

Bhagat Namdev – Sabad 19
teen chha(n)dhe khel aachhai ||1|| rahaau ||
Raag Todi, Bhagat Namdev, Guru Granth Sahib, 718

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ku(n)bhaar ke ghar haa(n)ddee aachhai raajaa ke ghar saa(n)Dee go ||
baaman ke ghar raa(n)Dee aachhai raa(n)Dee saa(n)Dee haa(n)Dee go ||1||
baane'ee ke ghar hee(n)g aachhai bhaisar maathai see(n)g go ||
deval madhe leeg aachhai leeg seeg heeg go ||2||
telee kai ghar tel aachhai ja(n)gal madhe bel go ||
maalee ke ghar kel aachhai kel bel tel go ||3||
sa(n)taa(n) madhe gobi(n)d aachhai gokal madhe siaam go ||
naame madhe raam aachhai raam siaam gobi(n)d go ||4||3||

Summary: Existence is not fragmented; rather, it is our myopic perception that makes it seem so. Life appears as countless objects, conditions, and identities, but these are like waves taking temporary shapes on the surface of one boundless sea. What seems separate is often only a difference in form, language, or circumstance. As a metaphysical vision, diversity is real at the level of appearance, but unity is real at the level of essence. To see this is to move from division to wholeness, from surface perception to inward recognition.

teen chha(n)dhe khel aachhai ||1|| rahaau ||
In three rhythms, the play manifests; the realms of existence as creation, preservation, and disintegration all matter and life goes through the same cycle.
(1)(Pause)

ku(n)bhaar ke ghar haa(n)ddee aachhai raajaa ke ghar saa(n)Dee go ||
In the potter's house, there is a clay pot; in the king's house, a camel. This shows that circumstances create an individual's external identity, but at the core, we are made of the same matter and go through the same life cycle.

baaman ke ghar raa(n)Dee aachhai raa(n)Dee saa(n)Dee haa(n)Dee go ||1||
At the priests' house, a person who has lost their spouse arrives: there is a widowed, a camel, and a clay pot. This scene symbolises life's essence: a widowed represents life's impermanence, the camel reflects life's transience, the clay pot signifies life's fragility, and the priest's house serves as a realm of knowledge, offering clarity on these themes. (1)

baane'ee ke ghar hee(n)g aachhai bhaisar maathai see(n)g go ||

In the grocer's house, there is asafetida, and on the buffalo's head, there are horns. This symbolizes traits for sustaining: a trader's material goods and an animal's defenses; their ways are distinct, but the essence of sustenance is the same.

deval madhe leeg aachhai leeg seeg heeg go ||2||

Within the temple lies a stone idol; there is an idol, horns and asafoetida. This setting presents life's illusions: an idol reflects the conscience, the horns represent the instincts, the asafoetida symbolises the senses, and the temple signifies the body, which harmonises these forces. (2)

telee kai ghar tel aachhai ja(n)gal madhe bel go ||

In the house of the oil-presser, there is oil; in the forest, there are creeper vines. This demonstrates that evolution manifests in various ways, yet the essence of thriving and providing remains constant.

maalee ke ghar kel aachhai kel bel tel go ||3||

In the gardener's house, there is plantain; there is a plantain, the creeper vine, and the oil. This context reveals life's rhythm: the plantain represents innate attributes; the creeping vine reflects the support of experiential wisdom; the oil signifies understanding of life's essence; and the gardener's home represents the world, where all existence is a rhythm within a single ecosystem. (3)

sa(n)taa(n) madhe gobi(n)d aachhai gokal madhe siaam go ||

Among the saints, it is known as Gobind; among the residents of Gokul, as Shyam. This reflects how surroundings can shape diverse perceptions of the same omnipresent force, but the essence of this consciousness is singular.

naame madhe raam aachhai raam siaam gobi(n)d go ||4||3||

Bhagat Namdev says that within him lies an all-pervading oneness that encompasses Ram, Shyam, and Govind. These names reflect that the all-pervading can be addressed and experienced in diverse ways, but as contemplation deepens, the many diversities converge into a single presence. (4)(3)

Essence: Bhagat Namdev encourages us to embrace a conscience where names, symbols, and manifestations merge into a singular, all-encompassing presence. He shows connections in everyday life, pot and potter, oil and oilman, revealing that what appears in our lives reflects what we've nurtured within. This presence is most evident in truthful conduct. While names vary, Ram, Shyam, and Gobind,

recognition arises as a profound belonging, like water to a fish and fragrance to a flower. This unity allows us to discover the essence that connects us all.

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