

**EXTENSION LECTURES SERIES : I**

**INTRODUCTION TO  
KARNATAK MYSTICISM**

**By R. D. RANADE**



**KARNATAK UNIVERSITY, DHARWAR**

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## WELCOME SPEECH\*

LADIES AND GENTLEMEN,

I feel it a great privilege and honour to offer on behalf of the Karnatak University a hearty welcome to our distinguished guest of to-day, Dr. R. D. Ranade. At one time we thought of getting our Karnatak University inaugurated at the hands of Dr. R. D. Ranade. But when the Karnatak University Act came into force on the 1st of March 1950, our hands were quite full with examinations and other urgent matters and we had, therefore, to abandon that idea. When, however, we learnt that Dr. Ranade was coming here to open a branch of Adhyatma Centre at Dharwar, we deputed a senior member of the Syndicate to Nimbai, and requested him to deliver a series of three lectures on Karnatak Mysticism, and I am glad to say that he complied with our request and has readily agreed to deliver the lectures. But as he is going to Allahabad in a short time, he will not be able to deliver now all the three lectures. Today's lecture will be merely an introduction to the subject of Karnatak Mysticism, and he has promised that he would deliver the main three lectures most probably in April or May 1951.

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\* Speech by Shri. R. A. Jahagirdar, Vice-Chancellor of the Karnatak University, introducing Dr. R. D. Ranade on 26th August 1950.



Ladies and Gentlemen, one of the several duties of the University is to arrange University Extension Lectures. Even before the Karnatak University was incorporated, we decided to celebrate the 1000th birth anniversary of Kavi Ranna, and we requested three professors from Mysore University to give lectures about the different aspects of Ranna's works. These lectures were closely followed by a set of two lectures by Prof. T. Sadasivan of Madras University on Plant Pathology, and I am glad to say that those lectures were very much appreciated by the audience. At the time of inaugurating the lectures about Ranna I had promised that our Karnatak University would arrange the extension lectures on several subjects by experts in those subjects in Kannada as well as in English, not only at Dharwar, but in several centres of Karnatak such as Belgaum, Bijapur or Kumta, and I am happy to say that we have redeemed that promise now

Dr. Ranade needs no introduction to the people of Karnatak. He comes from Jamkhandi. I need not therefore, say that he is a Karnataki in the full sense of the term. I do not, however, want you to be under the impression that we would have honoured him less if he had hailed from another province; but we are legitimately proud that Karnatak has produced an eminent man of the type of Dr. Ranade. His academic career was very bright throughout his college



course. I am told that he passed his B. A. in the first class with Mathematics. After that he was seriously ill. and that was the turning point in his life. At that time his mind began to be more and more attuned towards divinity, and after he recovered from that illness he took Philosophy for his M. A. and passed in first class in 1914. Since then he has been a great philosopher and a great saint. He was Professor of Philosophy in the Fergusson College and later on he was persuaded to go to Allahabad University to teach the same subject. He was appointed as the Vice-Chancellor of the Allahabad University for some time. As Vice-Chancellor and Professor of Philosophy, Dr. Ranade was so popular there that even after his retirement he has the unique privilege of being appointed a life-time Professor in that University.

Ladies and Gentlemen. I do not wish to stand between you and Dr. Ranade's interesting lecture. I therefore, request Dr. Ranade to deliver his address on "Karnatak Mysticism."

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# INTRODUCTION TO KARNATAK MYSTICISM\*

*by*

R. D. KANADE

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I am very heartily thankful to you all for having graced the present occasion at the invitation of our revered friend, Mr. Justice Jahagirdar, Vice-Chancellor of this University, whom I have known for years past though I was never his client, and I never came into other relations with him.

I am also very glad that my distinguished friend, the Hon'ble Mr. Diwakar, is here. We have lived very closely through thick and thin; probably you do not know that. He has been very obliging to us in helping the onward progress of the one common religion for all humanity. His religious works you already know, and what I may be doing is to give, as my position would allow, a philosophical setting to the religious teaching imparted by the saints.

A mention was made of the poet Ranna and of my birth at Jamkhandi; it is quite true. It is also interesting to note, as I understand, that Ranna lived in Mudhol, which is near Jamkhandi—just 12 miles from it; and a further point of

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\* A Radio Lecture delivered before the Karnatak University on 26-8-1950



interest for you would be that my first birth was in Kundgol, just near here as the Upanishads would say. The first period of my life I spent in Jamkhandi, and then in the Deccan College, through which years I first got acquaintance with the Kanarese language, and then on account of my having come into contact with my great spiritual teacher, I had to learn Kanarese. Latterly, I went to Allahabad and as a sort of business—because my business was there—I had to learn Hindi also. A book is being published quite soon, which will be the first of the series of three books planned by me on the "Pathway to God" in these three provinces. The first will be a Hindi book the second a Kannada book and the third will be a Marathi book. The Maharashtra Mysticism; which has been already published is not up to the mark; it is not what I intended it to be. Another book would come in its place.

Now in the opening song of Kanakadasa: ಇಷ್ಟು ದಿನ ಈ ವೈಕುಂಠ ಎಷ್ಟು ದೂರವೋ ಎನ್ನುತ್ತಿದ್ದೆ,<sup>1</sup> which our friend Gururao gave us just now if you have listened carefully you would have heard these two lines :—

ನಾಗಶಯನನ ಮೂರ್ತಿಯ ಕಂಡೆ । ಭೋಗಿಭೂಷಣ ಶಿವನ ಕಂಡೆ ।<sup>2</sup>

That has been the chief difficulty of the Karnataka. Why for anything upon earth should radical distinctions make people differ in their

<sup>1</sup> इष्टु दिन ई वैकुण्ठ एष्टु दूरवो एनुत्तिदे. <sup>2</sup> नागशयनन मूर्तिय कंडे । भोगि-  
भूषण शिवन कंडे ।



attitudes to one another is something which passes our comprehension. I, as a philosopher, who has given about 40 years of his life to the study of philosophy and therefore can legitimately claim to be a philosophical citizen of the world, know, there is no difference between religions or any branches of religion provided they are in the service of God. Now this song, which Gururaoji has sung, tells us that there should be no conflict between Shaivites and Vaishnavites for this reason that both have to depend upon the serpent. Vishnu lies on the couch of the serpent, Shiva wears the serpent round his neck. It is the serpent which is the interpreter, or the schematisor as Kant would say, between Shiva and Vishnu ; while the most wonderful thing is that the two have the same mystical form. It is the Shesh of Patanjali. Shesh takes the place in this theology, the very same place, which either imagination or time has taken in the philosophy of Kant. It brings about a reconciliation between perception and understanding. Here if we understand the true meaning of the two words Patanjali, Patan and Anjalou, and say that this serpent which is the ornament of both these deities, is equally essential to them, and therefore to all their followers, there should really be no distinction between these two systems. Further, the difference between these two systems is not so material as the difference between other religions. What shall we say about Christianity or Judaism or Islam and so forth? It is the duty of the philosopher to go beneath all these religions.



and to see whether a common platform could not be found for these various religions and systems. To my mind, during these recent years, Mahatma Gandhi was the only person of moral and spiritual calibre, who understood the importance of the same platform for all these religions. I do not think his message is being carried through nowadays ; I am very sorry to say that. But his spiritual principle, his spiritual message, is something which is to be followed upon. Now it is this kind of spiritual principle which binds all religions and religious systems together. He never made a difference between Allah and Vishnu and Shankar and so forth. His mind was the mind of a universal man a universally religious man. So that is the point of view from which I am approaching this problem.

Much has been said for and against mysticism. People do not know its meaning. Mysticism often confounds. They say it is something which is merely occult, and people do not know and cannot know anything about it. Mysticism means shutting ones lips, or what the Upanishads have called "*Mounam*." What a mystical philosophy would tell us is, it is not by word of mouth that we shall be able to expound or to understand the true religious principle. It is only in our intuition that we can understand the real nature of religion. Ineffability or incapacity of any adequate thought being given to one's own feelings, it is this which is the mark of mystical experience. There may



be more things about mysticism, which I think, I should not enter into this evening.

When our Vice-Chancellor asked me to give a few lectures on Karnatak Mysticism, I said, "It is a very vast subject and in fact I was fortunate in getting the knowledge of it through my spiritual teacher and his spiritual teacher. I feel proud that I belong to Karnataka because it was through that language, the Kannada language, that, barring the work of Ramdas and Tukarama, my spiritual teacher could first impress upon me the truth of religious experience. Once it so happened that while he and I were at Horti, a place in Bijapur District, a song was being sung. I heard the song : ಗುರುವೇ ಹೆಮ್ಮಾ ಅಜ್ಞೆ ಗುರುವಿನಿಂದಲೇ ಪಡೆದವನು.<sup>1</sup> He asked me what the meaning of that song was. I was a novice in the art of understanding Kanarese. So I said, "I do not understand anything in the *pada* except the two words "*Garuda*" and "*Uraga*." So he said, "It is not desirable that you should remain content with such a small and faulty understanding. You should learn Kanarese." And then some of my friends told me that one very good system of learning a foreign language was the method of transliterative interpretation. Principal Bain of the Deccan College, whose student I was, told me that one easy method of learning a foreign language was to take a very simple and very standard book, and understand it point by point through its translations. It was thus he said that

<sup>1</sup> ಗುರುವೇ ನಿಮ್ಮಾ ಅಜ್ಞೆಯನು ಮೀಗಲೆ ನಡೆದವನು ।



a man could know German French Latin and Greek by only reading the Bible carefully and reading also in its connection those translations. So I followed the same system here also. There was a book called "Maharajaravara Vachana" which was published in Bijapur in 1908 by one Babacharya Kavya. It contains the Vachanas of the great saint of Nimbargi. Nimbargi is a place of which probably you may not have even heard. And then, his teaching, as was imparted to my spiritual teacher who was a Brahmin, came in descent upon us. The "*Maharajaravara Vachana*" is printed in Devanagari characters; so it was very useful to me.

When the spiritual conference was held at Lachchan about a couple of years back, I sent a message saying that it is this *sampradaya* of Nimbargi Maharaja which is the foundation of the unity of religious systems in Karnataka. He was a great Lingayat himself and his disciple was a great Brahmin and the two together were great ornaments to the spiritual life. I can tell you this not only by my own spiritual experience, but also by a comparison of their writings and teachings with those of the saints of Maharashtra, Hindustan and Karnataka and other religious systems of the world. I said also in the message that though Nimbargi is far away in a corner in Bijapur District and the saint is not known to fame, he is like a *Lakula Tree* whose flowers, though in a corner, would send the fragrance



throughout the length and breadth of Karnataka. Compare the following verse from Jagannath Pandit :—

निसर्गाशरामे तरुकुलसमारोपसुकृती ।  
 कृती मालाकारो वकुलमपि कुत्रापि निदधे ॥  
 इदं को जानीते यदयमिह कोणान्तरगतो ।  
 जगज्जालं कर्ता कुसुमभरसौरभ्यभरितम् ॥

Everything is to be judged by its truth and its effects. So provided each one of us takes into his head to live well. to live dutifully. to live with a devotion to God. our sayings, our actions and generally our worth will be an index to the greatness of our teachers. It is from this point of view that I am looking at the message of Shri Nimbargi Maharaja. One verse which he has left behind him will be sung to you by one of our friends towards the end of this lecture. I consider it to be one of the best spiritual poems. as we shall see later on. In the meanwhile, I am going to tell you only a few words of introduction today particularly about two points, viz. the incentives to spiritual life which are found in Karnataka spiritual literature ; and secondly, the necessity and the value of the spiritual teacher. There are many more points of no smaller interest such as what is called The Dark Night of the Soul or "Points of Realisation," or else "The Social Influence which mystical life spreads." This thing cannot be undertaken at this stage or within a short time; so I have to leave all that for a future occasion.



I am going to tell you a few words to-day about these two points only. Now first about the incentives to spiritual life. What is it that compels a man to go to spiritual life, and secondly, what is the function and necessity and value of the spiritual teacher in the scheme? There are six selections which I have made for this afternoon. The first selection belongs to Kada-Siddha. I am proud that Nimbargi Maharaja, my spiritual teachers' teacher, belonged to the line of Kada Shidda and I was glad to learn from Dr. Nandimath that he himself has given an amount of attention to the writings of Kada Siddha. The *Vachanas* of Kada Siddha have not yet been fully expounded. It is not merely a literal interpretation that we want; it is the meaning which these *Vachanas* carry. Now a disciple of Kada Siddha has written a verse. Of course this will be sung by Gururaoji later on; but in the meanwhile, I shall give you a few outlines of its contents. The verse runs : ಕಂಡಿರೇನೊ ಮಹಾ ಕಾರಣ ಬ್ರಹ್ಮನ, <sup>1</sup> and so on. Now you will see. Kada Siddha here throws out a challenge to all those who say that they have known God : ಕಂಡಿರೇನೊ ಮಹಾಕಾರಣ ಬ್ರಹ್ಮನ. "If you have seen God, you must have enjoyed God. If you have not enjoyed him, you have not seen him." What are the marks of the vision of God? What problems does it solve? This first impetus about which I am talking to you is the philosophical impetus as found in this great poem. The

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<sup>1</sup> ಕಂಡಿರೇನೊ ಮಹಾಕಾರಣ ಬ್ರಹ್ಮನ



points are these—in the first place as a great Hindi saint has said : ಹೈ ಕೋಯಿ ಸಂತ ಸಹಜ ಸುಖ ಉಪಜೆ ಜಾಕೆ ಜಪ ತಪ ದೇವು ದಲಾಲೀ. <sup>1</sup> In the same spirit this disciple of Kada Siddha asks whether there has been a God-knower or a God-seer who can say he has seen God. If so let him answer these questions. What are those questions? "Have you known that seed which is non-viable, which, without sprouting, yields unlimited harvest, by which, you can fill in your granaries, and which you can ration out according to a man's worth and works. Do not give it to anybody and everybody, who seeks or comes for seeking. You have to use the control and the rationing principle. It is only then that it can become fruitful." That is one point. Another point he says, is : "Have you seen that with an axe without a handle, you are able to cut the primeval root into three distinct parts at one stroke?" Ordinarily one stroke gives you two parts. But what are these three parts? Of course all these are conundrums, and they cannot be answered in such a short while. But the point is that primeval root of *prakriti* from which the Universe has sprung, was cut by the axe of Purusha into three parts, the *satwa*, the *rajas* and the *tamas* from which sprang forth all future existence. The third question asked is : "There are six mountains hidden at a distance of three fingers. Where are these three fingers and what are those

<sup>1</sup> हं कोई संत सहज सुख उपजे जाके जप तप देउ दलाली.



six mountains? The three fingers' distance is the distance from the top tip of the nose to the bottom tip and the six mountains hidden are the *padams* or *padmakars*. Rise over them and go and open the door of *Unmani* (उन्मनी). By opening that door you will be able to see two things. First you will be able to visualise forms, which normally do not fall within the human ken. And secondly, you will be able to hear and hold fast to certain sounds and words from God, which you might regard as His message communicated to you. So this disciple of Kada Siddha, or for the matter of that, we might call him Kada Siddha himself, tells us that he has heard that tongueless bell which Shankaracharya calls "*Anahatanada*" (अनाहतनाद) and which Plays a very important part in Kannarese, Hindi, Marathi and other mystical literatures; and also that he has been able to visualise things which have been hitherto unseen by anybody. This is the substance of that famous *pada* of Kada Siddha. I now request Shri Gururaoji to sing out that *pada*.

(Then the *pada* ಕಂಡಿರೇನೊ ಮಹಾಕಾರಣ ಬ್ರಹ್ಮನ was sung.)

This was the first passage which I wanted to bring to your notice. The second is from Purandaradasa. Purandaradasa, of course is very well known to you as a great devotional poet, normally taking a realistic view of the relationship between saint and God. In some of his utterances, however, I found a stress laid upon "Ephemerality"



in this world. He tells us that the fact that 'Extinguishment is the rule of life' should lead us to think deeper and search out a principle which can never either be ephemeral or extinguished. The poem runs : ಬೈಲಿಗೆ ಬೈಲಾಯಿತೋ ಬೈಲೋಳಿಗೆ.<sup>1</sup> Now students of philosophy know the relation of space to spacelessness. In Kanarese literature a very important idea is put forth namely. the relation of *Bail* (ಬೈಲ) to *Nirbail* (ನಿರ್ಬೈಲ) — ಬೈಲಿಗೆ ಬೈಲಾ ನಿರ್ಬೈಲಾ.<sup>2</sup> The space of space is spacelessness. In philosophical terminology this could be understood to be the relationship of space to the spaceless. Now when space itself is likely to be void, what conception could we have about the spaceless? That is however another matter. How we have to interpret this could be seen on some later occasion. At present we have to consider our second incentive to spiritual life. Our first was of course the philosophical as we saw in the case of the disciple of Kada Siddha. The second is, as in the case of Purandaradasa the rule of extinguishment or ephemerality. What illustration does Purandaradasa give? The first is : 'A girl goes to bring water from a well. She fills her pitcher and while coming back her foot slips. The pitcher is broken the water spreads out and disappears. and there is an end of the matter.' The second is 'A doll is made as by children ; it is made to dance by a sutra.' (ಹಂಸೂತ್ರದಿಂದ ಕುಣಿಸ್ಸಾಡಿ.<sup>3</sup>)

<sup>1</sup> ಬೈಲಿಗೆ ಬೈಲಾಯಿತೋ ಬೈಲೋಳಿಗೆ.

<sup>2</sup> (ನಿರ್ಬೈಲ) — ಬೈಲಿಗೆ ಬೈಲಾ ನಿರ್ಬೈಲಾ.

<sup>3</sup> ಹರಿಸ್ಮೃತಿದಿ ಕುಣಿಸ್ಸಾಡಿ.



This *Harisutra* is the spiritual principle inside us and the universe, in nature as in man. मयि सर्वमिदं प्रोक्तं सूत्रे मणिगणा इव or in Upanishadic terminology it is either the "*sutarm*" (सूत्रं) or the *antaryamin* (अंतर्धामिन्). So God is the *Sutra* inside us. He makes all of us, dolls, dance at his bidding; but when that string is taken away, the doll falls to the ground, is broken to pieces, and there is the end of the matter. The third illustration he gives is that of a fair: 'People go in great joy to a fair, make purchases, seem to be satisfied; but while coming back, anxiety again takes possession of their soul and ultimately they are reduced to bewilderment and disillusionment.' The fourth illustration Purandaradasa gives is that of a lamp: 'A lamp might burn so long as the oil is there. The wick may be exhausted, the oil finished, the light extinguished and then complete darkness would prevail everywhere.'

All this is almost in the spirit of Martineau, who tells us that, when the drama is finished the actors slide away, and the curtain is rung down for good. Therefore, says the sage Purandaradasa, "In whatever predicament I may be, Oh God, it is my duty to send my prayers to you, as it behoves You, on your part, to send your grace on me and save me from all situations." Now this poem is an illustration to show how the law of extinguishment and ephemerality should persuade us to give more attention to spiritual



life than we ordinarily give. I now request Babasaheb to sing the song.

(Then the song ಬೈಲಿಗೆ ಬೈಲಾಯಿತು ಬೈಲೋಗೆ<sup>1</sup> was sung.)

So far we discussed two incentives. The third is drawn from the miseries of earthly existence. Here I have to quote another poem from another great saint, namely Raghavendraswami of Mantralaya, a disciple of whom, I understand, is living just near and has composed a poem which is very fine indeed. I am not simply a respecter of antiquity. Even if a contemporary writes a poem, which is worthy of making us nod our heads, I think we should respect the poem and the poetic genius of such a man. This morning, while I was passing through Gadag, I was reminded of another poet, who, I was told, was going to come here, and who, I understand, was a contemporary of mine at the Deccan College, and who has composed a poem which is the national anthem of Karnataka. This poem refers to God Veeranarayana, whose temple I happened to pass by at Gadag, and which is a remnant of the Chalukyan period — a modern poem with the background of an ancient temple.

Now I come to the poem of Raghavendraswami. We are told here how we should take well into consideration the miseries of life. In psycho-analytic and other terminology, there are two chief instincts or even what may be called

<sup>1</sup> ಬೆಲಿಗೆ ಬೆಲಾಯಿತು ಬೆಲೋಗೆ.



impulses, which draw a man into a whirlpool—*Hunger and Sex*. ‘Both these,’ says the writer, ‘have ‘pulverised’ me completely, and have drawn me into the whirlpool of life’s miseries. I do not know how to extricate myself from both these. Then, on account of the enjoyment of various things, and the lust I have spent upon them, my body has become an abode of various diseases : ಭೋಗಾದಿಗಳು ಪುಳೋಗಿಸಿ ರೋಗಾದಿಗಳಿಗಾಗರ ಕ್ಷತನು<sup>1</sup>.” Then thirdly, he tells us that while he was crossing the ocean of life he first became exhausted. Then he began to gasp so that he could have a fragment of life’s breath. There was the surging ocean of life which would engulf him at any moment. How was he going to be saved, he wondered! Probably the author had in his mind or at least the idea struck me this morning, that he might have recollected that in that great ocean, where the demons and the Gods fought, there was a ‘*ratna*’ called the “Kalpataru.” There was such a Kalpataru or the Surataru in this ocean of life, namely God, who was just at hand. The Kalpataru would not allow him to sink. ‘Save me Oh God’ says the poet “from this surging ocean of life. It is my duty to be devoted to You and it is yours to save.”

(Then the song ಕಾಯೋ ಗುರುನಾಥ ಕರುಣಿಸಿ<sup>2</sup> was sung.)

The fourth incentive, which I want to discuss now, is drawn from a poem of a great saint of

<sup>1</sup> ಭೋಗಾದಿಗಲ್ಲಪಭೋಗಿಸಿ ರೋಗಾದಿಗಳಿಗಾಗರ ಇ ತನು.

<sup>2</sup> ಕಾಯೋ ಗುರುನಾಥ ಕರುಣಿಸಿ.



Shirsangi. He calls himself Balabhimayogi, and the poem is rather famous on our side at least, as I know it : ಹಾವು ಕಚ್ಚಿತಮ್ಮಾ. <sup>1</sup> It is the serpent of sense which has bitten me, says the poet, and he makes a very beautiful analysis of how to get rid of the deadly poison of this serpent of sense. Now those of us who have been students of mystical literature from the times of Patanjali downwards or those who have come under the personal guidance and supervision of great spiritual teachers, know that the form of the serpent is seen regnant in the spiritual vision of the seeker, so long as sense dominates him, but as soon as sense falls into the background, the serpent also falls into the background. It does not disappear, but it only becomes (ವಾರಿ<sup>2</sup>) aside. A superior form comes to take its place. Now it is this serpent of sense upon which Balabhimayogi has made a very great poem. I wish I could have known, but I do not know anything about this Balabhimayogi of Shirsangi. But Shirsangi I am familiar with, because of saint of Nimbargi, about whom I talked to you. His religious teacher, who was called Muppina-muni who lived at Siddhagiri about the year 1808 A. D. was obliged to go away from Siddhagiri to Shirsangi on account of some local war between Kagal and Kolhapur. and he lived there for some years. That has been an established fact.

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<sup>1</sup> ಹಾವು ಕಚ್ಚಿತಮ್ಮಾ.

<sup>2</sup> ವಾರಿ.

I appeal to historical scholars amongst you to find out the full historicity about it. Muppina-muni has left no records. no poems. But his name has been mentioned by his disciple, Shri Nimbargi Maharaja, only once in one of his poems. Now Muppinamuni might have led Balabhimayogi or influenced him to compose this poem. It is a very beautiful poem. "Sense has so much dominated me," says the poet, "that the mere mention of the word '*sense*' sends a shiver into my system. The mere mention of any sexual instinct or experience or memory sends a shudder into me. Now this body, he says, is like an ant-hill, with nine holes, which are the sense organs. We know the serpent. It is the custom of the serpent to go silently and take possession of the ant-hill. Now there are nine holes which are called the *Navarandhras* or *Navadvaras*. We cannot say, says the poet, through which door or way this *serpent* of *sense* might enter the human body. We shall discuss at a later date how Akhandeshwara in one of his *Vachanas* describes the powerful influence of different senses upon different beings : ನಯನೇಂದ್ರಿಯದಿಂದ ಪತಂಗ ಕೆಡುವದು.<sup>1</sup> Those of us who are students of Greek Philosophy know what great parallel the poem of Balabhimayogi has with the teaching of one of their most well-known Philosophers, Empedocles. He says, "Reality is like a big sphere, and there are two

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<sup>1</sup> ನಯನೇಂದ್ರಿಯದಿಂದ ಪತಂಗ ಕೆಡುವದು.



principles acting on it one inside and the other outside; the principles of *Love* and *Hate*. If *Love* enters, it drives away *Hate*; if *Hate* enters, it drives away *Love*. Similarly, here as soon as sense becomes regnant, the *Gorali* cannot enter, it is thrown away; when the Spiritual Principle enters it destroys the serpent, the ant-hill and the holes all together. When the Spiritual Principle takes possession of the ant-hill, and secures a permanent foothold, sense is thrown away, and the seeker commences his real spiritual life. This Spiritual Principle is what Jnaneshvara and others have called *Bindule* and the saint of Shirsangi *Gorali*. In my speech as president of the Indian Philosophical Congress held at Nagpur in 1937, I coined a word for it. I called it the "*Spiriton*" on the analogy of the electron, positron or negetron. This *Spiriton* is the primal seed or the atom bomb of spiritual experience, from which all other manifestations spring. How can the seeker secure the *Spiriton*? "This cannot be done" says the poet, "without the help of the Spiritual Charmer, whose *Mantra* alone has the power to frighten the serpent, oust it out of the ant-hill, and to give the possession of it to the *Spiriton*." The whole process is like that of Love and Hate, and when the Serpent is thrown away, the Spiritual Principle takes possession of the Body. The poet exhorts us here to find out the nature of the *Spiriton* by the help of the Spiritual Charmer. "But," says the poet and in



a very beautiful way. " where was this *Gorak* when driven away, and how did it come back ? " The movement of the Spiritual Principle is not beyond the ken of the Spiritual Teacher. But it may be said also as the *Nasadiya Sukta* has put it : " स वा वेद यदि वा न वेद.

( Then the song ಹಾವು ಕಚ್ಚಿತಮ್ಮಾ was sung.)

So I have delineated for you a few of the incentives to spiritual life. These do not exhaust all the incentives. They should however be enough for the moment. There are two other poems which I also want to bring to your notice this evening. One is a poem by the sage *Sarpa Bhushana* on the value and significance of the spiritual teacher ಗುರುದೇವ ನೀ ಮಾಡಿದುಪಕೃತಿಯನು ನಾನು ಮರೆಯೆನು ಎಂದಿಗು ಇತರರೊಳು.<sup>1</sup> He says, " It is impossible for me to fully evaluate or understand the obligation that thou hast conferred on me. Oh my Spiritual Teacher ! This is the first point in that poem. Secondly he tells us that Those who have been given to intellectual disputations as those who have studied the *Vedas*, *Agamas* and *Shastras*, and have fought with each other intellectual battles - none of them have been able to put into my hands the spiritual principle which Thou in Thy infinite love and grace hast given unto me. Then thirdly he says, ' spiritual principle has been shown to my vision by Thee, which the great *Yogis* who have lived on herbs, roots and fruits, who have imprisoned with force the

<sup>1</sup> ಗುರುದೇವ ನೀ ಮಾಡಿದುಪಕೃತಿಯನು ನಾನು ಮರೆಯೆನು ಎಂದಿಗು ಇತರರೊಳು.



five vital breaths in their body, and have meditated standing all the while in the midst of the five fires, have not been able to see. They have not with all their toil been able to visualise the spiritual principle, which Thou hast made me see. It is, therefore, not merely that Thou hast given the spiritual principle into my hands, but Thou hast also enabled me to see the spiritual principle wherever the eye is cast. Thy obligation is infinite. I cannot evaluate your obligation." "And who are you?" asks Sarpa Bhushan to his Guru, "None else except God Himself. God took on the form of my Guru." He identifies here the Guru and the God, and it is this Guru-God complex, this reality, which gave him not merely a vision of the supreme principle and a direct contact with it, but also a final absorption into itself.

(Then the song ಗುರುದೇವ ನೀ ಮಾಡಿದುಪಕೃತಿಯನು<sup>1</sup> was sung.)

Now I wish to give you the final song and then finish. This song is by the same Nimbargi Maharaja about whom I have told you. Some of his songs were discovered say about 50 or 60 years ago; but quite recently about a month or two back our friend here, Mr. Babasaheb Sangoram, was able to discover some four or five new poems. They are all good, but one of them is supremely good. I wish to bring that to your notice. There the author is discussing the

<sup>1</sup> ಗುರುದೇವ ನೀ ಮಾಡಿದುಪಕೃತಿಯನು.

relationship between God and Guru, and I just now told you that they might be identified as by the sage Sarpa Bhushana. But here the saint sometimes goes beyond himself, and when he sees that not all his desires have been fulfilled, he begins to abuse God. That was what happened in the case of Tukarama. That was also what happened in another way about Duryodhana in his relationship to Krishna. Duryodhana says to Krishna, "What wrong have I committed. Oh Krishna? It is you who have made me commit all these sins. You are responsible for all my evil actions." Similarly, when these saints go beyond themselves, they begin to blame God for not having fulfilled everything that they wanted. Now this saint of Nimbargi is making a catalogue of all the sins, which God has committed in relationship to the saint. I wish to give you some points in the catalogue:   
 ಎನು ಮಾಡಿದಿ ಕೆಳೆನ್ನ ದೇವಾ.<sup>1</sup> This song will be recited to you later on. The saint is enumerating one after another all the items in the charge sheet which may be preferred against God. "In the first place, instead of conferring final bliss on me Thou hast bestowed upon me only infinite destruction (घनघातकृतन). You have not given me any beatification; you have destroyed me altogether, body mind and soul. Then secondly, Thou and myself, Oh God, were playing together.

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<sup>1</sup> एनु माडिदि केलेनदेवा.



We were playmates; we played together for some time. But you had such cunning about you that you made me enter the meshes of human existence, and Thyself escaped. Like two playmates, one of whom might get the other into trouble and escape himself- Thou hast done that, Oh God. You have not played the part of a playmate in the right manner; you have not played the game. Thirdly, Thou hast made me paralytic (*Ahul*) and thyself goest unconcerned like a Bull dedicated to the deity (*Ghuli*), So, does it behove you, Oh God that you should move about in this manner proudly like a Ghuli, while I have been made absolutely delinquent and helpless!" That is the third charge. Then the fourth charge is that where there really was no difference between the devotee and God on the other hand there was a fundamental unity, "Thou hast artificially created a difference. So those who create differences must be held responsible for their actions." There is also another charge, the fifth one. This is a very good point that might have been experienced by some of you in your life. The saint says, "When I was at the apex of my moral and spiritual endeavour, it has behoved you to heap coals of fire upon me and subject me like Job to calamities and sufferings and this, in spite of the fact that, hitherto you had given me the protection of your mercy and I, on my part, was calling upon you and my spiritual teacher, with great devotion

and joy. There could be no greater cruelty on your part and no greater irony of fate for me. I did certainly deserve better at your hands." That is another charge. Then the sixth charge is, "You are merely a cheater. Don't cheat me any longer, Oh brainless being! You have been cheating me of all my spiritual possessions and that hardly behoves you, as a so-called '*Omni benevolent Being*.' This is not the way of good men : ಇದು ಅಲ್ಪಾ ರೀತಿ. <sup>1</sup> " Finally, what is the penalty which the saint proposes for God to pay for receiving atonement for all the sins which *He* has committed towards His devotee? "Only one way," says the saint. Go and fall prostrate at the feet of my spiritual teacher, the Gurulinga Jangama. It is only then that you can hope to receive exoneration from all your sins.

(Then the song ಏನು ಮಾಡಿದಿ ಕೇಳೆನ್ನ ದೇವಾ <sup>2</sup> was sung).

<sup>1</sup> ಇದು ಅಲ್ಪಾ ರೀತಿ.

<sup>2</sup> ಏನು ಮಾಡಿದಿ ಕೇಳೆನ್ನ ದೇವಾ.



**INTRODUCTORY SONG  
AND  
SOURCE SONGS**

( Songs in kannada with their Devanagari transliteration. )

## INTRODUCTION TO

## An Introductory Song

The Shesha as reconciler of Shiva and Vishnu.

ಇಷ್ಟ ದಿನ ಈ ವೈಕುಂಠ  
ಎಷ್ಟು ದೂರವೆ ಎನ್ನುತಿದ್ದೆ ।  
ವೃಷ್ಟಿಯಿಂದ ನೋಡಿಕೊಂಡೆ  
ಸೃಷ್ಟಿಗೀಡ ಶ್ರೀರಂಗಶಾಯಿ

|| ಪಲ್ಲ ||

ವನ ಉಪವನಗಳೆಂದೆ  
ಘನ ಸರೋವರಗಳೆಂದೆ ।  
ಕನಕ ಗೋಪುರಗಳೆಂದೆ  
ಘನ ಶೋಭಿತ ಶ್ರೀರಂಗಶಾಯಿ

||೧||

ಪಜ್ರ ವೈಡೂರ್ಯ ತೊಲೆಗಳ ಕಂಡೆ  
ಪ್ರಜ್ವಲಿತ ಮಹಾದ್ವಾರವ ಕಂಡೆ ।  
ನಿರ್ಜರೋತ್ತಮರ ಮನೆಗಳ ಕಂಡೆ  
ದುರ್ಜನಾಂತಕ ಶ್ರೀರಂಗಶಾಯಿ

||೨||

ಕಂಠ ಉರ್ವಶಿ ಮೇಳವ ಕಂಡೆ  
ತುಂಬರ ನಾರದರಸ ಕಂಡೆ ।  
ಅಂಬುಜೋದ್ಭವ ಪ್ರಮುಖರ ಕಂಡೆ  
ಕಂಬರಾಂತಕ ಪಿತ ಶ್ರೀರಂಗಶಾಯಿ

||೩||

ನಾಗಶಯನನ ಮೂರ್ತಿಯ ಕಂಡೆ  
ಘೋರಿಭೂಷಣ ಶಿವನೂ ಕಂಡೆ ।  
ಭಾಗವತರ ಸಂಮೇಳವ ಕಂಡೆ  
ಕಾಗನೆಲೆಯಾದಿ ಕೇಶವ ಶ್ರೀರಂಗಶಾಯಿ

||೪||

## KARNATAK MYSTICISM

( Devanagari Transliteration. )

इष्ट दिन ई वैकुंठ  
एष्ट दूरवे एन्नुतिद्दे ।  
दृष्टियिद नोडिकोंडे  
सृष्टिगीश श्रीरंगशायी

|| ५ ||

वन उपवनगळिदे  
घन सरोवरगळिदे ।  
कनक गोपुरगळिदे  
घन शोभित श्रीरंगशायी

|| १ ||

वज्र वैडूर्य तोलेगळ कंडे  
प्रज्वलिप महाद्वारव कंडे ।  
निर्जरोत्तमर मनेगळ कंडे  
दुर्जनांतक श्रीरंगशायी

|| २ ||

रंभे ऊर्वशी मेळव कंडे  
तुंबर नारदरन कंडे ।  
अंबुजोद्भव प्रमुखर कंडे  
शंबरांतक पित श्रीरंगशायी

|| ३ ||

नागशयनन मूर्तिय कंडे  
भोगिभूषण शिवनू कंडे ।  
भागवतर संमेलव कंडे  
कागिनेलेयादि केशव श्रीरंगशायी

|| ४ ||



# INTRODUCTION TO SOURCE SONGS

[1]

Ration your spiritual experience, Oh ! Mowers of the  
primeval root.

ಕಂಡಿರೇನೋ ಮಹಾಕಾರಣ ಬ್ರಹ್ಮನ  
ಕಂದು ಉಂಡಂಥಾ ಮಹಾಜ್ಞಾನಿಗಳರಾ || ಪಲ್ಲ ||

ಮೊಳಕೆಯಿಲ್ಲದ ಬೀಜವ ಬಿತ್ತಿ  
ಆಳತೆಯಿಲ್ಲದೆ ರಾಶಿಯನೆ ಮಾಡಿ ।  
ಒಳ ತಂದು ಮನೆ ತುಂಬಿ ಹೆಚ್ಚಳದ ಧಾನ್ಯವ  
ಆಳತೀಲೆ ಮಾರಿರೋ, ಮಹಾಜ್ಞಾನಿಗಳರಾ || ೧ ||

ಕಾವು ಇಲ್ಲದ ಕೊಡಲಿಯ ಪಿಡಿದು  
ಮೂಡಲ ದಿಕ್ಕಿನೊಳು ಮಹಾದೇವ ಕಡಿದು ।  
ಒಂದೆ ಹೊಡೆತಕ್ಕೆ ಮೂರು ತುಣುಕು  
ಮಾಡಿ ಚಲ್ಲಿರೋ, ಮಹಾಜ್ಞಾನಿಗಳರಾ || ೨ ||

ಮೂರು ಬಟ್ಟಿನ ಆಳತೆಯ ಮೇಲೆ  
ಆರು ಬಟ್ಟಿಗಳು ಅಡಗದವಲ್ಲೆ ।  
ಮೀರಿದ ಉನ್ನತಿ ಕೊನೆಯ ಬಾಗಿಲವ  
ತೆರೆದು ನೋಡಿರೋ, ಮಹಾಜ್ಞಾನಿಗಳರಾ || ೩ ||

ನಾಲಿಗೆಯಿಲ್ಲದ ಗಂಟೆಯ ನುಡಿಸಿ  
ನಾದ ಶಬ್ದವ ಹಿಡಿದು ನಿಲ್ಲಿಸಿ ।  
ಒಡೆಯ ಶ್ರೀ ಕಾಡುದ್ಧನ ಕೂಡಿ  
ಕಾಣಬಾರದನೆಲ್ಲ ಕಂಡೆ, ಮಹಾಜ್ಞಾನಿಗಳರಾ || ೪ ||

[1]

(Devanagari Transliteration)

ಕಂಡಿರೇನೋ ಮಹಾಕಾರಣ ಬ್ರಹ್ಮನ  
ಕಂಡು ಉಂಡಂಥಾ ಮಹಾಜ್ಞಾನಿಗಳರಾ || ೧ ||

ಮೊಳಕೆಯಿಲ್ಲದ ಬೀಜವ ಬಿತ್ತಿ  
ಅಡತೆಯಿಲ್ಲದೆ ರಾಶಿಯನೆ ಮಾಡಿ ।  
ಅಡತೆಂದು ಮನೆ ತುಂಬಿ ಹೆಚ್ಚಳದ ಧಾನ್ಯವ  
ಅಡತೀಲೆ ಮಾರಿರೋ, ಮಹಾಜ್ಞಾನಿಗಳರಾ || ೨ ||

ಕಾವು ಇಲ್ಲದ ಕೊಡಲಿಯ ಪಿಡಿದು  
ಮೂಡಲ ದಿಕ್ಕಿನೊಳು ಮಹಾದೇವ ಕಡಿದು ।  
ಅಂದೆ ಹೊಡೆತಕ್ಕೆ ಮೂರು ತುಣುಕು  
ಮಾಡಿ ಚಲ್ಲಿರೋ, ಮಹಾಜ್ಞಾನಿಗಳರಾ || ೩ ||

ಮೂರು ಬಟ್ಟಿನ ಅಡತೆಯ ಮೇಲೆ  
ಆರು ಬಟ್ಟಿಗಳು ಅಡಗದವಲ್ಲೆ ।  
ಮೀರಿದ ಉನ್ನತಿ ಕೊನೆಯ ಬಾಗಿಲವ  
ತೆರೆದು ನೋಡಿರೋ, ಮಹಾಜ್ಞಾನಿಗಳರಾ || ೪ ||

ನಾಲಿಗೆ ಇಲ್ಲದ ಗಂಟೆಯ ನುಡಿಸಿ  
ನಾದ ಶಬ್ದವ ಹಿಡಿದು ನಿಲ್ಲಿಸಿ ।  
ಅಡತೆಯ ಶ್ರೀ ಕಾಡುದ್ಧನ ಕೂಡಿ  
ಕಾಣಬಾರದನೆಲ್ಲ ಕಂಡೆ, ಮಹಾಜ್ಞಾನಿಗಳರಾ || ೫ ||

Extinguishment is the rule of life, Ephemerality of all things.

ಬೈಲಿಗೆ ಬೈಲಾಯಿತು ಬೈಲೊಳಗೆ

|| ೧ ||

ಸೂತ್ರದ ಬೊಂಬೆಯ ಮಾಡಿ

ಹರಿ ಸೂತ್ರದಿಂದ ಕುಣಿಸ್ತಾಡಿ ।

ಸೂತ್ರ ಕಡಿಯಿತು, ಬೊಂಬೆ ಮುರಿಯಿತು

ಅಟಿ ನಿಂತಿತು, ಕೇಳೊ ಮನುಷ್ಯಾ

|| ೧ ||

ಚಂದಾಗಿ ಜ್ಯೋತಿಯ ಬೆಳಗಿ

ಎಣ್ಣೆಯ ಬತ್ತಿಯ ಹಾಕಿ ।

ಎಣ್ಣೆ ಮುಗಿಯಿತು, ಬತ್ತಿ ಕಡಿಯಿತು

ಕತ್ತಲಾಯಿತು, ಕೇಳೊ ಮನುಷ್ಯಾ

|| ೨ ||

ನೆಂಬರಿಪ್ಪರು ಕೂಡಿ

ಅವರು ಸಂತೆಗೋಸ್ಕರ ಹೋಗಿ ।

ಸಂತೆ ಮುಗಿಯಿತು, ಚಂತೆ ಹತ್ತಿತು

ಭ್ರಾಂತಿ ಆಯಿತು, ಕೇಳೊ ಮನುಷ್ಯಾ

|| ೩ ||

ಬಾಲೆ ಒಬ್ಬಳು ಕೂಡಿ

ಅವಳು ನೆರಿಗೋಸ್ಕರ ಪ್ರೇಗಿ ।

ನೀರು ತುಂಬಿತು, ಕಾಲು ಜಾರಿತು

ಕೊಡವ ಒಡೆಯಿತು, ಕೇಳೊ ಮನುಷ್ಯಾ

|| ೪ ||

ಪರಿಪರಿ ವಿಧದಲಿ ನಾನು

ಪರಮಾತ್ಮನ ಸ್ತುತಿಯ ಮಾಡಿ

ಪರಮ ಮೂರುತಿ ಪುರಂದರ ವಿಠಲನೆ

ಕರುಣಿಸು, ಪಾಲಿಸು, ಪರಮದಯಾಳುವೆ

|| ೫ ||

( Devanagari Transliteration. )

ಬೆಲಿಗೆ ಬೆಲಾಯಿತು ಬೆಲೊಳಗೆ

|| ೧ ||

ಮೃದ ಬೆಲೆಯೆ ಮಾಡಿ

ಹರಿಮೃದದ ಕುಣಿಸ್ತಾಡಿ ।

ಮೃದ ಕಡಿಯಿತು, ಬೆಲೆ ಮುರಿಯಿತು

ಅಟಿ ನಿಂತಿತು, ಕೆಲೊ ಮನುಷ್ಯಾ

|| ೧ ||

ಚಂದಾಗಿ ಜೋತಿಯ ಬೆಲಗಿ

ಎಣ್ಣೆಯ ಬತ್ತಿಯ ಹಾಕಿ ।

ಎಣ್ಣೆ ಮುಗಿಯಿತು, ಬತ್ತಿ ಕಡಿಯಿತು

ಕತ್ತಲಾಯಿತು, ಕೆಲೊ ಮನುಷ್ಯಾ

|| ೨ ||

ನೆರರಿಪ್ಪರು ಕೂಡಿ

ಅವರು ಸಂತೆಗೋಸ್ಕರ ಹೋಗಿ ।

ಸಂತೆ ಮುಗಿಯಿತು, ಚಂತೆ ಹತ್ತಿತು

ಭ್ರಾಂತಿ ಆಯಿತು, ಕೆಲೊ ಮನುಷ್ಯಾ

|| ೩ ||

ಬಾಲೆ ಒಬ್ಬಳು ಕೂಡಿ

ಅವಳು ನೆರಿಗೋಸ್ಕರ ಪ್ರೇಗಿ ।

ನೀರು ತುಂಬಿತು, ಕಾಲು ಜಾರಿತು

ಕೊಡವ ಒಡೆಯಿತು, ಕೆಲೊ ಮನುಷ್ಯಾ

|| ೪ ||

ಪರಿಪರಿ ವಿಧದಲಿ ನಾನು

ಪರಮಾತ್ಮನ ಸ್ತುತಿಯ ಮಾಡಿ ।

ಪರಮ ಮೂರುತಿ ಪುರಂದರ ವಿಠಲನೆ

ಕರುಣಿಸು, ಪಾಲಿಸು, ಪರಮ ದಯಾಳುವೆ

|| ೫ ||



## INTRODUCTION TO

[3]

Save me from this surging ocean of life. Oh! My spiritual teacher, my body is shaking with cold and I am gasping for the very life-breath.

ಕಾಯೋ ಗುರುರಾಯಾ ! ಕರುಣೆ,

||೧||

ಕಾಯೋ ಭವಕ ಉಪಾಪವನೋನೀ  
ಅಯಾಸದ ಬಲು ಬಾಯಾಂಜೆ ನಾ.

ಜೀಯನು ನೀ ಎನೆಗೆ ಪಾರುಗಾಣಿಸದಿರೆ  
ತಾಯಭೂಮಿಗೆ ತಲೆಹೊರೆಯಾಗುವೆ ನಾ

||೧||

ಒಡಲಿನ ತಾಪಕೆ, ಮಡದಿಯ ಮೋಹಕೆ  
ಪುಡಿಪುಡಿಯಾಗುವ ಗಡಿ ಎನಿಡು ಗುರು.

ಒಡೆಯ ವ್ಯಾಸ ಪ್ರಭು ತಡಮಾಡದೆ ನಿನ್ನ  
ಅಡಿಪಾದದೊಳಗಿಳಿದು ಸೇವೆಯ ಕೊಡು

||೨||

ರಾಗಾದಿಗಳೆಲ್ಲವೋಗೂ ಪಂಪರಿ

ರೋಗಾದಿಗಳೆಲ್ಲವೂ ಈ ತಮಾ.

ಅಗಲು ಈಗಲು ಬೇಗ ಒಲಿದು ಅನು-

ರಾಗದಿ ನೋಡೈ, ರಾಘವೇಂದ್ರನೇ

||೩||

ಕೊಡುಗೈ ದೊರೆ ನೀ ಕಡುಪಾಪಿಯು ನಾ

ಕಡೆಪಾಯಿಸು ಭವಮಡುವಿನೊಳಿನ್ನನು.

ನಡುನಡುಗುತ ಬಾಯ್ಬಿಡುವೆನು ನೀರೊಳು

ಕಡೆಪಾಯಿಸು ನೀ ಪಾಲ್ಪಡಲೊಡೆಯನೆ

||೪||

ಕರಣಾಗತ ಸಂತರ ಮುರತರುನೆ

ನೆರೆ ನೆನೆಯುವರಿಗೆ ವರ ದೊರೆಯೆ.

ಹಂ ವಿಶಲೇಶನೆ ಕರುಣಾಭರಣಾ

ಪಂಪಾಲಿಸು ಭವಕರಧಿಯ ತಾಂಟ

||೫||

## KARNATAK MYSTICISM

[3]

(Davanaguri Translation.)

ಕಾಯೊ ಗುರಾಯಾ ! ಕರುಣಿಸಿ

ಕಾಯೊ ಭವಕೇ ಉಪಾಪವನೋನೀ

ಆಯಾಸದಿ ಬಲು ಬಾಯಾಂಜೆ ನಾ.

ಜೀಯನು ನೀ ಎನಗೆ ಪಾರುಗಾಣಿಸದಿರೆ

ತಾಯಭೂಮಿಗೆ ತಲೆಹೊರೆಯಾಗುವೆ ನಾ

|| ೧ ||

ಆಡಲಿನ ತಾಪಕೆ ಮಡದಿಯ ಮೋಹಕೆ

ಪುಡಿಪುಡಿಯಾಗುವ ಗಡಿ ಎನಿಡು ಗುರು.

ಆಡೆಯ ವ್ಯಾಸಪ್ರಭು ತಡಮಾಡದೆ ನಿನ್ನ

ಅಡಿಪಾದದೊಳಗಿಳಿದು ಸೇವೆಯ ಕೊಡು

|| ೨ ||

ರಾಗಾದಿಗಳೆಲ್ಲವೋಗೂ ಪಂಪರಿ

ರೋಗಾದಿಗಳೆಲ್ಲವೂ ಈ ತಮಾ.

ಅಗಲು ಈಗಲು ಬೇಗ ಒಲಿದು ಅನು-

ರಾಗದಿ ನೋಡೆ ರಾಘವೇಂದ್ರನೇ

|| ೩ ||

ಕೊಡುಗೈ ದೊರೆ ನೀ ಕಡು ಪಾಪಿಯು ನಾ

ಕಡೆಪಾಯಿಸು ಭವಮಡುವಿನೊಳಿನ್ನನು.

ನಡುನಡುಗುತ ಬಾಯ್ಬಿಡುವೆನು ನೀರೊಳು

ಕಡೆಪಾಯಿಸು ನೀ ಪಾಲ್ಪಡಲೊಡೆಯನೆ

|| ೪ ||

ಕರಣಾಗತ ಸಂತರ ಮುರತರುನೆ

ನೆರೆ ನೆನೆಯುವರಿಗೆ ವರ ದೊರೆಯೆ.

ಹರಿ ವಿಶಲೇಶನೇ ಕರುಣಾಭರಣಾ

ಪರಿಪಾಲಿಸು ಭವಕರಧಿಯ ತಾರಿಸಿ

|| ೫ ||

[ 4 ]

The all-devouring serpent of ashes cannot be depoisoned  
except by the spiritual charmer with his incantation  
and army of white-ants.

ಹಾವು ಕಟ್ಟಿತಮ್ಮ ದಾರಿಗೆ  
ತಿಳಿಯದಿದರ ಮಹಿಮಾ || ೪ ||  
ಹಾವಿನ ವಿಷವು ಎನಗೇರಿತಮ್ಮ  
ದೇವರ ಕರುಣೆಯಿಂದ ನಾನುಳಿದಿನಮ್ಮ || ೫ ||

ಮೀರಿದ ಹಾವಮ್ಮ  
ಮೂರು ಲೋಕ ನುಂಗಿತಮ್ಮ |  
ಬ್ಯಾಸರಿಲ್ಲದೆ ಮಾಡ್ಯಾನ ಬ್ರಹ್ಮಾ  
ನೆನಪಾದರೆ ಮೈ ಅಂಬುದು ಜುಮ್ಮಾ || ೬ ||

ಮೂರು ಮೊಳದ ಹುತ್ತ  
ಒಂಭತ್ತು ರಂಧ್ರಗಳಿ ಅಡಗಿತ್ತು |  
ಯಾವ ರಂಧ್ರದಿಂದಲಿ ಹಾವು ಸೇರಿತು  
ಒಳಗಿನ ಗೊರಲಿ ಎತ್ತ ಹೋಯಿತು || ೭ ||

ಬಾಲ ಮೇಲಕ್ಕೈತ್ತಿ  
ಭೋರಂಬ ರಬ್ಬ ನುಡಿಸೈತಿ |  
ಮಣಿಪುರ ಕಮಲದಲಿ ಮಲಗಿಕೊಂಡೈತಿ  
ಬೆಲೆಯಿಲ್ಲದ ರತ್ನ ಅವಕ ಪಡೆಯೋಳೈತಿ || ೮ ||

ಗೊಲ್ಲನ ಹುಡುಕಮ್ಮ  
ಗೊಲ್ಲನು ಮಂತ್ರ ಹೇಳುವ ಪ್ರಣಮಾ |  
ಗೊಲ್ಲನ ಮಂತ್ರಕ್ಕೆ ಅಂಜುವದು ಹಾವಾ  
ವಿಷದ ಕೊಳವಿ ತೊಳೆದು ಹೋದಿತೊ ಕರ್ಮ || ೯ ||

ಸಣ್ಣ ಗೊರಲಿ ಬಂತು  
ಹಾವಿನ ಹುತ್ತ ಸಹಿತ ನುಂಗಿತು |

[ 4 ]

( Devanagari Transliteration )

ಹಾವು ಕತ್ತಿತಮ್ಮ ದಾರಿಗೆ  
ತಿಳಿಯದಿದರ ಮಹಿಮಾ || ೪ ||

ಹಾವಿನ ವಿಷವು ಎನಗೇರಿತಮ್ಮ  
ದೇವರ ಕರುಣೆಯಿಂದ ನಾನುಳಿದಿನಮ್ಮ || ೫ ||

ಮೀರಿದ ಹಾವಮ್ಮ  
ಮೂರು ಲೋಕ ನುಂಗಿತಮ್ಮ |  
ಬ್ಯಾಸರಿಲ್ಲದೆ ಮಾಡ್ಯಾನ ಬ್ರಹ್ಮಾ  
ನೆನಪಾದರೆ ಮೈ ಅಂಬುದು ಜುಮ್ಮಾ || ೬ ||

ಮೂರು ಮೊಳದ ಹುತ್ತ  
ಒಂಭತ್ತು ರಂಧ್ರಗಳಿ ಅಡಗಿತ್ತು |  
ಯಾವ ರಂಧ್ರದಿಂದಲಿ ಹಾವು ಸೇರಿತು  
ಒಳಗಿನ ಗೊರಲಿ ಎತ್ತ ಹೋಯಿತು || ೭ ||

ಬಾಲ ಮೇಲಕ್ಕೈತ್ತಿ  
ಭೋರಂಬ ರಬ್ಬ ನುಡಿಸೈತಿ |  
ಮಣಿಪುರ ಕಮಲದಲಿ ಮಲಗಿಕೊಂಡೈತಿ  
ಬೆಲೆಯಿಲ್ಲದ ರತ್ನ ಅವಕ ಪಡೆಯೋಳೈತಿ || ೮ ||

ಗೊಲ್ಲನ ಹುಡುಕಮ್ಮ  
ಗೊಲ್ಲನು ಮಂತ್ರ ಹೇಳುವ ಪ್ರಣಮಾ |  
ಗೊಲ್ಲನ ಮಂತ್ರಕ್ಕೆ ಅಂಜುವದು ಹಾವಾ  
ವಿಷದ ಕೊಳವಿ ತೊಳೆದು ಹೋದಿತೊ ಕರ್ಮ || ೯ ||

ಸಣ್ಣ ಗೊರಲಿ ಬಂತು  
ಹಾವಿನ ಹುತ್ತ ಸಹಿತ ನುಂಗಿತು |



ಯನ ಸ್ವಾಪದರಿ ಅ ಗೊರಲೆತ್ತೊ  
ಮೂಲ ಪ್ರಣವ ಒತ್ತವಗೆ ಗೊತ್ತು

ಗೊರಲಿ ಪಾವಗೆ ಮಂ  
ಧರೆಯೊಳು ಮೆರೆಯುವ ಮಂ  
ಧರಿಗೆ ಶ್ರೀಗುರು ಬಲಭೀಮ ಬೋ  
ಅವನ ಚರಣಕ್ಕರಗಿದರೆ ಪುಗುಕ್ಕೆ ಸಾ

[5]

Unforgettable Is thy obligation on me Oh Guru! who  
hast bestowed on me an experience out of all proportion  
to my efforts.

ಗುರುಮೇವ ನೀ ಮಾಡಿದುದಕ್ಕಿಂತಯನು ನಾನು  
ಮರೆಯನು ಎಂದಿಗೂ ಇಹದೊಳು

ಶ್ರುತವೊಳೆಳಲ ವೇದಾಗಮ ಶಾಸ್ತ್ರಗಳ  
ಬಡದೆ ಸಾಧಿಸಿದ ವಾದಿಗಳೆಲ್ಲ  
ಹೊಡೆದಾಡಿ ಕಾಣದ ಪರತತ್ವವನು ನೀನು  
ತಂದೆನ್ನ ಕರಕೆ ಕೊಟ್ಟಿದರಿಂದ

ಕಂದ ಮೂಲಗಳ ಸೇವೆ ವಾಯುಗಳನೊತ್ತಿ  
ಬಂಧಿ, ಶಂಚಾಗ್ನಿ ಮಧ್ಯದರಿ  
ಒಂದು, ಯೋಗಿಗಳು ನೋಡದ ಪದ್ಭುಕ್ತ  
ತಂದೆನ್ನ ಕಡ್ಡಗೆ ತೋರಿದರಿಂದ

ತರಳ ಎನ್ನಯ ಮೇಲೆ ದಯೆ ಹುಟ್ಟಿ ರಿವನೇ  
ಶ್ರೀಗುರುಸಿದ್ಧನೆಂಬ ನಾಮವನಾಂಕು  
ಗುರುದೂಪದಿಂದೆನ್ನ ಬೋಧಿ, ತನ್ನೊಳು  
ಜರಿಸುತ್ತ ಮೋಕ್ಷವಿತ್ತುದರಿಂದ

ಕಾರ ಸ್ವಾನಂದಿಲ ಆ ಗೊರಲಿಲೊ  
ಮುಲ ಇವನ ಕಲ್ಪತಪ ನೋ  
ಗೊರಲಿ ಹಾವಿನೆ ಮನಿ  
ಛೇದೊಡ್ಡ ಮೇದುವ ವಿರಮನಿ  
ಛೇದಿ ಶ್ರೀಗುರು ಕಲಮಾನ ಬೊನಿ  
ಛೇದನ ಸತ್ಯವಿರೋಧಿರೇ ಸ್ವರೋಪೇ ವಾನಿ

[6]

( Devanagari Transliteration )

ಕುರೇವ ನೀ ಮಾಡಿದುದಕ್ಕಿಂತಯನು ನಾನು  
ಮರೆಯನು ಎಂದಿಗೂ ಇಹದೊಳು

ಶ್ರುತವೊಳೆಳಲ ವೇದಾಗಮ ಶಾಸ್ತ್ರಗಳ  
ಬಡದೆ ಸಾಧಿಸಿದ ವಾದಿಗಳೆಲ್ಲ  
ಹೊಡೆದಾಡಿ ಕಾಣದ ಪರತತ್ವವನು ನೀನು  
ತಂದೆನ್ನ ಕರಕೆ ಕೊಟ್ಟಿದರಿಂದ

ಕಂದ ಮೂಲಗಳ ಸೇವೆ ವಾಯುಗಳನೊತ್ತಿ  
ಬಂಧಿ, ಶಂಚಾಗ್ನಿ ಮಧ್ಯದರಿ  
ಒಂದು, ಯೋಗಿಗಳು ನೋಡದ ಪದ್ಭುಕ್ತ  
ತಂದೆನ್ನ ಕಡ್ಡಗೆ ತೋರಿದರಿಂದ

ತರಳ ಎನ್ನಯ ಮೇಲೆ ದಯೆ ಹುಟ್ಟಿ ರಿವನೇ  
ಶ್ರೀಗುರುಸಿದ್ಧನೆಂಬ ನಾಮವನಾಂಕು  
ಗುರುದೂಪದಿಂದೆನ್ನ ಬೋಧಿ, ತನ್ನೊಳು  
ಜರಿಸುತ್ತ ಮೋಕ್ಷವಿತ್ತುದರಿಂದ

[6]

The Saint's charge-sheet against God.

ಎನು ಮಾಡಿದಿ ಕೇಳೆನ್ನ ! ದೇವಾ !

ಎನು ಮಾಡಿದಿ ಕೇಳೆನ್ನ

||೪||

ಎನು ಮಾಡಿದಿ, ಎಂತೆಂತ ಹೇಳಲಿ

ಹಿತವು ಎಲ್ಲ ನಿನ್ನಲ್ಲಿರಲು !

ಘನಘಾತಕತನದಿಂದಲಿ,

ಎನ್ನ ನೀ ಕೆಡಿಸಿದಿ, ಸಾಂಬಾ

||೫||

ಎನ್ನೊಳು ನೀನು ಕೂಡಿ ಆಡಿದಿ

ಆಮತ ಬಂದು ಘಾಸಿ ಹಾಕಿದಿ !

ಘಾಸಿಯ ಜರಿದು ಹಾರಿ ನಿಂತಿದಿ

ಇದು ಆಲ್ಲಾ ರೀತಿ, ಸಾಂಬಾ

||೬||

ಖುಳ್ಳವೇಕದೊಳು ಘೋಷ್ಯಾಗಿ ನೆರೆದಿ

ದುಃಖಕೆ ಎನ್ನ ಗುರಿನಾಡಿದಿ !

ಘನ್ನವಿಲ್ಲದಲಿ ಘನ್ನ ಮಾಡಿದಿ

ಭುಲವಿಗೆ ಮರುಳಾದಿ, ಸಾಂಬಾ

||೭||

ಘಾಸಿಯೊಳಗೆ ಎನ್ನ ಘಾಸಿ ಮಾಡುವದೆ ?

ಈಸುಕಾಲ ನಿನ್ನ ದಯದಲ್ಲಿದ್ದೆ !

ಹರುಷದಿಂದ ಶಿವ ಸದ್ಗುರು ಎಂದೆ

ಭವದ ಘಾಸಿ ನೀ ಹಾರಿಸಿದಿ ಸಾಂಬಾ

||೮||

ಜೀವ ಶಿವ ಎಂಬ ಭೇದ ನಿನ್ನಲ್ಲಿ

ಈ ಸಂಬಂಧವ ನಡೆದು ನೋಡಲೆ !

ಲಕವಾಲಕವಿ ಹೆಚ್ಚುಬಾಡಲೆ

ಹುಚ್ಚಾ ನೀ ಕೇಳೋ, ಸಾಂಬಾ

||೯||

ಜೀವದ ಇಚ್ಛೆಲೆ ಆಗುವದಿಲ್ಲ

ಶಿವನ ಇಚ್ಛೆ ನಡೆಸುವದೆಲ್ಲ !

ಗುರುಲಿಂಗಜಂಗಮನ ಪಾದಕ ಹೊಂದಿ

ದೋಷವ ಕಳಕೊಳ್ಳೋ, ಸಾಂಬಾ

||೧೦||

[6]

( Devanagari Transliteration )

ಎನು ಮಾಡಿದಿ ಕೇಳೆನ್ನ, ದೇವಾ,

ಎನು ಮಾಡಿದಿ ಕೇಳೆನ್ನ

|| ೧ ||

ಎನು ಮಾಡಿದಿ ಅಂತೆಂತ ಹೇಳಲಿ

ಹಿತವು ಎಲ್ಲ ನಿನ್ನಲ್ಲಿರಲು !

ಘನಘಾತಕತನದಿಂದಲಿ,

ಎನ್ನ ನೀ ಕೆಡಿಸಿದಿ. ಸಾಂಬಾ

|| ೨ ||

ಎನ್ನೊಳು ನೀನು ಕೂಡಿ ಆಡಿದಿ

ಆಡುತ ಬಂದು ಘಾಸಿ ಹಾಕಿದಿ !

ಘಾಸಿಯ ಜರಿದು ಹಾರಿ ನಿಂತಿದಿ

ಇದು ಅಲ್ಲಾ ರೀತಿ ಸಾಂಬಾ

|| ೩ ||

ಖುಳ್ಳವೇಕದೊಳು ಘೋಷ್ಯಾಗಿ ನೆರೆದಿ

ದುಃಖಕೆ ಎನ್ನ ಗುರಿ ಮಾಡಿದಿ !

ಘನ್ನವಿಲ್ಲದಲಿ ಘನ್ನ ಮಾಡಿದಿ

ಭುಲವಿಗೆ ಮರುಳಾದಿ ಸಾಂಬಾ

|| ೪ ||

ಘಾಸಿಯೊಳಗೆ ಎನ್ನ ಘಾಸಿ ಮಾಡುವದೆ ?

ಈಸು ಕಾಲ ನಿನ್ನ ದಯದಲ್ಲಿದ್ದೆ !

ಹರುಷದಿಂದ ಶಿವ ಸದ್ಗುರು ಎಂದೆ

ಭವದ ಘಾಸಿ ನೀ ಹಾರಿಸಿದಿ ಸಾಂಬಾ

|| ೫ ||

ಜೀವ ಶಿವ ಎಂಬ ಭೇದ ನಿನ್ನಲ್ಲಿ

ಈ ಸಂಬಂಧವ ನಡೆದು ನೋಡಲೆ !

ಲಕವಾ ಲಕವಿ ಹೆಚ್ಚುಬಾಡಲೆ

ಹುಚ್ಚಾ ನೀ ಕೇಳೋ ಸಾಂಬಾ

|| ೬ ||

ಜೀವದ ಇಚ್ಛೆಲೆ ಆಗುವದಿಲ್ಲ

ಶಿವನ ಇಚ್ಛೆ ನಡೆಸುವದೆಲ್ಲ !

ಗುರುಲಿಂಗಜಂಗಮನ ಪಾದಕ ಹೊಂದಿ

ದೋಷವ ಕಳಕೊಳ್ಳೋ, ಸಾಂಬಾ

|| ೭ ||