They treat the life as truth-existence
Those souls in the world who are brave.
Those who treat the world as illusory
Are cowardly and germ-like creatures.
13. The incarnated life is sacred
Therefore do not mix it with the dust.
Please do service to God,
Then the liberation will be in your favour.
14. The service of God is to
Remove the pain of Godly-beings.
Awaken the knowledge of the world
And fill up the life with happiness.
15. First be liberated from your own body
And next liberate the world.
This is a beautiful and lofty path,
Always work to establish it.
16. You are not a mere chunk of flesh and bones,
You are God Himself.
Shyam says: "Please believe this truth"
"You are a powerhouse of infinite energy."
17. All are the Lord of Power,
Therefore no one should remain a slave.
With courage and confidence,
Fill up the life with hope.
18. This is the last human incarnation
And this is the joy of the world.
Develop it in this world
And enjoy the heavenly joys.
19. The basic teachings [mūl mantr] I entrust to you,
Accept the trust knowingly.
Protect the development of the soul,
Keep doing this wisdom.

Jo Kuch Hai So Sab HI Terā

22/5/80

Whatever There Is, It is all Yours

Whatever there is, it is all yours;
To me nothing belongs.

1. Sun, moon and stars; they are yours.
Mountains [himagiri], rivers and streams; they are yours.
I have come to know that night and day are also yours,
Since my mind became awakened.
2. Earth, sky and ocean waves
And as many things as can be held in the vision;
All these creations are yours, Prabhuwar.
Whatever is, is yours.
3. Mother, father, brothers and sisters,
Wife, daughter, house and ornaments;
O Lord, you are the master of all.
I place all of them before you.

Kap-Kap Meñ Hai Jyoti Tumhārī

21/7/80

In Each and Every Atom it is Your Light

In each and every atom it is your light,
It is your glory shining.

1. Everything is yours, time is yours,
Earth is yours, sky-space is yours.
It is your līlā permeating everywhere,
Your permeating māyā.
2. In all the places you alone are,
In each and every Being you alone are.
In each and every pore you are manifest,
You are the movement in each and every prāṇ.
3. You are the man, you are the God,
You are the mind also, and the soul also.
You are the "my-ness" of all beings,
Even then nobody remembers you.

Kusang Kā Tyāg

17/2/80

The Giving Up of Bad Company

1. Give up bad company and attain Supreme Happiness,
Then fear will never be brought into your mind.
2. You should not listen to the improper speech [abuses, insults] ,
Even when it comes from your prāṇī [soul-mate] .
3. In he whose mind there is an unvirtuous aspect,
You should never go near him.
4. Whatever words you hear, brother,
The mind will become just that.
5. If you want the mind to remain ever pure,
Then do not do anything unvirtuous, even by mistake.
6. The company of evil ones is like the snake's venom,
Yet even without touching you, it invades the body.
7. Abuse and fault-finding is like an arrow
For hearing such words results in a grievous wound.
8. Please don't be small-minded,
Even though the calamity comes.
Please don't go towards bad company,
No matter how many allurements you see.
9. In the chitt [mind-field] of the virtuous one,
There remains but virtue.
Just as the swan leaves the water,
And drinks only the milk.

Mangal

25/4/80

Early in the morning when we rise,
We should be of Pure Mind [Shuddh Chitt].
We should sing before meditating.

1. In each and every pore, Rām is permeating.
In each and every breath, Shyam is permeating.
In each and every limb, God is dwelling.
At each and every moment we should meditate on this fact.
2. In every action and ritual, Guru is dwelling.
In every thought and emotion, Satguru is dwelling.
We are permeated with that knowledge of Brahm.
We should identify with that Brahm form.
3. I am the whole universe, and I am the vision which sees it.
I am the total liberation, and I am the total prosperity.
I am all bondage, and I am also the whole world.
Therefore we should give dignity to all.

Maṅgalachāraṇa

11/9/80

Song of Liberation

In the world keep singing the maṅgal
Knowing that the Pure Consciousness is permeating all.

1. It is permeating the earth with a most heavenly form,
In water, fire, air and ākāsh [ether],
In the light of the sun, moon and eyes,
And self-éffulgently manifesting in the world.
2. It is shining in the body in the form of the self [I],
In the form of God [Ish] it is pervading the universe.
In the form of the witness [sākshi] it is knowing the seen,
And in the form of vṛtti-knowledge it is manifesting in
the mind.
3. This Pure Consciousness is one indivisible reality,
But because of the name and form it appears to be separate.
It is ākāsh spreading in the whole universe,
The satguru, shining in the world.
4. All the forms permeated by Brahm, called Rām,
And in the void-form permeated by Brahm, called Shyām.
This is Ishwar, Guru, or Dev,
The immortal power [amar shakti] permeating all.

Manokāmanā

4/1/80

The Desire of the Mind

1. The desire of the mind resembles a tree
Upon which the creeper of desire moves upwards all the time.
2. It multiplies its branches innumerable
And in the mind there is a great desire for their fruit.
3. Again and again the mind's desires multiply,
To obtain the fruit.
4. The mind searches and searches for the fruit,
But the creeper has no fruits of happiness.
5. That mind [man] is indeed rare who
Performs actions but has no desire for their fruit.
6. The desire of the mind never dies,
Many ṛṣhis, munis, gods and men were defeated by it.
7. Man's happiness can be obtained only in one way:
Meditate and the mind remains no longer.
8. Through meditation perfection comes,
And the prāṇ becomes purified.
The existence of the mind goes far away,
And the man himself becomes God.

Mayakamoh

5/1/80

1. This power of māyā is so formidable and strong,
That it commands the creation of this whole universe.
2. No one can be saved from it,
He cannot get out of it, though trying more and more.
3. Without Knowledge, liberation will not occur,
In worldly pursuits the life falls and is squandered.
4. If, by God's grace you meet the guru,
Only then can one be saved from this web of māyā.
5. The world is in the darkness of this power of māyā,
And thus the man cannot see the God-light.
6. The essence of the whole world cannot be known,
By that person who cannot obey the directives of the guru.
7. Without practice, the power of understanding will not come,
And the understanding of the teachings of the guru
cannot be had.
8. Meditate upon and repeat the mantr day and night,
For then in the mind there can be steadiness.
Always sit in satsaṅg: Why?
So that the power of māyā will be destroyed.

Milan Binā Dukh Dārun

14/8/80

Without Meeting You there is Great Pain

Without meeting you there is great pain,
Shyam, without meeting you there is great pain.

1. My Lord is the Supreme Lover
And causes all pain to disappear.
2. Whenever the memory of Shyam comes,
Immediately I get a tremendous pain in my heart.
3. Now I want to sing your song,
But no song rises from my throat.
4. I have been on God's path waiting the whole life,
But you are not showing me your purity, your darshan.
5. Come now Shyam and show your face,
Even if only as a guest [temporarily].

Mukti-GIt

27/5/80

Liberation Song

I don't like anything but God,
God is dear to me.

1. I am God's,
God is my life.
2. He is always aware of me,
I am proud of him.
3. He never forgets me,
And showers me with blessedness.
4. Whenever calamity befalls me,
He immediately comes to my rescue.
5. How shall I praise him?
When no sound rises from my throat.
6. The Lord is playing hide and seek with me,
Sometimes appearing and sometimes running away.
7. He does not come to me, but again and again runs away,
And remains as unknown.
8. "Sing this song and obtain liberation,"
So says Shri Shyam ji.

The Attainment of Liberation

1. There can be no realization of the bliss of the Absolute,
So long as the knowledge of the senses remains.
Only when the seer and seen are erased,
Is the ānāṅd realized.
2. The happiness of the senses is inferior,
As it is based on doer and action.
Bliss will become perfect,
Only with deliverance from sensual concerns.
3. As long as there remains objects of the senses
Bondage will remain intact.
Liberation will be attained only when
This bondage of the world is dissolved.
4. Do not get tied down in the world,
For there will be only struggle within and without.
Be in the middle state of satyāsāt,
Put your attention on neutrality or carefree state.
5. All this existence is God,
So be unswerving in your faith.
Being liberated, dwell in your own home,
And abandon expectations of the world.
6. As long as the knower remains bound,
You are bound with the known.
The knower is immediately liberated
When the colour [type] of knowledge is transformed.
7. On the form of your own Pure Consciousness,
Meditate day and night.
You will come to understand with speed
And ease, your own True Nature.
8. Your own truthful Self-Existence,
Is indestructible; so recognize it.
It is Bliss, Consciousness, and Immortality.
Do not omit it in your meditation.
9. The magnet has the power of attraction,
Yet the iron is not aware of it.
But when it draws near,
It tastes the Bliss and Knowledge.
10. Likewise, of the Bliss .
The soul does not know the secret.
Without uniting with God,
The pain cannot be uprooted.

11. When you sit down in meditation,
Attend the Knowledge space,
In between the waking and sleeping states,
You will discover your own True Nature.
12. When there remains not even an iota of illusion,
And no sense of sleepiness [tamas],
This is your true condition of existence.
Please accept this eternal truth of Shyam's.
13. Just as the earth remains in the pitcher-form,
Remaining one with it and only one,
So in the same way in the world
Is there only one God to be seen.
14. The sun shines by itself,
Without dependence on anything else.
So in the same way is God
Shining in every place.

Nāchūn Re

19/3/80

I Should Dance

1. I heard the Shabd [Voice], brother, and became insane.
Intoxicated, the love flooded my heart.
Drunken and intoxicated I dance,
I should dance, yes, I should dance.
2. Flooded with love I swing back and forth intoxicated,
Swinging with love I sing the song of Shyam.
I sing and I sing and I dance,
I should dance, yes? I should dance.

Pāñchoḥ Thir

2/1/80

Five Senses: Technique Dohas

1. When the five senses of perception are stabilized,
And the mind as well is stabilized,
And when the intellect is contained in the tattw [fact of
existence],
Then the Liberation is obtained.
2. The one who sends the pran [life-force] upwards,
And makes the apān [prān] go downwards,
Meditate on that most fine of beings,
Know that is is ātma [Self].
3. Meditate on the Paramātmā,
Knowing that it is permeating the whole existence.
This will give you the perfect liberation,
Such is this unparalleled meditation.
4. Do your meditation using mañtr,
Perceiving the root [mūl] of Knowledge,
In the beginning, end, and in the middle,
Knowing that the tattw is only One.
5. Without knowledge there can be no action,
And without action there can be no knowledge.
So achieve the union of knowledge and action
And know what an effective life is.
6. The mind is attached to the objects,
And is therefore creating bondage.
When the attachment with the objects is broken,
Then is the liberation of the soul.
7. By meditating on Shyam Space [shyāmākāsh],
The mind is liberated from the objects.
Therefore do your practices [shhyās] continuously,
And never be bound.

Parameashwar Kī Pyārī Māyā

22/5/80

The Beautiful Maya of God

This māyā of God,
How beautiful it is!

1. Every day the birds rise
And begin to chirp with melodious song.
On the grass dew drops are scattered,
And on the creeper beautiful flowers are hanging.
On the blue horizon the dawn-light is diffusing all around;
It is most uniquely beautiful.
2. See! The māyā of God is unparalleled,
The sun shines and the lightning flashes.
The moon and stars never tire
And are forever travelling in the night.
The streams and ocean waves are always rising;
It is resplendent; very beautiful.
3. In the blue sky the clouds hover
And bring multicoloured rainbows.
Pure air begins to blow
And the sun shines on earth.
All the beings on earth receive the light;
What a great glory!
4. In all states of existence God's power is permeating,
His eternal light is shining.
In those beings, whose names and forms are unnumerable,
His Creation is unique.
He is Parabrahm, Parameashwar;
It is most beautiful.

Pashu-Buddhi Se Mukti

28/2/80

Liberation from the Animal Intellect

1. The animal, men and women are all bound by the body.
And this bond with the world is very strong.
2. The animal indeed lives, and man indeed lives.
They both walk, move, eat and drink.
3. The animal accepts the body alone as its self.
It knows this as its ultimate understanding.
4. The intellect of the animal is very fixed,
It cannot do anything for its own liberation.
5. Yet it is not the fault of the animal's,
It is a kind of sport that God is playing with him.
6. But the life of the man is superior
Because the man has chetan [Pure Consciousness].
7. Man has the possibility of attaining moksh,
But the animal will die bound to the peg.
8. This body identification is the same for man and animal,
That is why man and animal are compared.
9. When there will be a difference between the two
Is when man understands what he is in truth.
10. When this bond of matter is shattered
Then the man realizes that he himself is Pure Consciousness.
In the mind, body and intellect
There is nothing but Self or atma.
11. When the man emerges from the category of animal
Then he is called man.
When he meditates on his own true nature,
Then his life becomes meaningful and successful.
12. This meditation is impossible without contact with guru,
For without guru all the gods, demons, and men got exhausted.
13. Therefore don't labour hard without a guru
And waste the time in this incarnation.

14. Do not be like the animal who only eats and drinks,
On earth, live the life of a man.
15. Simply working to maintain the existence of the body is not
sādhana,
So work for God's sake and attain Liberation.
16. When you are near the guru you must receive the Knowledge,
Accept your ignorance and offer it to him.
17. When you eliminate this identification with body,
Then the life will be filled with ātma.
18. With love, do your meditation
And direct it to God,
Give up the knowledge of name, form, and body
And be God-conscious.
19. Without meditation there is no release
From the bondage of the animal knowledge.
With liberation from the knot of body-identification
Only then will meditation be termed successful.

Pathik Prem Ke Ae

4/3/80

The Travellers of Love are Coming

The travellers of love are coming,
 The travellers of love are coming.
 We are the lovers from the horizon of love,
 We have come on the path of Shyam.

1. In the heart of Shyam the Self is lying,
 * And spoke with love: "Shabd" [unstruck sound, Word, Voice].
 "Come great lover, let us meditate
 On who we are and from where we've come."
2. This sacred ground [Absolute] is the place of the rshis
 And of the infinite-hearted Mother.
 In that heart there is no sense of otherness,
 Rather, it teaches Supreme Knowledge.

Prabhu Terī, Līlā Aparampār

25/6/80

O Lord, Your Līlā is Infinite

O Lord, your līlā is infinite.

1. In a moment you give, in a moment you take away,
Whatever you want, that you do.
Sometimes you hand over the kingdom to someone,
And sometimes you snatch the crown away from someone.
Why is it so? This secret I cannot understand,
Though I make efforts to all the time.
2. In a moment the man laughs, in a moment weeps,
In a moment he is awake, in a moment he is asleep.
Though most enlightened, man forgets
So he swings in a wheel of birth and death.
Why is it that a man changes moment to moment,
Again and again chasing his own tail?
3. Mother says: "He is my son,"
And wife says: "He is my husband."
Son says: "He is my father,"
And the world says: "He is my friend."
As soon as the soul-bird [haṅs] flies from the body
The world is destroyed.
4. All these concepts and actions in the world,
They happen only when you like them to.
But man says: "I do all the actions,"
"I understand them to be good or bad."
O Lord, you are the only one who creates every moment,
Then who interacts with whom?
5. Forgetting and deluded man swings back and forth,
And in his illusion balances his sin and merit.
As soon as the intellect forgets everything,
The ego is defeated.
Whatever is happening, just attribute it to God,
At that time the destination is reached.

Prakṛti Puruṣh Antar Gyān

9/3/80

Knowledge of the Difference between Prakṛti and Puruṣh

1. The truth is One but sometimes it is called dr̥ṣhṭā [seer],
And sometimes called dr̥ṣhya [seen], separated due to time.
2. Creation is made by the māyā power of Prakṛti itself,
Animals and birds, and all insentience and sentience.
3. Both Prakṛti and Puruṣh are one God-Reality,
But the distinction is made between insentience and
sentience.
4. When the chetan part of Prakṛti appears,
Then it is called dr̥ṣhṭā.
5. Whenever the chetan part of Prakṛti, the Puruṣh, is unmanifest
Then that part of Prakṛti is called dr̥ṣhya.
6. If you want to know the Puruṣh,
Then engage in meditation on the dr̥ṣhṭā.
7. On the chetan part within you,
Always maintain meditation.
Attending the dr̥ṣhṭā
You come to know your true nature.
8. Seeing dr̥ṣhṭā know you are chetan
As you see fire in the wood.
~~Knowing~~ the nature of both
You become enlightened to the knowledge of Prakṛti and Puruṣh.
9. Enlightened to this you will distinguish in the fire
What is wood ablaze and what is wood unburnt.
So you will be able to distinguish between
Dr̥ṣhṭā and dr̥ṣhya.
10. But actually, in reality, both are one
As there is no such thing as sentience or insentience
However in order to know this fact
The sense of duality is created.
11. Dr̥ṣhṭi, dr̥ṣhṭā and dr̥ṣhya
Are not three separate realities.
Shyam says: "Please know this truth,
All these forms are one Brahm."

• Prem

28/2/80

Love

1. O Lord, your name is Preṃnāth [Lord of Love].
You have manifested this universe, the form of Love.
2. Eternal unending Love is our true nature [dharm].
Attaining this Love, the world is all light.
3. Man mind is remaining thirsty to drink the Love.
Without the nectar of Love, every soul is sad.
4. The path of Love brings you to the God of Love.
It is Love that brings bliss into the heart.
5. The one who walks on the path of Love,
His life becomes excellent [uttam].
6. When Love saturates the prāṇ [life-force], it becomes God.
The distinction between God and soul is eliminated.
7. The life of Love is cherished by the Lord.
By loving, all the pain is removed.
8. Through loving God, one attains happiness,
By loving, pain goes.
When the Love is perfected in God,
The whole world becomes Love.

Rim-Jhim

11/7/80

1. The rain is falling from the clouds: "rim-jhim, rim-jhim,"
My mind is mad with happiness.
2. The rain is falling, drops from heaven
Saying: "God loves and delights in you."
3. But now you must never remain thirsty
Especially when the Shyam clouds are hovering above.
4. The earth itself is drenched in love,
And the mind is no longer uneasy due to desire.

Samarpan GIt

30/4/80

Song of Surrender

O Lord, take my boat across [the ocean of the world].

1. I am stuck in the middle of the ocean of the world
And I don't see anyone who can rescue me.
With my own power I have tried,
But still my boat is stuck.
2. My boat is being surrounded by stormy waves
And they are rising up to destroy my life.
Come, O Lord, and save me,
Extend to me your hand.
3. All those actions [karms] have only brought calamity,
And caused this boat to be stuck in midstream.
Please come, reduce their power,
And then burn them.
4. You have reminded me to be aware at every moment
But again and again I forget you.
But now please listen to me, O Lord
I pray to you to help me cross over.

Samay Hai Apaka Apanā

16/6/80

Time is Yours

Time is Yours,

The world is but a dream in the night.
Let the Ganges of meditation flow,
Beat the drum of Knowledge.

1. The minds are dry, and the people are thirsty.
The earth is dry, and the forest dry.
There is no water of love visible anywhere.
All the games are of gain and loss.
Now Shyam, it is your time
To make Bhagirath [Herculean] efforts.
2. There is no longer any alternative [remedy].
The poor seem to be frustrated.
All that He saw with his own eye
And he then sat quietly on his knee.
Now Shyam, it is your time
To raise up the banner [colours] of love.
3. In the world those people who are already awakened,
They will come along on the path of love.
The unawakened will continue sleeping,
They will not be receiving the mañtr.
Now Shyam, it is your time
Awaken that dormant part of the Self.
4. This attachment-aversion [rāg-dwesh] struggles of the mind
It is not a war of yesterday or the day before.
It has been going on forever and ever,
O Brother, you must know this fact of the mind [world].
Now Shyam, it is your time
Raise up the banner of love.

1. When the jīv [individual being] understands itself to be abhed [non-differentiated]
 With the Paramātmā,
 Then this experience is
 Called the attainment of ānaṅd [Bliss].
2. That brave man who knows
 The ātma in all the beings,
 Has obtained the Supreme Perfection of Yog [Param Yog Siddhi]
 And has become forever established.
3. When it [jīv] creates the sense of separateness
 In between the jīv and God,
 It will receive numerous pains
 And fall into the mire of the world.
4. Without the sense of duality coming in the mind,
 There will never be pain.
 If at every moment there is yog [union],
 Man will be obtaining happiness.
5. However many means [sādhān] of yog there are,
 Know it the final goal is not the means.
 The Consciousness of One without a Second [kaivalya abhedī chetana],
 It is recognized as the perfection of yog [yog siddhi].
6. No matter what vṛtti of the chitt [wave of the mind-space]
 Creates the experience of duality,
 If the practise of niruddh [cessation of vṛtti] takes place,
 One obtains the yog state, no separation.
7. If the duality-knowledge is removed,
 Then one becomes established in one's true nature [svarūp].
 The dr̥ṣṭā, puruṣh, and jīvātma,
 Then, O King, they become liberated.
8. The contemplation of the practise of yog
 Has its beginning in the vision of duality.
 The vision of Oneness of those brave ones,
 Is beyond the end of any beginning.
9. The ultimate consciousness is of Oneness
 And no longer any separation.
 Please know this ultimate vision of Reality [kaivalya darśhan]:
 "I alone as everywhere" [aham ek sab hoy].

10. Vrtti Nirodh [cessation of mental waves] has taken place
And there remains no witness.
The detachment from duality has taken place,
And the Yog of Oneness has taken place.
11. If there is no knowledge of the Self,
And not any of the world,
Please know that it is sleep,
And it is all a useless endeavour.
12. If you're having vairāgya [detachment] from the world
And consciousness of the ātma
In the practise of knowledge or meditation,
Know that this is samādhi.

Sanātan Mantr Tattw

12/5/80

Ancient Mantr Space

Please remember: RĀm, RĀm, RĀm, RĀm, RĀm, RĀm.

It is the [embodiment of] Sat Chitt Anānd,
remember it day and night.

[The names of God are]:

1. Hari Om, Hari Shyam, Sita Ram, Shiv Nam,
Ram Krshn Vasudev, Mahadev Vishnu Nam.
And when there is no form and no name,
remember it as Absolute Space.

[It is God who is]:

2. Closest, furthest, Hari Shyam and Rām
The form of Shiv, the form of Shakti, form of
Puṛe Consciousness, form of Infinite Being. [Brahm].
Not void nothingness, but eternal Knowledge, on that
please meditate.

Sayankāḥ Maṅgal

27/4/80

Evening Prayer

We should meditate on God
In the evening before we go to bed.

1. In the waking state, awake throughout the day,
Our Lord continues along.
In the universe and individual he is constantly permeating.
We should practise this science of the self-state.
2. Slowly and slowly the prāṇ is moving
And is leaving the gross body existence.
Awake and awake we should watch the dream state,
We should know the science even in the sleep state.
3. All these states are all our own,
But they appear to be separate and diverse.
We should never forget our true nature
We should acquaint ourselves with the truth and untruth.

Shabd-Prayog

18/5/80

Acquaintance With the Word

1. The one who repeats the name of God,
His heart definitely becomes pure.
2. The one who does jap [repetition of the maht] continuously,
He imbibes in his mind Atm-Shānti [Peace of the Self].
3. Repeating the name of God, the world is eliminated,
And the light of truth is awakened in the life.
4. This desire for the object is like a snake.
Remove it immediately. Why delay?
5. When the snake bites, one life goes away.
Yet innumerable incarnations, this desire destroys.
6. Repeating the name of God the light is kindled.
Being in the company of truth [satsang], the ignorance is removed.
7. Know that the recitation of scripture is satsang also,
And take the guru's teaching to heart.
8. First you should listen with your mind,
Then return home and assimilate it with your heart.
9. Through the practice of meditation the bliss comes.
By repeating it again and again, you become God.
10. In the shabd [word], there is a great power,
Therefore, speak with great care.
11. If you use shabd carefully, the life is modified.
Abusing the shabd, calamity will be brought to your home.
12. Speak the word carefully,
And be balanced letter by letter.
Please never speak sarcastic words
Rather speak the truthful, clear and simple.
13. Wealth, land and prosperity
Never remain indefinitely.
Spend it with good endeavours,
Offer your hands to God.

14. Interact with the sense of virtuousness
And you forget the sense of duality.
Never give pain to any soul
And the Lord will be with you.
15. Please do not depend on the reforming of the world,
Improve your own self.
The world is like the tail of a dog,
It will never straighten itself.
16. Do your meditation one-pointedly
To reach the other bank [of the river].
Having one foot each in two boats,
You will be drowned in midstream.

Shail Shikhar Par

10/5/80

The Top of the Mountain Blissful Lord Shiv

The innocent and blissful Lord Shiv
Climbed to the top of the mountain and sat in meditation.

1. This Baba Lord Shiv is absorbed into samādhi,
And is seated on the skin of the lion [in fearlessness].
From his hair locks the Ganges [sushumnā] is flowing down,
And about his neck cobras are entwined.
2. Heat and cold do not influence him,
And no worries come into his head.
To the whole world he is radiating the Bliss [ānāṅ]
And is making everyone successful in their work.
3. Anyone who sits thus in samādhi,
He becomes like Lord Shiv.
Thereafter he is ever blessed in his heart
And attain that power [shakti] of Shiv.

Shat-Shat Bār Naman

21/5/80

Hundreds and Hundreds of Salutations

Bowing down to you, O Lord

This sādhū salutes you hundreds and hundreds of times.

1. Ever since meeting you and having your darshan [grace],
 The heart has been filled with the utmost attraction.
 And in my heart happiness always remains,
 Day in and day out it is diwālī [joyous celebration]
 in my house.
 And in my being remains night and day,
 Knowledge, love, and the quenching peace.
2. Now the emotions are not troubling
 And the waves of worry are no longer tormenting.
 The whirlpool vṛttis are now peaceful,
 And the beams of lust do not burn me.
 From head to foot there is life and light,
 And in the eyes there are only the tears of love.
3. You brought a marvellous magic
 And came in my life.
 Like the straw floating in the river,
 With your hand you picked me out and put me in your heart.
 I am forever grateful to you
 And I am remaining every moment absorbed in love.

I am the Bliss

This Brahm reality is perfect
And this body-world is perfect.
Whatever is taken out of perfection is perfection
And what remains is also perfect.

1. I am not the body-self,
I am not the intellect,
I am not the mind,
I am not the chitt,
I am not the tongue,
I am not the ear,
I am not the nose,
I am not vision,
Neither earth nor fire,
Neither ākāsh nor air.
I am the Pure Sat Chitt Anand.
I am the Bliss alone, the Bliss alone.
2. I am not the five prāns,
I am not the five vāyus,
I am not the seven metals,
I am not the five sheaths,
I am not tongue nor hands,
I am not penis or anus,
I am not any name,
I am not any body,
None of them am I,
None of them am I.
I am the Pure Sat Chitt Anand.
I am the Bliss alone, the Bliss alone.
3. I am not jealousy,
I am not attachment,
I am not greed,
I am not illusion,
I am not pride,
I am not envy,
I am not dharm,
I am not arth,
I am not desire,
I am not liberation.
I am the Pure Sat Chitt Anand.
I am the Bliss alone, the Bliss alone.

4. I am not sin,
I am not merit,
I am not happiness,
I am not unhappiness,
I am not mantr,
I am not the holy place of pilgrimage,
I am not the Ved,
I am not the object of sacrifice,
I am not the food,
I am not the eater.
I am the Pure Sat Chitt Anand.
I am the Bliss alone, the Bliss alone.
5. I am not death,
I am not birth,
I am not father,
I am not mother,
I am not brother,
I am not guru,
I am not disciple,
I am not caste,
I am not difference.
I am the Pure Sat Chitt Anand.
I am the Bliss alone, the Bliss alone.
6. I am that where there is no thought, perfect.
I am that where there is no form, perfect.
I am all-permeated and all-permeating.
I am the One Reality everywhere.
I am not liberation.
I am not bondage.
I am the Pure Sat Chitt Anand.
I am the Bliss alone, the Bliss alone.

Shyām Dhyān Meñ Dhar Le

3/6/80

Keep Shyam in Your Meditation

Dear mind [man], keep Shyam in your meditation.
If you don't you will later repent.

1. If you are holding mind's vrtti in mediation,
You will attain only mind-knowledge [manogyān].
2. On the level of the mind there can be no Knowledge,
And without Knowledge you will keep getting pain.
3. I am unborn, undying and indestructible.
Only this body will be dying.
4. At that time when you know: "I am Brahm,"
At that time Brahm-Gyān [Knowledge of the Cosmic Self] comes.
5. At that time you will become fearless,
And the whole life will be filled with happiness.

Shyām Gagan

16/5/80

Shyam Space

When the sādhū [soul-bird] flies into Shyam Space,
He becomes filled with Bliss.

1. In the space of Love, frolicking and sporting,
The soul-bird is flying [jhūlanā].
Gliding, sporting, swinking over and over
The soul-bird [hahsā] flies higher and higher.
2. In that blue sky a huge drum is being beaten,
And the unstruck sound of the celestial sitar is heard.
There it is an eternal rainy season
Showering and showering immortality [amrt].
3. There, there is no shining moon or sun,
And no beginning or end.
No night or day and no time or place,
There is only the light of Love, ever shining.
4. There is neither world, yogi, nor insentience or sentience,
And there is no doubt or illusion.
That is the perfect being, the Lord Guru,
O Brother, with neither form nor colour.
5. But the mind can have no contact [darshan] with that Space,
And it is ungraspable by the intellect.
When the air of ego returns back home,
Then the Self sees the Self.

Shyam-Gīt

8/3/80

Song of Shyam

Come my Shyam-ji,
Most beautiful Shyam, come to my home.

1. He knows nothing and has no sense of separation.
Saturated in love he comes on the path.
2. This unique truth he put in my heart,
And so my incarnation has become successful.
3. Most delightful Shyam is my life.
Laughing and laughing I brought him into my heart.

Shyām Lagēn Priya Nīke

23/5/80

Only God Pleases Me

Only God pleases me.

1. Mother, father, daughter, son and wife,
Wealth and riches, fame and glory,
Various means, services, vehicles;
Without Shyam [God] they are all empty.
2. Taste, bravery, adornment, dread,
Compassion, peace, abhorrence, and utmost terror;
In the face of the horizon of Shyam Space
These tastes [rāsas] of literature are insipid.
3. Milk, sweets, ghee, oil, and spice,
Butter, mishrī, honey, and wine,
Pungent, sweet, astringent, bitter,
And salt have no taste.
4. Dancing, gaiety, song and chanting,
Pilgrimage, penances, and all relations,
Hearing, contemplation, meditation and samādhi;
All these are against my heart.
5. Spring, summer, and rainy seasons,
Autumn, winter, the end of winter seasons;
All these climates are pleasing to man
When he is drenched in the weather of Shyam Love.

Shyam Lok Vasi

29/8/80

Dwellers in Shyam Space

Since we began dwelling in the Space of Shyam
We have forgotten what the fear of death is.

1. As long as I was dancing about on earth,
I had no peace even for a moment.
As soon as I began flying towards the Space
The doubt and fear of the mind were shattered.
2. In that space region there is a realm of no experience
shunyashikhar,
But I kept flying on the endless path.
Never weakened and never fatigued,
And with all dilemmas of happiness and pain left behind.
3. As soon as I reached the realm of Truth satya-dham
I saw only the satguru Light everywhere.
This is the immortal Shyam Space,
And I became united with it.

Shyam, Main Terā Hūn Terā

10/8/80

Shyam, I am Yours

Yours, I am yours Shyam, I am yours.
I am everything, Swami, and it is all your doing.

1. Sometimes I am scattered, sometimes broken,
Sometimes stubborn, and sometimes wavering.
Sometimes increase, improve; sometimes decrease, come down;
But at every moment I am yours.
2. If I am very bad, even still I am yours,
If I am improved and together, I am still yours.
If now and then I forget and become lost,
Still I am walking on your path.
3. I don't think of [care about] myself,
Whether awake, sleeping or dreaming.
But I do think: "If I go astray,
What will happen to your prestige?"

Shyam Mantr Mahimā

3/1/80

Shyam, the Supreme Mantr

1. Whosoever goes towards Shyam,
Removes all the pains of the body.
2. The very name "Shyam" is the bestower of happiness,
Whosoever repeats it in meditation reaches the bliss state.
3. While meditating the thread should not be broken,
Just as the river's current keeps flowing.
4. The mind's attention should not stray anywhere,
Always keep the meditation on the mantr.
5. If one meditates daily with single-mindedness [one-pointedness],
Shyam Space becomes manifest.
6. This Knowledge is the climax, the supreme state.
The yogi meditates on this Knowledge.
7. Through meditation on the mantr the mind becomes purified,
And the bondage of the world is altogether broken.
8. One should meditate with the sense of love and devotion
In order to cross over the ocean of worldly life.
Jap [meditation], tap [control], sanyam [good conduct],
and yog [unity consciousness],
All these are achieved with the mantr-essence.

Shyam Man Dekh Gurū-

11/8/80

In Shyam See Guru

In Shyam see guru;
See in guru, Shyam.

1. It is guru who shows you the way
At that time when you don't know the way.
So why are you boastful-of your doings?
2. It is guru who kindles the lamp of Knowledge
And guru who relieves the bondage of māyā.
He makes successful the failing endeavour.
3. It is guru permeating in each and every being,
Though the stupid mind does not recognize that.
Therefore take the name of God.
4. In the whole world guru is permeating,
The chetan ātam brahm [Pure Self Brahm] is boundless.
Now you become that Pure Consciousness [Rām].

Shyam Prabhāṭī

21/5/80

I say absorb and grasp Shyam, Shyam Space,
Do not call to any other.
I say absorb and grasp Shyam, Shyam Space.

1. The jāti [divisions] of this world are all struggle,
Do not get bound in the net of time,
Do not spread the mind net.
2. Names, forms, actions and pursuits,
Are all born of time,
Knowing this, why spoil the life?
3. Connect yourself with that Space,
Do not be bound by the animal intellect,
Forget the chitt.
4. O brother, be absorbed in the Self,
O brother, break the net of the intellect,
Shyam Space alone is dear.

Shyam Samādhi Meñ Ram Jā

10/8/80

O Man, Be Absorbed in Shyam Samādhi

O man, be absorbed in Shyam Samādhi.
O man, be absorbed in Shyam Samādhi.

1. If you think that by closing the eyes you will meet Shyam,
Yours is a grave mistake.
If you think that you will only find God outside,
Then you must know who is the mover inside of everything.
Dear one, you must instead open the eye of Knowledge
Which allows you to see God everywhere.
2. Shyam Samādhi is not found in the body.
Nor is it found in the scriptures [shāstr].
It is unattainable by jap, tap, happiness or suffering
Nor is it attained through health of the body.
It is attainable only through grace [krpā] of guru
Therefore we give full attention to whatever guru says.
3. When you hear the Shyam Nād continuously
And are blissful day and night.
At that time body, intellect, and world are no longer
And the Reality of the Self [ātṁ-tattw] is forever One.
It is Shyam purity alone everywhere
So be forever in your own true nature.

Shyam Smaran

2/5/80

Remembering Shyam

O what a good thing it would be
If Shyam were to come from somewhere.

1. Without Shyam everything seems to be dull,
And our hearts seem to be empty.
The world appears to void and uninteresting,
And it seems we should only sleep.
2. My mind does not get interested in any work,
Rather it runs to be with Shyam.
Thinking and thinking it became mad and fatigued,
And now I cannot remember anything.

Shyam Tumhare Binā Hrday Ko

21/5/80

Without You Shyam, My Heart

Shyam, without you the sadness in my heart,
Appears to be good.

1. I was singing songs with you,
I was coloured in your colour.
As long as I was near you,
There was always happiness in my heart.
I will be living away from you and this is saddening.
2. When anyone mentions my name,
Then I'm sure you will talk about me.
You will take a paper and pen in hand,
And sometimes will write me a letter.
Only with this hope can I remain away.
3. Whenever you appear in my dream,
Then I will see your form.
Shyam Space is One Reality,
Forever and ever we have been united.
In this Knowledge I will survive.

Shyam Upadesh

3/3/80

Shyam's Teachings

1. Shyam said: "How have you come?
What question are you bringing in your mind?"
2. "Come and sit down, dear one, and understand
That the Knowledge of God is my only truth."
3. Friend asks: "Why has the soul-bird been caught in the world?
Please give me an answer, blissful Guru Shyam."
4. "In my mind there is great doubt,
So remove it far away, Shyam Bihari."
5. Shyam says: "Listen to me, brother,
The trap of body-identification is the creator of
ignorance [agyan]."
6. "Remove completely this body-identification,
It is the body-identification that causes the whole world
pain."
7. "I give you one bit of advice [technique], brother;
Do your practises and be forever happy."
8. "That is why, my dear Shri Gurudev,
I have drawn near to you."
9. "Then open your ears and listen,
And as soon as you hear, put it in your heart and hold it
there."
10. "This is the mantra, brother: 'You are immortal,'
So rise above this body and intellect."
11. "You have come to have knowledge of the mind,
And that is why doubt has come."
12. "Those whose intellects are like animals,
For them I have no knowledge."
13. "In between the body and soul the True Nature permeates
And you have some partial knowledge of this, O King."

14. "Shyam is a guru and you, my deserving one, are a laghu
And you and I are indeed both one."
15. "I have the knowledge of my own True Nature,
But you are ignorant of it.
You must accept this, my dear brother-friend,
Then certainly you will have Liberation [kalyān]."
16. "Whatever I say, that you must do,
The guru's teachings, understand only in this way."
17. "Don't bring you mental concepts [to guru],
By the guru's mouth you will come to know the Reality."
18. "Whenever any vrtti [mental wave] arises, brother,
Know that they are like waves which arise and then leave."
19. "Don't worry about these arisings,
Openly allow them to come."
20. "As long as there is life, there will be vrttis, brother,
Forever and ever they will be your helpers."
21. "Without vrtti [beam of knowledge] there can be no knowing
of Knowledge
As many in the world who came to know, knew through vrtti."
22. "Whether the world is illusory, or illusion illusory,
This secret no one has known."
23. Shyam says: "I'll give you the precious secret:
'Truth is One and is permeating everywhere.'"
24. "Everybody says: 'I am this soul, I am this world,
I am this doubt, I am the answer.'"
25. "Remove far away this imposition,
Eliminate this sense of 'I am doubt' or 'I am answer.'"
26. "When all the vrttis get settled,
That which remains is 'I' alone."
27. "'Control the mind,' This is a lie, brother,
Only Knowledge is the bestower of happiness."
28. "That is your Perfect Nature,
It is permeating everything, and yet from everything it
is different."
29. "Do meditation with love and devotion
Do Knowledge [kar gyan] with faith.
When you have faith in the guru,
Then you will become God."

Remembering is Self-Realization

1. Remember: "Ayam Ātmā Brahm [I am Ātmā Brahm]"
And remember: "Tat Twam Asi [Thou art That] ."
2. All this is indeed Brahm,
The Pure Consciousness Existence permeating everywhere.
3. Know the body form to be insentient,
It is destructible and without Knowledge.
4. Without a body form the Pure Consciousness does not speak,
With a manifest form it speaks of its own Self.
5. Only Pure Consciousness has no form at all,
Just as without light, the electricity has no form.
6. Formlessness cannot be grasped,
It can be known only in the form of light [consciousness] .
7. But this I-light says: "My consciousness,"
This formless consciousness is forgotten as soon as "I" appears.
8. Just as the electricity cannot know its own form,
But in the form of light, it knows itself.
9. Just as the sun is unable to know itself,
It knows the light beams and accepts it as its self.
10. When the light falls on the jug,
It itself says: "I am jug."
11. And when the same lightbeam falls on the monastery dome,
It says: "My name is math [I am the dome] ."
12. In this manner, the chetan forgets
And says that its own nature is this and that.
13. And again it identifies with the body form,
And understands itself to be mind and senses.
14. Then it calls itself by various and different names
And holds its true nature to be man or woman.
15. Then it gets attached with wealth and land
And undertakes relations with the whole world.
16. Then it understands that its beginning was birth,
And accepts that its end is death.

17. Having forgotten it searches in the world
But its own True Nature it cannot there discover.
18. On the body level it searches but does not find,
And in the end enters into the jaws of death.
19. Sometimes it says: "I am the mind,"
But that too he cannot hold in hand [maintain].
20. Shyam has all the time been making you understand,
And has been saying that you are the form of Pure
Existence Consciousness.
21. You are Pure Being and Pure Consciousness [shuddh, and
buddh Chetan],
You are permeating the entire universe.
22. You have never been separate from your truthful Self-Nature,
Only you became identified with form and name.
23. In the womb of the mother the chetan forgot,
Forgetting this Knowledge, you rotate on the wheel of
pain and suffering.
24. Remember your own True Nature,
Why do you forget, O King?
If you remember, this becomes a meeting or union with
Your eternal True Nature-Pure Consciousness.
25. You have never been separate from your ātma,
You are not at all fragmented.
It is only your forgetfulness,
So remember this.
26. You are the true form of God,
Never forget, brave one.
Obtain the Knowledge and be at peace,
And in your mind retain patience.

Swarūp Jāgrati

21/4/80

Awakening to Your True Nature

Let's meditate on our own shakti
 Let us tune in to the Paramshakti
 Let's get saturated in the sense of love.

1. We should have the knowledge of our own true nature
 moment to moment.

We should become unidentified with this body and mind
 materiality.

We are all nirvikalp [beyond vrtti] and nirabādh [where
 no wave arises]

We should be tuned in with the keval chetan [Pure
 Consciousness].

2. We should know the whole world as us.

The sense of duality is merely a dream.

Having imbibed the shakti we become powerful [prosperous].

We should become united with the karm-kshetr [field of
 action].

Swayam Dev

21/2/80

Self is God

The Knower of Witness-Self is God Himself

1. Without meditation there is no direct realization,
+ It is all just apparent knowledge [anubhawitā].
Whatever experience you hold fast,
It is said to be not true.
2. Without meditation on the Knowledge
Your purpose or goal will not be attained.
By meditating solely on the mantr,
The drshṭā [seer] becomes that name [mantr].
3. The True Nature cannot be grasped,
It will be only an appearance of truth.
It will be mind understanding Self,
It is only the individual soul's imagination.
4. "I", "I", says the soul,
But it never has the Knowledge.
Give up identification with the body,
Meditating, one is God.
5. The one who knows: "I am the body",
He is called the soul.
But the one who sees this "I",
Shyam says: "This is your True Nature [shiv]."
6. The grace of guru comes
In the understanding of your true nature [rūp].
From the entanglement of the soul,
Liberation will easily happen.
7. You invite sinful action,
When the knowledge of the Self has not come.
The sinless state arrives,
When the Self comes.
8. If you are creating the thought: "I am drshṭā [seer]."
Then this knowledge is dependent on vṛtti.
This knowledge is mixed with the mind,
This knowingsness is not independent.

9. The sākshi [witness-Self] is forever free,
Without any condition or modification.
Even without meditation, knowledge, or practise,
It continues existing uninterruptedly.
10. The one who has realized this witness-Self,
He is the perfect God.
He is no longer man, he is God,
And is anointed with doubtlessness.
11. This witness is known by the witness
He himself manifests it [is self-effulgent].
He is the knowledge, the known, and the knower
He needs nothing [is desireless].